

### Broadcasting only one aspect of new policies; film policy in April

OTTAWA — It wasn't exactly the comprehensive strategy that had been expected, but at least it was a start when on Mar. 1, Communications minister Francis Fox unveiled the cabinet-approved "Towards a new national broadcasting policy."

The 20-page document draws heavily upon the original broadcasting strategy leaked last fall (see Cinema Canada nos. 90-91), though rearranging pieces of the Canadian broadcasting puzzle and announcing four policy initiatives: 1) to encourage expanded programming choice for Canadians, primarily through cable but also by satellite; 2) to strengthen Canadian programming by establishing a fund to assist private production and independent producers; 3) to seek parliamentary approval permitting cabinet to issue policy directives to the CRTC; and 4) to relax licensing requirements to allow use of satellite earth-stations by individuals and certain commercial establishments.

But instead of being a comprehensive over-view, the March broadcasting strategy describes itself as "one aspect of an integrated set of communication-information policies which the government of Canada is developing." As such, the shift in emphasis from the Oc-

tober national strategy has resulted in a far greater role for the private Canadian production sector: "It is essential that Canadian entrepreneurs be able to move quickly and decisively to seize the opportunities created by the... new environ-

ment." As encouragement, the broadcasting strategy announces the creation of the Canadian Broadcast Program Development Fund to assist private production companies and independent producers in those areas of traditional Canadian programming weakness (drama, children's programs, and variety). Beginning at \$35 million and rising to \$60 million at the end of five years, the fund represents about double the amounts proposed in the Oct. '82 strategy draft. To be administered by the Canadian Film Development Corporation, the fund will expect private producers to contribute \$2 for each \$1 of funding, representing a potential infusion of up to \$180 million into the production of Canadian programming.

The increased role allotted to private sector production sees a correspondingly smaller role for the public sector, which had figured predominantly in the October draft. In the March strategy the public sector drops to last place

from second place. A consultative review, the strategy says, is underway on the role of the CBC "and will continue over the coming months."

The four policy measures announced in the March strategy "constitute the first crucial steps." The next eight steps are "now at the consultation stage and as modified through public debate, will...

become firm policies of the Broadcasting Strategy for Canada." These up-coming eight thrusts are: further encouragement to the private sector, primarily the cable and related high-technology industries; enhancement and extension of French-language broadcasting; the establishment of a framework for the international marketing of

Canadian television programs; the reinforcement of equalized broadcasting services throughout the country; a response to the needs of native people; a more flexible regulatory environment; revisions to the legislative framework; and strengthening of the performance of the public broadcasting system.

(See Fox's speech, p. 31)

### Majors to be limited in distribution

MONTREAL — A "for discussion" copy of the department of Communications' Distribution Task Force report was leaked early in March to a Montreal newspaper. The task force headed by Montreal lawyer Ronald Cohen — erroneously described as a "Toronto" lawyer in *La Presse* — tabled its report several weeks ago, as reported in last month's *CineMag*.

According to the leaked version, the report recommends the adoption of a national cinema act that would give the federal government regulatory jurisdiction over interprovincial distribution and exhibition of films in Canada. "Foreign distribution companies," says the report, "will only have the right to import and distribute motion pictures for which they possess world-wide distribution rights." Under the framework of the cinema act, Canada would be divided into zones corresponding roughly to the main urban centers. There would be two categories of distributors in Canada:

Canadian-owned distribution companies, and others. Only Canadian-owned distributors would be eligible for federal government funding administered by the CFDC. These distributors would not be allowed, under the Cinema Act, to import more than 60% of their film line-up from any one foreign company.

The report recommendations, in keeping with the general tenor of DOC policy initiatives, seek to foster greater competition whenever possible. It terms the monopolies, held by Famous Players and Canadian-Odeon in exhibition, "economically unhealthy for everyone," and deplores the close ties between those companies and the Major distributors. To foster competition, the report recommends that in cases where a distributor is placing a film in 20 or more territories in a first run, that only 75% of the selected theatres belong to a given chain.

The report also recommends federal initiatives through

negotiation, excise, legislative or administrative measures to encourage the dubbing of films in Canada. Also, the report recommends the printing of film copies in Canadian laboratories if a film plays on more than 20 screens in English or 10 in French.

Though identified as a preliminary version of the Task Force report, the "*La Presse*" version, according to insiders, is factually accurate as to the report's current substance.

Of the report's recommendations, Task Force head Ron Cohen told *Cinema Canada*:

"There are some excellent and innovative suggestions made by the Task Force which, if implemented, could contribute significantly to change in the distribution environment for Canadian films in Canada. It is important that Canadian distributors be healthy, but they cannot be only by distributing Canadian films anymore than they would be by distributing only German or British or French films..."

### CBC to save \$20 M in shuffle

OTTAWA — For once absolutely no advance rumors preceded CBC president Pierre Juneau's announcement of major reorganization within the corporation.

In a lunchtime address via radio lines and TV audio to the over-10,000 employees Mar. 30, Juneau announced the impending loss of some 500 mainly managerial jobs that would save the CBC \$20 million, along with key organizational changes severing radio from being part of television and granting greater weight to the regions through the creation of a regional vice-presidency.

The major impact of the changes announced by Juneau, seven months after becoming CBC president, is to shift power away from the Montreal/Toronto broadcasting fiefdoms and towards Ottawa. "It's going to come as a shock to a lot of those CBC mandarins to find that they've got a hands-on president," one CBC manager told *Cinema Canada*.

The two chief broadcast-

ing power-wielders of the English and French television services, Peter Herrndorf and Pierre Des Roches, as a result of the Juneau announcement, now find themselves diminished from vice-president/general-manager to simple v.p. Radio becomes independent of television, with English radio now to be headed by Margaret Lyons who goes from managing director to vice-president, and French radio by Jean Blais who also finds himself promoted to vice-president alongside his former boss. The regions will henceforth answer to vice-president Doug Ward in Ottawa, where two additional vice-presidents, Bill Armstrong and Frank Delaney, also find their powers considerably increased as extensions of the office of the CBC president.

"It used to be," a CBC source told *Cinema Canada*, "that we had centralized programming and decentralized management. Now we'll get centralized management and decentralized programming. I'm not so sure that's a bad thing."

### NFB laboratories in 'unfair competition'

MONTREAL — "The National Film Board has overstepped the limits of its mandate and is now openly competing with the private sector. The situation must be stopped," says Harold Greenberg, president of Astral Bellevue-Pathé. The "situation" referred to is the Board's use of its laboratories and technical services to complete private sector films and co-productions.

Five years ago, the NFB did its own in-house post-production but was not involved in co-productions with the private sector. Yearly, the private labs across the country bid on a substantial contract from the Board to do release printing. Today, the NFB rarely gives any work to the private sector, say the heads of Sonolab, Medallion and Bellevue-Pathé. On the contrary, the Board's increasing

involvement with the private sector in production is taking post-production work out of the private sector. With dire consequences, say the lab heads.

In a letter written in December, 1982 and addressed to the minister of Communications Francis Fox, Bellevue-Pathé chief André Collette outlined the extent of the problem. The labs are all caught in the recession which has struck the production industry and the economy in general, he stated. But the National Film Board, by offering its services to certain producers, is further debilitating the private sector. Since January 1981, Bellevue-Pathé has had to lay off 62% of its personnel, and a turn-around in not in sight.

Across the city, Sonolab is similarly affected. "Our staff is

an absolute minimum. If it were reduced any further, we'd have to cease certain operations," says lab manager Dov Zimmer. He talks about the filmmaker who sent all his negatives to Sonolab from South America for processing, only to remove them from the lab and finish the post-production at the Board. "The Board competes with us for film processing and with sound facilities as well." Zimmer counts on the producers' organizations, the Association des producteurs de films du Québec (APFQ) and the Canadian Film and Television Association (CFTA), to take action.

Ironically, producers in Montreal say the move of the NFB into the private sector coincided with a vote taken by the APFQ

(cont. on p. 18)

**Cover:** To coincide with the present, successful release of his fourth feature film, *Au clair de la lune*, André Forcier indulges in candid expression of deeply personal leitmotifs in this photographic canard by Ron Levine. For more insights into Forcierian angst, see the feature article this issue, on page 19.

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## Ontario's censors in violation of rights

TORONTO - Because its restrictions are not "prescribed by law" and because limits to freedom of expression "cannot be left to the whim of an official," the Supreme Court of Ontario has ruled that the Ontario Board of Censors is operating in violation of the Charter of Rights and Freedoms.

An unanimous decision handed down by three Divisional Court judges March 25 said the Censor Board had been "vague, undefined, and totally discretionary" in using its powers.

But the effects of the decision on the censor board have been delayed until the appeal period is over, and government sources have said an appeal is highly likely.

The Ontario government's options to the decision are either to appeal or to enact legislation which would deli-

neate "reasonable standards" within which the board could operate.

"It is essential that law cannot be vague, undefined, and totally discretionary. It must be ascertainable and understandable... limits must be articulated with some precision or they cannot be considered to be law," the ruling said.

But the decision did not rule out the concept of film censorship entirely. It said censorship in "some form" is justifiable in a democratic society.

The decision also rejected a Crown argument that films could be considered different from books, newspapers, and television for the purposes of a constitutional argument, saying that the Charter "does not countenance the total eradication of freedom of expression for those who use a particular form of expression such as film."

This aspect of the decision particularly pleased David Poole of the Ontario Film and Video Appreciation Society, the group which filed the application with the court. Poole said that one of the OFVAS's aims is that "film and video be treated like the other arts."

The ultimate goal of the OFVAS, said Poole, is that the system of censorship in Ontario be replaced by a system of film classification. The group presently is concentrating on rallying political support for such a system, urging its supporters to write to MPP's to support legislation which would alter the censor board into a classification board.

Poole also said the OFVAS's court battle is still being financed by private donations. "We're in the black... just barely," he said.

## Malo buys out Mutuel

MONTREAL - Les Films Rene Malo have bought the Canadian shares of the distribution company New World-Mutuel in Toronto, and have purchased most of the assets and all of the operating rights of Les Films Mutuels in Montreal. With the transaction, the distribution branch of La Corporation des Films Mutuels closes.

"One of the most important aspects of the deal for us is the opening up of the English-Canadian market," Malo told Cinema Canada. He intends to expand those operations as well as to mount a much larger company in Quebec. The new firm, probably to be called Malo-Mutuel, will control the past acquisitions of Les Films Mutuels as well as the 20-odd films which Mutuels has not yet released.

"We'll really be moving from a small operation to one of industrial size, and that's the only way for independent distribution in Canada to develop. We have to have larger inventories of films and a broader market base in Canada if we're to survive. If three Canadian 'mini-majors' were to consolidate their position in the Canadian market, then one could really talk about Canadian distribution," concludes Malo.

Malo engineered the transaction without the help of any major financier, and is counting on the Canadian Film Development Corporation to aid him in its conclusion. "I have a contract with TVEC (Quebec's regional pay-TV operator) for 32 films. I'm hoping that the CFDC will be willing to dis-

count it for me. They've said they want to find ways to help the distributors; now they have the chance."

Serge Major, vice-president of La Corporation des Films Mutuels, a wholly owned subsidiary of Civitas, explained that the company has not changed hands, and that because of the various rights involved in the different films, the details of the transaction are complicated. Mutuels will continue fulfilling its production commitments and taking care of foreign sales. While Malo "manages the distribution operation," Civitas will continue with the liquidation of the other aspect of the Film Group.

## Regs concerning TV fund crucial to producers

MONTREAL - "High quality programs" for over-the-air broadcasting are to result from the Canadian Broadcast Program Development Fund, created by the new broadcast policy and entrusted to the Canadian Film Development Corp. for administration.

Producers are anxious to know the details of the agreement between the department of Communications and the CFDC, reports Nicole Boisvert, president of the Association des producteurs de films du Quebec. As established in a Memorandum of Understanding, the CFDC has 60 days in which to develop policy concerning the

(cont. on p. 12)

## U.S. dept. of Justice reconsiders three films

WASHINGTON - Following a meeting Mar. 17 between the lawyer for the National Film Board of Canada, a representative from the NFB, a representative from the Canadian Embassy, with representatives from the U.S. Department of Justice, Justice officials have decided to look into their Jan. 13 decision in which three NFB-distributed films were labelled "political propaganda."

The decision review is expected to take a couple of weeks. In the meantime the NFB is not obliged to label the films propaganda nor report who has viewed the films - as would have been the obligation under the U.S. Foreign Agents Registration Act.

The three films - *If You Love*

*This Planet* (nominated for an Oscar in the documentary category), *Acid Rain: Requiem or Recovery* and *Acid Rain from Heaven*, two sponsored films made for Environment Canada and distributed by the NFB - have, according to NFB distribution head William Litwack "had an awful lot of activity" in the wake of the Justice Dept. decision.

Screenings have been held for the U.S. Senate judiciary committee, for members and staff of the U.S. Senate, and the New York and other state legislatures. "The films are booked

up well into June-July," Litwack said.

Public screenings of the films in major Canadian cities have also had "a very good reaction," Litwack said.

On April 10, Radio-Canada intends to run *Si cette planète vous tient à coeur*, the French version of *If You Love This Planet*. The CBC has twice turned down the film, arguing scheduling and journalistic reasons. Should the film win an Oscar in Los Angeles Apr. 11, the CBC might reconsider, according to network public affairs chief Tina McQueen.

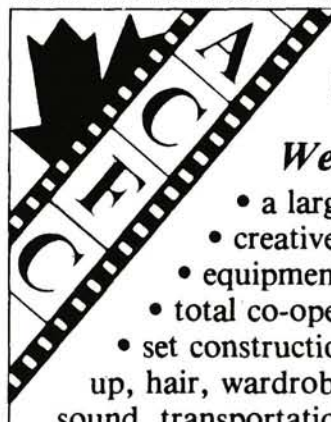
## Images trio guilty

TORONTO - An Ontario court has found three film programmers guilty of screening a film that had not been cleared for uncut public screening by the Ontario Board of Censors. The screening took place Mar. 13, 1981, at the Canadian Images Film Festival in Peterborough, Ontario.

Convicted were Susan Ditta, executive director of Canadian Images; David Bierk, executive director of the Artspace gallery, where the screening took place; and Ian McLaren, a Trent University professor.

The film was director Al Razutis's half-hour documentary on subliminal sexual content in advertising, *A Message From Our Sponsor*. Earlier charges against Razutis had been previously dismissed.

Sentencing is scheduled for Mar. 25.



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# MIP-TV replacing Cannes film fest as industry 'must' for sales

TORONTO - CBC Enterprises and a contingent of Toronto-based independent producers and distributors under the wing of the Ontario Film and Video Office are heading to the MIP-TV Market April 22-28 in Cannes.

Canadian TV producers and distributors have come, for the most part, to consider the MIP-TV market "a must." "MIP, for us, and probably for most of the people in TV, is the most important market," said one producer. "Most of the buyers are there. It's a real trade fair, not just a gathering. You have to be there."

"It's very important particularly now that we've got some good films to sell, but the market is also important for making international connections," said another producer.

Program sales and purchases, negotiations on possible co-productions, and liaison with European buyers are the purposes of most of the parties going to MIP. "We need it (MIP). Unless we keep in touch with people, we're soon forgotten over there," was opinion expressed.

The CBC group includes Guy Mazzeo, Dennis O'Neill, Sam Jephcott, and Susan Fraser from the CBC Enterprises office in Toronto, Rob Straight from CBC's U.S. office, and Peter Lord and Wendy Hallam from the CBC office in London, England.

The dramatic programs represented include *Empire Inc.*; *Seeing Things*; *The Best of Both Worlds*; *The Accident*; *I Married The*

*Klondike*; *Ready For Slaughter*; *Out of Sight*, *Out of Mind*; *Reasonable Force*; *Moving Targets*; and *Robin Hood*. Also represented are the children's series *Going Great* and the country music program *The Tommy Hunter Show*, which recently sold to the American pay-cable service Nashville Network.

Gail Thomson will be in charge of the Ontario Film and Video Office contingent, with assistance from Dominique Bléziot of France. Ontario will have a stand in the new Palais des Festivals with eight screening rooms and a reception area. This year, unlike the past, each group in the Ontario contingent must pay a full entry fee of \$800, steep for many.

Among the Ontario group, Jeffrey Schlesinger of Astral Television Films will represent two shows, the children's series *Hammy Hamster* and the six-hour mini-series *A Man Called Intrepid*.

Atlantis TV International Inc. will represent three recent productions by Atlantis Films, the series *Troupers* and *The Movie Makers* and the documentary *Chambers: Tracks and Gestures*.

Les Harris and Jane Harris of Canamedia Productions will attend, looking to buy wildlife footage for *Lorne Greene's New Wilderness* and to look for possible co-production partners for pay and network TV projects now in development.

Cliff Wilson of William F. Cooke TV Programs will bring three shows: *Nashville Swing*,

*Bourbon Street Parade*, and *Pete's Place*.

Ralph Ellis and Steve Ellis of Ralph C. Ellis Enterprises will bring the documentary series *Wild Canada* (12 one-hour episodes), *Audubon Wildlife Theatre* (78 half-hours), *Wildlife Cinema* (26 half-hours), *To The Wild Country* (10 one-hour shows), and the one-hour documentary special *A Birth in the Family*.

John Muller of M & M Film Productions Ltd. will bring some documentaries, children's musical shows, and the documentary special *Vincent Price's Dracula*.

Max Engel and Isme Bennie of Media Lab will bring a new company name - Televentures Inc. - and a number of products, including *The Littlest Hobo* series, *The Devil's Lake Concerts*, produced by Doug Hutton; *The Kids of Degraffi St.*, from Playing With Time Prod.; *Winnie*, produced by Norfolk; *Masters of the Performing Arts*, by Carlona Productions; and *The Last Sailors*, three one-hour documentaries produced by Robbie McLean.

Kevin Sullivan of Huntingwood Films will bring his productions *Megan Carey*, *Krieghoff*, the TV-feature *The Wild Pony* (licensed to First Choice), and *Flowers In The Sand*; *Kurelek*, by Phillip Earnshaw; and documentaries by Alex Hamilton-Brown and David Wilkerson.

Murray Sweigman of International Telefilm Enterprises will represent 15-20 productions from his company's cata-

logue.

Jack McAndrew of Jack McAndrew Productions and Four Corners Entertainment had planned to attend MIP-TV, but will not due to a production commitment. But McAndrew's partner, Jim Corston, said the company will make every effort to have their productions represented at the market.

Neil Garrington of Network Media and Dorothy Janhevich of Representative Films Ltd. will team at MIP-TV. Garrington will represent *The Tales of the Mouse Hockey League*, a one-hour animated special. Janhevich will bring the one-hour documentary *The Zero Factor*; the musical series *The Party With The Rovers*, a half-hour pilot *High Octaves*, produced by Tom Stewart; *The Journal Series*, a package of Film Arts documentaries; and *Brooker and Son*, a half-hour comedy by Visual Productions.

J.M. Porter and Grace Porter of Omnibus Video, which provides computer animation and special effects for TV, will bring a demo-tape of their work in an effort to attract customers.

Pat Ferns of Primedia will bring three productions: *Billy Bishop Goes To War*; *The Newcomers* (ballet); and *The Labatt's Country Classic*.

Simcom, represented by Neil Court, will bring the musical features *Hank William: The Show He Never Gave*, and *Rumours of Glory: Bruce Cockburn Live*, and the narrative drama *Gordon Pinsent and The Life and Times of Edwin Alonzo Boyd*, produced by

Barry Pearson's Poundmaker Productions. They will also represent three earlier Pearson films: *Marooned in the Land God Gave to Cain*, *The Spirit of the River Chichina*, and *Madeleine de Verchères*.

Denise Lavigne, Jean Lawrence, Stan Fox, and Bob Switzer of TVOntario will bring eight children's shows, a number of science programs including *The Third Wave*, the documentaries *North of Sixty* and *Visions*, and the educational program *Computer Academy*.

Lionel Shenken and Beverley Shenken of Visual Productions '80 will bring 17 of their shows to MIP, including *Travelling Music*, 26 half-hours of Canadian performers, shot in Mexico; *Just Jazz*, 26 half-hours; *Glitter*, 104 half-hour interview shows; *The Niagara Repertory Company*, 24 half-hours, anthology of Canadian drama, comedy; and mystery; *The Wayne Thomas Show*, 52 one-hour musical comedy shows; *The Fifties Connection*, 24 half-hours featuring gold record performers from the 1950's; and *The 401 Music Store*, 26 half-hours featuring black entertainers.

## Atlantis into two for pay and public television slots

TORONTO - Producer Michael MacMillan of Atlantis Films has announced his company's involvement in two series for pay and public television currently underway in Toronto.

Atlantis is co-producing with Bill Usher and Debra Sharp of Usher/Sharp Productions of Toronto, a seven-part children's variety series, *Troupers*, for the national special interest pay-TV service C Channel. The half-hour programs, directed by Jim Bach, were shot in the Toronto area in December and January, and feature such performers as Tamarack Mime Associates, Al Simmons and the Merry Time Clown Company. The programs are scheduled for a spring telecast on C Channel.

Another Atlantis production, *The Movie Makers*, a series of 13 half-hour documentaries about the film industry, particularly Hollywood, directed by Bruce Pittman and hosted by Elwy Yost. The series has been sold to TVOntario. "We're really excited about it. It should be marketable around the world," said MacMillan of the series. His partners at Atlantis are Seaton McLean and Janice Platt.

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# 'Groupe Québec' takes seven distributors to MIP for TV mart

MONTREAL—As at last year's MIP-TV market, seven Quebec distributors will be grouped together to make up the "groupe Québec" booth at the television product mart Apr. 22-28 at Cannes.

Via le Monde will be represented by Daniel Bertolino, François Floquet and Michelle Raymond. They will be bringing with them pilots from their new series, *Légendes du monde*, currently in production; the 15 half-hours of *Légendes Indiennes du Canada*, and the 13 half-hours of *Le paradis des chefs/Lost Kingdoms*. They will also be taking the two-hour special *Cosquin '83*, the one-hour documentary *Dossier Café*, the one-hour documentary *L'initiation du shaman*, and one other documentary special on the Iles Maurice.

General manager Maryse Rouillard, sales director Di-ann Laurier and agents Lizanne Rouillard and Louise Gauthier will represent Filmoption Internationale at MIP. They'll be showing the six half-hour youth series *Zig Zag* directed by André Melançon; André Bélanger's 12 half-hour series *La clé des bois*; Fernand Dansereau's feature *Les doux yeux*; Spectel Video's 30 one-hour jazz and rock series; and in the documentary series, the nine half-hours of animal documentaries *Connaissance du milieu* produced and directed by Jean-Louis Frund.

Cinépix will be represented by Rita Leone who will be taking mainly theatrical features

(*L'affaire Coffin, La tête de Normande St-Onge, Réjeanne Padovani, Gina, Blackout, Rabid, Cannibal Girls, Keep It in the Family, Mystery of the Million-Dollar Hockey Puck*). Cinépix will also be representing the TV-series *Kamouraska*, four episodes of 52 min.

Sylvie Deschamps-Lowe will be representing Quebec net Radio-Quebec as co-distributor, with Cinepix, of the *Kamouraska* series and feature film, and, with Films Transit, the documentary *Mercenaires en quête d'auteur*. Radio-Quebec will also represent the fictional dramas *La manière noire* and *Ste-Carmen de la Main*, as well as the variety special *Tiens ta langue, bonhomme*.

Francine Allaire and Jan Rofekamp will be representing Films Transit Inc. They'll be bringing the feature *Les yeux rouges*, directed by Yves Simoneau; the short *Pêcheurs d'eau douce* by Roger Cantin, and Cantin's 18 15-minute series *Interludes*; the one-hour documentary *Gens du sud autour du monde*; four episodes of 25-minutes each of the nine-episode series *Le choc des Amériques*; Pierre Dinell's series *Les six saisons de Attikmeks*; the 13 half-hour series *Profession: écrivain* on Quebec literature; the 16 15-minute series *Flore et faune de l'ouest canadien*; the 27 half-hours of *Sons des français d'Amérique* directed by Michel Brault.

Jacques Bouchard will be representing Multimedia

audio-visuel Inc. with François Labonté's short *Réveillon*; Marc and Micheline Blais' one-hour documentary *Défi arctique*. Brigitte Sauriol's 30-

minute short *Bleu brume*; and Julien Poulin and Pierre Falardeau's *Elvis Gratton*.

For Telemontage Inc., Pierre DeLanauze will be represent-

ing the 21 half-hour *Les aventures de Virulyse*, and a pilot for a 13-part series *Moineau-show The aventures d'un moineau*.

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### SONATINE

Produced by René Malo and Pierre Gendron  
Directed by Micheline Lanctôt

### PHAR LAP

Produced by John Sexton  
and Richard Davis  
Directed by Simon Winsor

### THE SETTLEMENT

Produced by Robert Bruning

### AN EVENING AT THE IMPROV

Produced by J. Gordon Arnold

### SAVAGE ISLANDS

(Paramount)  
Produced by Rob Whitehouse  
and Lloyd Phillips  
Directed by Ferdinand Fairfax

### THE PAMPEL-MOUSE SHOW

Produced by Peter Henton

### THE NUTCRACKER - A FANTASY ON ICE

produced by Roy Krost

### NEW WILDERNESS

Lorne Greene's  
Produced by Lorne Greene  
Charles Greene and Stephen Dewar  
Directed by Stephen Dewar

### MOTHER LODE

Directed by and starring Charlton Heston  
Also starring Nick Mancuso

### RIEN QU'UN JEU

Produced by Jacques Pettigrew  
and Monique Messier  
Directed by Brigitte Sauriol



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

## Labrecque to shoot

MONTREAL - The sequel of Jean-Claude Labrecque's *Les vautours* is currently in pre-production and is scheduled for a mid-summer shoot in Montreal and Quebec City. Entitled *Chronique des années 60*, the scenario is by playwright Robert Gurik who scripted *Les vautours*. Leading players include Monique Mercure, Gilbert Sicotte and Anne-Marie Provencher. Producer is Claude Bonin of Les Films Visions 4, and financing of the \$1 million budget has been raised through the Institut québécois du cinéma's five-year aid plan.

was produced by Leo Fuchs and directed by Edouard Molinaro. The shoot began Oct. 31 in Toronto and moved to France Nov. 21, where it broke for holidays Dec. 17 and never resumed. The Canadian segment of the shoot was crewed by the Association of Canadian Film Craftspeople (ACFC).

## AMIP hopes to duplicate success of French counterpart

TORONTO - The American Market for International Programs AMIP '83, the only international program market and trade show designed exclusively to enable non-U.S. producers, distributors, and television organizations to reach and sell to American program buyers, will debut Nov. 7-10 in Miami Beach, Florida. A joint production of the MIDEM Organization of France, Perard Associates of Syosset, N.Y., and the National Video Clearinghouse, Inc., AMIP '83 has already signed 32 exhibitors, including Radio-Canada.

## Won't Dance doesn't

TORONTO - MGM has indefinitely postponed completion of shooting on the feature *I Won't Dance* because of prolonged illness to its star, Kristy McNichol. Freddie Fields, president and chief operating officer at MGM, has said the company is forced to postpone all future plans for the film, which

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By Design

Melanie

### Winter Tale

### LATITUDE 55

### CURTAINS

GINGER MEGGS

### TITLE SHOT

Head On

### SUREACTING

### BLACK MIRROR

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## SHOOT ALBERTA

by Linda Kupecek

Members of the Alberta motion picture industry congregated at the Four Seasons Hotel in Calgary March 5 for the 1983 AMPIA Awards. The tone of the affair was contralto rather than coloratura, an echo of the quiet year experienced by most Alberta filmmakers. (For list of awards, see following page.)

Traditionally, the AMPIA Awards alternate between Edmonton and Calgary. Every year, half the Alberta industry pile their finery, tuxes, tails and velvet into cars or onto the Pacific Western Airbus and migrate to the host city. This year, a poor turnout was anticipated due to economic woes and the resulting slow-down in sponsored film. But an energetic blitz by an awards committee headed by Nancy Peterson and Myrle Christensen, donations by a number of corporate sponsors, and a stylish poster by artist Grant Leier generated interest and support. Surprisingly, there were over 75 entries, and more than 250 people attended the event. In addition, Mayor Ralph Klein declared the week before the Awards, Salute to the Alberta Motion Picture Industry Week.

The 1983 Jury were: David Scorgie, Alberta Culture (Chairman); Marie Hoy, distributor, Cori and Orient; Richard Nielsen, producer, Primedia Ltd.; Iolande Rossignol, producer, director, writer and critic.

Although there were grumbles that the affair lacked excitement (no cartwheels, brawls, punch-ups, or ecstasies of hysterical thanks), others were grateful that the awards presentation (energetically hosted by Fred Keating) were mercifully brief. "Let's face it. We know these aren't exactly the Academy Awards," commented one participant philosophically. "This is the Alberta commu-

nity honoring its achievements."

The most dramatic moment came, not at the Awards, but at the Judges' Brunch the following day, when producer-director John Juliani announced he would return the Best Entertainment Feature Award presented to *Latitude 55*. His *Latitude 55* was the only entry in its category, making the award, in his opinion, inappropriate, and, also, that the jury excluded *Latitude 55* from competition in the craft categories.

Jury chairman David Scorgie commented, in hindsight, "We might have foreseen that it might have been better to have given a special jury award to the film instead," adding that the jury had sincere admiration for the film and wanted to recognize its worth.

Syd Sniderman, Canadian sales manager of Roke Distributors (based in Calgary) reports that the company has expanded since its origins as a small regional distributor.

"I used to buy rights for only western Canada, and the producers would make their own deal in eastern Canada," says Sniderman. "But with the advent of more products for distribution, we started to take on all Canadian rights. We had to make a decision to expand to the east, which meant either opening offices in eastern Canada, or making a distribution arrangement with an existing distributor in eastern Canada."

Roke teamed with Citadel Films in 1981. And, since then, a deal which enables the two companies to share offices across the country has proven

beneficial. Citadel distributes Roke product in eastern Canada, eliminating the need for expensive duplication of branches.

"Together, Roke and Citadel are the only Canadian distributors who are represented in every film exchange centre in Canada," says Sniderman. "In combination, we are the largest independent Canadian distributor."

Roke (senior partners are Hector Ross and Frank Kettner) deals with independents, not majors, and "commercially acceptable" exploitation films, not art films or foreign films.

"We go after the product that in most cases is not handled by the majors, and we try to make a buck out of it," says Sniderman. His pet peeve is "the number of Canadians who think that, as a Canadian film distributor, we don't want to handle Canadian product." Not so, he says... but the bottom line is commercial viability. And salesmanship helps, too. "It hurts so much when a producer or company doesn't back up a picture with the appropriate advertising tools."

Meanwhile, Roke released

28 titles in 1982 (a giant step from its humble beginnings of 4-5 a year) and anticipates releasing 25-30 a year in '83 and '84. Sniderman watches the results of his films' openings avidly. A typical recent weekend had *Spring Fever* opening in Calgary and Edmonton, *One Dark Night* in multi-theatres in Ontario and *They Call Me Bruce* in Winnipeg. Titles can range from *Caligula* to *The Last Unicorn* (a Lord Grade production).

"Every time I release a new title, it's a totally new experience," says Sniderman.

TORONTO - VTR Productions Ltd. of Toronto has announced that as of Feb. 25, 1983, the company will no longer be transferring video tape to film. VTR general sales manager Bill Burak said the company decided to drop the service because the demand was too small. The company referred its clients to the video department of the National Film Board of Canada's Montreal office, whose labs still transfer tape to film.

## Jewison and Columbia

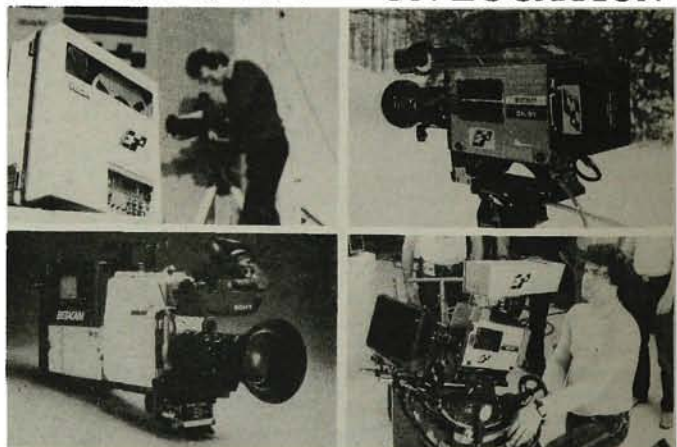
TORONTO - Columbia Pictures has signed a seven-picture deal with Canadian producer-director Norman Jewison.

Columbia president Guy McElwaine announced the deal Mar. 8 in Toronto.

Three of the seven films will be shot in Canada and the three projects are expected to have a combined budget of \$30 million. Jewison will direct one of the three Canadian films and two of the four American projects. He is currently producing *The Iceman* with Patrick Palmer in Vancouver for Universal.

The deal is the second signed by Columbia with a Canadian producer-director in the last nine months. Last August, the studio signed Ivan Reitman to develop and produce a number of projects in Canada. Columbia has a negative pick-up deal on the 3-D adventure film *The Space Hunter* produced by Reitman last fall in British Columbia and Utah.

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# Alberta Motion Picture Awards for 1983

**BEST DOCUMENTARY UNDER 30 MINUTES**

**"Summer of the Loucheux"**  
Graydon McCrea, Producer, Tamarack Films

**BEST DOCUMENTARY OVER 30 MINUTES**

**"The Cordillera Expedition"**  
Stan Walchuk, Producer, Canacinema Films

**BEST EDUCATIONAL**

**"Dobriden - Ukrainian for Young Learners"**  
Peter McLean, Producer, ACCESS, Edmonton

**BEST MOTIVATIONAL**

**"Workers at Risk"**  
Mike Douglas, Producer, Douglas Film Group

**BEST PROMOTIONAL**

**"Snowbirds"**  
Kicking Horse Productions Ltd.

**BEST COMMERCIAL**

**"Sacks-O-Phones"**  
Terry Belleville, Producer, Baker Lovick, Calgary

**BEST WILDLIFE**

**"Ghost Moose"**  
Dave Sands, Producer, University of Alberta Radio and Television Department

**BEST EXPERIMENTAL**

**"Passage"**  
Brent Thomas, Producer

**BEST ENTERTAINMENT - SHORT**

*Not Awarded*

**BEST ENTERTAINMENT FEATURE**

**"Latitude 55"**  
John Juliani, Donna Wong-Juliani, Producers, Savage God One Film Productions Ltd.

**BEST NEWS**

**"Pocklington Kidnapping"**  
Ken Coach, Producer, CITV News

**BEST PUBLIC AFFAIRS**

**"Fugitives on the Wind"**  
B. Lynne Rach, Producer, CFCN Television, Calgary

**BEST MUSICAL VARIETY**

**"Home Cookin' - Encore"**  
Brian Vos, Producer, CFCN Television, Calgary

**BEST SHORT FILM**

**"Catherine Burgess - Sculpture in Steel"**  
Roger Vernon, Producer

**BEST FILM IN THE FESTIVAL**

**"Catherine Burgess - Sculptor in Steel"**  
Roger Vernon, Producer

**CRAFT AWARDS**

**BEST DIRECTION**

**Nick Bakyta**  
"The Day We Beat the Russians"

and

**Graydon McCrea**

"Summer of the Loucheux"

**BEST SCRIPT - DRAMATIC**

**Rick Therrien**  
"A Film About Justice"

**BEST SCRIPT - NON-DRAMATIC**

**B. Lynne Rach**  
"Fugitives on the Wind"

**BEST CINEMATOGRAPHY**

**Roger Vernon**  
"Catherine Burgess - Sculpture in Steel"

**BEST AERIAL PHOTOGRAPHY**

**Alex Stankiewicz**  
"Riding the Mountain Wave"

**BEST NEWS CINEMATOGRAPHY**

**Hank Imes**  
"Pocklington Kidnapping"

**BEST SOUND RECORDING**

**Harvey Popowich**  
"Teena Turner - Devil's Lake Series"

**BEST SOUND MIX**

**Roger Vernon**  
"Catherine Burgess - Sculptor in Steel"

**BEST EDITING**

**Per Asplund**  
"Catherine Burgess - Sculptor in Steel"

**BEST SOUND EDITING**

**Gerald K. Wilson**  
"The Day We Beat the Russians"

**BEST PERFORMANCE BY AN ACTOR - NON-FEATURE**

**Francis Danberger**  
"Workers at Risk"

**BEST PERFORMANCE - VARIETY**

**Vicki Moss**  
"Tommy Banks Live"

**BEST PERFORMANCE BY A HOST**

**Jim Ripley**  
"Home Cookin' - Encore"

**BEST PERFORMANCE - ON AIR REPORTER**

**Tim Spelliscy**  
"Pocklington Kidnapping"

**BEST SPECIAL EFFECTS**

**Brent Thomas**  
"Passages"

**BEST ACHIEVEMENT BY A PRODUCER**

**Stan Walchuk**  
"The Cordillera Expedition"

**BEST NARRATION**

**David Billington and Albert Lightning**

**BEST USE OF NARRATION**

**"The Natural History of Alberta"**

**BEST MUSIC**

**Amin Bhatia**  
for "Fugitives on the Wind" and "Shouldn't It Be Fun"

**BEST PROMOTIONAL**

*additional award to:*  
**Issungnak: Oil Beneath the Sea**

## Astral and Twentieth team for Terry Fox

TORONTO - Astral Films and Twentieth Century-Fox will share distribution chores on the Canadian theatrical release of *Terry*, the Robert Cooper Productions story of Terry Fox, which will open across Canada on over 100 screens May 27.

Produced by Robert Cooper, directed by Ralph Thomas, and starring Eric Fryer and Robert Duvall, the film has also been licensed to U.S. pay-TV network Home Box Office, Canadian pay-TV service Superchannel, and the CTV Network. It was shot in Toronto, Vancouver, and Newfoundland during the fall of 1982.

Last year, Astral and Fox teamed to distribute *Porky's*, which became the top money-maker in Canadian film production history.

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# American shoots headline production activity on Toronto scene

TORONTO - Six theatrical features and films for television which had been shooting in Toronto wrapped during March, leaving things quiet on the local production front.

*Nobody Makes Me Cry*, a Robert Cooper Films production in association with Marion Rees Associates starring Carol Burnett and Elizabeth Taylor,

completed principal photography Mar. 4. The production has been licensed to Home Box Office and First Choice.

The Orion TV/Iveson-Iveson Ltd. drama *The Willmar Eight*, directed by Lee Grant and made for NBC, wrapped Mar. 18. Two days of shooting in Vancouver planned in the original shooting schedule were cancelled.

*A Christmas Story*, a \$5-million theatrical feature for MGM directed by Bob Clark, finished its ten-week shoot, which included the final six at Magder Studios, on Mar. 23.

Dino De Laurentiis's production of *The Dead Zone* for Paramount, directed by David Cronenberg, was scheduled to wrap Mar. 29. A planned one-

week shoot in Yugoslavia was cancelled and scenes were shot instead around the Toronto area.

*Indigo*, a two-hour video adaptation of Salome Bey's cabaret show, produced by Insight Productions in association with the Canadian Broadcasting Corp. and Superchannel, finished a week of

studio shooting Mar. 18. However, plans to tape before a studio audience that day had to be cancelled.

The Lorimar Productions series *Loving Friends and Perfect Couples*, licensed to Showtime and First Choice, broke Mar. 15 for a one-month hiatus. Taping of 22 more episodes will resume Apr. 11.

Up-coming productions in Toronto include the low-budget Canadian feature *Out of Wedlock*, produced by Eagle Films and directed by Harvey Frost, which is scheduled to start a five-week shoot Apr. 17.

Raymond International will produce a \$1.8 million made-for-TV feature, *Black Light*, directed by Mark Daniels and written by Corey Blechman (the Emmy award-winning *Bill*), for CBS. Executive producers are Bruce Raymond and Joseph Cates with producer John Eckert. A five-week shoot is scheduled to start Apr. 25 with an Association of Canadian Film Craftspeople (ACFC) crew.

Nederlander Brothers Film and Television Production will tape *A Case of Libel* at Global Studios in late April. Eric Till will direct and starring are Ed Asner and Daniel J. Travanti.

Astral Film Productions Ltd. will tape a TV adaptation of George Bernard Shaw's *Pygmalion*, starring Peter O'Toole and Margot Kidder, starting Apr. 4. Producer is Dan Redler. The program has been licensed to First Choice.



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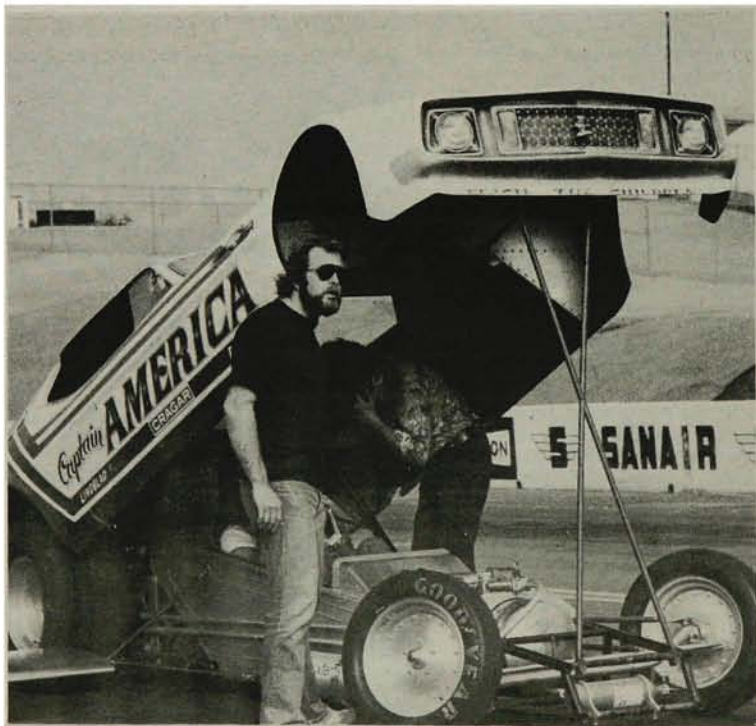
## NEWS

### NFB FILM ABOUT THE "MAD CANADIAN" WINS GENIE AWARD

*The Devil at Your Heels*, the NFB's feature documentary about Ken Carter's obsession to be the greatest daredevil of all times, has won the 1983 Genie Award for best feature documentary. Directed by Robert Fortier, the film captures the five years of preparation that went into building a rocket powered car designed to "fly" across a mile-wide stretch of the St. Lawrence River. *The Devil at Your Heels* competed against two other NFB documentaries: *Gala*, the record of the Canadian Dance Spectacular produced by John N. Smith and Michael McKinnerey, and *The Great Chess Movie*, a film about the world of international chess, produced by Hélène Verrier and co-directed by Gilles Carle and Camille Coudari.

### SUPER SALES TO PAY-TV

Superchannel, the Canadian pay-TV movie network serving Alberta and Ontario, has purchased a number of NFB titles for telecast this spring: *The Devil at Your Heels*, which has just received the 1983 Genie Award for best feature documentary; Paul Cowan's *The Kid Who Couldn't Miss*, about Canada's legendary World War I ace pilot, William Avery (Billy) Bishop, and *Not a Love Story: A Film About Pornography*, directed by Bonnie Sherr Klein. *Not a Love Story* will be shown at 11:00 p.m. to minimize



Robert Fortier, director of *The Devil at Your Heels*.

the risk of unsupervised children seeing disturbing sequences. The film will be preceded by an introduction from the filmmaker and followed by a discussion. Superchannel has also purchased *J.A. Martin, Photographer*, Jean Beaudin's award-winning feature drama starring Monique Mercure and Marcel Sabourin. Telecast dates are set for May. Prior to the Holly-

wood Academy award ceremony, Superchannel has scheduled one of the NFB's two 1983 Oscar nominees. *If You Love This Planet*, nominated for best documentary short subject, will be shown along with *Acid Rain: Requiem or Recovery*. Both films created headlines recently when the U.S. Department of Justice labelled them a propaganda.

TORONTO - The Film/Video Department of York University's Faculty of Fine Arts, in conjunction with the Canadian International Development Agency, will participate in a \$1.3 million project to develop a two-year post-graduate program in mass communications at Jamia Millia Islamia University in New Delhi, India, York president H. Ian Macdonald recently announced in Toronto.

With the \$1.3 million CIDA grant, York will provide Jamia Millia Islamia with curricular design and syllabus, selection of media equipment for training purposes, and video, film and television program-making expertise. The Indian university's curriculum will be modelled after York's film and video program, which combines theoretical and practical elements of media production.

The project was initially proposed to Canada by the vice-chancellor of Jamia Millia Islamia through the Canadian High Commissioner in New Delhi and CIDA in Ottawa. Senior academic officer for the project is York film professor James Beveridge.

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# Faced with increasing deficit Cineplex shares trading again

TORONTO — Trading of shares of Cineplex Corporation resumed Feb. 28 on the Toronto Stock Exchange, eleven days after the Ontario Securities Commission issued a temporary cease-trading order on the company's shares pending clarification of Cineplex's financial position.

The cease-trading order followed shortly after Cineplex announced Feb. 3 the company's multi-screen complex at the Beverly Center in Los Angeles had been sold for \$3.5 million (U.S.) to Taubman Theatres Inc. The deal allows Cineplex a buy-back option from Taubman, and an option to acquire 50 percent interest in all Taubman U.S. theatres.

The Beverly Center sale was part of an \$11 million financial re-organization by Cineplex. Despite the sale, the company continues to operate and manage the Beverly movie house.

As of Feb. 3, Cineplex also injected \$2,750,000 (Cdn) of new equity into the company through private placement: \$2,250,000 of Class A preferred shares and \$500,000 in common shares. Another \$3,720,000 of debt, together with any unpaid interest, was converted to Class B preferred shares.

But after the cease trading order was issued Feb. 17, Barry Zukerman, vice-president of HCI Holdings Ltd., announced that HCI had provided for a \$1 million write-down of its Cineplex shares. The company held 1,033,000 Cineplex shares, which it bought for \$3.37 each, but they were given a book value of \$2.50 for HCI's first quarter of its fiscal year.

Zukerman resigned as a director of Cineplex in February, 1983. Last December, another HCI officer, Andrew Sarlos, also resigned from the Cineplex board.

It was also learned that Cineplex was required by its bankers to seek approval for all unplanned expenditures.

Cineplex released a statement Feb. 24 which said its financial rearrangements had been made because "continuing operating losses had contributed to a working capital deficiency and that additional equity was necessary to improve the financial position of the corporation." Cineplex lost \$3,470,000 in the last three months of 1982, said the statement.

Cineplex said its material change report of Feb. 4, 1983, included financial statement information as of Nov. 25, 1982. It added: "These statements were unaudited internal statements and did not completely reflect the present seriousness of the working capital

deficiency."

Cineplex's current trade payables as of Dec. 31, 1982, approximated \$2,553,000 and non-recurring current liabilities \$1,520,000, said the report. The company has "an unused bank line of approximately \$100,000" and relies on its on-going exhibition and distribution revenues. In addition, the company will receive a further capital contribution of \$500,000 in the third week of March, said the statement.

The statement confirmed that Cineplex sold the Beverly Center Complex to a Taubman entity, TTI Movies Limited Partnership, to which Taubman had transferred its theatre interests. The \$3,500,000 (U.S.) price included "a negotiable instrument" of TTI worth \$2.5 million (U.S.) and forgiveness of a \$1 million (U.S.) debt by Cineplex to Taubman.

"At the closing of the transaction on Feb. 3, 1983, Cineplex sold the letter of credit provided by TTI to a Canadian financial institution for approximately \$2,752,000 (Cdn), of which \$850,000 was used to retire bank indebtedness," the statement said.

Cineplex's option to buy back a 50 percent interest in the Taubman partnership requires a payment of \$2.5 million (U.S.) in March, 1984. But Cineplex's bankers require that "the option purchase price may only be satisfied through additional equity financing" and that "reductions in the current bank indebtedness be made, both prior to the exercise of the option and prior to the payment of the option purchase price," according to the statement.

Garth Drabinsky, president and chief executive officer of Cineplex, related the company's financial situation with its inability to obtain commercially-viable first-run pictures from the major film distributors "who historically have maintained long-standing arrangements with the two major Canadian theatre chains."

Under its present bank loan agreement Cineplex is precluded from participating further in the joint venture involved with the renovation of the Winter Garden Theatre in Toronto, the statement said.

Cineplex's recent move to smaller quarters on King St. in Toronto reportedly will save the company \$350,000 in rent in the first year, while other head office expenses are expected to be reduced by \$750,000 per year. Renegotiation of movie house leases may save \$850,000 per year.

Cineplex is still going ahead

with expansion plans, and will open a new multi-screen complex at Toronto's Market Square in the summer of 1983. The go-ahead has not been given on any further expansion projects, but neither have any contracts been cancelled, said a com-

pany spokesman.

Cineplex will also release the Tiberius production *Losin' It* Apr. 8 in Toronto Pan-Canadian, its distribution wing. The film will open Apr. 22 in the U.S., distributed by Embassy Pictures.

An official at the Ontario Securities Commission said the organization would issue a statement soon in response to the Cineplex statement of Feb. 24. He would not make any further comment on the Cineplex situation.



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# First Choice has committed \$21 million to Canadian programs

TORONTO - First Choice vice-president and director of programming Joan Schafer said in an interview with the Toronto Sun that the national pay-TV service has already committed \$21 million for

original Canadian programming, a figure which will run to \$25 million by the end of the company's first year.

Schafer expects the spending to increase to \$50-60 million for First Choice's second

year.

Schafer also confirmed some recent First Choice acquisitions: *Honeymoon Haven*, a comedy series produced by Stuart Gillard; *Inspector Gadget*, a 65-episode

children's animated series by Nelvana Ltd.; *La Cage bleue*, a performance special about transsexuals with hosts Karen Black and female impersonator Charles Pierce, produced by Peter Thurling; *Copper Mountain*, a comedy special set at a Colorado ski resort starring Jim Carrey, Ronnie Hawkins, Rita Coolidge, and Alan Thicke, produced by Rose and Ruby Productions; *Millionaires*, a documentary on lottery winners by John Simpson; and *Return Engagement*, a variety special with Bob Hope and Anne Murray.

Previously, First Choice has announced the acquisition of *American Caesar*, a mini-series on the life of General Douglas MacArthur produced by Michael Maclear; *The Wild Pony*, a feature produced in Alberta by Eda Lishman and directed by Kevin Sullivan; *Les Carcasses*, a proposed series with the Quebec comedy team produced by Julian Marks and Bob Presner; and *Comedy Tonight*, a series of 13 half-hours of interviews

and film clips with British, American, and Canadian comedians produced by Donald Ginsberg and written by Michael Short.

First Choice has also acquired the Robert Cooper production *Nobody Makes Me Cry* and the Astral Film Productions television adaptation of *Pygmalion*, set to be taped in Toronto.

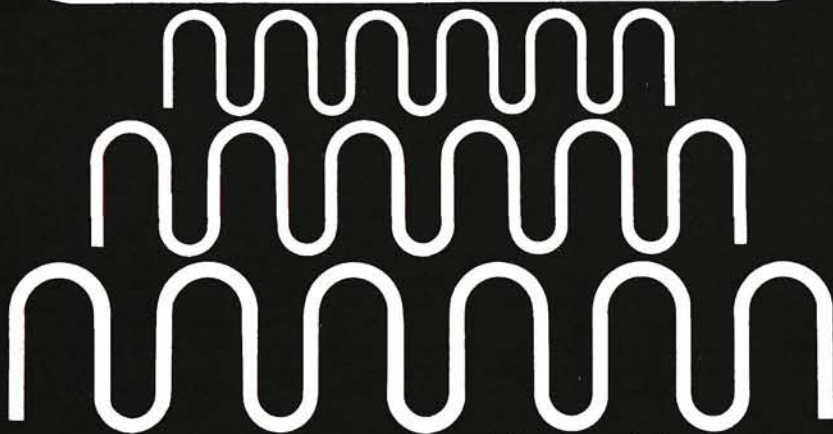
Peter Legault, vice-president of affiliate relations at First Choice, told Cinema Canada that the company had about 264,000 subscribers as of the week ending Mar. 18. Legault said the figure represented 5.6 percent penetration of the cable market.

Legault also said First Choice is ahead of its competition in every market. He admitted Superchannel was ahead of First Choice in Edmonton, but claimed his company led in every other market in Alberta. He said First Choice has a subscriber base one-third larger than Star Channel's in Atlantic Canada and has 78 percent of the market in Quebec.

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## Tapestry deals with C Channel & First

TORONTO - Tapestry Productions and Standard Broadcasting will co-produce the pay-TV adaptation of David Fennario's play *Balconville*, which will begin taping May 16 at CJOH-TV in Ottawa. The production has been licensed to C Channel and the Canadian Broadcasting Corporation.

Rick Butler and Gary McKeehan will produce and Mark Blandford (executive producer of CBC's *Empire Inc.*) will direct.

Tapestry will also produce a

90-minute version of *Maggie and Pierre* starring Linda Griffiths. The program will be taped in Toronto in July. Canadian pay-TV rights have been licensed exclusively to First Choice, while U.S. and foreign television rights and all video cassette rights remain with Tapestry, according to Butler, who is serving as producer.

Paul Thompson, who co-wrote the original play with Griffiths, will write the TV adaptation. No director has been signed yet.

## Nederlander ready to shoot at Global

TORONTO - The newly formed Nederlander Brothers Television and Film Production unit, created earlier this year by the Nederlander Organization of New York after the company ended its two year co-production agreement with RKO Pictures, will begin production Apr. 6 on the television drama *A Case of Libel*, which will be shot at Global Studios in Toronto.

Adapted from Henry Denker's play, which was itself adapted from Louis Nizer's novel *A Day In Court*, the \$900,000 television drama will be directed by Eric Till and star Ed Asner and Daniel J. Travanti. Executive producer is Nederlander's Gladys Rackmil, and producer is Canadian John Dalmage. Screenplay is by Denker.

The program has been licensed to U.S. pay-TV network

Showtime and to national Canadian pay-TV service First Choice. Rehearsals begin Apr. 6 in Toronto and taping will take place Apr. 23-24 and 27-28.

Rackmil also told Cinema Canada that Nederlander Bros. are negotiating to bring another larger project to Toronto sometime this summer.

(cont. from p. 5)

fund. One third of the monies must go to French language programs while two-thirds will go to English. Half of the programs to be funded should air on the private networks and half through the CBC/Radio-Canada. A letter of commitment from the networks to the producers of programs is a prerequisite to applying for funding. Producers fear they may not get proper terms from the nets, and hope the CFDC will consult them before finalizing the new regulations.

# Superchannel announces ICC deal, schedule design for future

TORONTO—Superchannel Ontario and International Cinema Corporation have signed a four-year co-production arrangement which includes three productions set to roll in 1983 with combined total budgets of \$26 million.

Superchannel president Steven Harris and chairman Jon Slan announced the deal Mar. 15 in Toronto.

The three 1983 projects are: *Louisiana*, a Canadian-French co-production which will be a feature film and a five hour mini-series, directed by Jacques Démy, written by Charles Israel, and starring Margot Kidder and Ian Charleson; *The Blood of Others*, a feature film and mini-series based on Simone de Beauvoir's novel, directed by Claude Chabrol and written by Brian Moore; and *The Plouffe Family II*, a feature (for Quebec) and mini-series based on Roger Lemelin's novel *The Crimes of Ovide Plouffe*, his sequel to *The Plouffe Family*. Slan said Gilles Carle will direct the mini-series and Denys Arcand the feature film.

Slan described Superchannel Ontario as the largest Canadian equity investor in the three projects. Other partners

include U. S. pay network Home Box Office, French TV network Antenne 2, Radio-Canada and the CBC. Slan would not reveal the exact amount Superchannel has invested into the project.

For his part, ICC head Denis Héroux told Cinema Canada, "There are a number of investors in the three projects, and I do not wish to reveal each one's percentages.

Superchannel's participation is the largest in Canada; world-wide it is not. This is a very personal contract and I don't want to get into the details of it in public.

Other ICC projects in development, according to Slan, are *Bay Boy*, written by Dan Petrie, and *Body and Soul*, written by Rick Young and Mark Sarner.

Superchannel also announced a deal with the National Film Board of Canada in which the pay service has acquired a large volume of NFB product. Titles include *Not a Love Story*, *If You Love this Planet*, *Acid Rain: Requiem or Recovery*, *The Kid Who Couldn't Miss*, *J. A. Martin photographe*, *The Devil at Your Heels* plus over 50 short films.

Other Superchannel Canadian productions include *In-*

*diago*, a co-production with CBC and Insight Productions; two pilot episodes of *The Chronicles of the Lost Satellite Network*, a comedy show shot in Edmonton; and a variety special *The Nancy White Musical Ride*, starring the Toronto-based performer.

Steven Harris announced that Superchannel Ontario and Superchannel Alberta had a

combined subscriber base for February of between 125,000-135,000. According to Bureau of Broadcast Measurement statistics, Superchannel reached approximately 213,000 viewers, said Harris.

Superchannel also announced its planned schedule design. From 6-9 a.m., it will feature children's programming; from 9 a.m. to 4 p.m., it will

show family movies and entertainment; from 6-11 p.m., it will present blockbuster movies and specialise and from 11 p.m. to 6 a.m., it will air adult programming.

In keeping with its own billing as "the movie-buff channel," Superchannel has scheduled over 100 feature films for April, including 50 premieres.

## Hero feature has Christian viewpoint

ROSTHERN, Sask. — Victory Studios Inc. is working out distribution plans for a Christmas release of its 88-minute feature film *The Hero*.

The privately financed production was shot in 16mm, on what producer-director Johnny Giesbrecht calls "a very low budget — \$290,000." Final editing remains to be done, and the print will be blown-up to 35mm during the summer. *The Hero* is Giesbrecht's first film, for which he wrote the script, produced and directed, and plays one of the three lead roles.

"Whereas many films today come from an agnostic, atheistic or even anti-Christian viewpoint, *The Hero* presents life from the viewpoint of those who are followers of Jesus Christ. Just as there have been feature films made previously showing Muhammadanism or Buddhism in a good light, there have also been feature films made from a Christian standpoint," says Giesbrecht, "but to my knowledge ours is the first to come out of Canada."

### Errata

In last month's mention of the four Canadian nominations for the American Academy Awards, the name of Stéphane Dupuis was mistakenly omitted. Dupuis, Sarah Monzani and Michèle Burke have been nominated for best make-up on *Quest for Fire*, a Canada-France co-production.

Several corrections are to be made to the list of 1982 productions, published in the last issue. Corinne Farago was the producer of *Micronesia: The Winds of Change*; Peter Rowe was director. The National Ballet of Canada's film of *Newcomers*, Primedia's first production, was omitted. Pat Ferns produced and Brian Macdonald directed. Paula Quigley produced *The Amateur Naturalist* and Pat Ferns produced *Billy Bishop Goes to War*. As for *The Wild Pony*, credits read as follow: Eda Lishman, producer; Kevin Sullivan, associate producer and director; Derek MacGillivray is a sales agent with Ironstar Communications.

With about 30 character parts and some 250 extras, "many of our players had no previous acting experience, and the rest very little," says Giesbrecht, who describes his directing methods as similar to those Clay Borris used in *Alligator Shoes*.

"Rather than choosing players to fit the script, I wrote the script to fit the personalities of

the lead players. For the other parts I was often able to use people who had done in real life what they were called to do in the picture.

"The results," says Giesbrecht, "have been nothing short of miraculous. We see the film as a Christmas special that will appeal to viewers in general and to evangelicals in particular."

## CBC task force to follow up report

TORONTO — The group of Canadian Broadcasting Corporation (CBC) producers who made public a task force report on the CBC last month have set up a steering committee to follow up the report.

Ed Fitzgerald, one of six CBC producers who created the report through the Association of Television Producers and Directors and the Canadian Television Producers and Directors Association, is chairing the steering committee.

Fitzgerald said the committee has met with members of the CBC's board of directors and the deputy minister of Communications. On Mar. 23, they will meet with top-level CBC management to discuss the report's recommendations. The committee is also trying to set up a meeting with Communications Minister Francis Fox.

Response from CBC management has been quiet except for a prepared statement by CBC president Pierre Juneau, but response by producers to the task force report has been positive, according to Fitzgerald. He said the steering committee has members from every province, including two from Quebec, giving the group a unified front.

Other members from the task force on the steering committee are Marvin Terhoch of Winnipeg (task force chairman), Susan Mitton of Halifax, and Don S. Williams of Vancouver.

The report by the CBC board of directors to the Department of Communications concerning the CBC's role in broadcasting policy should be submitted in late March, said Fitzgerald.

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# Bill 109 in law by June

QUEBEC CITY—From Feb. 22-25, a parliamentary commission heard 47 briefs, summing up the public's reaction to Bill 109, Quebec's Law on Cinema and Video. Despite minor points of disagreement on certain articles, association after association insisted on the importance of the bill to the future climate of filmmaking in the province. Cinema Canada will publish a special section in issue no. 96, summing up the salient points in the various briefs.

The bill is expected to pass in second reading without any amendments in early April. Thereafter, a plenary commission will be held during which members of the Parti Québécois and the opposition Liberals will hammer out amendments to the law, stemming from the various recommendations. Although the public may come to these sessions, it may not intervene.

The bill is expected to pass in final reading before the end

of June, giving Quebec the most comprehensive law covering film and video in North America.

## McLuhan-Teleglobe Award

TORONTO - The McLuhan Teleglobe Canada Award for outstanding contribution to the understanding of communications and technology has been established by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and will be funded by Teleglobe Canada. The \$50,000 prize will be presented for the first time in December, 1983, and then offered on a continual basis every two years. Deadline for submissions for the 1983 award is July 31.

# Jim Carrey rides a comedy high in new career

TORONTO - One of the hottest talents in show business right now is 21-year old Jim Carrey, the singing impressionist and comic from Jackson Point, Ontario.

The American pay-TV network Home Box Office plans several projects for Carrey, including his own one-hour special, *Jim Carrey and Friends*, which will be shot in Toronto during July and August. Co-producing with HBO will be Carrey's manager and agent, David Holiff.

Carrey will also appear in the HBO special *The 10th Anniversary Comedy Store Reunion*, to be taped April 28 in Los Angeles. Carrey was the only "new" act chosen to appear in the show, which will feature an all-star line-up including Robin Williams, David Letterman, Richard Pryor, Rodney Dangerfield, Skip Stevenson, Jimmie Walker, Steve Landesberg, and Shirley Hempill.

HBO is also developing a series for Carrey.

Carrey has recently appeared

in *Copper Mountain*, a comedy special by Rose and Ruby Productions sold to First Choice, and in *The Sex and Violence Family Hour* (formerly *It's A No-No*), a comedy show produced by Chris Bearde for Playboy Productions shot in Toronto.

Carrey's big break came when Home Box Office executive in charge of programming development, Risa Bramon, saw Carrey performing in Kitchener, Ont., earlier this year. Bramon flew Carrey to New York for an industry showcase where, according to Holiff, Carrey earned a 10-minute

standing ovation for his performance.

Since then, offers have been coming in from both U.S. and Canadian producers, including a role in a planned comedy/variety prime-time series by ABC, according to Holiff.

Carrey has also been offered the job as featured Canadian performer at a live show during the Canadian Cable Television Association's convention May 16-18 in Calgary.

Both Carrey and Holiff are now being represented by ICM, one of the biggest agencies in the U.S.

## NFB publishes distribution guide

MONTREAL - To assist the independent Canadian filmmaker seeking non-theatrical distribution in the U.S., the National Film Board has just released an information guide to alternative exhibition and distribution outside American commercial cinemas.

Entitled *Southern Exposure: A Guide to U.S. Distribution and Exhibition for Canadian Independent Filmmakers*, the 96-page guide covers non-theatrical markets and users (schools, colleges, universities, public libraries, showcases for independent films, government agencies, hospitals and medical schools, unions and organized labor, business and industry, and tele-

vision); festivals and conferences for promotional distribution; and distribution alternatives (commercial and non-commercial distributors, film co-ops, and self-distribution).

The guide, prepared by New York Media expert Margaret Cooper, provides a reading list for the independent filmmaker, and, as well, a 77-page survey of representative distributors with details about collections, markets and promotional policies.

*Southern Exposure* can be obtained free of charge by writing to Micheline Savoie, National Film Board, International Distribution, Box 6100, Station A, Montreal H3C 3H5 or by phoning (514) 333-4500.

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## Toronto news in brief...

TORONTO - Martin Lavut's *Rumours of Glory* and Terri Nash's *If You Love This Planet* highlight the Canadian films to be screened at the Los Angeles International Film Exposition (FILMEX) Apr. 13-May 1. Other Canadian films presented will be John N. Smith and Michael McKinnery's *Gala*, Ron Mann's *Poetry in Motion*, Jean-Pierre Lefebvre's *Les fleurs sauvages* and Alexis Kanner's *Kings and Desperate Men*.

Independent filmmaker Jonathan Kay recently completed a half-hour documentary, *The Vegetarian World*, narrated by William Shatner, which he hopes to sell to pay-TV... Director Daryl Duke, having completed the TV mini-series *The Thornbirds*, is currently working at CKVU-TV Vancouver on a mini-series about Canadian broadcasting pioneers. Laurier LaPierre will host hour-long interviews with Pierre Juneau, Harry Boyle, Sydney Newman, and Peter MacDonald. Duke is also slated to direct the Zev Braun production *Cromium Yellow* south of the border... Independents Richard Zywotkiewicz and James Malichuk are developing a feature, *The Long Take*, a comedy about making films in Canada, with assistance from the Alberta Film Development Corporation... Malichuk's feature, *Ghostkeeper*, has been picked up for distribution by Criterion Films.

Eric Jordan and Paul Steph-

ens of The Film Works in Toronto are planning a six-part series *Spirit Bay* based on their 1982 half-hour drama *A Time To Be Brave*, the story of a Northern Ontario native family. They hope to begin shooting this summer... Producer Gary Blye recently completed taping *Cold Storage*, a pay-TV version of the play starring Len Cariou and Martin Balsam, at Global Studios in Toronto... Two Canadian independent documentaries, *Here's to the Cowboy*, produced by Snapshots Motion Pictures of Toronto, and *Daisy (The Story of a Facelift)*, shot in Montreal by Michael Rubbo, have been sold to PBS.

Monique Mercure will star in an as-yet-untitled feature to be directed by Jean-Claude Labrecque scheduled to begin in May and will co-star in *The Lost Star*, directed by France's Bertrand Tavernier, to be shot in Manitoba this September... Toronto actress Lisa Langlois has been signed for the female lead opposite Steve Guttenberg in the 3-D film *The Man Who Wasn't There*, being produced by Frank Mancuso, Jr., and directed by Bruce Melmouth for Paramount... Helen Shaver will star in Sam Peckinpah's latest feature, to be released this fall.

Michael MacMillan, Seaton McLean, and Janice Platt of Atlantis Film Productions in Toronto have set up Atlantis TV International Inc. to handle world television distribution of

the company's productions... The NFB production *In Search of Farley Mowat*, a one-hour documentary directed by Andy Thompson, will make its television premiere Apr. 23 on CBC... *Gordon Pinsent and The Life and Times of Edwin Alonzo Boyd*, produced by Barry Pearson and directed by Les Rose, will be broadcast on CTV Apr. 18... CTV has also acquired *The Willmar Eight*, directed by Lee Grant and shot in Toronto this winter. The Orion TV production will air on CTV and CBS in the spring.

CBC executive Susan Rubes has been named to the board of directors of the Ontario Arts Council... Don Harron will host the 12th annual ACTRA Awards Apr. 16 in Toronto, to be telecast live on CBC... Marguerite McDonald, social affairs specialist with the CBC Toronto national television news service, becomes the first woman national TV news reporter based in Ottawa, effective March 21... Mobile Image Canada Ltd. has developed a computer process for transferring black and white film into colour video cheaply and efficiently. President Wilson Markle and Norman Glick, president of HRS Industries, plan to transform old Hollywood silent films into colour and sell them to television. They are operating out of Toronto... Home Box Office will begin scrambling its signal in mid-1983 when it moves its uplink to new facilities on Long Island. HBO will provide descramblers free of charge to its cable affiliates... Ann Rohmer will leave the

Global-TV magazine show *That's Life* when her contract expires in May to move to CBC Sports as the national desk's first female announcer... CBC has launched a study as to the cost of preventing piracy of TV sports broadcasts. Deputy chief of sports Bill Sheehan estimates the cost would run in the millions of dollars.

Jensen Farley Pictures has acquired the U.S. rights to *Crossover* (formerly *Mr. Patman*), a 1979 Film Consortium of Canada production starring James Coburn and the currently-hot Kate Nelligan. The film has been re-edited and given a new music track. A fall release is anticipated... Jensen Farley released another Canadian feature, *Curtains*, in U.S. test markets during March. Citadel holds the Canadian rights... Kenneth Welsh (James Munroe in *Empire Inc.*) has been busy in Canadian features, having landed roles in Mutual Production's *Of Unknown Origin*, Astral's Canadian-Israeli co-production *Miri*, and Joy for RSL Films... Saul Rubinek was absent from the Genies to appear in Neal Bell's off-Broadway play *Gradual Clearing*, which opened Mar. 22. Harvey Frost will direct Rubinek in *Out Of Wedlock* in Toronto this spring... Producer Arthur

Kent (*Class of '84*) is now freelancing pieces for CBC's *The Journal*, where brother Peter is sometimes-anchor.

Filmmakers Holly Dale, Micheline Lanctôt, Joan Micklin Silver, and David Rimmer are among the jurors confirmed for the Universiade '83 International Student Film Festival July 5-9 in Edmonton. Prize money of \$6500 will be divided among four categories - theatrical, documentary, experimental, and animation. Entry deadline is April 15... Quebec animator Frederic Back (*Crac!*) will head the jury at the Odense Film Festival for short films with fairy tale subjects July 31-Aug. 6 in Denmark... CBC's production *Strawberry Ice*, featuring Toller Cranston, won the best program prize in the network entertainment category at the San Francisco International Film Festival... The Canadian Society of Cinematographers will hold its Film and Video Market at noon June 5 at the Triumph Sheraton Hotel in Toronto. Motion picture, video, and still photography equipment and accessories will be for sale.

Producer Laurence Keane and director Chris Windsor have added a new ending to their 1982 low-budget comedy *Big Meat Eater* and sold it to U.S. distributor New Line Cinema.

## MEMO

**FROM:** Film Studies Association of Canada  
**TO:** All Canadian Film Scholars  
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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 envelop.

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## CMPDA honors Porky's Showcase brings eight shorts to theatres

TORONTO - *Porky's*, the raunchy comedy which earned \$11 million in Canada and \$152 million worldwide, was honoured as the top grossing Canadian production at the Canadian box office for 1982 at the Canadian Motion Picture Distributors Association's Golden Reel Award luncheon Mar. 22 in Toronto.

CMPDA executive director Millard Roth presented awards to producer Harold Greenberg of Astral Bellevue Pathe Inc., and film executive Mill Goldstein, representing producer Melvin Simon of Melvin Simon Productions. Greenberg and Simon co-produced the picture.

Two other films were honoured at the luncheon: Inter-

national Cinema Corporation's *Quest For Fire*, which earned \$5.5 million in Canada, and Filmplan's *Visiting Hours*, which made \$1.75 million across the country.

In his acceptance speech, Greenberg thanked Goldstein, the Astral board of directors, Irving Ivers, who masterminded the *Porky's* publicity campaign, the Canadian Odeon theatre chain, director Bob Clark, and line producer Don Carmody.

Fox will re-release *Porky's* in May and follow it with a wide release of the sequel, *Porky's II: The Next Day*, across North America June 24. Reportedly in the works is a script for *Porky's III*.

TORONTO - Eight films were awarded prizes of \$3000, a 35mm print, and commercial release in theatres across the country as the Canada Council announced the winners of the 1983 Canadian Independent Short Film Showcase Competition Mar. 21 in Toronto.

The winning films were *Bay Street Tap*, by John Barclay and Tony Sloan of Kitchen Films in Toronto; *Oh Sean*, an animated film by Heidi Blomkvist, Jay Cestnik, Gerard Paquette, and Genni Selby, produced at Sheridan College in Oakville; *Brushstrokes*, an animated film by Sylvie Fefer of Emily Carr College in Vancouver; *Hawkesville to Wallenstein*, by experimental filmmaker Richard Kerr of Toronto; *Kelekis*,

by Barry Lank, produced by the Winnipeg Film Group; *La cage ronde*, by Claude Lavoie, produced at Universite de Montreal; *Suit of Many Crayons*, an animated film by Kevin McCracken of Emily Carr College; and *The Butterfly*, by animator Dieter Mueller of Vancouver.

The eight films will be shown in commercial movie houses across Canada, in collaboration with the Canadian Motion Picture Distributors Association. The award-winning filmmakers were also honoured at the CMPDA's Golden Reel Award luncheon Mar. 22 in Toronto.

Forty-seven films were entered in the competition, which was administered by the Academy of Canadian Cinema.

The jury included Wayne Case, general manager of Twentieth Century-Fox Canada; documentary filmmaker Holly Dafe; animator Eugene Fedorenko; experimental filmmaker Patricia Gruben; animator and documentary filmmaker Grant Munro; actor Marcel Sabourin; Meggy Tremblay, vice-president of J.-A. Lapointe Films Inc.; and Daniel Weinzweig, chief buyer and booker for Cineplex Corporation.

TORONTO - Independent filmmaker Ron Mann has sold *Echoes Without Saying*, a half-hour documentary about Toronto's Coach House Press, to the Canadian Broadcasting Corp. (CBC).

### Spring Fever breaks out in West

TORONTO - The Citadel Film release *Spring Fever* (formerly *Sneakers*), produced by John F. Bassett and directed by Joseph Scanlan, opened Mar. 11 in Edmonton and Calgary and Mar. 18 in Vancouver with strong box-office results.

The British Columbia totals for the first three days were \$40,000 for nine screens, reports Citadel. For the first ten days in Calgary the picture earned \$38,000, and the Edmonton ten-day totals were \$28,000.

The picture, which stars Susan Anton, Frank Converse, and Carling Bassett, is scheduled for a late April release in Toronto.

Citadel has recently acquired Canadian theatrical rights to two other Canadian-produced features, *The Man in 5A*, produced by Claude Leger and directed by Max Fischer, and the Simcom production *Curtains*. No release date has been scheduled for *The Man in 5A*, but Citadel plans to release *Curtains* in the fall.

TORONTO - Pan Canadian Film Distributors will release the Tiberius Production *Losin' It* (formerly *Tijuana*) Apr. 8 in Toronto.

The film is produced by Bryan Gindoff and Hannah Hempstead, directed by Curtis Hanson, and stars Tom Cruise, Jackie Earle Haley, John Stockwell, and Shelley Long. Executive producers Garth Drabinsky and Joel Michaels made the film outside of the Canadian tax shelter and content regulations.

A Pan Canadian spokesman said releases in all major Canadian centres will follow the Toronto release of *Losin' It*. The picture will be released in the United States Apr. 22 by Embassy Pictures.

## Distribution schedule: Toronto

Distributor	March	April	May	June
Ambassador Film Dist.		● My Tutor April 22 - Toronto		
Astral Film Dist.	● Head On (province-wide) ● Gregory's Girl March 11 - Toronto			
Citadel Film Dist.	● 10 to Midnight ● Wild Wheels ● Spring Fever ● Spasms	● Revenge of the Ninja ● House of the Long Shadows ● Treasure of the 4 Crowns ● Goin' All The Way	● Sword Of The Valiant ● Wicked Lady	
Columbia Pictures	● Spring Break March 25 - (p.-wide)	● Blue Tunder April 13 - (p.-wide)		● Space Hunter - Adventures in the Forbidden Zone (3D) June 3 - (p.-wide) ● The Survivors June 24 - (p.-wide)
Frontier Amusement	● C.O.D. (province-wide)	● Stuck on You (province-wide)	● Feelin' Up (province-wide)	
MGM/UA	● The Black Stallion Returns	● The Hunger ● Exposed	● Rock & Rule (Animation)	● Wargames
New World Mutual	● Let's Spend the Night Together March 11 - Toronto ● Jimmy The Kid March 18 - Toronto		● Savannah Smiles May - Toronto	● Deadly Force June - Toronto
Paramount	● Trench Coat (Disney) March 11 ● Sword In The Stone (Disney-Animation) March 18	● Man, Woman & Child April 1 ● Flashdance April 15		● The Keep June 3
Twentieth Century-Fox	● King of Comedy March 18 - (p.-wide) ● Tough Enough March 25 - (p.-wide) except Toronto ● Max Dugan Returns	March 25	● Heart Like A Wheel May 20 - (p.-wide) ● Revenge of the Jedi May 25 - (p.-wide)	● Porky's II: The Next Day June 24 - (p.-wide)
United Artist Classics	● The Grey Fox March 25 - Vancouver  ● Britannia Hospital March - Toronto ● Lianna March - Toronto	● The Grey Fox April 16 - National Arts Centre (Ottawa) ● The Grey Fox April 8 - Victoria B.C.	● The Grey Fox May - Toronto and New York	
Universal	● Tender Mercies March 4 - Toronto ● Bad Boys March 25 ● Monty Python's The Meaning of Life March 25		● Dr. Detroit May 6	● Psycho II June 3
Warner Bros.	● Local Hero March 4 - Toronto ● Local Hero March 11 - Vancouver ● The Outsiders March 25 - Wide ● High Road to China March 18 - (p.-wide) ● Mike's Murder March 25 - (p.-wide) ● Zelig (Woody Allen Film) March 11 - Toronto	● Around the World in Eighty Days (re-release) April 1 - Toronto ● Better Late Than Never April 15 - Toronto		● The Man With Two Brains June 10 - (p.-wide) ● Twilight Zone June 24 - (p.-wide) ● Superman III June 17 - (p.-wide)

## Grey Fox builds from West Coast premiere

TORONTO - *The Grey Fox*, the story of turn-of-the-century train robber Bill Miner set in the Pacific Northwest which won seven 1983 Genie Awards including best picture, began its Canadian theatrical release March 25 in Vancouver, two days after the Genie ceremonies were held in Toronto.

Director Phillip Borsos, lead actor Richard Farnsworth, actress Jackie Burroughs, art director Bill Brodie, composer Michael Conway Baker, and screenwriter John Hunter all were awarded Genies for their work on the film.

*The Grey Fox* is being presented by Francis Ford Coppola's Zoetrope Studios and distributed by United Artists Classics across North America. The film made its U.S. debut Mar. 18 in Seattle and will open in Toronto Apr. 8.

Producer Peter O'Brian explained that Zoetrope will present the film and act as its foreign sales agent (representing it in all markets except Canadian and U.S. theatrical and Canadian television). Zoetrope, though financially plagued, has had marked distribution successes with its presentation of such films as *The Black Stallion* and Abel Gance's *Napoleon*.

Zoetrope will also serve in the follow-up role of producer's representative for the film. "A producer's rep sees that the distributor is making proper reports and sees that best efforts are being made to sell and market the picture effectively," said O'Brian.

*Father Christmas*, the \$9-million feature set to begin shooting Dec. 15 in British Columbia with O'Brian producing

and Borsos directing, will be made in association with Zoetrope, O'Brian told Cinema Canada. Francis Ford Coppola will serve as executive producer and Fred Roos will co-produce with O'Brian. Zoetrope will act as the film's foreign sales agent.

TORONTO - Computer Music International, the first company in Canada "dedicated to producing music and sounds wholly or partly by computer," began operating in January in Toronto.

The principals of the company include chief programmer Robert Yale, composer and producer Brad MacDonald, and manager and producer Frank Daller. The company's centerpiece is "The Fairlight", the world's most advanced computer music system.

## Glory to screen on First Choice

TORONTO *Rumours of Glory*, the concert film shot in Toronto in late 1981 by Extra Modern Productions, has been licensed to national pay-TV service First Choice, and is tentatively scheduled for a May telecast.

The deal was negotiated by Peter Simpson of Simcom, the world television sales agents for the production. *Rumours* is produced by Bill House and Peter Walsh with associate producer Bernie Finkelstein, directed by Martin Lavut, and edited by Les Brown. Director of photography is Vic Sarin.

*Rumours* had its premiere screening at Canadian Images Festival in Peterborough in March and has been officially invited to participate in the Los Angeles International Film

Exposition (FILMEX) Apr. 13-May 1.

Extra Modern Productions has also recently completed a featurette, *The Making of The Space Hunter*, for Columbia Pictures. The documentary about the Ivan Reitman production *The Space Hunter* is the first featurette Columbia has contracted out to a Canadian independent producer. It was produced by Bill House and directed by Scott Woodward of Los Angeles with a documentary crew from Vancouver.

## Triple NFB threat opens theatrically

TORONTO - The National Film Board's triple-bill, *Acid Rain: Requiem or Recovery*, *Acid From Heaven*, and *If You Love This Planet*, films recently labelled as political propaganda by the U.S. Justice Department, earned a respectable \$3000 at the box office during the week of Mar. 11-17 at the Carlton Cinemas in Toronto and were held over for a second week.

On Apr. 11, the night of the Academy Awards presentation, Superchannel Ontario plans to telecast *Acid Rain: Requiem or Recovery* and *If You Love This Planet* (an Oscar nominee for best short documentary) at 6 p.m. est.

## Distribution schedule: Montreal

Distributor	March	April	May	June
Ciné 360 Inc.		● Gisele (Eng. & Fr.)		● Caligula II ● Neron et Pompeii (Eng./Fr)
Cinéma libre	● Journal inachevé March 21 - Montreal ● Le futur intérieur March - Montreal	● Au clair de la lune April - Sherbrooke, Chicoutimi, Ottawa		
Cinépix Inc.		● Le devastateur- iv.f. First Blood April 1 - Quebec - (p-wide) ● Amityville II: la possedee	● Tir groupe ● Time for Revenge	
Distribution Prima Film Ltée		● Ça va faire mal (province-wide) ● Les maitres du temps ● Le braconnier de Dieu ● L'arbre de la connaissance		
Les Films René Malo		● Ten to Midnight (with Citadel) April 12 - Montreal ● Homework April 19 - Montreal ● They Call Me Bruce April 29 - Montreal ● Treasure of the Four Crowns (3-D) April 29	● Deux heures moins le quart avant Jesus Christ May 20 - Montreal	● Benzai June 24 ● Beastmaster (v.f.) (with Cine Plus) June 24 ● Entre chien et chat (with Cine 360)
Les Films Mutuels		● Le parasite (3-D) April 15 - (province-wide) A armes egales iv.f. The Challenge	● Galaxie de la terreur May 6 ● Le soldat (v.f. The Soldier) May 20	● Le camion de la mort (v.f. Warlords of the 20th Century) June 3 ● Le gendarme et les gendarmettes June 17
France Film		● La course la plus folle du monde iv.f. Mad Mission April 29 - (province-wide) Putain d'histoire d'amour Montreal ● Jeunes proies pour mauvais garçons Montreal	● Mon curé chez les nudistes May 20	● Rock Brillantine June 10 ● La revolte des jeunes loups June 10
J.-A. Lapointe Films Inc.		● Le lit April 15 - Montreal		
Les productions Karim Inc.	● Portrait de groupe avec dame	● Jouets dangereux ● Nostradamus 1999 March 24 ● Faire l'amour sous l'influence du zodiac ● Brimstone Pierre-qui-brûle ● Class of '84		
Vivafilm Ltée		● Le mystere Picasso April 1 - Montreal ● Nues de femmes April 15 - Montreal Que les gros salaires levant le doigt April 15 - Montreal	● Meurtre a domicile May - Montreal	

## Disappearance shows up on screens

TORONTO - Pan Canadian will release the 1977 Canadian feature, *The Disappearance*, the first film produced by Garth Drabinsky, Apr. 1 in Toronto. Directed by Stuart Cooper, and starring Donald Sutherland, Francine Racette, and Christopher Plummer, the film has not been screened previously in a commercial release in Toronto.

## Woody Allan to court vs. Canadian interview

TORONTO - Comedian-writer-director Woody Allen has filed a \$5.1 million lawsuit against the USA Cable Network for telecasting an interview he gave to Toronto's Brian Linehan, host of the syndicated interview show *City Lights*.

Filed in California Superior Court Mar. 15, the suit alleges that the broadcast outside of Canada of the program violated an agreement Allen made before granting the interview that it not be shown in the U.S. Linehan, *City Lights*, Group W Cable, and the USA Network were named in the suit.

## NFB Labs unfair

(cont. from p. 3)

several years ago. The NFB, anxious to co-produce with the private sector - thereby maintaining staff levels and facilities at the NFB - offered a co-production project to the APFQ. Roughly six films were to be co-produced, with the initiative for three coming from the Board and the initiative on the other three coming from the private

sector. The APFQ, after a heated discussion, turned the project down in a close vote, leaving the producers free to make their own decisions about co-producing with the Board.

In the following years, the Board co-produced several feature films. Perhaps not coincidentally, two of the films were made with the presidents of both producers' associations. Michael Spencer of the APFQ produced *Les beaux souvenirs*

with Pierre Lamy and the NFB, and Pat Ferns of the CFTA made *The Wars* with Richard Nielson and the Board. Other important projects made in co-production with the NFB were *Empire Inc.* and *For the Rest of Our Lives* (The Tin Flute). Several additional projects are in the offing.

In addition, the NFB has stepped in on many projects and seen them through completion. *Au clair de la lune* by

André Forcier and *P4W* by Holly Dale and Janice Cole are but two examples. Scores of young filmmakers, out of funds and other resources, finish their work at the NFB. In every case, the NFB defends its help, saying those films would never have been finished if the Board had not offered its technical services.

Fin Quinn, head of Medallion lab in Toronto and old-time NFB hand, has another interpretation. "The NFB is trying to

satisfy the producers because they've been squealing so loud about the Board for so long. The result is that they're killing the labs." He reports that Toronto lab people are just as upset about the relationship with the NFB as are the Montreal labs and that there is total agreement that Fox should step in the rectify the situation.

Over the years, both the CFTA and the APFQ have raised the question. Most recently, the APFQ, in its comments on the Applebaum-Hébert report wrote that while it does not wish to see the Board reduced to a film school - "we see the Board as a permanent partner with the private sector" - it does want the NFB to stop all competition with the private sector as a condition of building that partnership.

Len Green, responsible for the labs at the Board, told Cinema Canada that in most cases, his division merely responds to requisitions made in the production branch at the Board. "The technical branch doesn't question the work it is asked to do." It does, however, have an Aid to Industry mandate through which equipment and services can be given. "It's very rare when we say 'no' to a request which is made to us." When services are given, rates similar to those charged in the private sector are billed, says Green.

No one who spoke to Cinema Canada seemed to have a clear idea of just what the NFB's policy on lab services was, and François Macerola, deputy commissioner, was out of the country and unavailable for comment. Nevertheless, the lab managers and the producers' representatives all concur that no one at the Board really wants to listen to what they have to say. "Talking to the Board is like throwing clouds into the wind," summed up Fin Quinn. Meanwhile, the NFB lab is running 24 hours a day.

## Special effects ready for Music

TORONTO - The Lightscape Motion Picture Co. has announced that shooting is completed on its science-fiction feature *The Music of the Spheres*. Special effects photography, begun in November, was completed recently. Principal photography wrapped in June 1982.

Philip Jackson produced and directed the project, and co-wrote the screenplay with Gabrielle De Montmollin. Nadine Humenick is co-producer and director of photography. The film stars Anne Dansereau, Peter Brikmanis, Jacques Couture, Ken Lemaire, and Kenneth Gordon.

The film is currently being edited in Toronto by Fred Gauthier, with a June completion date expected.



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