

Bidding gets Cineplex in dance but no partners change patterns

TORONTO — Cineplex Corp. continues to be by far the most active Canadian independent exhibitor bidding for motion pictures distributed by the U.S. Majors (Columbia, Universal, Paramount, Warner Brothers, MGM/UA, and Twentieth Century-Fox) since the bidding system came into effect July 1.

During the summer months, Cineplex acquired four pictures which played first-run day and date with Canadian Odeon houses, all distributed by Universal: *Jaws 3-D*, *Private School*, *Metalstorm*, and *Nightmares*. It also bid to acquire Woody Allen's *Zelig*, distributed by Warner Brothers, for a first-run opening in Winnipeg.

But since mid-September Cineplex has escalated its first-run business in the Toronto market. It opened the Twentieth Century-Fox International Classics re-release of *The Leopard*, for an exclusive one-week run Sept. 16 at the International

Cinema, the company's uptown art-house location. And followed with an exclusive engagement Sept. 23 of Columbia's *Educating Rita*, also at the International, which grossed \$34,000 its first week.

Opening their new 6-screen complex at the downtown Toronto Market Square location Sept. 30, Cineplex presented an exclusive run of Universal's *Hannah K*, and shared a day-and-date opening with six other Canadian Odeon houses of Columbia's *The Big Chill*. They also opened Universal's *The Lonely Lady* at two suburban locations day-and-date with nine Odeon theatres and presented an exclusive opening of Universal Classics' *Heat and Dust* at the Carlton Cinemas.

Through bidding, Cineplex has acquired first-run openings of *The Big Chill* for Toronto, Ottawa, Montreal, and Thunder Bay, and of Paramount's *Beyond*

The Limit for Montreal, Ottawa, Calgary, and Edmonton, according to chief booker and buyer Daniel Weinzwieg.

Weinzwieg said Cineplex is proving its houses can draw the money if it gets the right product, and cites *Educating Rita*'s house record first week total of \$34,000, and the Eaton Centre Cineplex's first week total of *Jaws 3-D*, \$40,000, which he says outgrossed Odeon's downtown location. "We don't hear anymore from the distributors, 'Your theatres can't gross, they're too small,' that's nonsense," he said.

But for every first-run situation Cineplex acquires from the Majors, it must pay for it with guarantees up front, and must cover increased advertising costs. The question is whether Cineplex can recover the costs on a bid enough times to survive, and if they do draw well, whether the now high-

priced guarantees will go down.

Through the bidding system's first three months, the traditional suppliers to each of the major chains (Columbia and Universal with Odeon, Warner Brothers, Paramount, and MGM/UA with Famous Players) have not switched over. Nearly all the general managers for the Majors are reluctant to discuss bidding. Fox vice-president Wayne Case said: "An offer might come to make me change my mind... (but for now) there's no reason not to play the theatres I was playing."

Weinzwieg also said Famous Players and Odeon had not been bidding, but had been negotiating with distributors after the initial bids by independent exhibitors had been rejected.

Spokesmen for Famous Players and Odeon deny this. Both say their companies have been bidding, but when pressed for further details declined comment.

Monitoring the entire exhi-

bition-distribution situation are Combines Investigation Act officials, whose action on behalf of Cineplex against the Majors led to the introduction of the bidding system. Their interim report is scheduled for release in early January.

While officials at Famous Players and Odeon have said repeatedly that the bidding system's real test will come during the Christmas schedule, at least one distributor — Fox — has already pre-sold its Christmas pictures to certain key markets, and so will not participate in the bidding.

But competitively, there has been some improvement between the independent exhibitors and the two major chains since July. From Sept. 16 - Oct. 7, 33 pictures were released in Toronto, 22 by the Majors. Of these 22, six opened first-run with an exhibitor other than Famous or Odeon. During the same period in 1982, the Majors were responsible for 15 of 29 pictures opened, but all opened first run with the major chains.

Quebec pulls back from TVEC support

QUEBEC CITY — A last-minute decision by Quebec cultural affairs minister Clement Richard not to submit before cabinet the thorny TVEC dossier means continued uncertainty for the troubled regional pay-TV licensee.

For months now rumors of an impending fusion between TVEC (Télévision de l'Est du Canada) and national pay-TV licensee French network Premier Choix have been circulating, along with equally insistent rumors of an imminent TVEC bailout of between \$3-\$6 million by the Quebec government.

In the light, however, of

apparent government reluctance to intervene financially — Richard has called for further analysis of the TVEC situation — the rumors are flying thick and fast once again. Richard is reportedly in favor of a single French-language pay-TV network in Quebec, instead of the current two.

Scenarios being considered include:

- no TVEC bailout and Premier Choix's complete autonomy from First Choix, with its own head-office in Montreal and mainly Quebec investors;
- a marriage of reason between TVEC and Premier Choix, with

the injection of government money.

But Premier Choix vice-president Gilles Sainte-Marie has strongly indicated that even if Quebec decides to back TVEC, Premier Choix would not pull out of the Quebec market. "Why should we withdraw when we have 70% of the market?" Sainte-Marie asked.

Some analysts consider that Quebec support of TVEC would only prolong the current uncertainty and prevent Premier Choix from ever achieving profitability. With 46,000 subscribers claimed by Premier Choix,

(cont. on p. 26)

FIRA nixes Orion request

MONTREAL — In a terse and long-awaited announcement, the Foreign Investment Review Agency (FIRA) announced on Sept. 30 that it had rejected the application of Orion Pictures Distribution Corp. of New York, denying it the right to operate in Canada.

For the Canadian independent distribution sector, the decision was a triumph, eliminating at least one American distributor from the Canadian scene. For the Americans, it was a scandal, sure to be reversed when Orion resubmits its application.

Cinema Canada phoned Robert Schwartz, vice-president of administration of Orion in New York and the man in charge of new branch offices, to ask about Orion's plans to resubmit an application. Schwartz had no comment to make saying, "I think it is inappropriate that you should ask me questions. Call our Canadian lawyers." He declined to name those lawyers.

Reaching George Heiber, general manager of Orion in Toronto, Cinema Canada learned that Heiber was unaware of any repercussions stemming from FIRA's decision. He offered the name and phone number of Orion's lawyers.

Bernard Mayer of Smith Lyons and Terrence, who represent Orion in Canada, told Cinema Canada. "I'm not trying to give you the run-around, but I'm in no position to make a

statement." He gave the magazine the name and number of Orion's Los Angeles lawyer.

Reached early in the morning, Barry Burton, of Orion's legal department in California offered to read the Orion press release, in which it is stated that the company would resubmit, over the phone. As to Orion's precise strategy, he commented laconically, "Look, I'm sitting in California and know nothing about what steps have been made in Canada since the decision. You probably know more than I."

Given the dearth of information, it is unknown what Orion plans to do about the situation. Word in Toronto suggests that Orion might set up George Heiber in his own company with the Orion franchise. Asked about the rumor, Heiber told Cinema Canada that he thought "it was a very good idea," but that frankly he had never thought of it.

Heiber perhaps best summed up the Orion point of view when he explained the situation as follows: "You know, it's like the building with the 'No Smoking' sign. You always see some guy walk past with a cigarette. The sign doesn't say 'Positively!'"

In coming months, Orion, and the Canadian distribution sector, will be looking to FIRA and the long-anticipated federal film policy to see whether the Canadian government is now saying 'Positively'.

APFQ closer to public sector dependence

MONTREAL — In order to bring its official position in line with the practices of some of its members, the Association des producteurs de films du Québec (APFQ) is considering changes in its longtime reticent attitude towards private-sector/public-sector coproductions.

Early in September, the APFQ, which regroups some 60 independent production companies in film and video, indicated to the Canadian Film Development Corporation its willingness to participate in intra-industry discussions with a view to elaborating a common approach to coproduction with public-sector agencies such as the National Film Board and

Radio-Canada / CBC. Participants in a common approach to a new coproduction policy would include the Institut québécois du cinéma, Radio-Canada/CBC, independent producers and the CFDC.

Traditionally, Quebec (and Canadian) independent producers have viewed public-sector film production, whether by the Board or CBC/Radio-Canada, as a usurpation of limited resources and funds that would have been better used in private production. So the independents' associations have always lobbied against any expansion of or cooperation with public-sector production.

The current official stance of the APFQ on coproductions follows the position adopted by the Institut québécois du cinéma. The IQC favors coproductions with the public sector on the condition that the private sector holds majority control of goods, services and personnel, including the director, regardless of the financial participation of the public sector. Furthermore, 50% of the public coproducer's investment must be spent on goods and services in the private sector. This position was reaffirmed by the APFQ executive following the April 1983 opening of the National

(cont. on p. 29)

Trade Forum debates pay-TV, Broadcast Fund, the CRTC regs

TORONTO - The theme was "New Money, New Methods," and talk at the 1983 Festival of Festivals' Trade Forum centred on the possibility that with the Broadcast Program Development Fund, Canadian independent producers soon may be able to recover costs fully within the Canadian market—a requirement long considered necessary for a healthy independent production sector.

Obstacles stand between that possibility and its realization, however, including several old industry dilemmas: should cultural policy objectives or market realities determine programming strategies? Should programs be aimed at Canadian or international audiences? And, should certain sectors abandon self-interest for an overall co-operative stance within the industry?

Like last year, the 1983 Trade Forum was well attended and efficiently run by the Academy of Canadian Cinema. But unlike 1982, when the absence of top Canadian industry members resulted in a listless presentation, this year most of the country's key producers and executives attended and made themselves heard.

Among the foreign panelists, Americans such as Home Box Office president Michael Fuchs and Playboy Enterprises president Christie Hefner preached the gospel of how further co-operation between American and Canadian interests could lead to a bigger slice of the lucrative U.S. pay-TV pie, while British producers Richard Price, John Heyman, and Jeremy Thomas, buoyed by the international success of *Chariots of Fire* and *Gandhi*, each spoke of the need for "passion" while putting together a film project.

But among the Canadians,

talk seemed concentrated on three areas: how will the Broadcast Program Development Fund work in creating a healthy production industry, how will Canadian pay-TV fit into the changing system, and how will the CRTC's new definition of a Canadian program affect the industry?

The Broadcast Program Fund

The Fund's administrator, Peter Pearson, appeared before the panel in sunglasses, a puffed-looking victim of poison oak ("I'm more infected than affected," he quipped). Pearson announced that 25 deals (11 signed, 14 pending) had been made in the first two months of the fund's existence. Sixteen projects are with CBC/Radio-Canada, nine with private broadcasters; they represent \$32.6 million worth of production, with the fund contributing \$9.5 million.

Pearson reminded his audience the fund was only one of 12 policy objectives announced earlier this year by the federal government. "Broadcasting in this country has always been central to politicians in the country in a way film never was," he said. "There is a cultural crisis of undetermined proportions within Canadian broadcasting, as well as an economic crisis... For the first time, the private sector has been given the initiative to resolve both these crises."

The question producers must ask themselves, said Pearson, is, "Can I make money and address the concerns of Ottawa at the same time?" He stated the fund's top priority was to generate programming aimed at Canadian audiences.

The fund's major partner, the CBC, which is entitled to 50

percent of its resources, agrees with the need for programming aimed at Canadian audiences. CBC vice-president Peter Herrndorf announced the CBC plans to use the fund each year to license 30 hours of drama at \$200-300,000 per hour, 15-20 hours of children's programming at \$75-125,000 per hour, 10 hours of variety at \$100-200,000 per hour, and 20 hours of regional programming at \$15-50,000 per hour. These new shows would be used to replace existing American programs, and with them the CBC hopes to generate between 1-1.8 million new viewers.

Private broadcasters have full and right access to the fund, but representatives of CTV and Global both said their networks do not plan to initiate production themselves but to channel projects through independent producers.

About the only knock against the fund came from Superchannel Ontario chairman Jon Slan, who complained that the government had minimized feature film and pay-TV production with the fund, though it gets its money—\$650,000 per month, \$8 million per year, according to Slan—from a tax on cable companies and, indirectly, pay-TV subscribers.

The orderly market

Frequently mentioned was the concept of "the orderly market", developed by City-TV president and independent producer Moses Znaimer in the unsuccessful Premiere pay-TV license application two years ago. Basically, the orderly market proposes an industry-wide agreement that the distribution pattern on any TV production be the same: first to pay, then to the networks, then to syndication. With such a system,

producers know how their programs will proceed through the marketplace and can anticipate how much money they will earn in licensing fees.

Many panelists, including Pearson, Znaimer, Primedia producer Pat Ferns, Global TV president Paul Morton, and First Choice president Don MacPherson endorsed the orderly market concept. The problem, however, is that the orderly market gives the important first television "window" to the new kids on the block, the pay operators, and this is something the CBC says it won't always stand for.

"We are not prepared to be a repeat channel for the best Canadian programming," said Herrndorf, adding the CBC prefers a system of "rotating windows", where network and pay operators would alternate first windows between themselves. This suggestion angered producers in the audience, who feared their productions might get caught in the middle of arrangements between pay and CBC buyers. Privately, some independent producers expressed their disgust with the "arrogance" of the CBC's position, since they felt in-house production already gave CBC first window on several projects.

Arthur Weinthal of CTV, talked into appearing on the broadcasting panel at the last minute by chairman Peter Simpson, said CTV endorsed the orderly market, but said little else to suggest they would be active participants in an independent production boom. "To overstate a point, we are not interested in producing, co-producing, or licensing programming which producers want to make. We are interested in programming which the audience wants to see and which fits into the marketplace," he said, describing this programming as that able to attract audiences "week in, week out," such as episodic series and miniseries. He said CTV was not interested in any show which had a pay-TV run of longer than nine months.

Superchannel's Jon Slan said his company's position is not to insist on first window every time. For example, *Indigo*, a musical special co-financed by Insight Prod. and Superchannel, will have two playdates on CBC before appearing on pay.

The CRTC: the real pay villain?

In a panel on Canadian pay-TV, Pat Ferns warned that the question was not 'How do we build an industry?' but 'Who will screw it up?' While Ferns had sharp words both for pay operators who see Canadian programming as an obligation rather than an opportunity and for Canadian broadcasters, he saved his strongest blast for the

CRTC, whom he called "the real villain" behind the industry's present slump. (See Ferns' op-ed article in this issue, p. 6).

CRTC commissioner Jean-Pierre Mongeau, appearing on the same panel, replied that the CRTC felt pay-TV was "working well" and defended the original licensing decision, saying the commission wanted a competitive system and an evolutionary model. On Canadian content, he said an objective system, not a subjective approach, was needed, and reminded the audience that the CRTC's primary aim is "a cultural one through the Broadcasting Act."

Mongeau had little response when producer Bill Macadam questioned whether cultural aspects should have an economic bottom line, since the co-venture guidelines made it impossible to produce abroad and the present system made it possible to cover costs in Canada alone. If there was any consensus among those attending the Trade Forum, it was that the CRTC's proposed Canadian content guidelines need changing.

Quebec pulls back from TVEC aid

(cont. from p. 25)

TVEC has subscribers levels in the mid-20,000 range.

With an estimated 80,000 total pay-TV subscribers in the province, the Quebec market still appears lucrative. Maritimes regional pay-licensee Star Channel recently applied to the Canadian Radio-television and Telecommunications Commission (CRTC) for permission to expand into Quebec.

In August, Quebec communications minister Jean-François Bertrand appealed to federal communications minister Francis Fox for a meeting between the two ministers to sort out a situation Bertrand said was "caused by the decisions of the CRTC." Fox referred Bertrand back to the CRTC.

Yet the federal cabinet recently asked the CRTC to reconsider a July 27 decision awarding regional pay licenses for Manitoba, Saskatchewan and the Northwest Territories to Allardom Ltd. of Edmonton which owns both Alberta and Ontario Superchannels.

Despite tremendous uncertainties in the entire Canadian pay-television industry, analysts point out that Canadian pay-TV has achieved penetration levels of 9% of all Canadian cabled homes in seven months only, when it took U.S. pay three years to reach equivalent levels.

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NFB takes 43 titles to home VCR

MONTREAL - In a national, cross-Canada launch that began in Vancouver Oct. 18, the National Film Board has entered the Canadian home video market with a selection of 43 NFB productions now available for sale or rent through home video retailers.

Entitled Video with a Difference, this cross-section of dramatic, documentary and animation films for the whole family hopes to introduce Canadian video cassette users to some of the Board's most popular films. Titles include feature-length classics such as *Mon oncle Antoine*, *The Heatwave Last Four Days*, and the Jacques Cousteau adventure *Cries From the Deep*. Other cassettes available include the controversial documentary *If You Love This Planet*, *Hollywood Salutes Canadian Animation* and Norman McLaren's Oscar-winning *Neighbours*. The Board soon plans to release a special Christmas animation package entitled *Christmas Gift*.

As part of the programme, launched from Vancouver to Halifax, the Board has concluded distribution contracts with four video wholesalers (Crawford Video Sales in Moncton; Video One Canada in Vancouver; MPA Video Distributors in Montreal, and International

Home Entertainment Canada in Whitby) to make the Film Board titles available across Canada.

With 450 retail customers in Eastern Canada, MPA Video Distributors in Montreal has been the exclusive Canadian distributor of the Board's French-language titles since the NFB's French-language video program was launched last April.

"It's a very prestigious deal for us," MPA president Mel Prupas told Cinema Canada. "The Film Board titles have done very well in the French market. It remains to be seen what kind of movement they'll have in the English-language market. There's no doubt that this is high-quality Canadian content, and the Board is a very important studio for us as Canadians."

MONTREAL - For Disarmament Week (Oct. 17-24), a War and Peace Film Festival was held at McGill University, with the collaboration of the National Film Board.

The program featured the world premiere of Martin Duckworth's 55-minute *No More Hibakusha*, a portrait of three survivors of the August 1945 atomic-bomb drop on Hiroshima.

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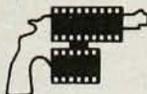
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Richard defends protectionist cinema law against American distribs

TORONTO - Speaking publicly outside of Quebec on Bill 109 for the first time since its adoption June 22, Quebec Cultural Affairs minister Clément Richard told a Festival of Festivals Trade Forum audience, "What we want is to see Quebec stop being considered part of the U.S. market and become part of the foreign market."

Bill 109's provisions which restrict the U.S. Majors to distributing only films which they have produced and for which they hold world rights are protectionist, the minister admitted, but he said this shouldn't surprise anyone.

"(The Quebec government) is receptive to foreign investment in most activity sectors, but not in the area of culture," said Richard.

"The cultural industries are as important to Quebec as the auto industry is to the U.S.," he told the audience. "Without the effect of the U.S. government's protectionist measures, the Big Three of the U.S. auto industry would soon have to file for bankruptcy."

The main thrust of Richard's speech defended Bill 109's three most controversial aims - its measures to get French versions of Hollywood films onto Quebec screens sooner, its restrictions on the Majors, and its plans to involve both Quebec and foreign distributors in participating financially in the Quebec production sector.

Although Quebec's population is roughly 80 percent French-speaking, more than 50

percent of films screened annually in Montreal are in a language other than French, said Richard. He cited an independent consultant's study which revealed French versions of Hollywood movies play in Paris two-three months before Montreal.

The French version of *Heds* played in Paris 35 weeks before opening in Montreal, while the French *Ragtime* played in Paris 21 weeks before Montreal, the minister said. The French *Superman II* played Paris several months before the English version alone opened in Montreal.

"This situation reflects a lack of respect for the French-speaking public in Quebec," said Richard.

Bill 109 allows any film to be shown in Quebec continuously and exclusively for 60 days, and if after that time the distributor has made no commitment to dub or subtitle the film, then it can be suspended for 180 days, Richard said. "Our objective is to get French versions out sooner. We do not seek to hold off or prevent the showing of (Hollywood films)."

On the Majors' activities in Quebec, Richard said 97 distributors were operating in Canada in 1980, of which 10 were foreign-owned (including the seven U.S. Majors). The 10 foreign firms were responsible for 65 percent of the distribution turnover and brought in 97 percent of the profits, although they released only 23 percent of that year's new features.

Independents were respon-

sible for three-quarters of the films distributed in Canada in 1980, but the Majors have since 1979 added classics divisions and set up subsidiaries with European distributors which draw on the independents' traditional sources of supply, Richard said. "In acquiring the rights to the very cream of world production," he said, "the divisions and subsidiaries of the U.S. firms were threatening the very existence of any independent distribution network in Quebec."

However, the minister emphasized Bill 109's actions are taken against foreign firms, not films. "In no way do we seek to restrict the presentation of American cinema in Quebec," he said, noting that the government rejected such European practices as import or screen-time quotas.

On the distributor's role in production, Richard said that without a strong distribution network which can take an active part in production, "no national film industry can really get off the ground."

Quebec cinema needs not only investment from distributors, but also expert advice on the public and the markets, said Richard. But he pointed out foreign distributors have participated financially in the past 60 years in only one French-language feature, *Les Plouffe*.

Richard denied Bill 109's production investment provision for distribution income earned in Quebec was unilaterally fixed at 10 percent. "This

is not so. The 10 percent represents a limit beyond which the new Régie (du cinéma) cannot go," he said. "For the moment, we have no idea what minimum and maximum percentages the Régie will decide on."

Jutra shoots feature *Le Silence* at NFB

MONTREAL - Claude Jutra's first feature film set in Montreal since 1975 began an eight-week shoot Sept. 19.

Le silence... (working title) marks Jutra's return to work in Quebec after a long absence in Toronto. With a screenplay by Louise Rinfret and Jutra, based on an original idea by Rinfret, *Le silence...*, set in 1940, tells the story of a group of orphans sent to an insane asylum to assist the staff of nuns. Beneath the hospital, the children uncover forgotten tunnels, where they create a world of their own, far from the grim reality above.

While children aged 7-14 hold the eight leading roles, supporting roles are provided by Quebec actors Gilles Renaud, Paule Baillargeon, Rita Lafontaine, Ginette Boivin, Christine Olivier, Johanne Harel, Murielle Dutil, Nicole Leblanc, Sylvie Heppel and Gisèle Schmidt. NFB-er Thomas Vamos is d.o.p.

Produced by Pierre Lamy of Les Productions Pierre Lamy

and Jean Dansereau of the National Film Board, *Le silence...* is the second coproduction between Lamy and the Board, after the highly-regarded *Les beaux souvenirs* (1981).

Le Silence... is being produced with financial participation from the CFDC, the Institut québécois du cinéma, Radio-Canada, Cinémas Unis and private investment.

Wallenburg to PBS- No Canadian deal

TORONTO - The Canadian feature-length documentary *Raoul Wallenberg: Buried Alive* has been sold to PBS and will be broadcast on U.S. public television Oct. 19.

The film's world sales agent is Astral Films, but the sale was made by a U.S. sub-distributor, Devillier-Donegan Enterprises, according to producer Wayne Arron. No Canadian TV sale has been made.

The filmmakers set out in March 1982 to find Wallenberg, the Swedish diplomat credited with saving the lives of 100,000 Hungarian Jews during World War II. While the Soviet Union claims Wallenberg died of a heart attack in one of their prisons in 1957, many people believe he still lives, and the film contains evidence dated as recently as 1979 which suggests Wallenberg is alive, said Arron.

The documentary was produced by Arron with co-producer/director David Harel and executive producer/director of photography David Yorke. The film was written by Peter Lauterman and Harel and is narrated by Pierre Berton. Editor is Roushell Goldstein and the music is by Tony Kosinec and Jack Lenz.

Sunrise is shooting

TORONTO - Sunrise Films is producing a one-hour teen drama *When We First Met* in Toronto, with shooting on the \$150,000 picture scheduled to begin a two-week shoot Oct. 12.

Paul Saltzman of Sunrise will produce, direct, and write the film, with Robert McDonald serving as executive producer. Line producer is Ray Sager. Amy Linker will play the female lead.

According to Sager, Learning Corporation of America, one of the largest non-theatrical distributors in the U.S., is financing the production. Delivery date for the film is December.

MONTREAL - Filmmaker Jean-Pierre Lefebvre has begun shooting a new feature, *La vie sentimentale de Jean-Baptiste Beauregard*, with Pierre Curzi in the lead role, on location throughout Montreal. Production company is Lefebvre's Cinak Co. Ltd.

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Videoglobe poised to produce French-track for home video

MONTREAL - It would seem to be a marriage of reason and convenience, bound to create lots of off-spring and prosperity for all. Videoglobe Inc., a partnership between four Québécois distribution houses and two promoters, is ready to take hold of the Francophone home-video market and, by joining forces, to work around the familiar problems of a small population, a domestic film industry of limited thrust and a difficult export situation.

Promoters Jacques de Courville Nicol and Joseph Beaubien, respectively chairman of the board and president of Videoglobe, and Laurent Bourdon of Multimedia Audiovisuel spoke with Cinema Canada about the foundation of the company, which was publicly announced Oct. 20. Together with shareholders Cinepix Inc., Les Films René Malo inc., Multimedia Audiovisuel Inc. and Prima Film Inc., the company

is poised to produce and package 28 new videocassette titles per month for home-video use.

The current situation for Francophone viewers is poor indeed. While 4 000 titles are available in English in Canada, only 200 titles are available in French. And while the tastes of the Québécois viewer differ little from those of his English compatriot - both share a preference for American films - the Québécois want that film in French. To fill that need Videoglobe intends to run off between 300-1 000 copies of each title, and to wholesale them to videoclubs and store outlets at a price of between \$75-\$95. Once things are rolling, Videoglobe anticipates annual sales grosses of \$25 million a year.

Videoglobe, which has exclusive rights to the film titles held by the above distributors, and which also has non-exclusive rights to the French titles

held by Astral Video, will be responsible for all aspects of videocassette production. In certain cases, Videoglobe will negotiate for the video rights where the distributor holds only the theatrical rights. It will also reproduce and package the cassette, promote and market it. It anticipates printing a monthly catalogue, and eventually, to become active in the export of its titles to European markets.

The creation of Videoglobe, according to its founders, is especially important for Québécois films. Holding exclusive rights to virtually all Québécois titles, Videoglobe principals feel that with proper marketing, these films should attract a considerable audience. It will market short films as well, pairing several films where appropriate to make up programs. Obviously, Videoglobe is attacking all fronts, and will sell video-cassettes for every

taste: films for children, for all, for teenagers and for adults.

About the only difficulty which remains is the negotiation of residual rights with the Union des Artistes and the Association des Producteurs de Films du Québec. As the great majority of Québécois films were made with union minimums and often differed fees, the associations are hoping to cash in on Videoglobe's aggressive marketing. Once these negotiations are finished, Videoglobe anticipates adding 20 new titles of foreign and Québécois films per month and eight American titles.

Once operations in Quebec are underway, Videoglobe intends to export Québécois product to other markets. A recent, exclusive agreement signed between Les Films René Malo and the Régie Cassette Vidéo (RCV) which operates in France, Belgium, Switzerland and Holland is a first step to open-

ing European markets. Videoglobe is already assured of exclusive rights to RCV product in Quebec.

Videoglobe chairman de Courville Nicol currently sits on the executive committees of the boards of Teleglobe Canada and TVEC, and was a senior officer in the Performance pay-TV application for license. He is the founder and chief executive officer of Turnelle Vidéo Inc. (electronics equipment wholesaler) and Turnelle Productions Inc. (video transfer and duplicating operation in Ontario) and has other varied business interests. Beaubien was in charge of business affairs and served as general counsel for the Canadian Film Development Corporation from 1970 to 1978, was involved in the creation of International Cinema Corporation, and is currently as independent producer, heading up JFB Productions.

APFQ

(cont. from p. 25)

Film Board's French feature film coproduction studio C.

It's a position that puts the Board in an impossible situation, as Studio C executive producer Jacques Bobet told Cinema Canada.

"The Institut and the Association's position attempts to isolate the Board and undermine both the studio and the coproduction program. Their intention is very clear: whether it's wise or not, that's another story."

Bobet is hopeful that on-going industry discussions can bring about a *modus vivendi* between independent producers and the Board.

Studio C is at present involved in three coproductions with Quebec's private sector producers, two with International Cinema Corp.: Justine Héroux' *Le crime d'Ovide Plouffe*, Denis Héroux' *Mario s'en va t'en guerre*, and Pierre Lamy's *Le silence...*

The issue of coproducing with the public sector has long been a controversial one for the APFQ, involving repeated clashes between the association's executive and members. Three years ago an agreement worked out by the association executive favoring public-private sector coproductions was narrowly rejected by a general assembly of APFQ members. In the interim, many of the opponents of that agreement, such as Denis Héroux and Marie-José Raymond, have since coproduced films with the public sector.

Since June, Pierre Lamy has been president of the APFQ. Like many previous association presidents, such as Michael

Spencer at the APFQ or Pat Ferns of the Canadian Film and Television Association, Lamy has long advocated coproducing with the public sector and, as a producer, recently began his second coproduction with the Board.

The association of which Lamy is president, however, maintains a contrary position. To change the association's position involves ratification by the membership, which could prove controversial. As one APFQ member told Cinema Canada, "We can prostitute ourselves individually, but we'll never prostitute ourselves collectively."

Gaston Cousineau, APFQ executive-director since Aug. 1, explains that "We're taking a close look at our position to see whether it should be maintained. But officially our position hasn't changed."

So the discussions are underway, behind closed doors.

"I don't know what'll happen," says the Board's Jacques Bobet, "I really don't. Here, we're working for the time being, and waiting to see what'll come of it."

The APFQ executive has one major card still up its sleeve: the \$11 million of the Broadcast Fund that's been earmarked for Quebec independent production. But in order to get the money or the equivalent in services, independent producers must take that last step and officially recognize the public sector's role in film-production.

As one member of the APFQ executive told Cinema Canada, "If we cut ourselves off from the public sector, we're cutting ourselves from money that would make certain productions possible. It may not be the smartest thing to refuse that money."

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Video/Culture brings new world to Metro public in new show

TORONTO — A new event, Video/Culture 1983, an international festival presenting the art and technology of the new media and including a competitive video festival, will take place Nov. 1-6 at Harbourfront's Premiere Dance Theatre and York Quay Centre in Toronto.

Festival organizers Renya Onasick and Peter Lynch have spent 18 months preparing the event, and have compiled an impressive list of "name people" from the video world to

participate, including special effects designer Judson Rosebush, video artists Shirley Clarke, Woody Vasulka, John Sanborn, Ko Nakajima, Bill Viola, and Noel Harding, Cal Arts School of Film and Video dean Ed Emshwiller, video curator John Harhardt, and Canadian film and video professor Bart Testa.

"We feel video has grown up, it deserves a venue of its own," said Onasick. The festival seeks to present all the different

aspects of video, from an artistic, cultural, scientific, and communications point of view, and hopes to "demystify" video to the general public, she added.

The competition will feature five tapes nominated in each of 11 categories, ranging from student half-inch to professional productions, and will be pre-selected by jury before the festival. Another jury will select the winners during the festival, and all nominated tapes will be screened at the York Quay

Centre.

The Premiere Dance Theatre will host a five-day symposium and evening screenings, including a video performance of *Confused* by Paul Wong and Company. Symposium topics include video and technology, new music video, television art, alternative broadcasting, video and entertainment, and an exchange teleconference between Toronto and representatives in the Inuit Broadcasting Corp. in Frobisher Bay.

Sponsors of the event, budgeted at \$600,000, include Sony Corp., City-TV (the festival's official station), Apple Canada Ltd., Molson's Brewery, Rogers Cablesystems, Tohei Film Corp., and others. Honorary patrons include Prime Minister Pierre Elliott Trudeau and Toronto Mayor Art Eggleton, and government support for the event is coming from the department of Communications, the Cultural Affairs Division of the department of External Affairs, and the Canada Council.

Two major video art installations, by Bill Viola and Noel Harding, have been commissioned by Video/Culture 1983 and will premiere during the festival.

Also programmed are displays and presentations of the latest video technology, a special "hands-on" program for children, and a free video library available for public use.

Spectrafilm launches first releases in Cda

TORONTO — Independent distributor Spectrafilm has scheduled its first four Canadian releases, including a special birthday present for prime minister Pierre Trudeau.

Leading off Oct. 7 at Toronto's Fine Arts cinema is the French love story *I Married A Shadow*, directed by Robin Davis and starring Nathalie Baye, Francis Muster and Richard Bohringer. Spectrafilm released the picture in New York Aug. 10.

A special bilingual screening of both English and French versions of *The Tin Flute* was held in Ottawa Oct. 18. At a private reception the same day prime minister Trudeau was presented with a birthday-present print of Claude Fournier's film version of Gabrielle Roy's novel.

The Tin Flute, which stars Mireille Deyglun, Marilyn Lightsone and Robert Forget, opened in Ottawa Oct. 21, and in Toronto and Winnipeg Oct. 28.

The long-awaited release of *The Wars*, directed Robin Phillips' adaptation of Timothy Findley's prize-winning novel, will take place Nov. 10 in Toronto at Canadian Odeon's Hyland 1 Theatre with a world-premiere screening to raise funds for the Parkinson Foundation. *The Wars*, produced by Nielsen-Ferns in 1981, opens in Toronto Nov. 11 on four screens, also in Vancouver on Nov. 11, and in Winnipeg, Ottawa and London on Nov. 18.

The North American premiere of Hong Kong director Ann Hui's *Boat People* will take place in Vancouver Oct. 28, preceded by a special fundraising Oct. 27 on behalf of S.U.C.C.E.S.S., a Chinese community services organization.

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Room at the top as three honchos step down

OTTAWA - The surprise resignation Oct. 17 of Peter Herrndorf as vice-president and general manager of CBC English-language television has triggered a flurry of rumors as to Herrndorf's next appointment.

One rumor, already circulating through the department of Communications, envisions Herrndorf's appointment as head of the National Film Board succeeding Government Film Commissioner James de B. Domville whose term expires Jan. 1, 1984.

"There's no doubt that a man of Herrndorf's competence has

to be considered for the job," a Film Board source told Cinema Canada.

However, Francis Fox's office would only confirm that the rumor had indeed been circulating. "Certainly we've heard such a rumor," executive assistant Sandra McDonald told Cinema Canada, "but at this point there is no concrete mo-

in that direction", adding that "there are problems." McDonald did not reveal what those problems were.

One problem hanging like a sword of Damocles over the Board is the uncertain state of its very future, a question which the minister of Communications's forth-coming Film Policy is expected to address. Accord-

ing to executive assistant Sandra McDonald, the Film Policy will be out "by the end of the year."

Herrndorf's resignation from the CBC is expected to take effect early in November.

Two other key positions in the area of cultural policy were also vacated in recent weeks. Canadian Radio-television and Telecommunications Commission (CRTC) chairman John Meisel announced at the end of

September his resignation "for personal reasons", effective Nov. 15. Meisel, who was appointed during the shortlived Clark government, returns to teaching at Queen's University.

Also Mavor Moore, Canada Council chairman since 1979, announced his resignation at the September quarterly meeting in Ottawa.

Communications minister Francis Fox has yet to announce replacements.

Mtl. fest brings Godard's Carmen

MONTREAL - Jean-Luc Godard's latest film *Prénom: Carmen* will have its North American premiere as part of the 12th Montreal International Film Festival of New Cinema which gets underway Nov. 4.

Taking place in five locations this year, the Festival, which runs to Nov. 13, is holding a special tribute to film industry technicians. Two world-known d.o.p.'s, Henri Alekan (*L'Enfer de Rodin*) and Thomas Mauch (*Strafprotokolle*) will be present. The Festival will also present Susan Sontag's fourth film, *Giro Turistica senza Guida*, as well as the latest Agnes Varda, *Ulysse*.

An even stronger video presence this year will feature a wide selection of French, Italian, German and American productions, all to be shown at the Cinéma Parallele. The section Images d'ici will focus exclusively on Quebec video production.

Godard's *Prénom: Carmen* recently won the Golden Lion for best film at the Venice fest. It is Godard's 46th film in 29 years of filmmaking.

Ojibway docudrama

TORONTO - Native actor Rene Highway is starring in *October Stranger*, a two-part TV docudrama based on the writings of Ojibway writer George Kenny, being co-produced by Nova Productions and the Association for Native Development in the Performing and Visual Arts.

Alanis Obomsawin is executive producer, with Christopher Lowry producer. Director is Alan Collins with d.o.p. Mark Irwin.

The production completed the first half-hour segment Sept. 21 after one week on location in Sioux Lookout, Ontario. Shooting on the second part will begin late November in Toronto.



National Film Board of Canada

Office national du film du Canada

NEWS

FILMMAKER HONORED IN OTTAWA

Alanis Obomsawin, a filmmaker at the National Film Board since 1967, was appointed a Member of the Order of Canada on October 5.

Alanis is a singer, a storyteller, filmmaker and writer who has dedicated herself to the Indian people and to children of all races. She produced the six-part children series, *Sounds from Our People*, has been a frequent guest on Canadian Sesame Street, and often performs her songs and legends for children living on Indian reserves. Her film credits include *Christmas at Moose Factory*, *Amisk*, and *Mother of Many Children*, which won the Grand Prize at the First International Festival of Arctic Films held in Dieppe, France, last June. Alanis is an Abenaki Indian. Her people call her "Ko-li-la-wato," someone who makes us very happy. Congratulations, Ko-li-la-wato!

NFB AT ATLANTIC FILM FESTIVAL

The National Film Board's Atlantic Regional Production Studio is ten year's old this year. An active partner in the Atlantic film community, the studio provides an important source of work for regional filmmakers. This year three films from the Atlantic Studio and two from the Centre acadien de la production française have been entered in the Atlantic Film and Video Festival, October 17-23.

From the Atlantic Studio:
The Author of These Words: Harold Horwood, a film directed



Alanis Obomsawin named member of Order of Canada

by William MacGillivray about Newfoundland writer Harold Horwood,

Shanaditt: Last of the Beothuks, directed by Ken Pittman, explores the disappearance of the Beothuk Indians in the early 19th century.

Singlehandlers, directed by Shelagh Mackenzie and Kent Nason, is a record of two Canadians on the open sea during the 1980 Observer Singlehanded Transatlantic Race.

From the Centre acadien:
Massabielle, a short drama directed by Jacques Savoie about the last hold-out in a town expropriated by a mining company.

Une sagesse ordinaire, a documentary by Claudette Lajoie-Chiasson's about a nurse who has become a famous mid-wife in northeast New Brunswick.

NEW DIRECTOR OF PUBLIC AFFAIRS

Marc Parson has been named the Director of Public Affairs at the National Film Board. Mr. Parson joined the National Film Board in January, 1980 as Manager of Information and Promotion for the French Marketing Division. In 1981 he was named Director of the NFB's Paris office. During his two years in Paris he represented the National Film Board at international conferences and events and maintained active contact with the major film distributors and producers in the French-speaking countries of Europe and North Africa.

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'Rendez-vous' screens annual out-put, feeds optimism in QC

MONTREAL - With record attendance levels of 85% capacity, the third Rendez-vous d'automne du cinéma québécois, held at the Cinémathèque québécoise Sept 29-Oct. 2, is well on its way to effacing lingering memories of the last, disastrous Semaine du cinéma québécois, which succumbed to megalomania three years ago.

The four-day Rendez-vous, ably organized by a seven-person committee headed by the *sympatico* Louise Carré, programmed almost the entirety of Quebec's 1982-83 state-subsidized and small private-sector film production. Forty-three films - 13 TV-hour documentaries, 14 half-hours of an equal mix of fiction and documentary; four feature films and four feature-length documentaries - drew 3240 spectators to the Cinémathèque's 190-seat theatre over the four days: for an average of 162 spectators for each of the 21 screening sessions.

"It's much better than last year," when, due to dismal production levels, the Rendez-vous programmed the film output of the previous two years, organizing committee member Pierre Jutras of the Cinémathèque told Cinema Canada. "With so many of the sessions

sold out, we actually had to turn some people away. But it was a very positive Rendez-vous, a real event in the milieu."

While the evening screenings generally brought more spectators than those in the daytime, a debate on the documentary, held at 9:30 on Saturday morning, Oct. 1, saw some 200 people arrive for coffee and croissants, eager to hear the moderators' answers to such questions as 'What is the documentary?' Panelists consisted of filmmakers Pierre Falardeau, Jacques Leduc and Michel Moreau; chairperson, professor and critic Gilles Marsolais; Louise Ranger and Claire Dion of the Institut québécois du cinéma; and program purchasers Pierre Charbonneau of Radio-Québec and Andréanne Bournival from Radio-Canada.

Access to television air-time was, not surprisingly, at the heart of everybody's preoccupations, with, not surprisingly, the representatives of the publicly-owned broadcasters being somewhat defensive against intermittent accusations (usually of censorship) from irate filmmakers. Of debate there wasn't much, of personal opinions there were many, and both Louise Ranger and Gilles

Marsolais called at the end for another debate sometime in the unspecified future. If there was any kind of general consensus, it seemed to be that it would be foolish to expect very much from television.

With respect to the films themselves, the big question was 'What was the surprise film?', chosen for the closing night by Pierre Falardeau and Julien Poulin. It turned out to be Gilles Groulx' fantasy *Au pays de Zom* (upcoming at Montreal's 12th Festival of New Cinema, Nov. 4-13).

The National Film Board (French Production) was out in force, with 12 of the 43 films, often in the same apocalyptic vein as last year's *succès-scandale*, *If You Love This Planet*. Thus Martin Duckworth's 58-min. *Plus jamais d'Hibakusha* introduces a new work in the vocabulary of man's inhumanity to man. Hibakusha is Japanese for a survivor of the Aug. 6, 1945, A-bomb drop on Hiroshima, and Duckworth's film, which took two years just to finance and edit, introduces three of these rather extraordinary people.

Tahani Rached's *Beyrouth, à défaut d'être mort*, also NFB, is an earnest 60-minute look at West Beirut refugees just after the Sabra and Chatila massacres.

Violent images from elsewhere informed Alain d'Aix, Jean-Claude Burger and Morgane Laliberté's 87-min. documentary *Mercenaires en quête d'au-*

teurs, Luciano Benvenuto's *Nicaragua Sandinista*, and, on another plane altogether, Falardeau and Poulin's 28-min. sequel to their popular *Elvis Gratton*, *Les Vacances d'Elvis Gratton*.

Spiritual or cultural violence was the theme of Maurice Bulbilian's *Debout sur leur terre*, a 58-min. NFB documentary on New Quebec Inuit, in which one meets a 4000-year-old man, and Arthur Lamothe's three-part *Mémoire battante* (which opens theatrically at Montreal's Outremont theatre, Nov. 24, and at L'Autre Cinéma, Nov. 25-Dec. 8, distributed by Cinéma Libre), traces what is left of North Shore Montagnais Indians' spiritual ancestry. Also on the subject of spiritual depletion, Jacques Godbout and Florian Sauvageau examine technology's new religions in the 80-min. documentary *Comme en Californie*.

There were films about Quebec artists (Claude Godbout's 28-min. *Gabrielle Roy, une âme sans frontières*; Pierre Letarte & Marianne Feaver's 54-min. *Riopelle*; and André Gladu's 57-min. docu-fiction *Marc-Aurèle Fortin (1888-1970)*; about Quebec suffragettes (Iolande Cadrin-Rossignol's 90-min. *Rencontre avec une femme remarquable: Laure Gaudreault*); about Quebec bus stations (Alain Chartrand's 27-min. fiction *L'Étau-bus*; Hubert-Yves Rose's 20 min. fiction *Voyageur*); about myth and memory (Pierre Perrault's 57-min. *Les voiles bas et en travers*

and François Brault's 56-min. *La Journée d'un curé de campagne*), about madness (Helen Doyle's 55-min. *Les mots du silence... Mauv...*), exile (Marilyn Mallet's 50-min. docu-fiction *Journal inachevé*), death and life (Micheline Noël's 13-min. *Marguerite en mémoire* and Jean-Pierre Lefebvre's 80-min. film journal *Au rythme de mon coeur*).

On the closing night, prizes chosen by a jury of members of the Association québécoise de critiques du cinéma were awarded to Abitibi filmmakers Richard Desjardins and Robert Monderie for their 29-min., short *Mouche à feu*, and the main prize was shared by Marilyn Mallet (for *Journal Inachevé*) and André Gladu (for *Marc-Aurèle Fortin 1888-1970*).

Conclusion? "If we were to compare ourselves to another country," Rendez-vous director-general Louise Carré told Cinema Canada on the closing night, "our films, I think, would have come out at a pretty good level. So I'm optimistic; frankly, much more so now than when we started (in June).

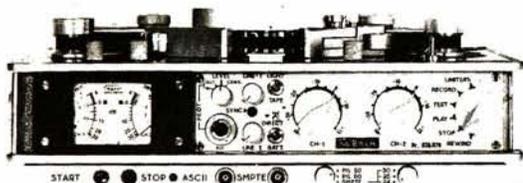
"I wasn't all that certain of the content of the films. Now I'm pleased with the choices we made. You can't do everything in three or four days, but what we did, we did it with affection and respect."

This was the first year the Rendez-vous were supported by both the Canada Council and the Canadian Film Development Corp.

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CFDC announces 14 deals going forward

TORONTO - Fourteen deals - seven for English language, seven for French language production - have been signed by independent producers to access money from the Broadcast Program Development Fund since its inception July 1.

The Canadian Film Development Corp. (CFDC), which administers the fund, has released a list of the productions to Cinema Canada. Fund administrator Peter Pearson had announced during the Festival of Festivals Trade Forum Sept. 13 in Toronto that the CFDC had 25 deals signed or pending with independent producers seeking to use the fund, which represented total production budgets of \$32.6 million, with the CFDC share at \$9.5 million.

Producers must have a prime-time broadcast commitment for dramatic, variety, or children's programming from a Canadian broadcaster to be eligible for the fund, which matches one dollar for every two raised privately.

The first production to gain access to BPDF money is *Toronto Trilogy*, three half-hour dramas licensed by Toronto independent station City-TV. Three English productions have been licensed by CBC: *Unfinished Business*, a feature-length drama produced by Don Owen and Annette Cohen; *Waiting For The Parade*, an adaptation of John Murrell's play produced by Primedia Prod.; and *Dancing Feathers*, a half-hour children's drama by The Film Works of Toronto. Two productions have been licensed by Global: *Joined at the Hip*, produced by Pierre Sarrazin, and *The Kangaroo Club*, produced by Bruce Raymond. *Just Jazz*, produced by Lionel Shenk for Visual Productions A.D. Ltd., has been licensed to Hamilton station CHCH-TV.

All seven French-language productions have been licensed to Radio-Canada. Two are produced by ACPAV, *L'objet* and *Le petit prince Made in Quebec*; others include Interna-

tional Cinema Corporation's mini-series *Le sang des aures*; Spira Film's *Maladie de ma grand-mère*; *La Divine Sarah*, directed by Danielle Suissa for 3 Thames Inc.; *Le silence c'est le confort*, directed by Claude Jutra and produced by Pierre Lamy; and *Les Fridolinades*, produced by Fridolinades Inc.

TORONTO - *The Guardian*, a made-for-pay-TV feature written by William Link and Richard Levinson and starring Martin Sheen, will start a five-week shooting schedule Nov. 11 in Toronto.

The film has already been licensed to American pay network Home Box Office, and will be produced by Link Levinson, and Toronto producer Robert Cooper, with associate producer Joyce Kozy King. Director is David Greene.

No Canadian pay or network TV sale has been negotiated, according to a Robert Cooper Productions spokesman.

SDA on move with new initiatives, new administrative formulas

MONTREAL - In August, Yves Simoneau's "docutainment" film *Pourquoi l'étrange monsieur Zolock s'intéressait-il tant à la bande dessinée?* ran off with the prize for the most original television program presented at the Banff Television Festival. On the day the prize was awarded, the government of Quebec announced that Simoneau would be given the privilege of using the Studio du Québec in New York City for a year to advance his career. In the same month, Simoneau's producers, SDA Productions ltee, gave up the offices they had occupied for over 30 years in Montreal's west-end and moved downtown into the heart of the action.

Simoneau cut his teeth at SDA, working on commercials and sponsored films, and SDA president François Champagne sees the recognition granted Simoneau as proof that the SDA formula is one which will meet the difficult and changing demands of today's market.

SDA was long associated with the production of commercials and documentaries sponsored by industry and government. Over the years, its ownership has passed through

many hands, included partnerships with companies in Toronto and New York, finally to be bought out by its present Montreal owners. But the Montreal partnership is open-ended, and producers anxious to work in tandem with Champagne and his team can buy into the operation.

Currently, the three executive producers responsible for SDA's three sectors all own at least a ten-percent share in the company: André Viau (commercials), Louis-Georges Tetreault (sponsored films) and Nicole Boisvert (in-house projects). As each sector is autonomous, decisions are made quickly and operations in one sector don't affect the operations of another. Other producers work at SDA on projects which are not in competition with those already in production. Craig Graham, for instance, has been working at SDA for three years, making films for Pratt and Whitney.

"Today, the problem for all small and middle-sized companies is a cash flow problem. If companies don't diversify their operations, sooner or later they'll get caught up short," comments Champagne.

And he knows what he's talking about. In April, when the giant ad agency Cockfield Brown declared bankruptcy, it owed SDA a quarter of a million dollars. Although Champagne expects a good rate of recuperation on the amount, the process is long, and SDA has to meet its obligations in the meantime. Diversification helps get over that hurdle.

But diversification has a downside as well, as other companies follow suit branching out from other activities into, for instance, the production of commercials. "Because of economy, the gross volume of commercial production in Canada was down by 40% in 1982," Champagne reports. The downturn affected other sectors as well, caused some to turn from feature films to commercials and documentaries, and this created a tight market. "While the costs of making the commercials have risen steadily, the administrative costs have been cut to the bone so that we would remain competitive. The result is just like the price war in the grocery chains; we need a high volume of work in commercials to make a profit, and that volume is harder to

come by due to the competition." As a result, SDA stopped using staff crews and relies wholly on freelance talent, an arrangement which better allows the company to control overhead.

Sharing of overhead costs between different sectors of production and various executive producers, who may also work on their own, independently of SDA projects, makes the present set-up viable. The move to in-house projects, three years ago, was the final step to guide the company into the realities of the '80s. "In the beginning, there was the great promise of pay-TV, with seed money, development money. We wanted to be ready for that," explains Champagne. Although the monies never became available as expected, the CFDC, the Institut québécois du cinéma, and Radio-Canada proved to be sources of funds previously untapped by SDA.

For Champagne, comfortably settled in his new offices and happily diversified, the only remaining shadow is that cast by the "privileged producers," those who have broadcast licenses. In Montreal, he points to JPL Productions, which

works out of the offices of Télémetropole ("Telemonopole" according to Champagne) and uses all its facilities, and Champlain Productions which does work for CFCF, the Montreal affiliate of CTV. "There's no way we can compete when their submissions include no costs or equipment! And increasingly, they're bidding on government contracts, being able to guarantee television exposure, something no other producers in the province can guarantee. What's more, they are actively going after contracts in Quebec and Ottawa. The competition is simply unjust!"

That said, SDA looks to the future with optimism, confident that its freelance use of young talent will help other Yves Simoneaus to develop, and that the variety of work being done by the company can only enhance the quality of all the work.

WASHINGTON - Director Philip Borsos' *The Grey Fox* was screened by U.S. president Ronald Reagan at the president's Camp David retreat, Sept. 16.

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SHOOT ALBERTA

by Linda Kupeczek

Finders Keepers, a frothy fast-moving comedy, has been zooming around southern Alberta under the guidance of director Richard Lester. Budgeted at under \$7 million, the Soundcross Films feature is produced by Sandra Marsh and will be distributed by CBS

for Warner Bros. in the U.S. and Canada.

Alberta locations included Red Deer, Strathmore, Vulcan, High River, Lethbridge, and, of course, Calgary from Aug. 14 to Oct. 8. Then the production moves to Vancouver for several days.

Lester was apparently so pleased with his Alberta experience with *Superman III* (with provincial film industry development officer Bill Marsden and then Calgary liaison Malcolm Harvey throwing out the red carpet while snipping red tape) that he suggested a return engagement for *Finders Keepers*. Dusty Symonds, well acquainted with the turf from his stint with *Superman III*, returned as well in a new role as associate producer. And an-

other new player on the scene is Dave Crowe, the new manager of the film industry development office for the City of Calgary.

Typically, the top of the cast is American, the bottom Canadian, with about 90 of the 130 crew members Canadian. The key department heads are British, with the exception of production manager Les Kimber.

Draw, a \$4.2 million western from big guns Astral Film Productions Ltd. in association with the Bryna Company, has completed a six-week shoot in Alberta. Kirk Douglas, James Coburn and Alexandra Bastedo star for producer Ron Cohen and director Steven Stern.

Publicist Tom Crichton reports that the all-Canadian crew of 100 is mostly Albertan. In addition to historic Fort Edmonton, a studio in the south side of Edmonton was targeted for the shooting, as well as Whiskey Flats and Superman Flat in the badlands of Drumheller. J.P. Finn was location manager; Grace Gilroy was production manager, and the Pros from Dover supplied lighting and equipment. Bette Chadwick of the Other Agency Casting Limited handled casting with Deirdre Bowen of Toronto.

Meanwhile, the Credo Group of Winnipeg moved into Banff for an NFB docudrama on the history of the Cave and Basin... *The Stripper*, the \$1.3 million brainchild of New Yorker Jerome (*Pumping Iron*) Gary captured a few acts at the Ranchman's in Calgary before moving on to locations in Forth MacLeod, Vancouver, and Las Vegas... Insight Film Group of Calgary is ballooning into all parts of the province for a 15 minute-film promotional for the Department of Agriculture

... Pincher Creek hosted a rock video shoot from New York... and rumours of more location shooting float over the golden wheatfields of the province.

Superchannel's free weekend blitz for new subscribers offered 53 hours of continuing programming, with Superchannel spokesmen delighted with the results... *Romantic Manoeuvres*, a feature-length video movie by Michael Keusch, premiered in Calgary in August... ACCESS South has moved further south, to Atrium Six in Midnapore Industrial Park... Quinn Donoghue of Niagara Film Productions reports several projects, including a black comedy, *Gingerbread House*, to be filmed in Alberta next year... Chris Van Snellenberg, district manager of Canadian Odeon in Calgary, reports that the annual convention of the Motion Picture Theatre Association of Alberta was held at Jasper Park Lodge at the end of September.

Alberta was represented at Trade Forum '83 in Toronto by a crowd of westerners: Maxine Samuels (Four Nine Film Productions); William Marsden (Alberta Economic Development); Dave Crowe (City of Calgary Business Development); Ken Chapman, Orville Kope, Robin Jost and Aristides Gazetas (Alberta Motion Picture Development Corporation); Peter Campbell (Dreamland Pictures); Margaret Kopala (Maggie's Movies); Wendy Wacko (Wacko Productions); Randy Bradshaw (Bradshaw-MacLeod and Associates); Michelle Stirling (Moonstone Enterprises); Gabor Zinner (Dworkin Zinner); Dieter Nachtigall (ACCESS); and Glenn Ludlow (Take One/Print One).

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Meager representation at NY fest

NEW YORK - The honor of representing the Canadian film industry at the 21st New York Film Festival somewhat surprisingly devolved upon *Sifted Evidence*, an independent film written, directed and edited by Patricia Gruben who teaches film at Simon Fraser University in Vancouver. Her 42-min. movie is a mixture of didactics and entertainment about the misadventures of a rather inept single woman in macho Mexico.

A further touch of Canada was present in the case of Jonathan Kaplan's *Heart Like a Wheel*, a 20th Century-Fox release which was voted first runner-up for the Critics Award at the recent Toronto Film Festival. Sold originally as an action picture, it flopped. Now re-oriented as a "classy film for special audiences" (in the words of Jack Brodsky, the stu-

dio VP for advertising), it won the Toronto accolade, shortly after which it was selected for the New York festival. Buttressed by excellent reviews, it opened in New York to critical and public acclaim and is headed for national U.S. release.

Some 29 films from 14 countries participated in the New York event. Seven features from four major studios (Columbia, 20th Century-Fox, United Artists and Universal) are already booked in first-run theaters. Among the 16 other films for theatrical distribution are Robert Altman's *Streamers*, Lawrence Kasdan's *The Big Chill*, Francis Ford Coppola's *Rumble Fish*, Jean-Luc Godard's *Passion*, Diane Kurys' *Entre nous* and Alain Resnais' *La vie est un roman*.

Elaine H. George

Astral Bellevue tackles executive realignment **Silence killing Falashas, film speaks**

MONTREAL - Astral Film Productions, the film producing arm of Astral Bellevue Pathe, just keeps on growing, propelled by the momentum of the successful *Porky's* saga.

On Sept. 26, Astral Film president Harold Greenberg announced an executive realignment to keep pace with the company's increased production activities and international coproduction involvements.

Greenberg announced the appointment of Eddy Rosenberg as vice-president, Finance and Business Affairs; Stephen Greenberg, as vice-president, Production, responsible for all areas of production and coproduction with North American companies; Jocelyne Pelchat-Johnson as vice-president, Public Affairs and Coproductions with foreign countries, and Astral counsel Sam Berliner was named vice-president, Legal Affairs.

Astral Film will produce 12 mystery features over the next two years, all in treaty coproduction, Greenberg also announced, naming Caryl Wickman executive in charge of the production of the 12 films. Wickman, a member of the

Director's Guild of Canada, will direct one of the mysteries.

The films will be shot in Canada, England, France and Israel, with shooting on the first film to begin early in 1984.

Finally, a new joint venture between Astral Bellevue Pathe and Twentieth Century Fox Telecommunications was announced by Greenberg and 20th Century Telecommunications president Steve Roberts.

EPS Entertainment Programming Services, with offices in Montreal and Toronto, will distribute feature films and television programming from the two companies for conventional and pay-TV in Canada.

David Roberts of Toronto has been named EPS vice-president and general manager; Gerald Ross has been appointed vice-president of French services for EPS, while Earl Weiner has been appointed national syndication manager.

The new company represents an extension of existing relations between Astral and Fox in Canada. Astral provides distribution services for Fox releases in Canadian theatrical markets.

In its annual report, released

early in August, Astral Bellevue Pathe reported a profit for the year ending Feb. 28 of \$2.3 million or 60 cents a share, up from \$138,000 or 4 cents a share in fiscal '82. *Porky's The Next Day's* \$40 million North-American grosses in five weeks, won't show up in Astral's results until the second and third quarters.

On Oct. 6, Astral president Harold Greenberg announced that ABP has formed a new video operations division to encompass its rapidly-expanding activities in the video sector.

Isar Klaiman, of Toronto, long with Astral in financial and administrative capacities, was named vice-president and general manager of Video Operations. Klaiman had previously been vice-president, Administration, for the Astral Entertainment Group.

The operating companies within the new group include the distribution entity, Astral Video, which markets pre-recorded cassettes under the Astral label, and the duplication facility, Pathe Video, which provides laboratory and video publication services for other distributors.

TORONTO - There used to be 500,000 Falashas - landless Black Jews living in isolated, impoverished villages in Ethiopia - but now there are less than 25,000.

"They are caught between apathy, geopolitics, lies, and just dying off," says Simcha Jacobovici, a freelance journalist and documentary filmmaker who has led the way in publicizing the Falashas' plight to the international community.

With filmmakers Jamie Boyd and Susan Price, Jacobovici travelled last year to Ethiopia, the Sudan, and Israel to investigate the Falasha problem and produce an 80-min. documentary *Falasha: Exile of the Black Jews*, which premiered Sept. 12 at the Toronto Festival of Festivals and began an exclusive engagement Sept. 23 at Toronto's Carlton Cinemas, distributed by Pan-Canadian.

Jacobovici published articles on the Falashas in the *New York Times* and the *Globe & Mail* - despite official warnings that journalistic exposure could effect behind-the-scenes negotiations between Israel and Ethiopia. "I became convinced silence is what's killing

these people," says Jacobovici, who believes the news ban had become an excuse for the Israeli government to drag its feet on the matter.

Private investment, grants from the Ontario Arts Council and a U.S. humanitarian organization, a services grant from the National Film Board, and sales of "spinoffs" of the documentary to television financed the film, says Jacobovici. A 17-min. segment on the Falashas was sold to CBC's *The Journal* and a 10-minute segment to NBC's newsmagazine *Monitor*. CBC's *Man Alive* bought two 26-min. segments, on the Falashas and on the church-state conflict in Ethiopia.

The crew, including location director Peter Raymont, d.o.p. Martin Duckworth and sound recordist Aerlyn Weissman, travelled to Ethiopia, Sudan, Israel, Montreal, Washington, New York, and Chicago to interview politicians, diplomats, and activists. They were also the first Westerners to film the Falashas, and did so despite warnings their footage would be confiscated by the Ethiopians.

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Toronto news in brief

TORONTO - Quebec director André Forcier's *Au clair de la lune*, starring Michel Côté and Guy L'Écuyer, opened Oct. 7 at the Carlton Cinemas, distributed by Cinephile, following its Festival of Festivals screening... CBC Enterprises has sold all 19 episodes of the comedy series *Seeing Things*, starring Louis Del Grande, to PBS, and the show will begin prime-time telecast on 25 PBS stations across the U.S. on Nov. 5... Also bought by PBS is *The Life and Times of Edwin Alonzo Boyd*, starring Gordon Pinsent, which was produced by Barry Pearson and directed by Les Rose for CTV last year... The BBC has bought Primedia's production of the National Ballet of Canada's *The Newcomers*, directed by Brian McDonald, which aired on C Channel during its brief history.

Add to the cast of *Martin's Day*, the Canadian-British co-production shooting in Toronto: Lindsay Wagner, James Coburn, and Saul Rubinek.

They join leads Richard Harris and Justin Henry and director Alan Gibson... April Martin has been hired as new marketing director for the Stratford Festival... Global TV has added Andy Barrie, well-known radio host and interviewer, to its Saturday night newscasts... Director Don Owen has included the music of Toronto band Parachute Club in his TV feature *Unfinished Business*, scheduled to wrap Oct. 7... The second season of *Fighting Words*, a talk show produced by Alan Gordon and Cliff Solway at CHCH-TV in Hamilton, begins Oct. 27, with Peter Gzowski hosting... Jonathon Kay, director of the half-hour documentary *Vegetarian World*, is developing a new film on reincarnation.

DLT Productions *Wildfire: The Story of Tom Longboat*, produced, written, and directed by David Tucker, is scheduled to wrap Oct. 31... John Watson and Pen Densham, founders of Insight Productions in Toronto,

are in pre-production on a feature comedy, *The Zoo*, in Los Angeles... The current Insight producers, John Brunton and Iain Paterson, are busy revising their proposed Comedy Jam series to meet Canadian content guidelines and are producing *Great Moments in Sports - Part Four: 1970-1980*.

Cineworld's 26-part documentary series *Vietnam: The Ten Thousand Day War*, produced by Michael Maclear and Ian McLeod, was honoured Oct. 1 in Washington, D.C., with the National Education Association's award for "advancement of learning through broadcasting." ...Canadian actors Chris Makepeace and Scott Hylands are starring in the American film *Oasis*, which began shooting Oct. 5 in Death Valley, Calif... Rick Moranis has been signed to join Bill Murray, Dan Aykroyd, and Harold Ramis on producer-director Ivan Reitman's *Ghostbusters*, scheduled to start later this month for Columbia.

Northern Sound closes doors

TORONTO - Northern Sound Studio will close its doors Oct. 15, after operating ten years at its Toronto location.

Northern Sound president Len Abbott told Cinema Canada the post-production facility's lease at 65 Granby St. has expired and will not be renewed. Abbott said he would like to re-open at another location, but to do so will require a partner and a capital investment of \$50,000.

"I will know if I can open up a new place in one or two

months," said Abbott. If not, he plans to sell his equipment and freelance his skills around Toronto.

Projects which did their post-production at Northern Sound include the feature films *Bells and Summer's Children*, the CBC dramas *Riel* and *Dream-speaker*, and recently, the made-for-pay-TV feature *Reno and the Doc*.

Four employees, including Abbott, will be out of work when the studio closes.

Rittenberg reopens Creswin

TORONTO - After serving three years as general manager of New World/Mutual Pictures, Larry Rittenberg has left to re-open his own independent distribution company, Creswin Film Distributors Inc.

Creswin's first release was the Chuck Norris action picture *Slaughter in San Francisco*, which opened Sept. 30 in six Famous Players Ltd. houses in Toronto, and in five other Canadian cities - Winnipeg, Calgary, Hamilton, London, and St. Catharines.

Other films in Creswin's

line-up include *Strange Behaviour*, starring Louise Fletcher, *A Taste of Sin*, with Robert Walker, *Summer Heat*, starring Susan George, *Forced Entry*, with Nancy Allen and Tanya Roberts, and *Vatican Conspiracy*, with Terrence Stamp.

Creswin's distribution activities will involve all media, theatrical, non-theatrical, television, and video cassette, said Rittenberg.

Canadian distribution veteran Martin Bochner has replaced Rittenberg at New World/Mutual.

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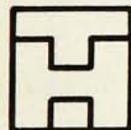
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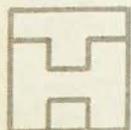
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Malo throws world premiere for Gray saga Leblanc to head SNC-Pivot

MONTREAL - It was a world premiere and looked like one. The occasion was the Quebec-wide release of the Canada-France coproduction *Au nom de tous les miens*, director Robert Enrico's film version of Martin Gray's best-selling novel of Holocaust survival. Present at the opening were director Enrico, author Gray and his beautiful second wife Virginia Eraerts, executive producer Pierre David up from Los Angeles, Jacques Penot, the 24-year-old French actor who plays the young Martin Gray, and Quebec distributor Rene Malo.

Gray's autobiographical novel, which has sold five million copies world-wide, is the story of a young Polish Jew's battle for survival from the Warsaw Ghetto to the Treblinka death-camp from which he escapes, from the Polish partisans to the Soviet Red Army's capture of Berlin. Gray's saga is as inspirational as the events the author lived through are horrific. Emigrating to the U.S. after the war, Gray became a

successful businessman, subsequently moving to the south of France with his first wife Dina and their four children. In 1970 Gray's wife and family were killed in a fire and in the aftermath of that tragedy, Gray wrote the book in remembrance of all those he had lost.

Despite the book's success, Gray held on to the film rights for 10 years, waiting for a filmmaker who would be "absolutely faithful" to the book. Produced on a \$7 million budget, with just over \$1 million in Canadian funds, *Au nom de tous les miens* required a six-month shoot in Hungary, France, Canada and the U.S. with a substantial Canadian crew.

Opening Oct. 13 on six screens in Montreal, *Au nom de tous les miens* was released the following day in Quebec City, Hull, Trois-Rivieres and Sherbrooke through Quebec independent distributor Les Films Rene Malo.

Outside Quebec, distribution rights for Canada and the U.S. held by Canadian produ-

cers Les Productions Mutuelles are still available, though according to the producers an arrangement with 20th Century-Fox has been concluded for television distribution. An eight-hour television mini-series will be available next year.

Au nom de tous les miens will have its European premiere in Paris at the end of November. An English version of the film (*For Those I Loved*) will be available for December-January, at which time the producers hope to clinch a distribution deal with the American Majors before deciding on Canadian distribution.

Erratum

National Film Board director Douglas Jackson (*Empire, Inc.*) was erroneously described in Cinema Canada No. 100 ("Canada and coproductions: A retrospective 1963-1983") as an ex-NFber. Jackson is actually a full-time employee of the Board.

MONTREAL - At a general assembly held Sept. 22, Quebec's 600 film technicians, reunited in one union as a result of a referendum earlier last summer, elected a new executive for '83-'84.

Maurice Leblanc, former president of the Syndicat National du Cinema (SNC), was elected president of the union, temporarily known as the SNC-Pivot until a new name is chosen by the membership. (Leblanc was a nominee at the recent Emmys for his art direction on *Little Gloria: Happy At Last.*) Carole Mondelo and Bernard Arseneau were elected managers, and Robert Guertin representative of the cinematography sector. The positions of vice-president, general-secretary and treasurer have yet to be filled.

Also named were Sylvie Krasker and Michel Laveaux, manager, responsible for the scenography sector; Barbara Shrier for unit management; Donald Cohen and Eloi Derasp, manager, sound sector. Positions for the editing and technical sectors have yet to be filled.

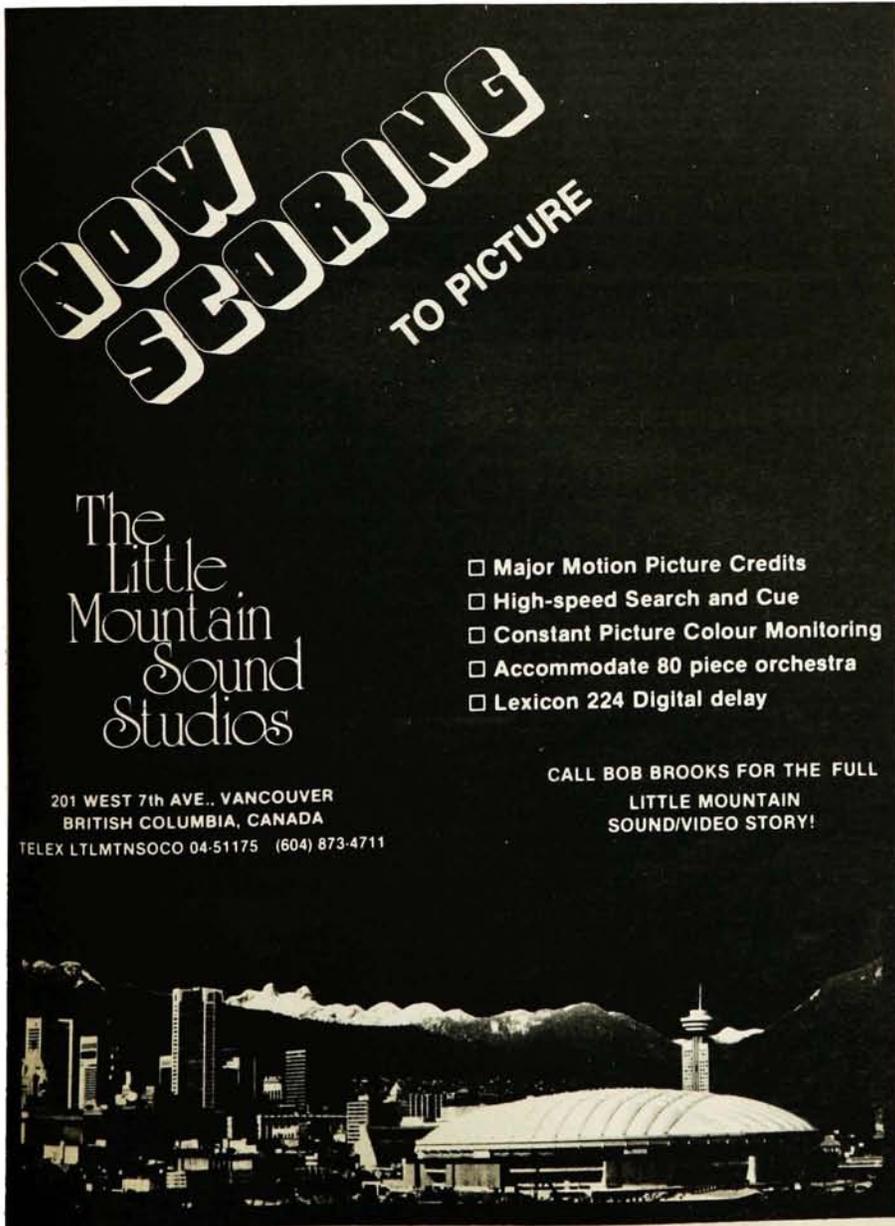
Eleven suggestions for a new name for the union were proposed, three of which will be submitted in upcoming weeks

to the membership for consideration.

A new policy of appointing a union delegate per shoot was announced, to improve relations between producers and the technicians' union. The naming of key grip Pierre Charpentier as union delegate to the *St. Louis Square* shoot was favorably received by executive producer Robert Langevin and producer Richard Sadler, and the union hopes other producers will be as welcoming.

The new executive will hold office until the next annual general meeting, June '84.

MONTREAL - Principal photography on *Le crime d'Ovide Plouffe*, sequel to the popular *Les Plouffe*, wrapped in Montreal, Oct. 15 after a 70-day shoot. Produced by Justine Heroux, the Canada-France coproduction comprises a feature film directed by Denys Arcand and a four-hour television miniseries directed by Gilles Carle, based on the novel by Roger Lemelin. Coproducers include Radio-Canada, and the National Film Board, with the collaboration of Alcan, the Canadian Film Development Corp., the Institut quebecois du cinema and Cinemas Unis. A spring release is expected for the feature film.



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Toronto fest prizes, perspectives

TORONTO - Columbia Pictures' *The Big Chill*, whose world premiere had opened the festival nine days earlier, walked off with the Labatt's Most Popular Film Award as the 1983 Festival of Festivals closed Sept. 18 in Toronto.

Actress Glenn Close accepted the award on behalf of director/co-writer Lawrence Kasdan. Close, currently shooting Tri-Star's *The Natural* in Buffalo with director Barry Levinson, had attended the premiere with Kasdan and costars Kevin Kline, William Hurt, Mary Kay Place, and Jeff Goldblum.

As last year's winner, Paul Mazursky's *Tempest*, was also a Columbia release, *The Big Chill*'s win marks the second consecutive year the American distributor has earned the Labatt's prize. Columbia opened *The Big Chill* in Toronto Sept. 30.

The International Critic's Prize, voted by the 250 accredited press members attending the festival, went to Dutch director Paul Verhoeven's *The Fourth Man*. At the awards brunch,

Spectrafilm announced it had acquired the film's North American distribution rights.

A new award, The Mayor's Cup, sponsored by the City of Toronto and given for excellence in cinema, was won by the Spanish film *Carmen*, directed by Carlos Saura. Mayor Art Eggleton presented the award to festival chairman Colin Watson, who conceded he had no idea why he had been selected to accept on the filmmaker's behalf.

Another new award, the City-TV award for excellence in Canadian production, was introduced by Moses Znaimer, president of City, a Toronto independent TV station and the official station of the festival. Unveiling the trophy, Znaimer announced the award would begin in 1984 (a disappointment) and would include a prize of \$5,000 (the day's best news).

Both the Mayor's Cup and the City-TV award anticipate the 1984 festival, which will occur during the City of Toronto's 150th anniversary. In announcing next year's dates - Sept. 6-16 - festival director

Wayne Clarkson said the 1984 fest would have a distinctly Canadian character and would include 100-150 Canadian titles - without expanding the festival's present 175-film size.

Next year, retrospectives and series like *Buried Treasures* will highlight Canadian films, said Clarkson, adding he hopes to have a series of Canadian Galas to run with the festival's usual international Galas. Costs will be picked up by grants and sponsorships, including \$100,000 from Labatt's and a \$175,000 cultural initiatives grant from the federal department of Communications.

Clarkson estimated the 1983 festival's box office revenue to be \$211,000.

MONTREAL - *Bonheur d'occasion*, Claude Fournier's film version of the Gabrielle Roy novel "The Tin Flute", has grossed \$401,380 in Quebec alone since its theatrical release Aug. 29.

Playing on 15 screens across the province, *Bonheur d'occasion* has attracted over 88,000 spectators. Distributor is Cine 360.

Fuchs: "HBO is the answer"

TORONTO - Home Box Office is potentially "the most important TV development for the Canadian industry," said HBO Entertainment president Michael Fuchs while addressing the Toronto Festival of Festivals Trade Forum. "If Canada wants a window to high budget, high value programming, HBO is the answer."

HBO has bought 60 finished Canadian features and has pre-buy deals for 22 more, said Fuchs. Titles include the David Bowie concert taped in Vancouver, the comedy series *SCTV*, and made-for-pay features *The Terry Fox Story*, *Nobody Makes Me Cry*, *Louisiana*, *The Blood of Others*, and *Draw*.

"The motion picture industry loves what's happening at HBO. It's one or two Majors who are against it," said Fuchs, described in a recent *Esquire* magazine profile as a vindictive "Man Who Ate Hollywood."

Fuchs said he had come to Canada to preach flexibility, and rated HBO's performance in this country as "Triple A." On Canadian content regulations, he said: "Hard and fast rules will jeopardize the deal. To insist, for example, that the second role be Canadian, is not creative legislation." HBO plans to submit comment to the CRTC

on its Aug. 15 Canadian content proposals.

What sells on American pay-TV? Comedy - very well - and action-adventure, according to Fuchs. Musicals, on the other hand, are not in demand.

Asked whether First Choice had approached HBO to renegotiate the open-ended deal the company has to supply programming to the Canadian pay service, Fuchs had no comment except to say: "First Choice hasn't suffered from the HBO deal. If it's a problem, we're always willing to talk."

The *Man Who Ate Hollywood* also displayed his sense of humour. Asked what he thought it would have cost him to produce the TV miniseries *The Winds of War*, Fuchs replied: "Probably my job."

Lots of Loose Ends

TORONTO - Associate producer Sean Ryerson of *Loose Ends*, the low-budget feature recently shot in Toronto by Rose & Ruby Productions, reports that, contrary to information given Cinema Canada last month, the picture's screenplay credit is attributed to Charles Dennis, and not to Mike Pasternek as reported in issue No. 100. Pasternek is credited as a creative consultant.



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