

Quebec promises 150% tax shelter for qualifying local films

MONTREAL — Despite pessimism from the investment community, the Quebec film industry is preparing for the autumn introduction of the 150% capital cost allowance for certified Quebec films.

Announced in the budget speech last April by Finance minister Jacques Parizeau "to favor Quebec film production", the existing 100% capital cost allowance (which at the federal level was rolled back to 50% as of Jan. 1, 1983) will be maintained on investment in a film certified as Québécois by the Institut québécois du cinéma (ICQ). In addition, Quebec taxpayers can claim, as of the 1983 tax year, a supplementary deduction of 50% of capital costs, but the capital costs of such an investment in a film cannot be greater than the actual amount paid or promised by the taxpayer.

As the specifics of the legislation have not yet finalized nor been passed by Quebec's National Assembly, which is expected to approve the 1983-84 budget by October, consultation is still underway throughout the Quebec film milieu and between the ICQ and the ministries of cultural affairs and revenue on the exact definition of a Quebec film and the application of the 150% CCA.

"We're still in preliminary study and are just about to initiate consultations with the industry," ICQ director-general Louise Ranger told Cinema Canada. "We've given ourselves to Aug. 30 to produce a general definition of a Québécois film."

At press-time, a meeting bet-

ween members of the industry and the ICQ was being held to determine a preliminary definition which Ranger indicated "would be a rather broad definition aligned upon existing federal capital cost legislation. We're not going to begin from scratch. Our aim is to make life as easy as possible for producers."

"It should certainly interest many investors in Quebec," Association des producteurs de films du Québec president Pierre Lamy told Cinema Canada. "And it's a thousand times better than the old law."

But Lamy said it was too early still to assess the impact of the 150% CCA. "We've tried to do a rough estimate, but we don't have any figures back yet."

Individual producers' reaction to the 150% CCA, however, was ecstatic.

"I'm absolutely delighted. It's fantastic and it's positive," Montreal producer Nicole Boisvert told Cinema Canada. "Parizeau has given us a wonderful present, and we've got every intention of using it."

"The provincial government is doing important things," producer Denis Héroux told Cinema Canada. "It's curious that no one's spoken about the 150% CCA earlier. He's no fool that Parizeau."

Yet the enthusiasm shared by the Quebec film milieu is not to be found in investment circles, despite a general consensus that the size of the capital cost allowance could well make a difference.

"Films haven't been useful tax vehicles," Greenshields

broker Ron Lepore told Cinema Canada, referring to the experience of the federal 100% CCA. "Because so many people have lost money in films, most investors try to stay away from them. It's a sad case but when you're looking at Canadian films, you've got problems."

Though he didn't think the 150% CCA would "make any difference to the normal investor," Lepore estimated that "some 5% of the total investor pool" might still be interested. Lepore was recently involved in raising capital for a French film starring Claudia Cardinale for which no Canadian investment could be found.

Equally pessimistic was Robert Leeward of accountants Coopers & Lybrand.

"So far I haven't seen anything transpire since the budget," Leeward told Cinema Canada, adding that it was difficult to issue a prospectus without knowing the final legislation.

"In the past most films have gone sour. I haven't seen one that has made money. And that's the impression most people have. But because the tax criteria are so significant, it might make a difference. I wouldn't touch it though."

"It depends a lot on the reputation of the producer, the company. Two years ago there was a lot of interest. Today it's not as popular as it used to be."

"It would be nice to turn back the clock," Toronto broker Peter McQuillan told Cinema Canada. McQuillan, author of "Investing in Canadian Films", has been involved in raising money for low-budget features such as *Screwballs* and *Cabin*

Fever.

"Far more attention today is being paid to the business side, such as presales. People would like to see a substantial presale before investing in a film. There are just so many people burned out, film has such a bad name. But 150% is quite attractive and should be helpful."

"It's a tough business, there's no doubt about it. The whole industry has been hurt by the weight of its own economics."

"Because of several years of abuse of the federal CCA by producers, I don't think its effect will be as great as it could have been," Montreal lawyer

Michael Bergman told Cinema Canada. "In the first place you're dealing with a very limited market: that is, French films with a Quebec subject, so the effect will be limited."

"On the other hand, we are the highest taxed Canadians, with 10% more taxes than in Ontario. These kinds of people might be interested. It'll have an influence if producers use it as a mechanism to establish themselves on a long-term basis, rather than as a quick way to make money. As an integral part of a long-term strategy, it's a positive step."

TV co-production treaty O K

PARIS — To complement the recently renewed Canada-France film co-production treaty (see Cinema Canada No. 97), the governments of Canada and France have signed two additional treaties that substantially increase public financing available for film and television production.

The two agreements, the first-ever television coproduction treaty and a "mini-treaty" for supplementary aid to the production of quality films, were signed July 11 by Communications minister Francis Fox and French communications secretary Georges Fillioud and minister of Culture Jack Lang.

The television coproduction treaty, a Canadian initiative by Fox, covers all televisual projects of all lengths coproduced either on film or video tape for first showing on television. As with film coproductions, the television treaty permits coproducers to participate financially in proportions varying between a minimum of 20% to a maximum of 80% per coproduced product. Each coproducer is allotted at least one writer, one technician, one actor in a lead role and one actor in a supporting role, or more proportional to his investment. The contribution of the minority coproducer obligatorily comprises "effective technical and artistic participation."

While the television treaty does not create a special fund for television coproductions, Fox believes the new Canadian \$34 million Broadcast Program Development Fund will make Canadian producers more attractive to their French partners.

The mini-treaty creates an annual fund of \$2 million (\$1 mln. from Canada and \$1 million from France) to subsidize quality coproduced feature films. The fund is made avail-

able to projects whose production costs are not below \$2.5 mln. and limits the number of films annually available for this supplementary aid to two.

According to André Lamy, executive director of the Canadian Film Development Corp. (CFDC), which both administers Canada's coproduction treaties and disburses public funds for Canadian film and television production, "the funds made available to the corporation since the beginning of this month (July) will generate a billion dollars worth of film and television activity over five years."

With three major coproductions being filmed (*Louisiana, Le Crime d'Ovide Plouffe, Le Sang des Autres*), and some half-dozen others under negotiation, about \$58 million will be spent on coproductions in upcoming months, with 46 per cent of those sums from Canadian sources and 54 per cent from French financing.

According to Fox, "the total amount of productions in which Canadians participate both creatively and in terms of technical crews will increase substantially" as a result of the new agreements.

Canada is currently pursuing discussions with Australia on a coproduction treaty, and with Great Britain, the Federal Republic of Germany and Italy on amending the existing treaties to include television production.

However, the Australian discussions are proceeding at a snail's pace; the British film unions are opposed to expanding the current treaty, and in Germany, there are jurisdictional problems involving the levels of government responsible for film and television.

A new coproduction treaty should, nevertheless, be signed with Spain this year.

City of Toronto to reaffirm film, TV support

TORONTO — A report to the City of Toronto executive committee on the status of the film and television industry in the city recommends that City Council reaffirm its past support of film and TV production within the city.

Prepared by the city's Planning and Development Dept., which includes the Film Liaison Office headed by Naish McHugh, the report also recommended City Council continue to make city streets and parks available to producers free of charge, with other city properties, including services and facilities of all city departments, made available for out-of-pocket expenses only.

A report by the City Solicitor, in consultation with the Commissioner of P. & D., on the required legislation to temporarily close city streets for loca-

tion filming purposes, was also recommended. Presently, Toronto City Council does not have the authority to close public streets to allow shooting.

The report also asked the City Solicitor to see that such permit legislation include provisions that the Highway Traffic Act and other municipal by-laws would not apply during temporary closings of city streets for location shooting.

In 1982, 24 feature and television films with total budgets of approximately \$36 million were shot partially or entirely in Toronto, with the city issuing 300 permits for 1,000 different locations, according to the report. There were 270 shooting days in 1982, leading an estimated \$8 million to be spent in the community, excluding fees for actors, directors, and producers, and pre- and post-production

costs, according to the report.

Television film productions increased from four in 1981 to fifteen in 1982, while theatrical features dropped from ten in 1981 to nine in 1982. Total budgets for 1982 were \$13.2 million for feature films and \$22.8 million for TV films, said the report.

Also noted were the growth in TV productions within Toronto-area studios and the healthy TV commercial production industry within the city.

The report also suggested that City Council explore the possibility of joining with the Academy of Canadian Cinema in some activity, either a function or an award recognizing achievement within the industry, relative to the city's Sesqui-centennial celebrations and the 5th anniversary of the Genie Awards in 1984.

Cover : Cinema Canada is proud to honor Norman McLaren, whose 59th film, *Narcissus*, premieres the 7th Montreal World Film Festival. For an appreciation of McLaren's artistry, see Gordon Martin's article on p. 21. Cover photograph by Lois Siegel.

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Cineplex has 'first runs' following Combines case against majors

TORONTO - Cineplex Corp., moving quickly since the agreement between the six major distributors operating in Canada to institute a bidding system for the exhibition of first and subsequent runs of motion pictures officially came into effect July 1, has already shown two pictures first-run both in downtown and suburban Toronto locations and has significantly upgraded its roster of pictures for its subsequent run or "move over" business.

The most significant change occurred July 22, when Cineplex opened *Jaws 3-D*, a Universal release, at its downtown Eaton Centre movie house on the same day the picture opened at the downtown Hyland Theatre, operated by Canadian Odeon Theatres Ltd., and seven

other Odeon locations in greater Toronto.

Since the Hyland is approximately two-and-a-half miles away from the Eaton Centre Cineplex, the situation set a precedent for the "substantial competition" clause in the new distribution agreement. The clause allows a distributor not to license a picture to another exhibitor if it is judged that revenue would be "significantly less" for a first exhibitor's run if the picture were simultaneously exhibited by a competitor.

Cineplex also opened another Universal release, *Private School*, first run at its Hillcrest Mall Cineplex in suburban Richmond Hill on July 29, the same day Odeon opened the picture at 12 theatres in greater Toronto.

Titles at Cineplex movie houses in suburban Toronto since July 1 have included most of the majors' top summer releases, including *Superman III*, *Porky's II*, *The Survivors*, *Flashdance*, *Stroker Ace*, *The Twilight Zone*, *Psycho II*, and *Octopussy*.

Cineplex president Garth Drabinsky said the new bidding system is working largely to the company's satisfaction, "with the exception of typical transitional problems." However, he added that "more diligent work on behalf of the distributors and exhibitors is still required."

Both Odeon president Chris Salmon and Famous Players Ltd. president George Destounis commented to Cinema Ca-

nada that it was still too early to tell how the system will work, since most of the summer bookings were made before July 1. Both felt the real test would come during the next round of major releases for the Christmas holiday season.

Salmon said there had been no surprises, pleasant or unpleasant, with the new system, but added that most exhibitors don't really like it. "There is a great deal more work and everyone seems to be paying a bit more," he said.


Columbia general manager Ted Hulse echoed the general feeling within the industry that the new system has created much more paperwork, since distributors must send a bidding letter to all eligible exhibitors each time a picture becomes available for either a first or subsequent run, and must draw up a separate contract for each licensed theatre. "It's a lot more work - but a lot more fun," said Hulse.

Wayne Case, vice-president of Twentieth Century-Fox, felt that the changes in distribution practices had resulted in "no difference whatsoever in film rental, so far," at Fox.

Case felt the most significant change was in the quicker moveover business, something he says his company has sought to achieve for some time. He noted that Fox now will seek moveover bids right away, rather than wait for a picture to completely finish its run at one or two theatres within an exhibition chain.

Case, who has been a Fox general manager in San Francisco and Seattle, pointed out that while there are state-to-state differences in bidding procedures in the U.S., the refinements of the system have yet to be put in place in Canada. He

said that, unlike in the U.S., there are presently no regulations in Canada concerning exhibitor screenings prior to bidding. However, Case added that he felt "people are living up to the terms of the agreement."



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Native drama films

TORONTO - Independent filmmakers Paul Stephens and Eric Jordan of The Film Works in Toronto will begin shooting Aug. 17 on *Dancing Feathers*, a half-hour drama about a native family in Northern Ontario which has been pre-sold to the Canadian Broadcasting Corp.

Written and produced by Stephens, and directed by Jordan, the film is a follow-up to their previous drama, *A Time To Be Brave*, sold to the CBC last year. According to Stephens, the film is part of a planned six-part series, *Spirit Bay*, which the company hopes to produce over the next year.

Dancing Feathers will star Colleen Loucks, Cynthia Debassige, Diane Debassige, and Gary Farmer. A 13-day shooting schedule is planned on location in Toronto, Dundas, and McDermott, Ont., with a budget of \$100,000. Production manager is Mary Young-Leckie, art director is Shirley Cheechoo, and music will be written by Buffy Sainte-Marie, who is also signed to play a dramatic role in later episodes of the series.

The film's non-theatrical distributor is Magic Lantern.

Gratton stars on Superchannel

TORONTO - *Elvis Gratton*, a brilliant half-hour satire on a contestant in an Elvis Presley look-alike contest by Quebec independent filmmakers Pierre Falardeau and Julien Poulin, has been acquired by Superchannel Ontario.

The filmmakers recently completed shooting a sequel, in which Gratton wins the Elvis contest and vacations in the banana republic of Santa Banana. Reportedly, the filmmakers plan to eventually package three Elvis Gratton shorts into a single feature for theatrical release.



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APCQ-SNC unite, dump union central

MONTREAL - Following a referendum held in June (see Cinema Canada No. 97), Quebec film technicians have voted to re-unite in a new union which will not be affiliated with the politicized Confederation of National Trade-Unions (CNTU).

The vote results tallied June 23, for which 73.4% of eligible members of the 200-member Association des professionnels du cinéma du Québec (APCQ) and 65.4% of eligible members of the 400-member Syndicat national du cinéma (SNC) cast their ballots, saw 266-172 ballots in favor of retaining the SNC as the organizing body for the new union. In the ballot on affiliation with the controversial trade-union central, 248 voted "No" while 195 voted

"Yes."

A general assembly of the membership of the two unions will be held of Aug. 23 "to concretize the results of the vote," according to a union spokesman. At that meeting, the executive of the SNC will recommend its disaffiliation with the CNTU, a disaffiliation conditional on the dissolution of the APCQ. In turn, the APCQ's dissolution will be conditional on the SNC's disaffiliation from the CNTU.

A second general assembly has been called for Sept. 22. This will become the annual general meeting of the SNC, at which time the annual report will be presented, elections held, and suggestions heard for a new name for the new

union or association.

Originally the sole union representing Quebec film technicians, the SNC split in 1976, leading to the creation of the APCQ. The June referendum followed lengthy discussions on reunification between the two unions.

Maria to Venice

TORONTO - *Maria Chapdelaine*, the Astral production directed by Gilles Carle starring Carole Laure and Nick Mancuso, has been selected for official competition at the Venice Film Festival, Aug. 31 to Sept. 11 in Venice, Italy. The film has already earned over \$815,000 in Quebec since its release this spring.

Film Associates to low-budget

MONTREAL - Busy Montreal production house Filmline Productions Inc. has formed another company specifically to make low-budget feature films for the television market.

Film Associates Inc., in conjunction with Montreal filmmaker Nicolas Clermont, was created earlier this summer, and according to Filmline vice-president Pieter Kroonenburg, will be producing three low-budget films a year. "International distribution has already been arranged with Los Angeles-based distribution companies," Kroonenburg told Cinema Canada.

Film Associates' first production will be a theatrical feature on a contemporary morals theme. With what Kroonenburg describes as "an absolutely dynamite script" by Douglas Bowie (*Empire Inc.*), *American Twist* will be directed by Doug Jackson, also of *Empire Inc.* fame.

One other project, as yet unspecified, is slated for this year.

Film Associates is looking for scripts, Kroonenburg said.

"Although we have an enormous library of scripts, we're encouraging people to send us material that falls within these budget limitations."

Canamedia continues 'caper'

TORONTO - Filmmaker Les Harris of Canamedia Productions reports that principal photography is completed on a 90-minute documentary updating the Iranian hostage crisis and "the Canadian caper", in which Canadian embassy officials hid six American diplomats and later smuggled them out of the country.

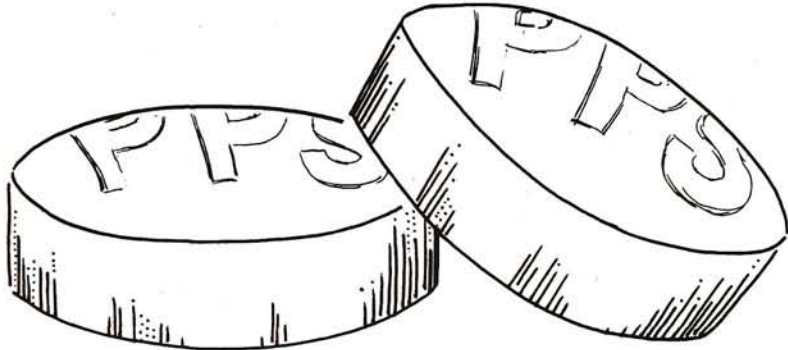
In 1981, Canamedia produced a 90-minute dramatization of the events, *Escape From Iran: The Canadian Caper*, which starred Gordon Pinsent as Canadian ambassador Ken Taylor, which was sold to ABC and CTV. Harris reports the production received the third highest rating for the week when recently aired on Britain's

Channel Four, and has been sold to markets in Latin America, Spain, France, Ireland, Australia, and Holland.

Canamedia has also sold a three-part series of one-hour documentaries, *Chabot Solo*, to the British Broadcasting Corp. The series about an early Canadian aviator, which Harris says is distinguished because unlike many TV documentaries it includes no narration, has also been sold to markets in Italy, Australia, and New Zealand, but not in Canada, having been rejected by the CBC.

Canamedia is currently filming another feature documentary, *Making A Living*, a history of exotic dancing, which will be telecast by Superchannel.

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Edmonton's producers on edge of television boom with AMPDC

EDMONTON - Poised on the edge of a production boom, the Edmonton film community is changing. After years of producing mainly educational or industrial documentaries, local filmmakers are just discovering the brave new world of international television markets and coproductions. In the words of Alberta Motion Picture Development Corporation Advisory Board member Arvi Liimatainen, "the world of TV is a big, big place and we're just a small microcosm here. We've got to get out!"

At a recent late June weekend retreat, AMPDC board members met to discuss future directions for the strategy that in less than a year has seen the provincial crown corporation that loans money to producers earn a response AMPDC president Lorne MacPherson terms "utterly amazing." Of the 64 applications received for projects, 21 have been approved and of the 13 which have re-

ceived their portion of the half million dollars disbursed to date, 50% are features, 40% are TV movies, and 10% are documentaries. Producers on six of the 13 projects are seeking co-production partners, both nationally and internationally.

"The Board meeting," MacPherson told Cinema Canada, "was really an attempt at assessing what we'll be doing over the next year. External forces will determine that to some extent. Our funds are in projects that are now in pre-production. If they go into production and we get our money back, we'll proceed as we've been doing. If none go into production this year or by early '84, we may have to look at our process. Until we see how the projects do, I can say that things are progressing as well as we could have hoped. We are dealing with a long-term process."

Edmonton projects which had gotten the go-ahead from AMPDC include pre-production

story development for a feature film by Reevan Dolgoy entitled *Tickets*, and *Horizon*, a film adaptation of Sinclair Ross' "As for Me and My House," produced by Margaret Kopola. *Horizon* is to be directed by Anne Wheeler.

Two Edmonton filmmakers, Al Stein and Harvey Spak, have received senior arts grants from Alberta Culture to develop feature film scripts.

DRAMALAB, a non-profit society dedicated to skill development for local filmmakers, has a number of low-budget cooperative ventures in various stages of development, including a co-production with the Alberta Handicapped Communications Society for a half-hour documentary on social integration of the physically handicapped. DRAMALAB is planning three other short dramas, including the half-hour drama *St. Dymphna of the Alberta Hotel*.

In the area of low-budget

features, Peter Haynes, backed by producer Isaac Thomas, has completed shooting *Maharishi* which deals with the immigrant experience in North America. Haynes' feature thriller *For the Price of One*, shot last summer, is now being fine-cut in Toronto. Beginning in late August, Nick Bakytta of Tinsel Media will be shooting *River of Bones*, in coproduction with the National Film Board, a drama-documentary on paleontologists Brown and Sternberg.

The NFB's Edmonton Studio is nearing completion of five films: a major documentary on Petrocan; Reevan Dolgoy's *Bears to Bartok*, a film on northern exploration, and two other films, respectively directed by Gil Cardinal and Peter Campbell.

The Edmonton film community's creative effervescence has lured Montreal producers Harold Greenberg and Ronald Cohen to shoot a new feature, *Draw*, which gets underway in Fort Edmonton Park in early fall. And ACTRA Writers' National Director Peter White is writing a six-part TV series based on Rudy Weibe's novel *The Temptations of Big Bear*, to be produced by thriving Montreal production house Filmline.

Finally, Alberta Superchannel have committed to Jasper producer Wendy Wacko on a pay TV series entitled *Strikers*

Mountain which goes into production this winter.

From sitcom (Dreamland Pictures' Peter Campbell and Kicking Horse Productions' Arvi Liimatainen's variety-comedy series, *The Burlesque Palace*) to kidvid (Mike Douglas's half-hour pilot *Young Reporters*), the Edmonton community has also been exploring hitherto untapped television markets.

"Basically it seems we're on the threshold of a production boom," comments Alberta ACTRA Writers' past president Geoff LeBoutillier.

June grosses

MONTREAL - Columbia's *Gandhi* ranked tops at the end of June, leading Canada's box-office grosses with \$3,923,447 cumulative after 27 weeks.

Twentieth-Century Fox's *Return of the Jedi* has grossed \$3,742,559 after five weeks, playing in six Canadian cities.

Astral Films' *Terry Fox Story*, playing on 47 screens in six Canadian cities, reports cumulative grosses of \$302,198 after four weeks since its May 27 opening.

MGM-UA's *War Games* has grossed \$1,054,513 after three weeks following its Canadian release June 3.

Pan Canadian's distribution of Tony Kramreither's *All in Good Taste* has grossed \$16,900 after five weeks on one screen.

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SHOOT ALBERTA

by Linda Kupecek

Draw, a \$4 million western for pay television, will shoot up the streets of historic Fort Edmonton for six weeks in August and September. Production manager Grace Gilroy reports that producer Ron Cohen plans an August 15 start. Stephen Stern (*Running*) will direct Kirk Douglas and James Coburn in the comedy adventure for Astral Film Productions.

Meanwhile, Thomas Ben Films of Edmonton have completed shooting a low-budget (\$350,000) non-union comedy feature titled *Maharishi*. Writer-producer-director Isaac Thomas also played the leading role on the June 13 to July 7 shoot.

Dave Crowe has been appointed the new manager of the Film Industry Development Office for the City of Calgary, replacing Malcolm Harvey, who resigned in April. Diane Rogers will manage the Calgary office of The Other Agency Casting Limited. Trudy Bell is

production secretary on *The Next to Last Train Ride* (working title) to be directed by Richard Lester in the Calgary area in August and September. Doug MacLeod is location manager. John Scott has returned from Louisiana and a stint on stunts and transportation on the film of the same name. Cinema Femina, a directory of women in film and video in western Canada, is now in print, released in conjunction with Celebration of Women in the Arts, and coordinated by Avrel Fisher. Don Truckey of Calgary will see his script about the justice system produced by CBC's *For the Record*.

Among the world premieres at the Banff Television Festival are *The Secret Adversary* (London Weekend Television); *Pygmalion* (Astral Bellevue Pathe and First Choice); *The Third Wave* (TV Ontario/NHK/Triwave); and *Double Play* (CFCN Productions). *Double Play* was the centre of a legal

dispute when Sharon Pollock, award-winning author of the play, "Blood Relations," on which the script was based, clashed with CFCN and producer Bob Barclay regarding the screenplay. A series of much publicized court appearances and legal shenanigans resulted in an out-of-court settlement. Result? A new title and agreement not to discuss the details.

"Television and the Rules," the law seminar to be held at the Banff Festival, has been organized by a committee headed by Garry Toth. Steve Levitan will chair the seminar, which will deal with the role of the Canadian entertainment lawyer. Also on the schedule is "Market Realities for Independent Producers," sponsored by the Alberta Motion Picture Development Corporation.

Other seminars of industry interest are: "Canada: Television in Transition" with CBC's Bill Armstrong, CTV's Murray Chercover, and First Choice's Don MacPherson; "Coproductio: TV Deals Around the World" with Astral's Harold Greenberg; and "US Television: State of the Nation".

Kicking Horse tours China

VANCOUVER - A Canadian television crew, now in the midst of a 20-day, five-city tour of the People's Republic of China, plans to return with 20 hours of videotape for both commercial and non-broadcast use.

Bob Spence of Kicking Horse Productions in Vancouver has received an exclusive invitation from the China International Travel Service in New York and Beijing to visit and videotape events in Beijing, Shanghai, Zhengjiang, Nanjing, Tai Shun and Shandong Province. A three-person crew will travel with Spence: field director Timothy Dean; cameraman Paul Rowand; and audio technician Darrell Patton.

The resulting footage will find multiple uses: a one-hour television special with stories on trade, banking, transportation and tourism; an educational television production; a series of 10-15 minute segments for non-broadcast use by government and business groups; and footage available to various producers for updating purposes.

The production is independently financed. "We decided to go it on our own on this one because we think the resulting footage will make it worthwhile," says Arvi Liimatainen,

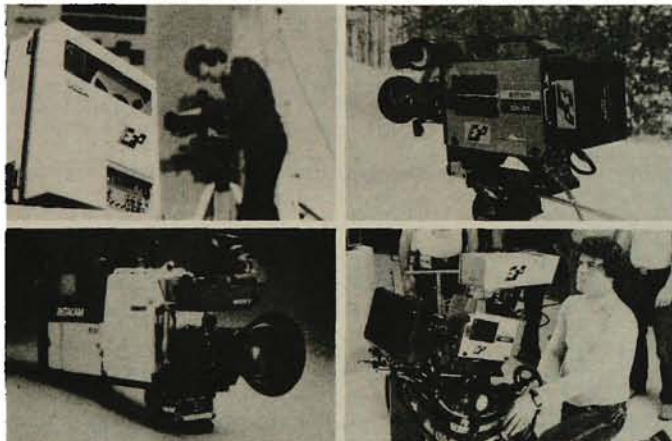
one of the four principals in Kicking Horse Productions. The others are Spence (in Vancouver) and Grace Gilroy and Douglas Cole (in Edmonton).

Other projects down the trail for Kicking Horse are: *Ilya Gerol*, a weekly series of editorials for international syndication; *Jack Be Nimble*, a television feature detective story; *Hill 140*, a 100th anniversary history of the British Columbia Regiment; *Slug Addiction*, a television feature rock'n'roll parody; and *The Burlesque Show*, a situation comedy.

Steinberg pic to premiere in Nov.

TORONTO - *Going Berserk* (formerly *Drums Over Malta*), the feature comedy directed by David Steinberg and starring John Candy, Joe Flaherty, and Eugene Levy, has been scheduled for a Nov. 11 release, according to a spokesman for the film's distributor, Universal Films.

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CBC Enterprises move to Mtl.

TORONTO - The Canadian Broadcasting Corp. (CBC) has significantly upgraded its foreign sales and marketing wing, CBC Enterprises, and promoted its head Guy Mazzeo.

CBC has made CBC Enterprises a full corporate-level department, combining the domestic and foreign marketing of both CBC English and French television and radio programming. The new department will be based in Montreal, although its English-language division will remain in Toronto. Previously, CBC Enterprises functioned as a unit within the CBC's English Services department.

Mazzeo has been promoted to general manager and director-general of the new combined English-French marketing service, and will report to CBC executive vice-president Bill Armstrong.

Under Mazzeo, CBC Enterprises has earned sales for the fiscal year ending Apr. 1 reaching \$6 million, and projects sales in excess of \$10 million for its next fiscal year.

Among the top priorities for Mazzeo are consolidating English and French programming sales and marketing and increasing sales to the United States. Plans are underway to

expand CBC Enterprises' New York office, headed by Rob Straight.

Also recently opened was an office in London, England to deal directly with both the British and French markets.

Among sales of CBC programming to foreign markets over the past year include 39 episodes of *Going Great* to the U.S. children's pay-TV service Nickelodeon, the six-part mini-series *Empire Inc.* to the British Broadcasting Corp., and 54 hours of programming to the Australian Broadcasting Corp.

Cambium & TVO

TORONTO - First Choice has licensed the half-hour music special *Sharon, Lois, and Bram at the Young People's Theatre* for a six-month exclusive run beginning in September 1983. The show was produced by Cambium Film and Video Ltd. in association with TV Ontario. Filmmakers Bruce Glawson and Arnie Zipursky of Cambium said the company is developing a 13-part series with Sharon, Lois, and Bram which will also feature recording artist Eric Nagler.

Cummings one hour

TORONTO - *Burton Cummings: Act Naturally*, a one-hour special combining music, concert, and comedy sketches starring Canadian rock star Burton Cummings, has been licensed to First Choice for a fall telecast.

Produced by Simcom Ltd. the special was shot at Global Studios in Toronto from July 29 to Aug. 5. Producers are Ilana Frank and Jim Martin, with executive producers Peter Simpson and Cummings. The show was directed by Simpson and written by Maynard Collins and Leila Basen.

Previously, Simpson and Cummings worked together on the Simcom feature *Melanie*, produced by Simpson and directed by Rex Bromfield, which starred Cummings. His song from the film, "Save My Soul", won the 1983 Genie Award for best song.

RSL film to PBS

TORONTO - RSL Films will begin shooting Aug. 20 on a two-hour television film, *Overdrawn at the Memory Bank*, a futuristic social satire which has been licensed to PBS for its American Playhouse Series.

The film will be directed by Douglas Williams from a screenplay by Corinne Jacker based on a story by John Varley, and will star Raul Julia. Producer is Robert Lantos, executive producer Stephen Roth.

The production is scheduled to shoot until Sept. 12 on location around Toronto and at Magder Studios.

Shooting Cougar

TORONTO - *Cougar*, an ABC Television Movie-of-the-Week based on the novel *An American Ghost* by Chester Aaron, began a 17-day shooting schedule Aug. 3, with shooting to take place on location in Port Perry, Ont. and at Kleinburg Studios.

The producer is Diana Kew, who last year produced *Frank and Fearless* in Toronto for ABC, with Sharon Sawyer as executive in charge of production. Director is Steven Foreman, who also adapted the screenplay. The film stars Matthew Vipond and Kim Houser.

Highway wraps

TORONTO - *The Highway*, a half-hour drama produced and directed by independent filmmaker Keith Lock and written by John Bonenfant, has been completed. The \$30,000 production, shot on location in Fergus, Ont., last year, stars Jack Zimmerman, Lindsay Leese, Paul Gibson, Barb Braga, and Frank McGee.

CBC to seek visible minorities

TORONTO - A broadcast journalism training program for visible minorities initiated by the Canadian Broadcasting Corporation's English language services has received more than 250 applications since the program was announced in mid-July.

Described as "a training and development program for visible minority men and women with outstanding potential for working in radio and television information programs," the program will select six candidates of six-weeks, intensive training beginning Oct. 17 at CBC Toronto. Following this training period, the candidates will be assigned to CBC program units for eight months of daily working experience paid at normal CBC rates, then would be free to seek employment with any broadcaster after completion of the program in July 1984.

The program's assistant coordinator Paul de Silva confirmed the cost of the program at \$270,000, with \$185,000 to be paid by the federal department of Multiculturalism and \$85,000 by the CBC.

The program was initiated 18 months ago, said de Silva, when officials in the CBC training division realized the need to address the problem of the lack of visible minorities on-

air. He says response to the program has been 98 percent positive: "Industry people see the need for it and recognize it will have long term, positive benefits."

The program has created no fixed definition of what represents a visible minority, according to de Silva. "If people feel they fit the criteria, they should apply," he said, emphasizing that visible minority status is the first, but not the only priority for employment. "We will choose people with a very, very strong background in communications."

Application deadline is Aug. 15 and the six selected candidates will be announced Sept. 15, with training to begin Oct. 17.

Jack Bernstein named Pioneer of the Year

TORONTO - The Canadian Motion Picture Pioneers have named Jack Bernstein, senior vice-president of Famous Players Ltd., as their organization's 1983 Pioneer of the Year. Bernstein will be honoured at a dinner dance Oct. 20 at the Four Seasons Hotel in Toronto.

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C Channel physical assets to Crossroads

TORONTO - The physical assets of C Channel, the national lively arts pay-TV service which was placed into receivership and taken off the air in June after compiling \$11 million in debts, have been bought by Crossroads Christian Communications Inc., a Toronto-based production company.

Crossroads, which produces the religious TV program *100 Huntley Street*, telecast in 28 Canadian markets, paid approximately \$1 million for C Channel's master control uplink centre, videotape library, and studio and production facilities. It did not acquire the service's pay-TV licence and has no plans to relaunch the performing arts channel, said Crossroads president David Mainse.

But now that it has the hardware for an origination centre, Crossroads will pursue a CRTC license for a religious channel as part of the Interchurch Communications Cooperative, an informal, interdenominational alliance which may apply to the CRTC for a discretionary special interest pay-TV license, according to Crossroads spokesman Wendell Wilks.

If Interchurch Communications Cooperative obtains a license, then Crossroads will provide the hardware to the channel at cost, said Wilks. If ICC does not get a license, Crossroads will then apply to the CRTC for permission to license a Christian television service.

However, Wilks says that Crossroads objects to the existence of a religious pay service. "We find it abhorrent for people to have to pay for the gospel," he said. "It is implicitly incorrect to have a religious channel which must be paid for before people can see it, from our point of view."

The CRTC deadline for discretionary special interest pay-TV licenses has been extended from July 2, 1983, until Jan. 2, 1984.

Wilks said the cost of operating a religious channel would be an estimated \$12 million in the first year plus the costs of programming provided by each group. He added the present goal of his organization was "a cooperative religious channel that would be operative, God willing, by the fall of 1984."

Included in the multi-denominational group's application committee is David McDonald, former Communications minister, unsuccessful Tele-Canada mandatory pay-TV license applicant, and a United Church minister.

Labatt's Wildfire

(cont. on p. 18)

TORONTO - A small-scale, low budget, one-hour television drama *Wildfire: The Story of Tom Longboat*, financed by Labatt's Brewery Ltd. and pre-sold to the Canadian Broadcasting Corp. for telecast during the 1984 season, began shooting July 5, with shooting planned for numerous locations around Ontario.

The film is being produced, directed, and written by David Tucker, whose previous work includes the 1982 documentary *The Story of Susan McKellar*. It is based on a book written by former athlete and University of Toronto professor Bruce Kidd about Tom Longboat, the Six Nations Indian and champion marathon runner who be-

CRTC green light for barker channel

TORONTO - The Canadian Radio-television and Telecommunications Commission (CRTC) has approved the use of "barker" channels by cable TV companies, but has placed several restrictions on their use.

The CRTC has ruled that conventional broadcasters must also have access to the promotional channels, which have been implemented by the cable companies primarily to market the pay-TV channels which they are delivering. The

cable companies must provide time on the channels in a way that does not discriminate against the non-pay-television parts of the broadcasting system.

Other conditions are that at least half the promotional time be allocated to Canadian programs, that promotions be scheduled "in a balanced manner throughout the day", and that the cable companies cannot charge for running the promotions. Also, there is a 10-minute limit on any single piece of promotional programming.

Griffiths goes Global with Pierre

TORONTO - The Tapestry Productions television adaptation of Linda Griffith's one-woman show *Maggie & Pierre* began taping Aug. 8 at Global Studios in Toronto.

Griffiths will reprise the stage role(s) with which she burst into prominence in the play about the prime minister and his wife which she co-wrote with Paul Thompson. Rick Butler will produce the 90-minute adaptation and Martin Lavut will direct. The program has been licensed to First Choice.

Producer Butler reports that

the Tapestry/Standard Broadcasting co-production of David Fennario's play *Balconville* is being edited and will be delivered to CBC in September. Since the production was first contracted to go to the now defunct pay-TV service C Channel, CBC might get to show the program earlier that its present six-months-after-delivery deal, says Butler.

Butler also reports that the Tapestry/Standard option on Layne Coleman's play *Rodeo* has expired and rights have reverted to the author.



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Jurors split as Universiade fest closes world student competition

EDMONTON - It was a tired, irritated group of adjudicators who ambled into The Citadel's Rice Theatre here to announce the winners of the 1983 Universiade International Student Film Festival July 9.

Held in conjunction with the World University Games, organized by Alberta Culture's Film and Literary Arts branch, the festival drew more than 140 entries from amateur filmmakers in countries as varied as India, Turkey and Australia. Canadian entries, of course, dominated the proceedings.

The jurors - Les (*Burden of Dreams*) Blank, Ron (*Poetry in Motion*) Mann, Holly (*P4W*) Dale and avant-garde filmmaker David Rimmer of Vancouver - spent the better part of four days, scanning more than 80 experimental, animation and theatrical features.

Split prizes - not to mention split jurors - dominated the festival. Just one hour before they were to award \$6500 in prize money, Mann, Dale and company were still arguing over their selections, in particular a film by Montreal's Bachar Chbib entitled *Ord'ur* (Garbage).

Shot in documentary fashion, the film seems to be a gritty, realistic look at male prostitution and sexual assault. But the final credits indicate that the 'stars' - who may or may not be prostitutes - have simply been acting.

Both Mann and Blank felt *Ord'ur* was an audacious, thought-provoking work worthy of an award and one which raises important questions about the documentary idiom. Rimmer and Dale, by

contrast, deemed it insulting, exploitative and superficially titillating.

In the end, *Ord'ur* won nothing.

Taking the award for best documentary was *Sewing Woman* by Canada's Daniel Perry, a 15-minute feature about a hard-working Chinese immigrant in the garment industry.

The theatrical award went to John Huckert of the United States, for his 30-minute film *Ernie and Rose*, about two individuals in an old-age home.

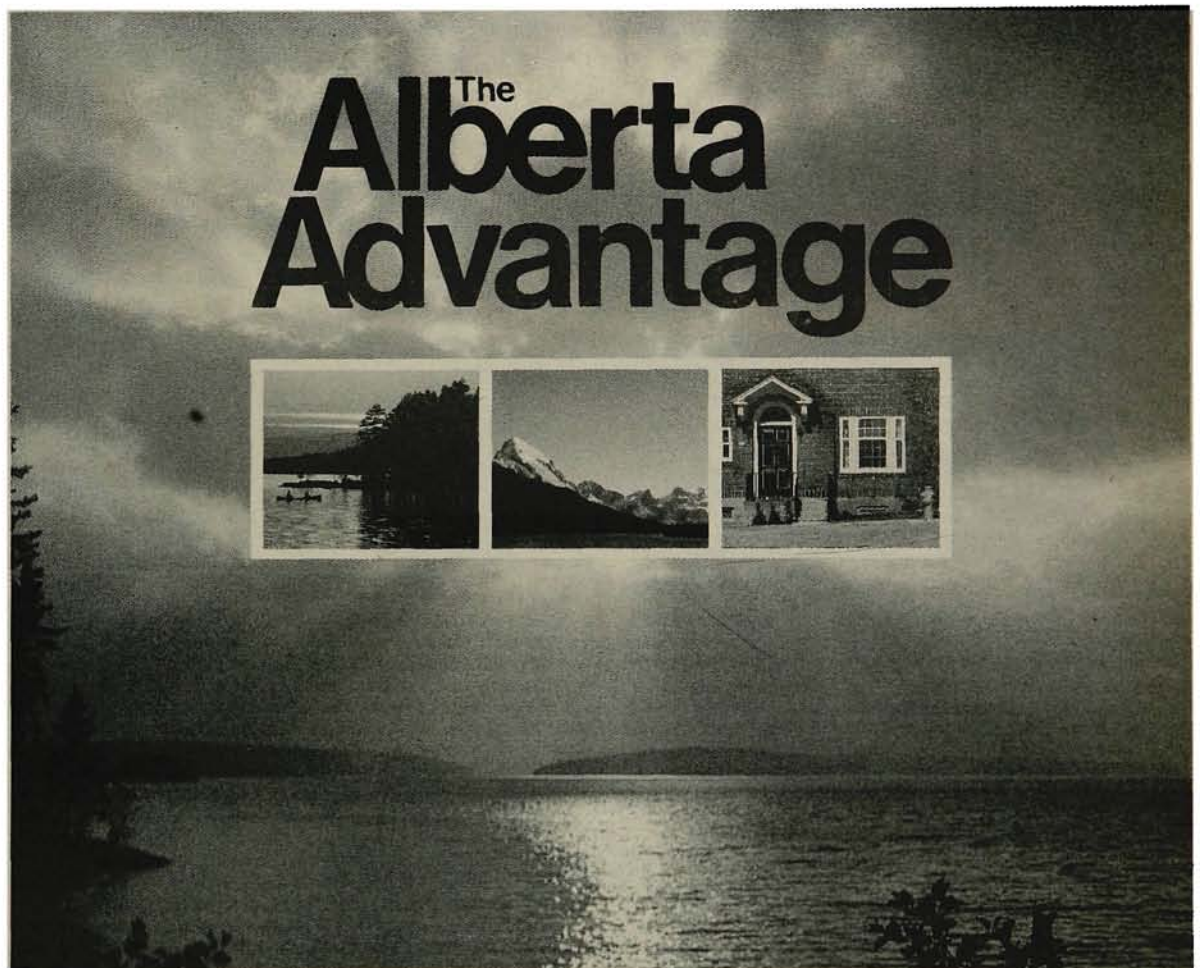
The award in the animation category was split between *Animus*, a five-minute variation on the themes of pioneer photographer Eadweard Muybridge; and *Brush Strokes*, a

three-minute feature by Sylvia Fefer of Canada. Runner-up animated films included two productions from Canada's Sheridan College, *The Chicken Story* by Phil Valentin and Mark Empey ("a tragic tale of three chickens") and *Oh Sean* by Heidi Blomkuist (about a small boy's bathtub adventures).

Split prizes also marked the

experimental category, with *Hate to Love*, a demanding 30-minute exploration of sexism and consumerism by Vancouver's Bruno Pachelo, and *Across the River*, an eight-minute documentary about U.S. involvement in El Salvador by Dana Plays of the United States.

James Adams ●



Conservation sale to Global TV

TORONTO - Conservation Productions and Don Carmody Productions are co-producing a one-hour comedy special *Fred C. Dobbs goes to Hollywood*, starring Michael Magee, which has been sold to Global Television for the network's 1983 fall season.

The program is a one-man show featuring the many characters of satirist Magee, and was partly shot in Los Angeles during May, with the remainder being shot in Toronto during August. Producer and director is Jim Hanley, with associate producers Oriana Bielawski and Conrad Beaubien. Executive producer is Don Carmody. Script is by Hanley and Magee.

The special follows the narrative drama series *Strange but True*, which was shot in Toronto during July by Conservation and Carmody Prod., and which has also been sold to Global.

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CFI Investments fail, directors held responsible for bad debts

TORONTO - A petition by a disgruntled creditor, followed by the loss of an important court decision, has damaged the fortunes of bankrupt CFI Investments Inc., and may leave the directors of the film finance company personally obligated to repay CFI's estimated debt of \$2.7 million.

The directors of CFI, formed in 1976 during the tax shelter boom but essentially inactive for the past four years, include former federal finance minister John Turner, former Canadian Radio-television and Telecommunications Commission (CRTC) commissioner John Grace, accountant Bruce Phil-

lip, lawyer Ward McKimm and businessman John Hearn. When the directors borrowed money from banks and financial institutions to start the company, they secured the loans with personal guarantees.

But uncertain is whether the directors' loan agreements are

unlimited and obligate them jointly and severally. If so, then creditors can seek repayment from the directors individually. Turner, reportedly the wealthiest of the directors, could stand to lose the most.

Also uncertain is the extent of the company's debt. Joseph Sprackman, the court-appointed

trustee of CFI, has had difficulty obtaining full information from the company. Also appointed as a private receiver is Peter Roode, executive vice-president of finance for Triarch Corp., which has a \$500,000 investment in CFI.

Toronto businessman Bernard Cowan, owner of a ladies sportswear manufacturing company, petitioned CFI into bankruptcy May 24 over a \$78,000 debt. The money was owed on repayment of a promissory note received by Cowan for a \$145,000 investment in an animated television production, *Cosmic Christmas*.

But the major blow to CFI came July 15 when Ontario Supreme Court Judge F.W. Callaghan ruled against CFI in its action against a former investor, William Teron, who had refused to pay an out-standing debt of \$1.3 million to the company.

In 1977, when Teron was chairman of the Canada Mortgage and Housing Corp., his assets were placed in a blind trust managed by accountant Bruce Phillip, a director and 18 percent shareholder in CFI. Phillip convinced Teron to invest a \$1.8 million profit earned by his Ottawa real estate company, Urbanetic Ltd., in 120 units of two CFI productions.

Teron agreed to pay the \$1.8 million in four installments. But, after Urbanetics had paid \$691,100 and received \$250,021 in distribution revenue from CFI, Teron refused further payment, claiming he had no idea how involved Phillip was in CFI. CFI then sued Urbanetics for the remaining debt but lost, as Justice Callaghan ordered the company to repay Teron \$441,079 plus interest for three years. The judge also rebuked CFI's management in his decision.

Phillip and Ward McKimm were partners in Torrington Distribution Inc., the company set up to manage, market, and distribute the films financed by CFI, which include *Cosmic Christmas*, *Just Jessie*, *Home To Stay*, *Little Brown Burro*, *Tell Me My Name*, *Klondike Fever*, *The Shape of Things to Come*, and *The New Misadventures of Ichabod Crane*.

CFI plans to appeal the Supreme Court decision in an attempt to get Teron to pay the rest of Urbanetics' debt to CFI.



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SDA on move in Montreal

MONTREAL - Montreal production house SDA Ltée announces that it has moved to 1221 Ave. Hotel de Ville, Montreal H2X 3A9, after 30 years at 1103 rue Saint-Mathieu. SDA's new telephone number is (514) 866-1761.

NFB opens French studio for co-productions with private sector

MONTREAL — Two years in the making, a reorganization of the National Film Board's French feature-film production has seen the birth of a new coproduction studio whose first project *Mario s'en va t'en guerre* began shooting July 18.

Officially in existence since April 1, 1983, Studio C, with Jacques Bobet as executive producer, parallels a similar initiative on the English side which in 1974 led to the creation of Studio B, the drama studio currently headed by executive producer Bob Verrall. By centralizing feature film production through one studio (three studios previously competed with one another), Studio C hopes to pool limited financial resources and increase the annual volume of French-language feature film production.

"Producing one film a year is all very well," producer Hélène Verrier told Cinema Canada, "but if we could get out two or three quality films a year, the public would not only get used to them, they might even come to demand them. There's a horrible shortage of indigenous feature films. We hope that this studio will help create a feature film industry."

And, Verrier adds, "if you talk features, you're talking coproductions. The private sector doesn't have the money to go it alone and neither do we. But if we can get together, there's a whole range of possibilities."

Coproducers on *Mario s'en va t'en guerre* are International Cinema Corp. whom Verrier terms "a naturel choice" and which ICC president Denis Héroux describes as "a return of the elevator. They're investing in *Le Crime d'Ovide*; I'm investing in the same proportion in *Mario*."

Based on "La sablière," a novel by Quebec writer Claude Jasmin, *Mario s'en va t'en guerre*, which is shooting in the Iles-de-la-Madeleine, is being directed by Jean Beaudin (*Cordélia*, J.A. Martin *photographe*). It is the story of a 10-year-old boy who lives in a completely imaginative world. Beaudin literally went through thousands of auditions before settling on young Montrealese Normand Petermann for the title role. Budgetted at \$1.6 million, DOP'd by Pierre Mignot, *Mario* will be shooting until the end of August.

For early 1984, according to Verrier, the studio plans an

TORONTO — New Narrative, Cinema and the Future of Film Theory, a seminar examining recent developments in film theory and the avant-garde, will take place from Sept. 29 to Oct. 1 in Vancouver, sponsored by Simon Fraser University, the Pacific Cinematheque, and Women in Focus.

externally-produced series of features for children, and for a summer '84 shoot, has acquired the rights to Anne Hébert's novel "Les fous de Bassam", to be directed by Francis Man-kiewicz, also in coproduction with ICC. "We will try," says Verrier, "to achieve a fair balance" between internal and

external productions.

Three years ago, the private sector had rejected the Board's proposal for what was then called "coproduction par jumelage" ("three films from us, three from them," explains Verrier). Today, Association de producteurs de films du Québec president Pierre Lamy

adopts a tone that is scarcely more welcoming. "We've got nothing to do with them," he told Cinema Canada. "Whatever they do, they're not going to listen to us anyway."

Though Verrier admits Studio C is restricted in its search for coproduction partners by, for example, the Institut quebe-

cois du cinéma's current investment policies, she is confident that the coproduction approach must prevail.

"We have to get together and make feature films," she says. "It's not by having defensive attitudes that we're going to develop a feature film industry."



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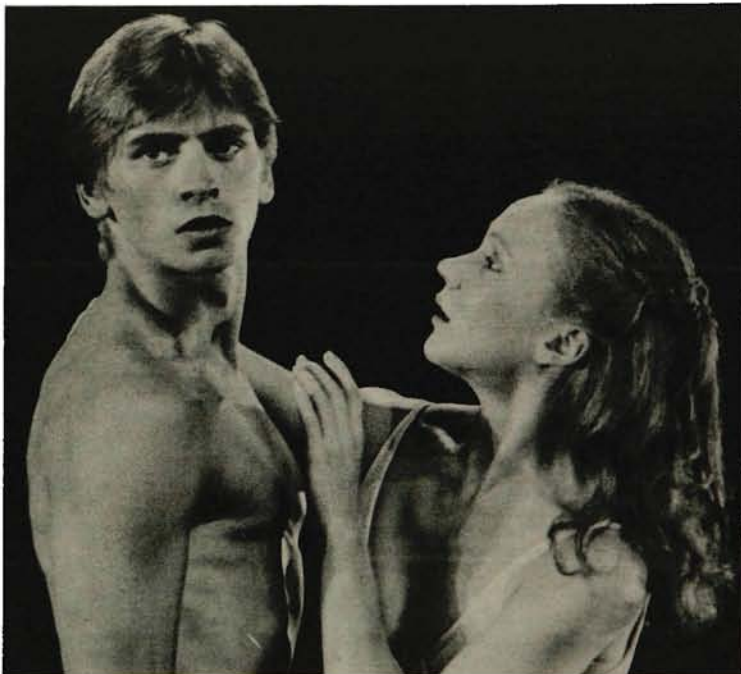
RECENT RELEASES — ONTARIO

The National Film Board's Ontario Regional Production Studio has just completed two productions: Jennifer Hodge's *Home Feeling: A Struggle for a Community* and John Harrison's half-hour drama, *Thanks for the Ride*. *Home Feeling* is an hour documentary which goes behind the newspaper headlines to look at the West Indian community living in the Jane-Finch area, a racially troubled suburb of Toronto. Hodge says her film "is the people's side of the story, the story of those who are never heard and don't have access to the media." The film was produced by John Kramer with additional directing and research by Roger McTair.

Thanks for the Ride is a half-hour drama based on Alice Munro's short story of the same title. Shot in the Barrie area north of Toronto last fall, the film stars Carl Marotte, Peter Krantz, Leslie Donaldson and Melissa Bell. The film was produced by John Kramer. Prints are available from NFB distribution libraries.

NEW MCLAREN FILM OPENS WORLD FESTIVAL

Norman McLaren's new film *Narcissus* will open the World Film Festival in Montreal August 18. The screening will be the world premiere of *Narcissus*, McLaren's 59th film and one of the most ambitious in his long career at the National Film Board. The film is based on the Greek myth of a naive youth who falls in love with his own image and



Jean-Louis Morin and Sylvie Kinal in *Narcissus*

stars Jean-Louis Morin of the Martha Graham Dance Company, Sylvie Kinal of the Cleveland Ballet and Sylvain Lafortune of Les Grands Ballets Canadiens. Fernand Nault of Les Grands Ballets Canadiens was the choreographer; David Verrall producer. McLaren was assisted by Don McWilliams. *Narcissus* is in official competition in the short film category.

La Plante, a mix of animation and live-action fiction, is also in competition in the short film category. The story of a man's unusual nurturing

powers and his relationship with a house plant, the film stars Ghyslain Tremblay. Thomas Vamos directed the film with Joyce Borenstein director of animation sequences.

Seven other NFB films will be shown in the section "Cinema of Today and Tomorrow." Jonny Silver's *Kubota*; *Ice*, directed by Robert Doucet; *Vivre en couleurs* directed by Michel Hébert; Jacques Savoie's *Massabielle*; *Le Bouffe-Petrole* directed by Denis Poulin; *L'Esprit des neiges* by Claude Grenier; and Lynne Smith's *Sound Collector*.

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World fest marked by competition, market, pay-TV & trade show

MONTREAL - Opening with the world premiere of *Narcissus*, Norman McLaren's 59th - and last - film, and closing 10 days later with the world premiere of Claude Fournier's *Bonheur d'occasion* (the French version of *The Tin Flute*), the World Film Festival will this year feature 106 feature films, including the leading edge of new German cinema, the best of Soviet cinema today, 13 shorts in official competition, and a communications trade show as well as a pay-TV seminar for industry professionals.

Among the 19 features in official competition will be Andrzej Wajda's *Danton*, Adolfo Aristarain's *Les derniers jours de la victime* (Argentina), José Luis García's *El Crack II* (Spain), Jaime Chavarrí's *Béarn* (Spain), Claude Miller's *Mortelle randonnée* (France), Henri Safran's *Wild Duck* (Australia), André Delvaux' *Benvenuto* (Belgium), Karen Chakhnazarov's *Nous sommes du jazz* (USSR), Maurizio Ponzì's *Moi, chiara et le sombre* (Italy), Duan Jishun's

and Junya Sato's *The Go Masters* (The People's Republic of China-Japan), and Ferenc Kardos' *Les bataillons célestes* (Hungary).

Twenty-eight films will constitute the Festival's Hors Concours section, including Carlos Saura's *Carmen* and Nagisha Oshima's *Merry Christmas Mr Lawrence*. The section will open with François Truffaut's *Vivement dimanche* and close with Claude Fournier's *Bonheur d'occasion*.

Latin-American cinema will be featured with six films, including Patricio Guzman's *La Rose des vents*, a Cuba-Spain-Venezuela coproduction, as well as the Brazilian award-winning *Serge Getulio* directed by Hermano Penna.

The "Cinema Today and Tomorrow" section comprises 43 feature films from 16 countries representing contemporary currents in international cinema. Canada will be represented with two films: Yves Simoneau's exploration of comic strips, *Pourquoi l'étrange M. Zolock s'intéressait-il tant à la*

bande dessinée? and Claude Castravelli's *Bloodroot* about a waitress turned prostitute. Nine features from West Germany will represent new German cinema, with Herbert Achternbusch's *Le fantôme*; *Utopia* by Sohrab Shahid Saless (interviews with prostitutes and pimps); *L'Homme sur le mur* by Festival jury member Reinhard Hauff (on a man's obsession with the Berlin Wall); and Christel Buschmann's *Comeback* (about a rock singer's collapsing career). Other countries represented filmically include: the U.S. (Penelope Spheeris's *Suburbia*; Steward Bird's *Home Free All*); Japan (Masashi Yamamoto's *Carnaval de la nuit*); Austria (Edwin Zbonek's *Vinopolis*); Tunisia (*Caméra d'Afrique: 20 ans de cinéma français*); as well as films from Morocco, Israel, Spain, Greece, Portugal, Hungary, and Sweden.

The "Homage" section will honor American filmmaker Stanley Kramer whose *Judgment at Nuremberg* and *It's a Mad, Mad, Mad World* will be

screened.

Along with Norman McLaren's *Narcissus*, a 22-minute color film on the Greek legend of the youth in love with his own reflection, the Festival will screen 12 short films in Official Competition, including the 13-minute National Film Board production *The Plant*, and *La petite nuit*, a 25-minute independent Quebec production directed by André Théberge.

In addition, the Cinema of Today and Tomorrow section will screen at least 20 Canadian shorts, including documentaries and experimental works from across the country.

The festival jury will be comprised of French actress Marie-Christine Barrault (*Cousin, Cousine, Stardust Memories*), American film critic Roger Ebert, Canadian filmmaker Harry Rasky (*Stratasphere*), German director Reinhard Hauff (*Knife in the Head*), Polish director Krzysztof Zanussi (whose latest film *Imperative* will be presented in the "Hors concours" section), Swiss filmmaker Daniel Schmid (*Hecate*), and Chinese filmmaker Chen Xuyi, director of the Shanghai Dubbing Studio.

Nine recent Soviet films will be highlighted during the Festival, including the URSS-Italy-Mexico coproduction by Sergei Bondarchuk (*War and Peace*)

on journalist John Reed, *I've Seen the Birth of the New World*. While many of the films will be the works of young new directors, the work of Soviet film veterans such as Yuli Raizman (*Private Life*) will also be presented.

Finally a Communications Trade Show, held in the ballroom of the Hyatt Regency Hotel from Aug. 21-26, will be open to the public, and a pay-TV seminar, restricted to industry professionals, will be held Aug. 23-24, also at the Hyatt.

Air Canada, the principal sponsor of the Festival, will offer the Air Canada trophy to the most popular film at the festival.

All screenings will be held at the five-cinema Parisien, except for the opening and closing films being screened at Place des Arts.

During the World Film Festival, five special editions of CineMag will be published. For information concerning editorial material or advertising rates, telephone (514) 272-5354.

The World Film Festival: another international rendezvous in Montréal

The eyes of the film industry will focus on Montréal August 18 to 28 when the city again plays host to the World Film Festival - America's only competitive film festival recognized by the International Federation of Film Producers Associations.

Linked with the World Film Festival are three other major events - the Communications Trade Show August 21 to 26, the International Film Market August 22 to 26, and the Conference on Pay TV August 23 and 24.

The City of Montréal and its special agency of assistance to filmmakers, CIDEM-Cinéma, join in welcoming the film world to Montréal - a storied city with a host of irresistible locations as well as a red tape-cutting approach to filmmaking.

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(Out-of-town residents may reserve tickets for the Festival by calling the Cinema Parisien, site of the Festival, at (514) 866-3856. Morning showings are \$4, afternoon and evening showings \$5. A 9-to-5 pass, for admission to all presentations between 9 a.m. and 5 p.m. of the 10-day Festival, is available for \$70; a booklet of tickets for ten different showings costs \$35. The opening and closing films of the Festival - François Truffaut's *Vivement dimanche* and Claude Fournier's *Bonheur d'occasion*, respectively - will be shown at Théâtre Maisonneuve de Place des Arts. Tickets, available at the Place des Arts box office, are \$10 each.)

montréal

Corman gets Cabin Fever

TORONTO - With a U.S. distribution guarantee from American exploitation film mogul Roger Corman once again firmly in hand, producer Maurice Smith has begun production on another low budget teen comedy, *Cabin Fever*, which began a five-week shooting schedule Aug. 3 in Toronto and Beaverton, Ont.

Smith last year produced *Screwballs* (originally *Crazy Times*) in Toronto for \$800,000, and the picture has already grossed over \$5 million at the U.S. box office, and earned double its negative costs with advances from sales to seven

foreign markets, according to Smith.

As with *Screwballs*, the Canadian Film Development Corp. is contributing an interim financing loan of \$150,000 to the *Cabin Fever* production.

Directing the film is Miklos Lente from a script by Ed Naha. Starring are Konnie Krome, Mike MacDonald, Wally Woodchis, and Jason Sarokin.

American distribution has been guaranteed by Corman's Millennium distribution company, while Smith has retained Canadian and foreign (non-U.S.) distribution rights.

Primedia is waiting

TORONTO - Primedia Production's adaptation for television of John Murrell's play *Waiting For The Parade*, the first of a three-production deal between the Toronto-based independent production company and the new Grand Theatre in London, Ont., was taped at the Grand's McManus Studio from July 22 to Aug. 1.

The \$500,000 production has been pre-sold to the Canadian Broadcasting Corp.

The play, which will be included in Grand Theatre's schedule this fall, stars Donna

Goodhand, Martha Henry, Sheila McCarthy, Carole Shelley, and Susan Wright. It was produced by Richard Nielsen and directed by Robin Phillips. Playwright Murrell himself adapted the screenplay.

In May, Primedia shot the comedy *Quebec/Canada 1995*, produced and written by Nielsen, for First Choice and CTV.

In September, Phillips's first feature film, the 1981 Nielsen-Ferns production *The Wars*, should be released by its distributor Spectrafilm. Phillips currently is also busy as artistic director of the Grand Theatre Company's inaugural season.

Allarcom enlarges west pay net

TORONTO - The Canadian Radio-television and Telecommunications Commission (CRTC) has awarded a regional pay-television license to Allarcom Ltd. of Edmonton, Alta., to operate in Manitoba, Saskatchewan, and the Northwest Territories.

Allarcom, the parent company of the Superchannel regional pay-TV services in Alberta and Ontario, was the only applicant for the license. The decision gives the company, owned by Alberta entrepreneur Dr. Charles Allard, a mini-national system of regional pay services.

Allarcom wholly owns Alberta Independent Pay-Television Ltd., which operates Superchannel Alberta, and owns 46 percent of Ontario Independent Pay-Television Ltd., which operates Superchannel Ontario.

The new system is expected to be in operation as early as September, 1983, according to a Superchannel spokesman. Negotiations are underway to sign cable affiliates, and \$100,000 will be spent to open creative development offices in Winnipeg and Regina.

The quick launch of the new regional service will take advantage of the intense Fall marketing campaign planned by Superchannel, and will

counter a similar campaign by its competition, national pay-TV service First Choice, which has allocated \$5 million to its fall drive for new subscribers.

CRTC conditions for the new regional license stipulate that 50 of the 168 hours of programming per week be Canadian content, and that eight of those 50 Canadian hours be devoted to regional programming.

Like the other Superchannels, the new system will reinvest all its profit into independent Canadian production. Also, Allarcom has pledged to the CRTC that it will not fund, distribute, or otherwise encourage pornographic or sexually explicit programming through the new service, and has agreed not to run "adult" programming until after midnight (Mountain Time) or 1 a.m. (Central Time).

Banff Mountain Festival deadline October 1st

TORONTO - The 8th annual Banff Festival of Mountain Films will take place Nov. 4-6 in Banff, Alta. Entry deadline is Oct. 1. Festival co-ordinator is Mary Christie.

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THE NUTCRACKER - A FANTASY ON ICE

produced by Roy Keast

NEW WILDERNESS

Linda Greenes
Produced by Loree Lofgren
Charles Levine and Stephen Young
Directed by Stephen Lewis

SONATINE

Produced by René Malo and Pierre Geneston
Directed by Micheline Lanctôt



(Home Box Office, CTV)
Produced by Robert Cooper
Directed by Ralph Thomas

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Directed by and starring Charlton Heston
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Produced by Jacques Pettigrew
and Monique Messier
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Grey Fox wins good press, good grosses in US distribution

TORONTO - *The Grey Fox*, produced by Peter O'Brian and directed by Phillip Borsos, has grossed \$1,526,381 across North America as of July 28, according to the film's distributor, United Artists Classics.

The film, which won the 1983 Genie Award for best picture, has recently opened successfully in Chicago and New York City. According to *Variety*, the film's box office totals for its first 12 days at New York's 400-seat Baronet Theatre was \$70,025. In the U.S., the film has earned \$981,072, while in Canada it has grossed \$545,309.

Critical response to the film in Chicago and New York has also been favourable. The Chicago tandem of critics Roger Ebert and Gene Siskel praised the film on their syndicated TV show *At the Movies*. Siskel described the film as "something quite special... a beautiful film to look at... This Phillip Borsos

from Canada is one fine director." Ebert praised lead actor Richard Farnsworth, saying he was "born to play" the film's hero, Bill Miner. In the *Chicago Sun-Times*, Ebert wrote the film was "... a lovely, zestful human adventure... well written and directed."

In New York, Vincent Canby of the *New York Times* wrote: "... a gentle, intelligent, very leisurely paced western with one terrific asset: Richard Farnsworth. (He) has the sort of face the camera adores. Mr. Farnsworth is a delight... The film has been beautifully photographed by Frank Tidy."

Kathleen Carroll of the *Daily News* called the film "... an exceptionally fine Canadian movie." While Judith Crist of *WORTV* described it as "thrilling", Rex Reed of the *New York Post* wrote that Farnsworth's portrayal of Bill Miner was "inspired" and "a great performance."

Rogers Cable losses increase in 1982

TORONTO - Rogers Cablesystems Inc. reported a loss of \$6.3 million before taxes and minority interest for the nine months ending May 31, 1983, compared with a loss of \$4.8 million in the previous year, announced the company July 28.

The loss after taxes and minority interest was \$12.8 million, compared with \$5.1 million the previous year. Net loss per share for the nine month period was 68 cents, compared to 38 cents a year earlier. Revenues rose from \$167.2 million in 1982 to \$264.0 million. Operating income increased from \$57.8 million to \$93.2 million.

The company's cable subscribers as of Feb. 28, 1983, totalled 2,192,000, including 143,000 from new Canadian pay-TV operations.

Spectrafilm bows with Shadow

TORONTO - *Married a Shadow*, directed by Robin Davis and starring Nathalie Baye, will be the first release of the newly formed Canadian independent distribution company Spectrafilm when it opens Aug. 10 at the Paris Star Theatre in New York City.

The company, headed by president Bahman Farmanara, former director of the Vancouver International Children's Festival, and general manager Linda Beath, former director of United Artists Classics-Canada, announced a 10-film line-up at the Cannes Film Festival in

May, and operates offices in New York and Toronto.

The company recently added Sam Irvin, former assistant advertising and publicity director at UAC, who became Spectrafilm's director of advertising Aug. 1. He joins U.S. national sales manager Nick Perrott in New York.

A Spectrafilm spokesman also told Cinema Canada that *The Wars*, the Nielsen-Ferns production directed by Robin Phillips and based on Timothy Findley's novel, should be the company's first Canadian release sometime in late September.

Paramount's man in 3-D with Langlois

TORONTO - Paramount will release the 3-D adventure comedy *The Man Who Wasn't There*, starring Steve Guttenberg and Canadian actress Lisa Langlois, across North America on Aug. 12.

The picture is produced by Frank Mancuso, Jr., directed by Bruce Malmuth, and written by Stanford Sherman.

The part represents the first starring role in a studio-backed picture for Langlois, who has appeared in several Canadian produced films, including *Violette Nozière* and *Blood Relatives* for French director Claude

Chabrol, *Hard Feelings* for director Daryl Duke, and most recently, *Class of 1984*. Currently, she is before the cameras with another Canadian actress, Michelle Meyrink, in the leading role of the Paramount production *The National Lampoon's Joy of Sex*, directed by Martha Coolidge.

Guttenberg, who starred in the 1982 hit *Diner*, was recently in Toronto to shoot the comedy *Police Academy* for director Hugh Wilson. The film, which will be distributed by Warner Brothers, wrapped shooting July 29.

Wayne Case to V. P.

TORONTO - Wayne Case has been promoted from theatrical general manager to vice-president of Twentieth Century-Fox Canada, it was announced July 4 by Ray McCafferty, the company's executive vice-president and general sales manager.

Case joined Fox in March 1980, after spending 14 years with Columbia Pictures, where he served as Canadian sales manager and branch manager in San Francisco and Seattle.

On the same day, Thomas Sherak, president of domestic distribution and marketing at Fox's head office in the U.S., named Jack Brodsky executive vice-president of world-wide advertising, publicity, and promotion.

Strange Brew ready

TORONTO - *Strange Brew*, the \$5 million comedy starring Rick Moranis and Dave Thomas as Bob and Doug McKenzie, hoser characters created by the comics while working on the hit television series *SCTV*, will open nationally Aug. 26, distributed by MGM/UA.

The comedy about international intrigue in a remote Canadian brewery was shot last fall in Toronto and Prince George, B.C., and also stars Max Von

Sydow, Lynne Griffin, and Douglas Campbell. The film is produced by Louis Silverstein and directed by Thomas and Moranis.

Terminator put off for shoot next year

TORONTO - A planned 10-week shoot in Toronto of the feature film *Terminator* has been cancelled because of a scheduling conflict of star Arnold Schwarzenegger.

The Hemdale Co. production for Orion Pictures and Home Box Office was scheduled to begin July 27, produced by Gail Hurd and directed by Jim Cameron, but Schwarzenegger became unavailable as principle photography for *Conan II*, the sequel to the hit *Conan the Barbarian* which starred Schwarzenegger, was suddenly re-scheduled for mid-August. *Terminator* now reportedly is scheduled to shoot early next year, but shooting will not take place in Toronto.

TORONTO - Canadian-produced films won 10 Blue Ribbons (top prize) and Five Red Ribbons (runner-up) as winners at the American Film Festival were announced June 3 in New York City.

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Television, short films top Toronto's summer shooting schedule

TORONTO — Producers Roy Krost and Richard Dalton plan to begin an eight-week shooting schedule Sept. 12 in Toronto on *Martin's Day*, a feature film starring Richard Harris and directed by Alan Gibson. Krost says the project may end up as a Canadian-British co-production... Rose and Ruby Productions plan to begin a six-week shoot Aug. 15 on *Loose Ends* (formerly *Girl Bikers*), a low-budget feature film and pay-TV production scripted by Charles Dennis and starring Coleen Camp. John Blanchard will direct... Don Owen's remake/sequel of *Nobody Waved Goodbye*, titled *Unfinished Business*, has gone on hold after a scheduled July 25 start, as co-producers Owen and Annette Cohen continues to negotiate the deal with the project's backers, the National Film Board, the Canadian Film Development Corp., and the Canadian Broadcasting Corp. Tentative starting date is now Aug. 29... A project still on hold is director Harvey Frost's low budget comedy *Out of Wedlock*, to star Saul Rubinek, Kate Lynch, and Dixie Seale, which was to begin in April.

Independent filmmakers Daria Stermac and Kalli Paakspuu have formed a new pro-

duction company, Womenfilm/Womenart, to organize several projects including a one-hour documentary on feminist art, *Tearing the Silence*, to be shot early next year. The \$200,000 film, sponsored by the NFB's Ontario Regional Studio and funded by a grant from the Minister of Employment and Immigration and private sources, will be "a celebration of women's sexuality and sensuality created in direct opposition to the hate pornography alarmingly present in society today," says Stermac... The Sky Works production company is currently shooting a half-hour documentary on aging, *A Movie for Kate*, Laura Sky is directing and co-producing with Helene Klodawsky and associate producer Anne Koyama. The company recently completed a half-hour documentary on nursing, *Breaking the Silence*.

Singing: In any Language, a one-hour documentary on a teaching trip to China taken by Maureen Forrester and Claude Corbeil, and the seven-part documentary series *War* highlight the NFB productions to be broadcast on CBC this fall. *Singing*, directed by Malca Gillson and Tony Ianzelo, will air Sept. 22, while the *War* series will premiere Oct. 2 and run for

seven consecutive Sunday evenings... Other NFB productions also sold to CBC for possible fall telecast include Donald Brittain's one-hour documentary on the elderly, *Something to Celebrate*, Halya Kuchmij's *Laughter in my Soul*, and Grant Munro's half-hour portrait of cartoonist Lynn Johnston, *See You in the Funny Papers*... CBC will telecast filmmaker Allan King's documentary on the effects of unemployment, shot at a conference in Orangeville, Ont. and produced by CBC's Agriculture and Resources Dept., on Sept. 4. Earlier this year, some of the individuals who participated in the film sought court action to stop telecast of the program, claiming there were manipulated and exploited during the filming process. King has dismissed any charges his subjects were treated unfairly.

Canadian producer/director Ivan Reitman will shoot *Ghostbusters*, a comedy with Dan Aykroyd, Bill Murray, and Harold Ramis, in October, while Norman Jewison will produce and direct *A Soldier's Story*, based on Charles Fuller's Pulitzer Prize winning play, scheduled to start shooting next month in Arkansas, starring Harold Rollins and David Alan

Grier. Both projects are for Columbia... British director Nicholas Meyer was recently in Toronto scouting both locations and financing for a feature film adaptation of Robertson Davies' novel *Fifth Business*. Meyer says he has been trying for eight years to produce his screenplay of the novel, titled *Conjuring*, and says he would like to shoot the film in Canada... Director Hugh Wilson, in Toronto to shoot *Police Academy* for Warner Brothers in July, became a father when his wife Charters gave birth in the city to a daughter, Price.

CTV News has appointed CFTO's Tom Clark as a national correspondent based at the network's Vancouver news bureau... CTV publicists Maureen Clark and Jill Richardson and graphics designer Judyth Hodgkinson were honoured for their designs of press kits for *Little Gloria: Happy at Last* and *The Thorn Birds* at the Broadcast Promotion Association awards June 25 in New Orleans... Toronto actress Cali Timmer has landed a role in the top-rated ABC soap-opera, *Ryan's Hope*, making her debut in the series July 28... The Second City Comedy troupe celebrated their 10th anniversary July 24 with a party at the Old Firehall Theatre in

Toronto.

Mary Brown has been appointed to a second three-year term as chairman of the Ontario Board of Censors... Anna Stratton and Remi Boucher have been appointed by the Canada Council as assistant heads of English theatre and French theatre, respectively... Actress Margot Kidder and director Philippe de Broca, who were brought together by march-maker Denis Héroux on the ICC feature and mini-series *Louisiana*, were married Aug. 6 in the village of Vert, France... U.S. director Robert Altman is prepping to shoot in Arizona with an almost entirely Québécois crew, including DOP Pierre Mignot.

TORONTO — Paramount will release the Dino De Laurentiis production *The Dead Zone*, directed by Canadian David Cronenberg and shot on location outside the Toronto area earlier this year, across North America on Oct. 28. Based on the Stephen King novel, the film stars Christopher Walken, Brooke Adams, Martin Sheen, and Tom Skerritt, and includes performances by Canadians Jackie Burroughs and Nicholas Campbell.

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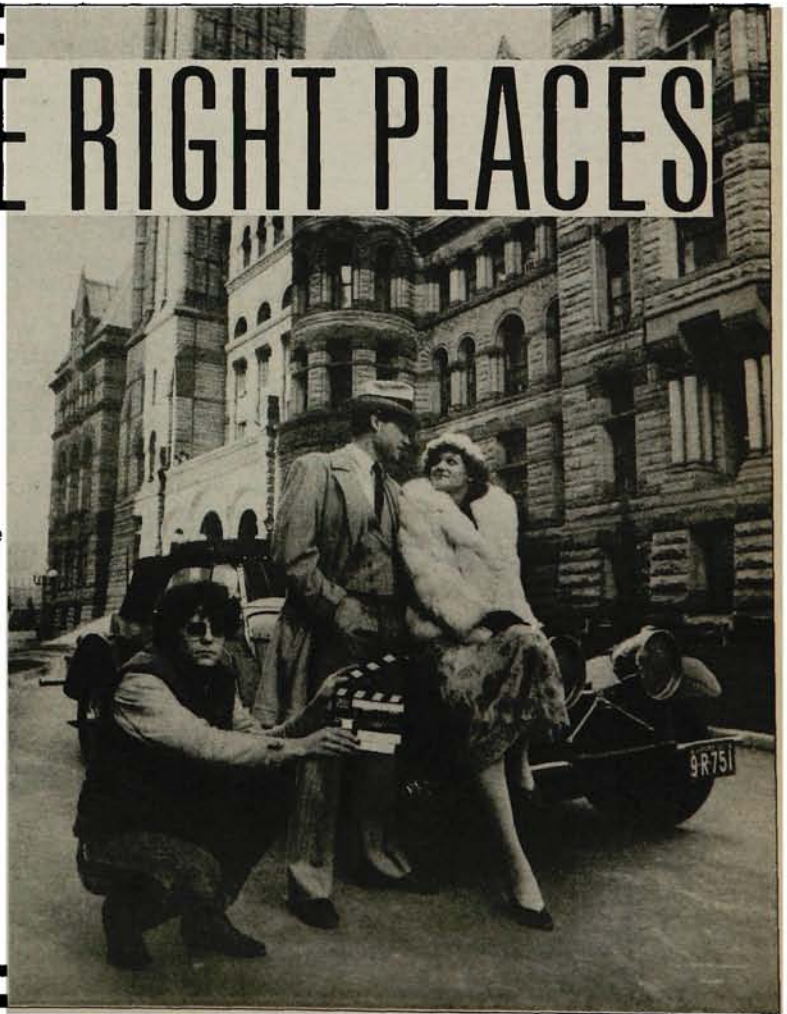
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TORONTO



Atlantis seconds Canadian stories

TORONTO - For the second consecutive year, Atlantis Films Ltd. are into production on a series of six half-hour dramas based on stories from Canadian literature which has been pre-sold to the Canadian Broadcasting Corp.

Producers Michael MacMillan, Seaton McLean, and Janice Platt of the Toronto-based independent production house have announced four of this year's productions, for which shooting began July 17 and will continue until mid-October. In the can is an adaptation of Alice Munro's *An Ounce of Cure*, directed by Don McBrearty and written by John Frizzell, which stars Martha Kronyn and Catherine Burns.

Another title is *The Sense She Was Born With*, directed by Peter Shatalov and written by Robert Duncan, from a story by W.P. Kinsella. It will star August Schellenberg and his daughter, Joanna Schellenberg.

Director Bruce Pittman and screenwriter Joe Wiesenfeld will collaborate on two productions, adaptations of Sinclair Ross's *A Coronet at Night* and Jean Little's *Home From Far*. *Coronet* will star R.H. Thomson and Marilyn Lightstone, while *Home* will feature Fiona Macgillivray, Simon Craig, Diana Barrington, and David Main.

Producer Michael MacMillan reports that another Atlantis production, *Storytelling*, which it is co-producing with director Kay Armatage, has finished shooting and is in post-production. Another Atlantis project is the production of 18 episodes of the half-hour children's variety series *Troupers*, scheduled to begin in September. Global has bought the shows, along with eight others that were produced for C Channel, for its 1984 season.

Labatt's (cont. from p. 10)

came an international celebrity in the early 20th century. Kidd will serve as a technical consultant and also will appear in a small role.

The film stars Terry Harford as Longboat, Allan Royal, Fern Henry-Pearsons, and Irving Layton. Crew credits include director of photography Leo Zourdoumis and soundman Daniel Latour. Forty days of shooting are scheduled between July and November.

The project, which has been two years in development, will be broadcast in May 1984, and will tie-in with the 200th anniversary of both the Province of Ontario and the Six Nations Indian tribe, and the 150th anniversary of the City of Toronto.

Shavick and Frost now in consulting firm

TORONTO - Television director Harvey Frost and film producer James Shavick have formed Canadian Television Production Consultants, a company which according to Frost "essentially provides consulting and production supervision for producers coming into the country or who haven't worked in television before."

The company consults with clients on the development of projects, aspects of co-production, budgeting, and creative elements, and assists producers

making the change from film to videotape. Frost has also developed, by adapting existing software, what he describes as "computer assisted" budgeting and script breakdown systems.

"The computer programs take it (the program's task) to a certain point, then human decision comes in," says Frost of his computer-assisted systems. "The problem with most existing programs for film is that they bear no relation to how the industry actually works."

Formed in mid-July, the

company offers its services through hourly consulting sessions, or side-by-side work with producers developing a project, or if asked, will completely take over a production for a client.

The company helps producers learn what's available in Canada and helps them understand and deal with CRT requirements, says Frost. While he won't say who his clients are, he admits business is good.

City-TV starts shooting Toronto Trilogy

TORONTO - Local independent station City-TV has begun production on its Toronto Trilogy series of half-hour dramas, after selecting three scripts from more than 900 entries in its script-writing contest announced in April.

Mario Azzopardi will direct all three episodes and co-produce with Marcia Martin. Executive producer is Moses Znaimer. The total budget for

the three episodes is \$300,000, with City-TV putting up one-third of the money and a sponsor, Knob Hill Farms Ltd., contributing \$100,000.

The first episode, *Between Neighbours*, written by Bruce Mohun, and starring R.H. Thomson and Harvey Atkin, wrapped Aug. 3 after four days of shooting. The second episode, *The Golden Promise*, written by Brian Tremblay and

starring Lynne Griffin, Wayne Best, Tony Parr, and Helen Hughes, was completed Aug. 2. The final episode, *Streetwise*, by Dennis Eberts, is scheduled to begin Aug. 8.

City-TV offered to pay \$4000 each for three scripts "which in some way reflect the contemporary Toronto experience" for the series, which is planned as part of Toronto's sesquicentennial celebration in 1984.

Raymond Massey was Kildare, Lincoln

TORONTO - Canadian-born actor Raymond Massey, having been ill for several weeks from pneumonia, died July 29 at his home in Beverly Hills, California. He was 86.

Massey's career included roles in stage, film, and television productions. Though he appeared on stage in many classical roles, he is perhaps best known for his role as Dr. Gillespie in the TV series *Dr. Kildare*, and best remembered for his role as U.S. president Abraham Lincoln in Robert Sherwood's Pulitzer Prize winning play *Abe Lincoln in Illinois*, which he

also played in the 1940 movie version.

Massey was born in Toronto on Aug. 30, 1896, into a wealthy and prominent family. His brother, Vincent, would later become the first Canadian-born governor-general of Canada. Raymond served in the First World War and was wounded twice. After the war, he studied at Oxford and remained in England to train as a professional actor. His first professional role was in Eugene O'Neill's *In The Zone*, in 1922, and he stayed in England for nearly 10 years, acting in several dozen plays.

Massey regularly performed in Hollywood films, and his credits include *The Scarlet Pimpernel*, *The Prisoner of Zenda*, *Mourning Becomes Electra*, *Arsenic and Old Lace*, *East of Eden*, and *Seven Angry Men*. In 1944, he became a naturalized United States citizen.

Massey was married three times, and has two sons and a daughter, and a stepdaughter by his third marriage. At the time of his death he had been retired from acting for several years.

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I have a very difficult problem which is very new to me and at the same time very disturbing. I recently completed my first feature film entitled *A 20th Century Chocolate Cake* (as witnessed by your No. 97 issue of Cinema Canada).

The film premiered at The Monkland Theatre in Montreal June 1. Some 800 people attended that screening. It also showed there June 4 to an additional 100 people.

Ricky Friedman, who runs The Monkland Theatre, never paid a penny to me for these showings, despite our agree-

ment that I receive a percentage of the tickets sold. I am not a big distributor like Warner Brothers. I have no power to withhold a film, for example. As an independent filmmaker I am a threat to no one, therefore anyone can take advantage of me. When I asked for my money after the screenings, Ricky Friedman promised he would give me a check on June 10; he never did. Instead he followed with a fraudulent letter dated June 15 stating that he had paid my partner cash with no receipt for the screenings at The Monkland Theatre.

Truthfully, no money was exchanged. My partner received nothing. A check was supposed to be given to me. In this

business payment is due immediately after the engagement. No business is run in cash without a receipt that I know of.

Because I am registered as Chocolate Cake Film Corporation - a new corporation with more debts than assets, I might add - I cannot take action in Small Claims Court. I don't have thousands of dollars to spend on lawyers or court fees. I am owed hundreds of dollars still in the possession of Mr. R. Friedman.

Can anyone be of any assistance?

Lois Siegel
Montreal

Canadian content

It is with much concern that the Executive of the Canadian Film Editors Guild finds it necessary to reply to the misleading article that recently appeared in the Winter/Spring 1982/1983 edition of American Cinematographer: "Her Majesty the Queen versus Howard Kunn, A.C.E." written by Howard Kunn.

We take considerable exception to any suggestion that we are other than a professional body representing reputable and responsible Canadian film editors.

We are *not* an honorary organization. The Canadian Film Editors Guild is in fact the body that represents post-production crews in English-speaking Canada and is officially recognised by the Canadian Guilds and Unions, the Government and the film community at large.

"The Class of '84" was a signatory to the CFEG contract for post-production, not I.A.T.S.E.: I.A.T.S.E. has little or no jurisdiction over editorial and post-production categories within Canada.

We would like to point out that much of the confusion, animosity and resentment arising from this matter could have been avoided had Mr. Kunn first checked with Local 776 regarding the status of this Canadian production carrying out post-production in Los Angeles. They would undoubtedly have contacted the CFEG office in Toronto on his behalf.

As in every country, the Canadian Department of Immigration has its own rules and regulations to enforce. In the interest of furthering international cooperation, we would therefore suggest that any offers of work on a Canadian production in Canada be properly researched, especially with regard to Guild and Union jurisdictions and also the question of work permits.

We shall be pleased to offer every assistance regarding any queries that may arise in this area.

Sally Paterson cfe
President
Canadian Film Editors Guild

Nits, knocks, errors

John Harkness' glib, obsequious opportunism has never been so evident as it is in his recent attack on Robin Wood ("The word, the flesh and the films of David Cronenberg," Cinema Canada No. 97). Harkness' use of the tragic disease AIDS to score some cheap ideological points off Wood is unconscionably insensitive and smugly self-serving; Kaposi's Sarcoma is "known as 'gay cancer'" only to bigots. If Harkness wants to knock on Wood, he'll have to learn to reach a lot higher.

James Quandt
Toronto

The photographer's credit accompanying the photographs of Gilles Carle in the Interview in Cinema Canada No. 97 was inadvertently omitted and should have read: *Photos: Yves Bélanger*. Vincent Vaitiekunas wrote to clarify a few facts contained in our issue No. 98. Although he wrote a feature screenplay entitled "Lakeshore", the film has not yet been produced. Also, *Strike - Men Against Computers* was a joint effort with Larry Zolf, produced by Douglas Leiterman. Ralph C. Ellis of Manitou Productions wrote to thank us for the Alberta issue, but noted that his series *Adventures in Rainbow Country* was falsely attributed to Maxine Samuels in the article by Natalie Maclean -Ed.

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