

New structures to revitalize Quebec

MONTREAL — "The invasion of the Hollywood system on television screens and in cinemas is getting stronger and stronger. Québécois cinema's only chance of survival is its vitality. We have to become promoters, we have to get competitive, we have to compete for the attention of the consumer if we want to reconquer the Quebec public. The overall alignment must be to bring the economic laws of artistic life back into our institutions."

"Wouldn't you as Québécois like to become winners?"

These two statements — the first by the recently-appointed chairman of the new Institut québécois du cinéma (ICQ) Fernand Dansereau, the second by the CEO of the Société générale du cinéma Nicole Boisvert — reflect something of the reorientation currently underway in Quebec's publicly funded film structures in the wake of last summer's passage of the new Cinema Law.

"In less than three months, we've accomplished a year's

work," explained Boisvert as she and Dansereau met with the press and members of the film milieu in an information session Apr. 10.

On Feb. 20, under the authority of the new Cinema Law, the Société générale du cinéma (SGC) took over the rights and obligations of the old Institut québécois du cinéma, thus becoming the principal administrator of the funds the government has allocated for private sector film production, in conformity with the assistance plan and programs approved by the (new) Institut québécois du cinéma (IQC).

With an '84-85 budget of \$10 million, the SGC, whose 5-member board is appointed by the government, has been charged with promoting and assisting cinematographic creation, the production of Québécois films, the distribution and exhibition of films in Quebec, and the development of technical industries. In addition, the SGC has a mandate to promote Québécois films and film culture, to encourage

broadcasters' participation in Québécois film production and increased airtime for Quebec films, and to encourage research and development in cinema.

For its part, the IQC is now defined as "the privileged advisor to the minister of cultural affairs in matters of cinema." The IQC has a 12-member board, eight of whom represent specific sectors of the film industry (e.g., directors, screenwriters, actors, producers, distributors), and four from the public at large. The eight board members from the industry, as well as IQC chairman Dansereau, are appointed by the government upon the recommendation of recognized professional associations.

The Institut advises the minister on the elaboration and application of film policy, and determines the orientations of the SGC and its financial aid plan. The IQC also determines

(cont. on p. 29)

Little changed despite Majors undertakings and bidding system

OTTAWA — The Major American distributors have not respected the undertakings made before the Director of Investigation and Research, responsible for the application of the Combines Investigations Act, and a case still remains against them. This is the thrust of the interim report, prepared by the director, Lawson Hunter, and made public in March. It is the first report since proceedings were initiated in May, 1983, to force the Majors to deal fairly with Cineplex Corporation by making first-run films available to the exhibitor.

The action concerning Cineplex was applied to all other exhibitors, and a bidding system was instigated in an effort to interrupt the privileged relationships which were alleged to exist between the two exhibition chains, Famous Players and Canadian Odeon, and the six Major distributors: Columbia Pictures, Paramount, Universal, Warner Bros., United Artists and 20th Century-Fox. Astral Films was also named in the original case as it represents Columbia and 20th Century-Fox, but discussions are underway to terminate the case against Astral as it acts in accordance with the undertakings of the Majors it represents.

In the original undertaking, the Majors agreed to put all first-run films into a bidding system, picture-by-picture and theatre-by-theatre, stating the conditions they wished for the distribution of a film (how many screens, in which locations, etc.). The film was then to be awarded to the highest bidder who met the conditions. If no bidder met the conditions, the distributor could negotiate conditions with an exhibitor. As stated in Hunter's report, one of the objectives of the bidding system was to afford the distributor "the best opportunity to realize the fullest economic benefit." By all reports, the Majors have increased the amounts of their film rentals since the system began in Summer '83.

In the description of the undertakings contained in the report, negotiations can be made with an exhibitor "provided that in so doing [the distributor] shall not discriminate in the licensing process against any other exhibitor," but "the distributor may not permit any exhibitor to have the right of first refusal."

After an analysis of the performance of the Majors in the period since the Christmas releases, the report concludes as follows: "There has been little change in the distribution pat-

tern of first-run motion pictures. Between 72% and 100% of the first runs of the distributors were awarded to the exhibitors who would have a right of first refusal under the alleged alignment in the opportunities for exhibitors to obtain subsequent or moveover runs more quickly." Otherwise, it concludes, "there has been little improvement in the ability of the independent exhibitors to obtain first-run product."

The 44-page goes on to state that the undertakings do not appear "to have been effective in stimulating meaningful or significant competition between Famous Players and Odeon for first-run motion pictures."

The report includes a list of unanswered questions which arise from the analysis and pertain to the motivation of awarding certain licenses, the possibility of discrimination against certain exhibitors, the suspicion that the right of first-refusal persists, etc.

As a result of the Report's analysis, and the questions it raises, further action is indicated, Hunter concludes. A new assessment of the bidding situation will be made on June 30, 1984 and, if no significant improvement is made in the situation by then, the Majors will be brought back before a hearing of the Restrictive Trade Practices Commission.

Four in spotlight at Cannes festival

MONTREAL — Canadian films at Cannes this year (May 11-13) comprise two features — the latest Lefebvre and the latest Labrecque — and two animated short films in competition.

Canada's most prolific and best-known director, Jean-Pierre Lefebvre will have his 19th feature film, *Le Jour S*, screened at Cannes as part of the Un Certain Regard category. This will be Lefebvre's 10th time at Cannes.

"Lefebvre is the Canadian filmmaker who's been to Cannes most often," *Le Jour S* producer Yves Rivard told Cinema Canada. "He's become known as one of the leading directors of world cinematographic production. At Cannes, they always look forward to his films. Politically as well as culturally, Cannes represents one of the more important outlets for the filmmaker's work."

Le Jour S, originally titled *La vie sexuelle de Jean-Baptiste Beauregard*, stars Pierre Curzi and Marie Tifo, and was shot in

(cont. on p. 40)

Specialty pay licenses awarded by CRTC

OTTAWA — The Canadian Radio-television and Telecommunications Commission (CRTC) has approved applications by CHUM Ltd. of Toronto, John Labatt Ltd. of London, Ont. and 17 U.S. companies to offer specialized pay-TV programming.

In a decision early in April some of whose elements still await further rulings or hearings, the Commission established a framework for the new services which will include two Canadian services — CHUM's rock music videos and Labatt's sports — as part of a package with U.S. entries in fields other than sports or rock music (e.g., news, arts, finance, country music, weather and education).

Cable companies will be able to offer the new services in combination packages of up to five channels of specialty imports with one or other Canadian pay channels, Superchannel or First Choice, and one or two channels of imports with the Labatt and Chum specialty channels. No U.S. service can be offered without a package that includes some Canadian channels. Generally, the commission said cable companies must offer more Canadian channels than U.S. channels, and the commission set minimum levels of spending and time for Canadian content on both new Canadian specialty channels.

While both new services

expect initial losses — CHUM's Muchmusic service predicts losses of over \$10 million for the first five years while Labatt's expects profitability within three years — the linkage with U.S. imports should improve marketing for both the specialty services and general-interest pay-TV.

The commission has still to rule on which of five Canadian ethnic services will be granted a specialty license. The commission plans to issue a call for proposals for a children's service, and has delayed the introduction of two U.S. specialty health services until Sept. 1 to give one Canadian applicant time to reformulate its financial proposal.

The CRTC announced Apr. 24 that a public hearing would begin May 28 in Halifax to consider two applications by Superchannel Ontario for authority to amend its general interest pay-television network licence by extending its service area to include the Atlantic Provinces without the involvement of Star Channel, and secondly to extend its service area to include Quebec.

As for the present and future status of Atlantic regional licensee Star Channel, the commission approved Feb. 2 the request by Coopers & Lybrand Ltd. for temporary man-

agement authority to resume Star Channel's pay-TV operations and at the time asked for a report on Star Channel's plans. That report now proposes a new 8-hour-per-day service for Quebec as well as the Maritimes as part of a new service provided by a new wholly owned subsidiary of Star Channel.

As changes in ownership, mode of operation, or territory requires the regulator's approval, such proposals are expected to be heard in greater detail at the Halifax hearing.

In preparation for the broadcasting license renewal hearings this fall of the major Canadian television network licenses, CRTC chairman Andre Bureau has proposed informal consultations between broadcasters and the commission "to discuss the whole question of Canadian content in an atmosphere free of procedure and on an uncommitted basis." Bureau made the proposal in the context of a speech to broadcast executives in Toronto Mar. 8, noting that further consultations on Canadian content would also be undertaken with the program production industry in July.

If broadcasters or producers suggest changes to existing rules, Bureau said, a public hearing on Canadian content could be held in the fall.

'Go easy' on Cancon for Americans

TORONTO - Eliminate the requirement that one of two leading performers in a dramatic production must be Canadian or else reduce it to a two-out-of-four quota, the Association of Canadian Film and Television Producers (ACFTVP) told the Canadian Radio-television and Telecommunications Commission (CRTC) in an intervention filed Mar. 30.

The recommendation was one of eight the newly-formed producers' group made concerning the CRTC's recent Canadian content guideline proposals. Most of the ACFTVP's attention focused on the requirements for co-ventures (co-productions outside Canada's existing film and TV treaties).

Noting that most co-ventures take place with an American partner, the ACFTVP recommended that spending and talent requirements for all co-ventures match those set out for projects with Commonwealth, French-speaking, and treaty countries (5 of 10 points, 50 percent spending, rather than the 6 point, 75 percent spending standard set for U.S. co-ventures) as long as the

producers met the CRTC's definition of a Canadian producer.

The producers' association would also like to see spending and talent requirements adjusted to Canadian involvement. If Canadian participation is 30 percent, then 3 points and 30 percent spending should merit Canadian content approval, although they acknowledge a minimum should be set so nominal Canadian participation does not result in a full Cancon credit.

In calculating spending percentages, the producers feel production and post-production costs should be combined, not split as presently proposed, to reflect industry practices. The producers feel "it may be impossible and probably uneconomic" to split the costs.

Requiring producers to be "at financial risk" was deemed "unnecessarily onerous" by the ACFTVP, unless the CRTC refers only to the initial risk of mounting a production. They asked the commission to clarify this position.

In regard to the CRTC's dubbing provisions, the ACFTVP felt there was no reason why

foreign programs produced in a language other than English or French should receive a higher credit (50 percent) than English or French programming (25 percent). They also felt the limit on dubbed material originally produced in English or French should match the 50-hour limit set for programs produced in all other languages.

Pointing out that a Canadian program is defined inter alia as "live" throughout the guidelines, the producers asked the CRTC to clarify whether the proposed criteria apply to animated programs or whether separate guidelines would be set out for animated productions.

The intervention praised the CRTC's efforts in attempting to set out an objective system of content guidelines and its plans to implement them immediately, reducing the industry's uncertainty over what will be accepted as Canadian content. It also praised the CRTC's endeavours to solicit the private sector's point of view on the matter.

ACFTVP for producers lobby

TORONTO - Pat Ferns and Stephen Roth, both leaders in establishing the Association of Canadian Film and Television Producers (ACFTVP) earlier this year, were elected co-presidents of the new producers' organization Mar. 21 in Toronto.

Roth, partner of Robert Lantos in RSL Films, had been president of the Association of Canadian Movie Production Companies (ACMPC), which unsuccessfully had sought a merger with the Canadian Film and Television Association (CFTA). Ferns led a group of TV producers from the CFTA to the new group.

Also elected were treasurer David Perlmutter, secretary Ron Cohen, and members-at-large Sam Berliner, Les Harris, Michael Hirsh, and Bill Marshall.

The ACFTVP has appointed lawyer Kathy Avrich as executive secretary and interim executive director. One of the organization's stated objectives is to hire a full-time executive director to lobby government on behalf of its members' concerns.

Next meeting of the group,

which currently has 20 members paying a \$600 annual membership fee and quarterly dues of \$600, is scheduled for June 6. The association filed an intervention Apr. 2 with the CRTC concerning its Canadian content guidelines, and will shortly release a response to ACTRA's policy paper on pornography and censorship.

MONTREAL - The Quebec government is backing up film distribution in France with a \$25,000 grant to launch *Pourquoi l'étrange monsieur Zolock s'intéressait-il tant à la bande dessinée?* Sémaphore Films will distribute the documentary throughout Europe.

Zolock won a special jury prize at Banff Fest last year, and took the Genie for Best Theatrical Short this year. Produced by SDA Productions and directed by Yves Simoneau, the film was produced by Nicole Boisvert who now heads up the Société générale du cinéma. Funds are coming from the Quebec ministries of Cultural Affairs, and International Relations and Foreign Commerce.

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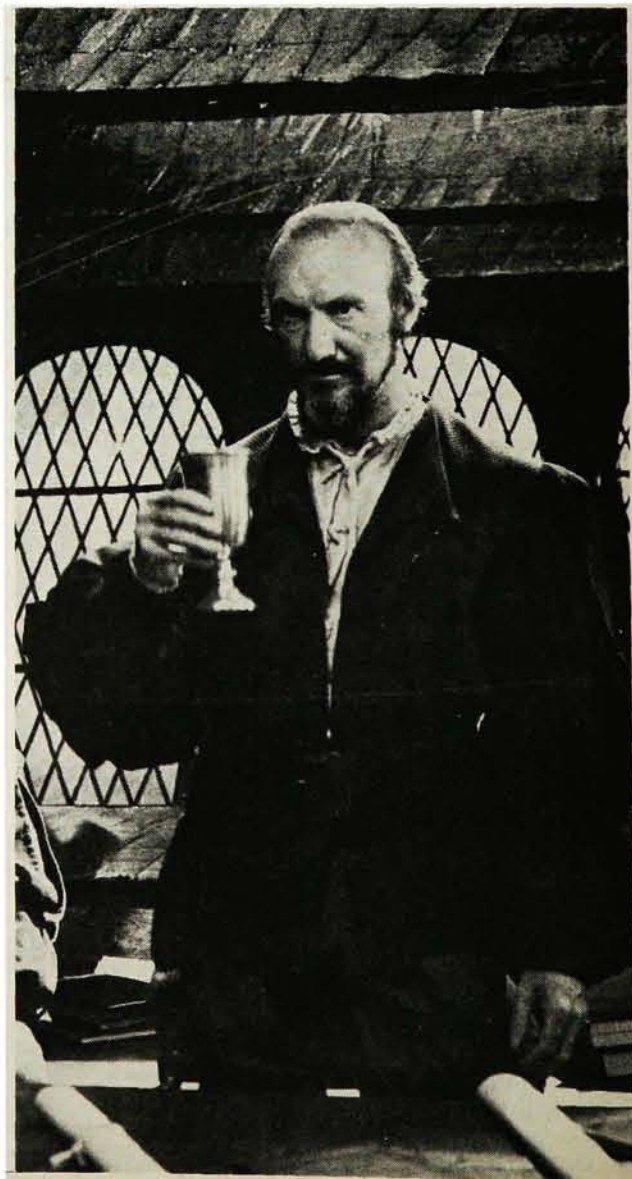
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John Moyes as Sir Humphrey Gilbert

Société's new structures for Quebec renaissance

(cont. from p. 27)

the norms for the recognition of "Quebecois films" and collaborates with the Régie du cinéma in the setting of technical standards.

The Régie du cinéma, the third body created by the cinema law, takes over from the Bureau de surveillance du cinéma (censor board), and distributes permits, administers a "billetterie" which compiles statistics on film entries, as well as an investment policy for investing distribution income into Quebec film production.

As IQC chairman Dansereau explained the distinction between the two main bodies, "The Institut proposes, the Société disposes." So taking top priority among the new IQC's proposals, and the first task it set itself since it began functioning as of early February '84, was developing, in consultation with the SGC, the orientations for a new aid plan for '84-'85 that would determine how the money destined by the government for film production should be spent.

"The old Institut," Dansereau explained, "was forced to

become a kind of watch-dog of the public purse that limited access to public funds. We've attempted to completely change that attitude: instead of acting as a brake to development we want to assist cinematographic development. This has meant a complete redesign of the financial aid system."

Following consultations with the industry Mar. 2, the IQC throughout March worked out five organizing principles that it recommended the SGC should take into account in the actual preparation of the assistance plan, whose final version was expected to be submitted to the minister in April so as to go in effect by May-June.

The reorientations involve:

- accepting applications for projects on a year-round basis, thus scrapping the old Institut's May 1 submission date for projects. Instead of jury competitions, projects would, once accepted, be taken on by project managers who would steer intervenors through the administrative labyrinth, and collaborate closely in a project's development, financing and promotion.

- aiming aid policies towards maximum economic or cultural returns. Dansereau stressed it was hightime the "pious" notion of cultural return be specifically defined.

- having aid policies tangibly reward success and, conversely, "whose failure be clearly signified." As Dansereau explained, "success should be the primary objective. We're trying to put an end to a form of cultural welfare and aid should be distributed according to the laws of the spectacle."

- making new, experimental programs part of the aid plan.

- involving creators in the risks and economic life of the project.

Certain additional sectoral orientations as well as the final definition of "the Quebecois film" were still to be determined, or still being debated within the SGC and IQC. "Above all," said Boisveret, "we're working hard - and for the benefit of Quebec cinema." Because this was an information session on the main thrust of an on-going reorientation, reaction was difficult to gauge. But producer Lucille Veilleux (*La Turlute des années dures*) probably spoke for many.

"There's a clear change of principles," Veilleux told Cinema Canada, "but the key element remains the details of the aid plan, and that's what we don't know yet. As for the difference in attitudes, either it will make something take off or it will change nothing."

"The notion of having project managers is either very good or very worrying. The model of the NFB is clear here. But if they can invest some confidence into the process instead of all the suspicion associated with the old IQC, it'll be an excellent step forward."

Among names of possible project managers are directors Jean-Pierre Lefebvre, Micheline Lanctôt and documentarian Arthur Lamothe.

Members of the SGC board are CEO Nicole M. Boisvert; Robert Daudelin, director-general of the Cinéma québécoise; realtor Jean-Guy Décarie; Pierre A. Deschênes, president of the Société de développement des industries de la culture et des communications; and communications consultant Honey A. Dresher.

Members of the IQC board are director Fernand Dansereau, chairman; screenwriter Marc Gélinas, vice-chairman; Christiane Bélanger-Hall (technical industries); André Champagne (actors); Monique Champagne (crafts); Jean Colbert (exhibitors); Claude Fournier (producers); René Malo (distributors); and representing the public, cultural animator Bernard Boucher, professor Pierre Demers, professor Yvan Lamonde, and music festival organizer Alain Simard. The board's secretary-general is Doris Girard.

The Régie du cinéma's three full-time commissioners are André Guérin, chairman, Claire Bonenfant and Pierre Lamy.

First Choice replaces old guard

TORONTO - The revolving door at national pay-TV service First Choice made a few more turns this month, as the last remaining executives who launched the channel Feb. 1, 1983, departed.

First, it was revealed Mar. 28 that programming vice president Joan Schafer and financing v.p. Pete Legault had left the company. First Choice promoted production monitor John Ryan to the new position of co-ordinator of original Canadian production, responsible for licensing and developing negotiations for First Choice original programming.

Then on Apr. 4, it was announced Hubert Harel, current vice-president, marketing, for the National Bank of Canada, had been named president and chief operating officer of Premier Choix: TVEC, to take up his new duties May 1.

And on Apr. 12, senior vice president programming Phyllis Switzer left First Choice to join

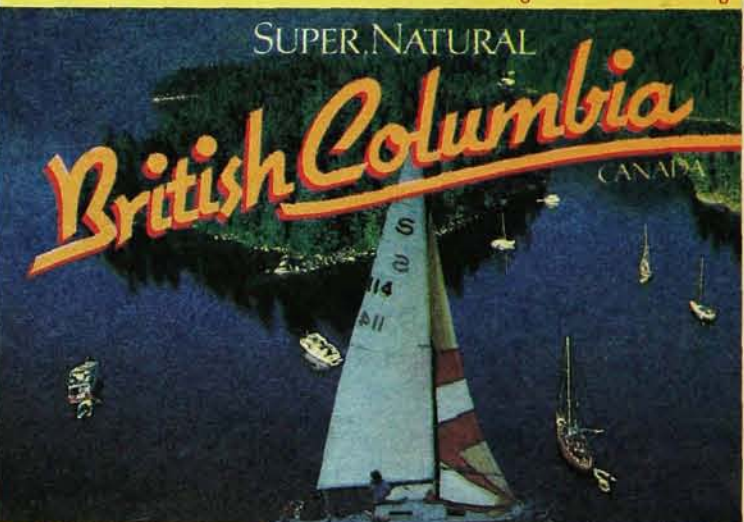
CTV as general manager of the host broadcast unit for the 1988 Winter Olympics in Calgary. A day later, First Choice announced Paul Gratton, former program manager at rival Superchannel Ontario, would become the national service's program director May 1.

On Apr. 13, publicist Adrienne Jones left to move to Washington, D.C., with her husband, United Press International senior editor David Jones.

The executive changes follow the Astral Bellevue Pathé take-over of First Choice last November, which saw Astral boss Harold Greenberg become chairman of First Choice's executive committee, which now has assumed the duties of the former vice-presidents.

Also on the executive committee are Fred Klinkhammer, who succeeded Don MacPherson as president Mar. 1, board chairman Victor Mashaal, Stan Waters, Pierre Moreau, and Bill L'Heureux.

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Harbury/Shapiro shoot Hockey Night

TORONTO — Shooting began Apr. 16 in Parry Sound, Ont., on the TV feature *Hockey Night*, produced by Martin Harbury, directed by Paul Shapiro, financed with participation by the Broadcast Fund, and licensed to CBC-TV for a Fall 1984 primetime broadcast.

Written by Shapiro and Jack Blum, the \$800,000 youth-oriented hockey drama set in small town Ontario will star Rick Moranis, Megan Follows, Henry Ramer, and Sean McCann. The union production (ACTRA, ACFC, DGC, CAMERA) will shoot two weeks in Parry Sound and 2 1/2 weeks in Toronto.

Harbury and Shapiro, who collaborated on the children's drama *Clown White*, have been developing *Hockey Night* for over a year, ever since CBC children's programming head Nada Harcourt commissioned the script. "The film is aimed at a general audience, though," said Harbury. "Not way is it strictly a children's film."

Hockey Night has been much talked about. Both the CFDC (now Telefilm Canada) and the CBC were referring to it publicly as a Broadcast Fund project as early as last fall, but the financing, which only came together in April, was hard to raise, according to Harbury. "January was a lousy time to be selling a private issue. The stock market fluctuations didn't help, either," he said.

Harbury praised Telefilm Canada's participation in the project. "It took me a while to convince them to go with me, but once I did I got tremendous support."

Director of photography Rene Ohashi will shoot spring for fall, and Harbury says a hockey story without snow isn't a problem. "Snow is really irrelevant to the story. The script was always set in the fall."

Melançon wraps feature for Demers in first of feature series

MONTREAL — Shooting wrapped Apr. 7 on Andre Melançon's fourth feature film, *La guerre des tuques/The Dog Who Stopped The War*.

The film, photographed in Baie St-Paul and Boucherville,

is the first in a series of eight family-oriented feature films produced by Montreal house Les Productions La Fête.

Scheduled for simultaneous release in French and English in October, *La guerre des tuques* tells the story of the battle between two groups of children out to conquer a snow castle. The film's 18 leading protagonists are, needless to say, children.

Many of 41-year-old Melan-

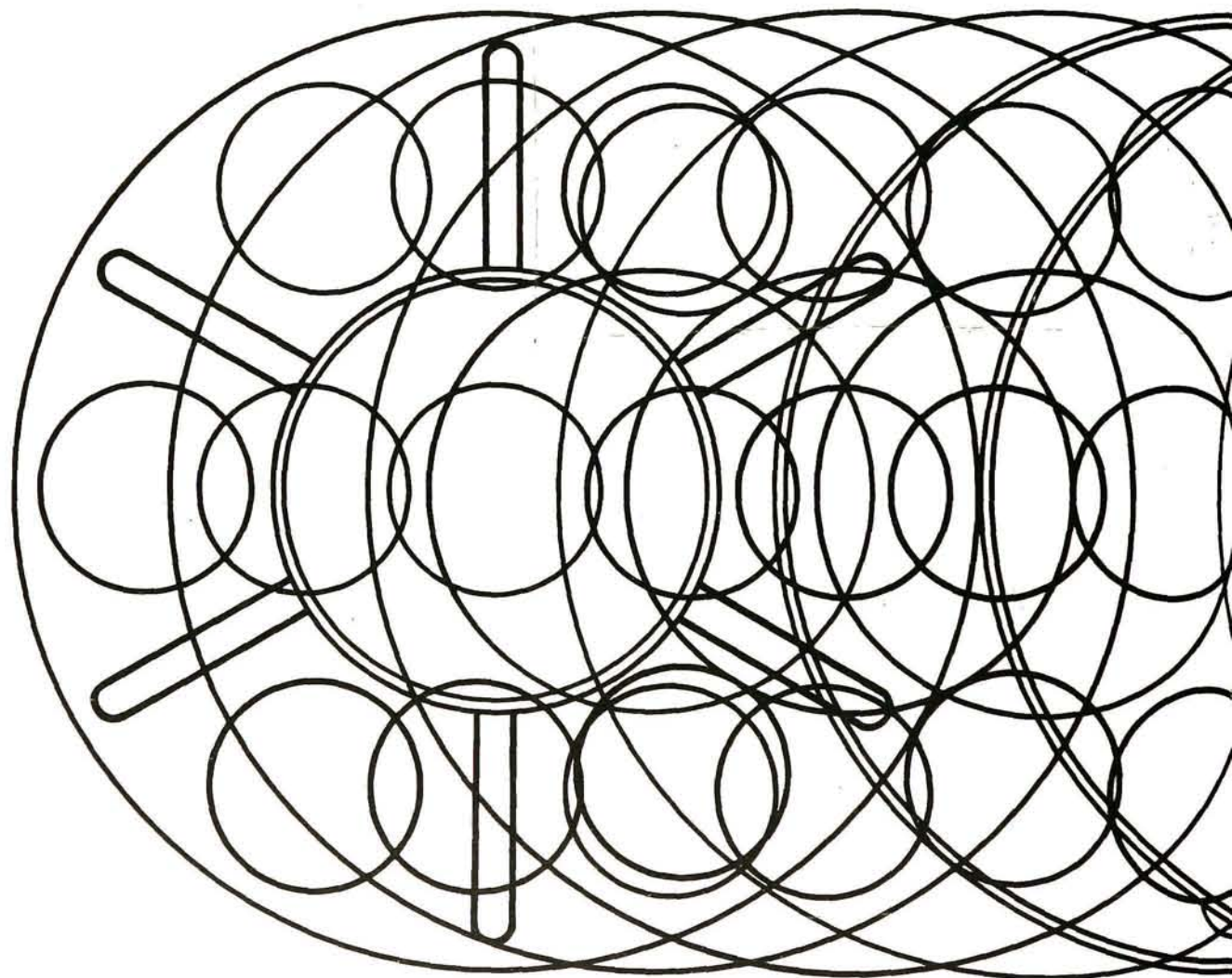
çon's films (feature *Comme les six doigts de la main*, and documentaries *La parole est aux enfants*, *Les vrais perdants*) have had children as their subject. *La guerre des tuques* was written by Danyele Patenaude and Roger Cantin, with collaboration from Melançon. Telefilm Canada, the Société générale du cinéma and Radio-Canada are financial participants in the \$1.3 million production.

The second film in the series,

La vraie histoire de la grande peur de Michel/Michael's Fright, is a fantasy comedy scheduled for a late summer-early autumn shoot.

La Fête president Rock Demers, who was executive producer on *La guerre des tuques*, masterminded the \$10.4 million series, which will highlight the talents of experienced Canadian directors and writers. Melançon has been tapped to direct at least one other film in the series, possibly two.

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Cinema Libre libre

MONTREAL — Financially troubled non-profit distributors Cinema Libre, whose funding difficulties with the Institut québécois du cinéma were reported in Cinema Canada No. 105, has received a basic \$12,500 subsidy from the IQC.

At an information session Apr. 10, IQC president Fernand Dansereau said that the Cinema Libre issue was "a very great pre-occupation" and that the entire question of aid to non-profit distributors in Quebec was being thoroughly examined.

The future of Cinema Libre, non-profit distributors like Les Films du Crépuscule and the Cinéma Parallele art-house have recently been an issue of concern in Quebec filmmaking circles.

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Alberta shoot for Littlefeathers

TORONTO - Shooting is scheduled to begin June 11 in Alberta on the feature-length family drama *Isaac Littlefeathers and the Great Arabini*, a Lauron/Poundmaker co-production licensed to CBC-TV.

The \$2.1 million production, being financed with the participation of the Broadcast Fund,

will air on Superchannel Alberta after its CBC showing. Edmonton private broadcaster ITV is also participating.

Executive producers are Ron Lillie and Gerald Soloway, with Barry Pearson and Bill Johnston producers. Director is Les Rose, who wrote the script with Pearson. The two previously have collaborated on the screenplays for *Paperback Hero* and *The Life and Times of Edwin Alonzo Boyd*.

The story of a 14-year old

Metis boy who's taken in by a Jewish shopkeeper on the Prairies during the 1960's, *Littlefeathers* has terrific potential down the road as a TV series, says Pearson. "It has a wonderful cast of characters and smashing settings in Alberta," he said. "Series are where it's at now in the industry... you need to get it to stay on top."

The producers will shoot the film in 35mm, and have a 12-month window after its completion to secure a theatrical

release before delivery to the CBC.

There has been strong interest from U.S. and British TV and home video, reports Pearson. "But we don't need more partners to make the picture," he said, "So we'll wait and let them bid on the rough cut."

Pearson's company, Poundmaker Productions, recently completed a rock video, *Territorial*, for Toronto group Rough Trade, and sold a half-hour video, *Rock Alert*, on the making

of *Territorial*, to Pan Canadian. He called the project an experiment. "Rock video's an emerging thing... I don't think anyone's got the handle on how to do it yet," he said. "Unless the group itself puts out serious dollars, how do you get the money?"

Another Poundmaker project, *Take My Husband... Please*, stand-up comedy by female comics produced and directed by Corrine Farago, is nearly completed. City-TV, which provided a broadcast letter, owns Canadian distribution rights.

The *Boyd* film, aired on CTV last April starring Gordon Pinsent, won a special jury prize in the San Francisco International Film Festival's Television Special Programs Competition in April.

Raccoons go for \$4 million TV series

OTTAWA - Production is underway on *Schaeffer and the Raccoons*, a \$4 million weekly animated TV series being produced by Ottawa animators Kevin Gillis and Sheldon Wiseman.

The producers announced the 13-part series at a press conference attended by Communications Minister Francis Fox Apr. 11 in Ottawa.

The series is based on a previous animated special *The Christmas Raccoons*, which has sold well in syndication. Of the 13 half-hours, 11 will be new and two will include previously produced material.

The CBC has licensed the series and expects to air it in Spring 1986. The Broadcast Fund is involved with the financing, as are U.S. cable service Disney Channel and Embassy Home Entertainment. A sale has also been made to the BBC.

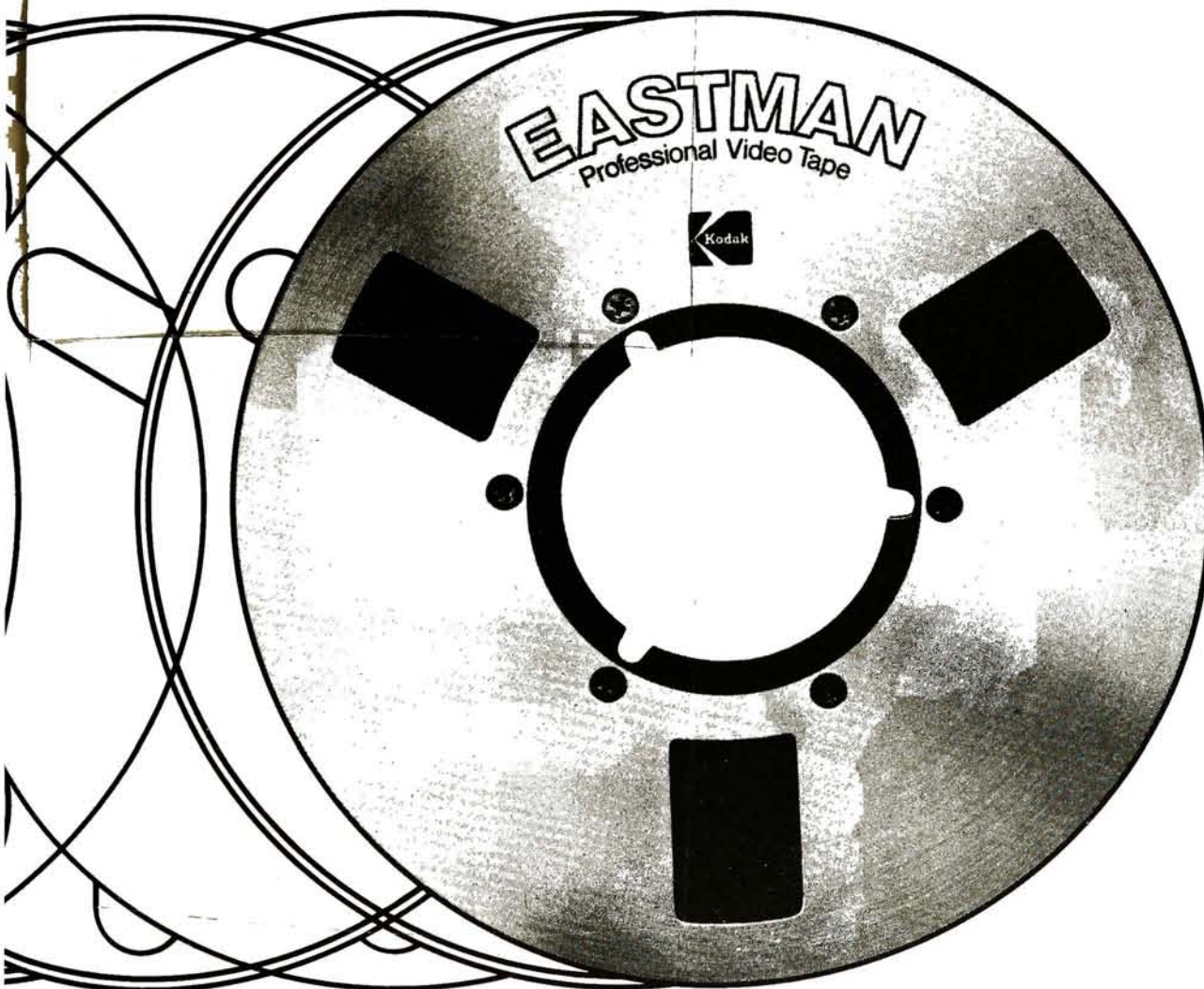
Embassy TV shoots for ABC in Toronto

TORONTO - Embassy TV will start a four-week shooting schedule Apr. 23 in Toronto on *Heartsounds*, a television feature starring Mary Tyler Moore and James Garner sold to ABC-TV. Keys include producer Fern Field, director Glenn Jordan, and script by Fay Kanin, based on the novel by Martha Lear.

Guardian to Lorimar

TORONTO - Lorimar has acquired U.S. theatrical rights, plus all sales rights in foreign territories, to the Robert Cooper Production *The Guardian*, which is scheduled for delivery to Home Box Office in late May.

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Toronto news in brief

TORONTO - Canadian Odeon has leased the old New Yorker/Festival theatre in downtown Toronto, renovated it, and opened The Showcase Cinema, a 537-seat single screen facility. Cost of the facelift, which includes new doors, an enlarged foyer, a bigger screen, and the now standard 70mm/Dolby sound capacity, was pegged at "under \$400,000" by an Odeon spokesman. The Showcase will program first-run releases and opened Apr. 6 with Columbia's *Moscow On The Hudson* starring Robin Williams.

China's Ministry of Culture has invited Harbourfront film programmer Hannah Fisher for a visit, following the success of Fisher's China On Film festival in Toronto last November. Fisher, who spent six years putting that event together, arrived in China in mid-April as part of an Asian tour. She is

assisting organizers of a Canadian film festival planned for China, and previewing films for two events at Harbourfront later this year. She will also travel to Japan, Korea, Singapore and Hong Kong before attending the Cannes Film Festival May 10.

Veteran producer and distributor Ralph Ellis was presented the Jack Chisholm Award for his outstanding contribution to the Canadian independent film and television industry at the CFTA annual luncheon Apr. 16 in Toronto... Ellis Enterprises recently picked up domestic and international sales rights to two Canadian specials originally aired on CTV, *The Taming of the Canadian West* by Rai Purdy Prod., and Halbgelbauer Productions' *The Red Baron*... Sheila Hockin has been named production co-ordinator for KEG Produc-

tions in Toronto, currently doing the 26-part half-hour series *Profiles of Nature*.

Atlantis Films has hired TVOntario publicist Ted Riley as marketing director. Riley assumes the new post May 2, and will be responsible for the marketing and distribution of Atlantis product... Producer Paul Saltzman has hired Canadians Gil Shilton and Allan Eastman to direct his 13-episode *Danger Bay* series, scheduled to begin shooting in May in Vancouver on a \$4 million budget... Norman Jewison has commissioned Toronto playwright Erika Ritter to write a screenplay based on her hit comedy *Automatic Pilot*... The Primedia/BBC coproduction *Bold Steps*, a 90-minute entertainment special on the National Ballet of Canada financed with Broadcast Fund participation, has begun shooting... Canadian actor Gavin Brannan (*Drifty in Ups & Downs*) finished shooting *Catholic Boys* with Donald Sutherland in New York Apr.

16, then flew to Toronto for auditions. Since *Ups & Downs*, Brannan has had roles in Francis Coppola's *Cotton Club*, European feature *Claire* with Sybil Danning, and U.S. soap opera *General Hospital*.

NFB War series writer-narrator Gwynne Dyer will receive the World Federalists of Canada's International Peace Award in May... Interviews for applicants to Simon Fraser University's Centre for the Arts film program will be held in Toronto May 8 at the Canadian Filmmakers Distribution Centre, 299 Queen Street West... The CFMDC has named its special projects co-ordinator Lori Keating as experimental film officer, replacing David Poole, who leaves Apr. 27. The Centre recently released a new catalogue, its first in three years, compiled and edited by Keating.

For the second consecutive year, Superchannel has signed a deal to carry 10 Toronto Blue Jays road games in their sports

package. Games will appear on the full Superchannel service, beginning May 8 in Baltimore against the World Series champion Orioles... Superchannel's preview weekend Apr. 6-8, which featured 53 continuous hours of unscrambled fare, has netted them 20,000 new subscribers across Canada, including 2,000 on Toronto's Rogers Cablesystems... Astral Video has obtained exclusive Canadian home video cassette rights to Trans World Entertainment product... Among Astral Video's April titles are *Nobody Makes Me Cry*, the Robert Cooper Productions made-for-pay tearjerker, and 1979 Cinepix feature *This Time Forever*... Vestron Video has expanded its Canadian distribution front to include homevideo titles from VidAmerica, Harmonyvision, and Vestron's new Music Video line.

Toronto independent filmmakers Ross McLaren and Lorne Marin each won \$100 cash awards at the Ann Arbor Film Festival in March, considered the showcase for North American independent/experimental work. Marin's winning film was *Train of Thought*, McLaren's *Sex Without Glasses*... Toronto's Jan Rubes has been signed for a role in Peter Weir's *Called Home*, scheduled to start a Pennsylvania shoot in May... Valerie Frith has been named literary officer for the Ontario Arts Council, replacing Steve Stevanovic, who becomes publicity director at McClellan & Stewart.

The Canadian Academy of Recording Arts and Sciences (CARAS), which bought the Juno Awards rights from former owners Walt Grealis and Stan Klees in April, have scheduled the Canadian music industry awards show for Dec. 5. The live-TV broadcast on CBC will be produced for the first time by an independent company, Concert Productions International's video division... CBC network series the *Fifth Estate* (information), *Backstretch* (entertainment), and regional series *Contrechamp* (info), *Steppin' Out* (entertainment) and *L'Étau-bus* (drama) were winners at the CBC-TV's in-house Anik Awards Mar. 28. Special mentions were given to *Le Temps d'une paix*, *Empire Inc.*, and Ready For Slaughter.

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Erratum

In the news piece on the Groupe Québec sales agents at MIP-TV, the 26 half-hour children's TV series *Les aventures de virulyse* was reported as represented by two Montreal companies. Actually the issue of *Virulyse* ownership is currently before the courts, and a final ownership decision has yet been rendered.

Provinces to Cannes in promotional effort

MONTREAL - With the various provinces making important efforts to shore up regional filmmaking, the profile of the Canadian presence at the Cannes festival is changing.

This year, Alberta, Ontario and Quebec will all have separate staffs manning offices there. While the first two will have rooms adjacent to the principal Telefilm Canada offices in the Carlton Hotel, the Quebec contingent will be on its own with a booth at the Palais des Festivals. Telefilm will also have a stand there, but not in the neighborhood of the Quebec group.

Telefilm, which has had offices at the Carlton for many years under the various banners of the Film Festivals Bureau (known in Cannes as Cinema Canada), then as the Canadian Film Development Corp., then Film Canada, will be using its Telefilm Canada name and will be staffed by Armand Cournoyer, Anne Brown, Pete Legault and Claude Daigneault. André Lamy, executive director, and Ed Prévoist, president, will also attend.

The Film Festivals Bureau, which will be fully integrated with Telefilm by August, losing its autonomous status and being moved physically to Montreal, will now be called the Festivals Division of Telefilm, and will occupy a separate room to serve the press and represent the four selected films, *Le jour S*, *Les années de rêves*, *Points* and *Tip Top*.

The Alberta Motion Picture Development Corp. will be headed up by Lorne MacPherson who goes to Cannes with new promotional material to entire producers to the West, while Ontario will be represented by the Ontario Film and Video Office staffed by

Gail Thomson and Lynn Jemison. Adrienne Clarkson from the Ontario House in Paris should also be on hand.

But Cannes, finally, belongs to the Québécois, and their presence has become more dominant since the American Film Market has reoriented the buyers and sellers of English-language product to Los Angeles. While the numbers of English-language distributors and producers going to Cannes has fallen dramatically since the end of the '70s, the distributors and producers from Quebec still attend en masse, looking for foreign product and production deals. This year, the Société Générale du Cinéma, makes its maiden voyage to Cannes, taking along news of the revamped government structures (see p. 00) and the attractive 150% tax shelter for the production of Québécois films.

Robert Meunier, director of distribution and exhibition for the SGC, will be present throughout the festival, manning the stand in the Palais with Hélène Bourgault. Bourgault, a director of films and distributor of videos, was raised in Quebec but now lives in France and knows both markets thoroughly, states Meunier.

Nicole Boisvert, president of the SGC, will be in Cannes from May 14-23 to promote production in the province, and answer questions about the new structures, tax advantages and resources. The Quebec group, situated strategically next to the French producers' association stand, will provide a home away from home to the Quebec industry, and offer video screening services, a "mail box" for messages and telephone lines for

those who need them.

According to Meunier, all the francophone distributors and sales agents are expected to attend, and this year, the proximity of the MIP-TV market and the Cannes festival will account for many agents staying over to attend both events. Since both of the feature films selected this year come from Quebec, the SGC is planning special promotions to underline the viability of filmmaking in the province.

Arts conference focuses on strategy

OTTAWA - The Canadian Conference of the Arts annual general meeting and conference will be held in Ottawa May 2-4.

At the 1984 Conference, the third in the series of CCA cultural development plans will be released. This third cultural strategy document raises some of the larger concerns related to Canada's cultural future. Detailed discussions at the Conference will convert the general strategies into specific work plans that will guide the arts lobby in the months and years to come.

Disciplinary workshops at the conference on the application of the strategy will focus on broadcasting and film; visual and applied arts; dance, music and recording; theatre and playwriting; and writing and publishing.

Francis Fox, minister of Communications, will be the guest speaker at the dinner for delegates, May 3.



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AFM lean for Canadian distributors

MONTREAL - Telefilm Canada's first voyage to the American Film Market in Los Angeles was capped with the screenings of 23 Canadian features at the Cineplex facilities, and video screenings of 12 cassettes, representing an additional seven titles.

Claude Daigneault, director of Information at Telefilm, reports that 600 visitors called on the Canadian office, during the mid-March market, 80% overseas buyers, 10% Americans, and 10% Canadians. The video market was booming, he said, with the principal buyers coming from Japan, Holland and Spain.

About 100 Canadians attended the AFM out of a reported 1100 participants, but for the distributors it was a lean year. "There was nothing there to buy. If a film was interesting, the Canadian rights were already gone before the Market began; what was left wasn't

worth bothering with," commented René Malo of Montreal.

Agreeing with Malo, Orval Fruitman of Pan Canadian went on to say, "The few films that I found which were available were also out of sight; they were asking phenomenal prices and I couldn't touch them." Nevertheless, Fruitman concluded that being there and being seen - establishing relationships with American distributors - was still important. Most of the business Pan Canadian did was in the video market.

Fruitman gave Telefilm high marks for its participation. "Their offices provided a focal point, and their cassette screenings were important for us." He called the Telefilm performance "excellent."

The following films are on the Telefilm roster as having been screened at the AFM: *Grey Fox*, *Deadline*, *Screwballs*, *Hey Babe*, *Incubus*, *Your*

Ticket in No Longer Valid, *Oddballs*, *Julie Darling*, *Ups and Downs*, *Hotel New Hampshire*, *Sentimental Reasons*, *Cross Country*, *Cover Girls*, *Louisiana*, *Blood of Others*, *Porky's*, *Porky's Two*, *Of Unknown Origin*, *The Slavers*, *Rock & Rule*, *Thrill Kill*, *Maria Chapdelaine* and *Tell Me That You Love Me*. Only seven of the above were made last year.

For the first time, the AFM did not release figures to the press about the amounts of money that changed hands at the market. It did estimate that between \$70 million and \$140 million in sales were made this year.

MONTREAL - Les Films René Malo publicist Suzanne Danningburg has left the company after two years to go freelance. Malo publicity is now being handled by Francyne Morin of Publifilms.

Moonshine sells in Vancouver

TORONTO - Shareholders of Moonshine Resources Ltd., a listed company on the Vancouver Stock Exchange, announced their acquisition Apr. 3 of feature film property *Samuel Lount* and the company's name change to Moonshine Productions Ltd., pending regulatory approval.

This means Vancouver producers Laurence Keane and Elvira Lount have found the instrument to raise private money for their \$1.5 million project, two-thirds of which will be financed by a pre-sale to CBC-TV and the participation of the Broadcast Fund. The final third is being now raised through a private placement by Moonshine and deferments by cast, crew and suppliers.

Elvira Lount is a descendent of the film's title character, a little-known Canadian hero. Keane will direct from a script he co-wrote with Phil Savath. Cinematographer is Marc Champion (*Why Shoot The Teacher*).

Signed for the leading roles are Canadian actors Nick Mancuso and Linda Griffiths. Producers hope to shoot this summer in Fredricton, using the historical settlement of Kings Landing.

On the project's financing approach, Keane said: "The tax shelter as a way of raising money for films is dead. Today's investor is wiser, looking for producers with a long-term stake in the business and the liquid assets a public company provides. Today's investor is interested in making money, not sheltering it."

Lount said: "It's high time filmmakers started telling Canadian stories to the world. The British and Australians have been doing it successfully for years." She expressed hope that with the Broadcast Fund and CBC's commitment to independent producers, "it may now be possible to produce some quality Canadian product which can be marketed internationally."

The problem in Canada commented Keane, "is that by trying to produce 'international' films we have ended up appearing very parochial.

"In fact, we should be producing films of a provincial nature that deal with universally accessible themes."

Keane's previous feature was the 1982 low-budget cult film *Big Meat Eater*, directed by Chris Windsor.

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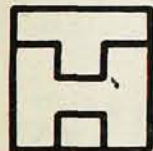
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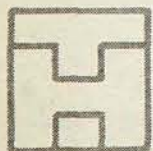
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Quebec's film directors refocus efforts on organization, contract

MONTREAL—Directors in Quebec are on the move to revamp their image and activities to take advantage of the opportunities which the new structures offer for production in the province.

In March, the Association des Réalisateur et Réalisatrices de Film du Québec (ARRFQ) presented a position paper to the new Institut Québécois du Cinéma, whose job is to determine the policies of the funding agency, the Société Générale du Cinéma. In it, the ARRFQ made a strong case for new structures and guarantees to reinforce the authority of the

possible for assuring certain objectives. The directors hoped the SGC would abandon the distribution of funds according to the old formulas of documentary films, fiction films, long and short films in favor of new categories which they characterized as "cinéma d'essai", experimental films, *films d'auteur*, first works, and commercial cinema, the latter term meaning theatrical or television films, not the making of commercials.

The IQC seems to have responded to many of these suggestions, as indicated in its information session of Apr. 10

Artistically, the ARRFQ made a strong case, insisting that the director is the author of a film, and resisting the notion that either the screenwriter or the producer should have recognition as the central creative person. Citing 12 propositions adopted in Madeira by directors representing 47 countries, the ARRFQ asked the IQC to insist that the directors be given the final cut, that the director's remuneration be tied to the receipts generated by a film, and that all rights to the properties of a film be safeguarded for the director.

Admitting that the ARRFQ is still a long way from being able to impose conditions on the industry, association president Arthur Lamothe and director André Théberge, who met with Cinema Canada, hoped that the position paper would serve as a basis for negotiations with

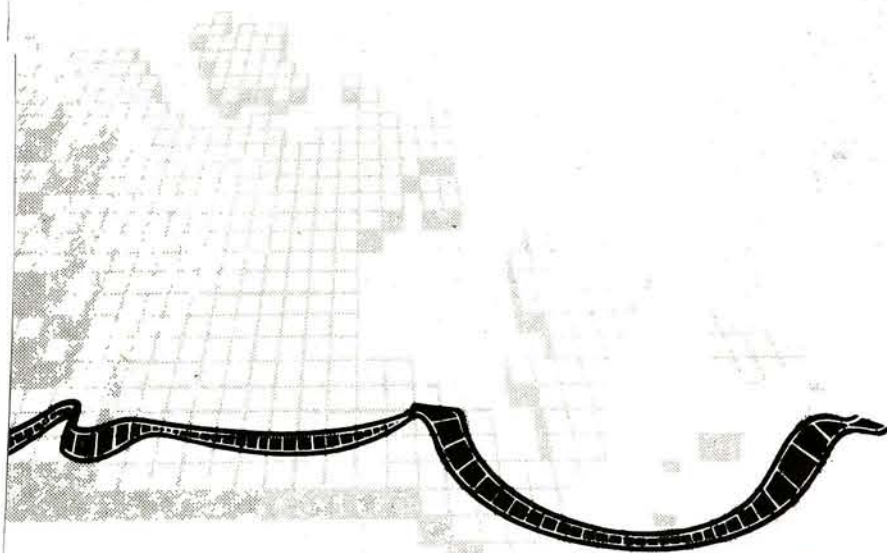
producers which would establish, for the first time, a collective agreement.

Over the years, the profile of the ARRFQ has been less marked than that of the producers' association or the unions in Quebec. Often, it was perceived as a more political group, heavy on polemics and light on interest in working conditions. Moreover, many of the directors are also members of the producers' association, having their own production companies, and so have used the Association des Producteurs de Films du Québec, with its permanent staff and stable organization, in lobbying situations.

With the advent of tax-shelter production, many of the more "marketable" directors went their own way, losing interest in the association and its battles. Today, report Lamothe and

Théberge, even the most commercial of Quebec's directors are showing renewed interest in the ARRFQ, and are joining once again, feeling the need to clarify the rights of the director in a clear contract with producers. Encouraged by the interest and the opportunities of the current situation in Quebec, the ARRFQ, which numbers about 75 members, intends to strengthen its organization with a permanent secretariat and hone in on the conditions of employment for the directors. In its opinion, only by safeguarding the authority of the director as author of a film can Quebec maintain the high standards which made Québécois film remarkable, and was responsible for its solid international reputation in the '70s. *For the IQC's thinking on current initiatives in Quebec film-making, see p. 27.*

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Ontario was ordered to pay party-to-party costs, rather than the complete solicitor-to-client costs.

The decision is a big break for OFAVAS, whose lawyers Lynn King and Charles Campbell have deferred most costs to date. In a Supreme Court case, each provincial Attorney-General's office may send a representative as an observer and possible intervenor, who each must be supplied with a court book (photocopied records of each side's arguments).

"And our court book is already about 1 1/2 inches, thick, so the decision is good news," said OFAVAS co-founder David Poole.

Producers must listen to broadcasters in planning productions

TORONTO – The “bedrock” of Telefilm Canada’s Broadcast Program Development Fund is broadcasting, not feature film, so independent producers should listen to broadcasters and learn what programs they want, Broadcast Fund administrator Peter Pearson told members of the Canadian Film and Television Association Apr. 16 in Toronto.

“Broadcasters understand the parameters in which the Fund works,” said Pearson. “Without Canadian broadcasters, very

little production makes sense in Canada.”

Of the fund itself, which this year will make \$48 million available to Canadian independent producers, Pearson stated: “We are not a charity. We are not a public trough. We are not bait to lure foreign production into Canada. Our money is not a grant nor a welfare cheque. We are a venture capital fund, prepared to invest or loan money to high-impact broadcast material.”

The fund is reluctant to invest

in projects which will depict violence, particularly violence toward women. “If we don’t like a project we’ll say so,” Pearson emphasized. “Five hundred dollar licence fees from broadcasters will not trigger \$100,000 investments from us, nor will \$500,000 licence fees get \$100 out of us if we don’t like the project.”

Disappointments and shortcomings during the fund’s first year, in Pearson’s view, have been that “not enough women have gotten involved at the senior levels – directing, writing, producing”; not enough “high-impact programming which a whole nation will sit down and watch” had been proposed; too few sponsors had participated; very little production had taken place outside of Montreal and Toronto; and “an inordinately disorderly market” still existed.

Pearson said the success of fund-related projects, which next year could total \$200 million worth of production, will depend mostly on quality scripts. “Screenplays organize financing,” he said. “If we do not have the writing on the page, we will not have the paper in our pocket.”

To this end, Pearson announced Telefilm Canada’s willingness to match dollars with broadcasters in script development initiatives, pro-

viding the broadcasters take the first step.

A few days before Pearson’s speech, Astral Bellevue Pathé and First Choice boss Harold Greenberg made one of his own, before the Broadcast Executives Society Apr. 12 in Toronto. Greenberg announced a \$79 million film and TV production package he has developed, including some distinctly American projects such as CBS-TV series *Dirty Dan*, which he said needed only Broadcast Fund investment to get underway.

Asked about Greenberg’s

package, Pearson said only one formal application had been received, for \$100,000 TV drama *Dis-moi le si j’dérange*, and that further applications by Greenberg would be handled like any other. On the appropriateness of some of Greenberg’s projects, Pearson only said: “Of the 62 projects we (the fund) have been involved in, all except one have been written by a Canadian, all except one have been directed by a Canadian, and all have starred Canadians. At some level, our record speaks for itself.”

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Global backs Banff

BANFF – The Global Television Network has become a major backer of the Banff Television Festival. The announcement was made Apr. 15 by Global’s President of Communications, Paul Morton, and the Festival’s Executive Director, Carrie Hunter.

Morton said that Global will sponsor at least one seminar, in addition to a case study and a luncheon address. “It is a primary objective of ours to encourage independent production,” Morton continued, “and we see the Banff Television Festival as the appropriate forum to discuss issues related to that subject.”

Hunter says that she is very pleased with Global’s support and adds that May 26, the final day of the week-long Festival, has been officially declared Global Independents’ Day.

“We have structured a seminar that morning entitled, Co-Production Partnerships – the Independent Way. The seminar will examine successful projects and the means by which they were launched and produced, but we will also look at the darker side of co-production – the reasons why many projects fail.”



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Fox wants new French net

MONTREAL - With the Canadian pay-television situation still barely out of the danger zone, a hot new debate has developed over Communications minister Francis Fox's backing the idea of a second Quebec-based private francophone television network.

Fox, speaking in Montreal Apr. 4, announced that there was room for a second private French-language network which could be in operation as early as September 1985.

According to Fox, the new network, which would require capital investment of up to \$50 million before becoming profitable four or five years later, is required to stop the trend of bilingual viewers in Quebec to increasingly watch English-language and particularly U.S. networks.

A study by Université de Montréal researchers early last year found that despite the presence of Montreal's two French-language nets - Radio-Canada and TVA - total viewing of all English language stations received in Montreal has increased from 14 percent to 20.5 percent from 1976 to 1981.

The findings prompted the federal department of Communications to commission an additional study by Montreal consulting firm, Cégir Ltd. The 300-page Cégir report, released Apr. 4, found that a second private network was viable but that viability could be reduced if Radio-Canada/CBC went ahead with its long-awaited second channel and if the provincially-owned Radio-Québec continued to increase its market share.

One week after Fox addressed members of the Montreal Publicity Club, Quebec Communications minister Jean-François Bertrand rejected his federal counterpart's proposal saying that a second private network would choke off Radio-Québec. Bertrand said a new private francophone network would not stop Quebecers from switching to English channels and what is needed was better-quality French programming on existing channels. Bertrand did not rule out the possibility of the Quebec government embarking on a joint venture with private enterprise at a later date.

This exchange almost literally repeats an exchange last summer between Bertrand

and Fox, tangling over the Quebec pay-television situation which eventually saw the Quebec government becoming a partner through its cultural industries bank, SODICC, in the now-fused Premier Choix-TVEC.

Fox's backing for a second private network has met with the enthusiastic support of a number of private entrepreneurs, notably Henri Audet who became the leading shareholders in pay-TV licensee TVEC before it was coupled with Astral-First Choice/Premier Choix. Other interested parties include communications company Telemedia, the La Presse

group and CTV affiliate CFCF.

Fox has invited interested parties to develop concrete proposals on the basis of the Cégir report which examines nine technical scenarios for the establishment of a second private net, ranging from one Montreal-based station to a superstation that would beam throughout North America.

The Canadian Radio-television and Telecommunications Commission (CRTC) would have to call for applications for licenses for this second private network, thus initiating the hearing process that would allow interested parties to submit their projects. According to Fox, the CRTC could issue the call anytime between now and the fall of this year.



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MONTREAL - *Sonatine*, the recent feature by Micheline Lanctôt, has been chosen for competition at the Film Festival at Venice this summer. The film has a short, two-week run in Montreal in April, and will be re-released this fall to coincide with Venice, says producer and distributor René Malo.

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Stats released on pay subscribers Pamart takes Art Fest first

OTTAWA - The statistical report card on Canadian pay-TV's first year of operations (Feb. '83 - Jan. '84) shows a total of 495,437 individual pay-TV subscribers in Canada. By Jan. '86 total projected Canadian pay subscribers could reach 1,300,000 or 14% of Canadian households.

The report by market researchers Mediastats Inc. noted that when pay-TV began in Canada in Feb. '83 there were 72 cable systems offering pay-TV. That number has increased to 312 cable companies. With 153,266 subscribers in Feb. 83, subscribers have increased to 307,585, a growth rate for the original 72 cablecos of 100.7%.

Future growth, based on Mediastats' data appears, as one analyst put it, "pretty steady but not as spectacular as had been anticipated."

In provincial breakdowns of numbers of pay-TV subscribers for the month ending Jan. 31, 1984, First Choice had a national total of 241,441 with most subscribers in Ontario (82,076) and B.C. (69,259). Quebec's First

Choice subscribers numbered 12,569, slightly less than Nova Scotia with 13,673.

Among English regional services, statistics were available only for Ontario and points west, with 86,467 in Ontario and 49,601 for Alberta as the largest concentrations of regional viewers. First Choice regional English subscribers were also heavily concentrated in Ontario (27,257). In the breakdown of multiple services Quebec led the pack with 65,403 out of an available national total of 70,551.

Melnyk to head English programming

TORONTO - Roman Melnyk, who became CBC-TV's first-ever director of independent production in April, 1980, has been named English network program director, responsible for all day-to-day programming operations.

Melnyk succeeds Trina McQueen, who was promoted to director of network TV in Fe-

MONTREAL - French filmmaker Michel Pamart took first prize for his film *Jean Le Gace et le peintre L* at the conclusion Apr. 22 of the Third International Art Film Festival.

The festival, which began Apr. 17, screened 72 films and 15 videos from over a dozen countries, all on the theme of the artist and his work from the visual arts through dance, architecture, photography and music.

The festival is the only one of its kind in North America.

Honorary president is National Film Board animator Norman McLaren. Festival director is René Rozon, associate editor in chief of *Revue des arts*.

The festival's five-member international jury also awarded second prizes to Swiss cinematographer Erwin Leiser for his film on American painter Willem de Kooning and to Britain's Stephen Dwoskin for *Shadows of Light*.

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Video market major for Pan-Canadian

TORONTO - Canadian features, including some not-so-recent titles, are performing well for Pan Canadian on the home video market, according to the company's director of home entertainment, Doug Brooker.

When Pan Canadian entered the home video market in Oct., 1982, eight of its first 11 titles were Canadian-produced, including the top four sellers: *Losin' It* (2,900 copies), *The Amateur*, *The Silent Partner*, and *American Nightmare*. Currently, 31 of its 61 titles are Canadian, though this figure includes both English and French versions of some films.

Pan Can's revenues from home video this year are projected to be over \$2 million and probably will exceed theatrical revenue, says Brooker.

Some films which didn't fare well theatrically and didn't attract a high TV sales price are doing well in home video, like *Surfacing*, which has sold a respectable 700 copies. *Welcome to Blood City*, an old Canadian sci-fi western, has sold 400.

Pan Can's strategy is to acquire all media rights when acquiring features, especially Canadian features, so the high cost of a theatrical launch can be amortized over theatrical, home video, and ancillary market revenues. Even if a film doesn't profit from its theatrical run (few do), big screen exposure helps its profile on the home video market - where 45 to 75 percent of total sales usually take place in the first 30 days.

Janis Cole and Holly Dale's documentary feature *Hookers On Davie* was released Apr. 6 by Pan Canadian at the Cineplex-owned Carlton Cinemas in Toronto. Its scheduled home video "street date" is June. "If the picture plays six weeks, then that's good exposure for the home video release," says Brooker.

In Canada, distributors manufacture and package their

video products and sell them to wholesalers; these middlemen then sell the tapes to video stores, who earn 98 percent of their revenues from rentals. Distributors employ their own networks of "runners" who deliver the tapes (which can be made ready in days) to wholesalers, since timing of a release is crucial: a wholesaler who receives product a day or even a few hours before a competitor

gains an advantage.

A video launch requires a distributor to help out with the advertising. *Hookers'* theatrical launch used 100 posters; 1000 will be needed for the video campaign. "It's important for the picture to have a visual profile in the video store," says Brooker.

Home video is growing rapidly: there are anywhere from 400,000 to 1 million video-tape

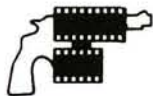
machines in Canada. "It's almost impossible to say anything with real authority about the market, things change so quickly," says Brooker. While each year's Hollywood hits still perform, there is also a large market for horror and exploitation pictures, and for product exclusively designed for video, like such recent Pan Can acquisitions as *Rumours of Glory*, a Bruce Cockburn concert aired last year by First Choice, and the brand new *Rock Alert: The Making of Rough Trade's "Terriorial" Video*.

Pan Canadian anticipated the current market by scooping up rights to numerous Canadian features in a buying binge two years before the launch of Canadian pay-TV, then made a bundle selling the films to the new licencees.

It also foresaw that home video would become an increasingly important ancillary market for theatrical releases. Says Brooker: "In foreign territories, when rights are sold, nobody just buys theatrical rights anymore. It's theatrical and video rights."

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CALGARY - Magus Design Communication is producing a half-hour documentary on Mobil Oil - Geotech research on the threat posed by icebergs to offshore drilling in the Hibernia icefields. Shooting on *Ice Test* began in Calgary Mar. 24, moving on location off Baffin Island for three weeks at the end of April.

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Canada at Cannes

(cont. from p. 27)

Montreal last October. With a final print just completed, Rivard said that no decisions had yet been made for the film's theatrical distribution. World-rights for the film are held by Astral.

Pierre-Henri Deleau, who programs the Director's Fort-night, has selected Quebec director Jean-Claude Labrecque's recently completed fourth feature *Les années de rêve* for the prestigious directorial showcase. Labrecque, whose earlier features *Les smattes* (1970) and *Les Vautours* (1975) also screened at Cannes, told Cinema Canada that he "welcomes this opportunity to defend the film before a francophone audience".

An important documentary segment of the film concerns General Charles De Gaulle's famed 1967 "Vive le Québec libre" speech in Montreal shot by Labrecque himself. The 90-minute feature, starring Gilbert Sicotte, Anne-Marie Provencher and Monique Mercure, is a dramatic as well as visual and musical reconstruction of the emancipatory dreams of the late '60s that in Quebec culminated in the October 1970 War Measures Act.

Following Cannes, *Les années de rêve* will have its European avant-premiere in Saint-Malo June 17-19 as part of a retrospective of Labrecque's filmic oeuvre in the context of this summer's quadricentennial celebrations of Jacques Cartier's discovery of Canada. At the same time *Les années de rêve* will be screened at the

First of Astral package wraps

MONTREAL—Shooting has been completed on the James Shavick production of *Dis-moi le si j'dérange*, a 75-minute television drama adapted by Janette Bertrand from her hit play of the same name and which stars one of Québec's most popular actresses, Juliette Huot.

Packaging and financing of the program was arranged by Astral Film Enterprises Inc. It is the first project in an \$80 million package of feature films and television productions being undertaken by individual producers and for which Astral is providing packaging, financing and distribution services, explained Astral vice-president Stephen Greenberg.

The television drama, directed by Daniel Roussel and produced by James Shavick, was made with the participation of Telefilm Canada and in association with Société Radio-Canada. *Dis-moi* will premier on Premier Choix:TVEC this autumn,

non-competitive Melbourne Film Festival (June 8-20) in Australia.

Canadian festival screenings include the Montreal World Film Festival in August and Toronto's Festival of Festivals in September.

Les années de rêve will open theatrically in Montreal and Quebec City early in September.

The two animated shorts in competition are Paul Driessen's *Tip Top*, seven minutes, produced for Radio-Canada, and Dan Collins' *Points*, two minutes, six seconds, produced by International Rocketship Limited of Vancouver which also produced last year's only Canadian film in competition at Cannes, Dieter Muller's *The Butterfly*.

Tip Top, whose theme is the illusion of gravity, makes use of new techniques developed by animator Driessen. According to the film's producer, Hubert

Tison, "Tip Top has a very particular cachet and strikingly beautiful graphics." The film's presentation at Cannes, Tison commented, "is just wonderful — a veal premiere like the '82 Oscar (for Radio-Canada animator Frédéric Back's *Crac*). It's a reference that allows us to measure ourselves with the best in the world."

Driessen, a 44-year-old freelance animator who divides his time between Canada and his native Holland, has a second animated short, *Spotting A Cow*, in competition submitted by the Dutch Ministry of Culture.

"What's good for me about festivals," Driessen told Cinema Canada, "is that they make it easier to get subsidies for films. It's a prestigious thing and government agencies get really excited."

After some 20 years as an animator Driessen, who has worked for the National Film

Board, finds that working in Holland and in Canada helps him resolve the perennial problem of finding sponsors for his filmmaking.

"If you just depend on the NFB or Radio-Canada as a freelancer, this means a project once every three years. And now that there's less and less outside money, the situation only gets harder."

Tip Top is Driessen's first animated short for Radio-Canada since his 1980 *Jeux de coude*.

Points, a 35mm, black and white cartoon, about cause and effect shifting along their interface, is Vancouver freelance animator/director Dan Collins' third film. Collins, 30, graduated from Emily Carr College of Art in 1981 where he produced his previous films, *3:00 AM* (1979) and *Wedge* (1980).

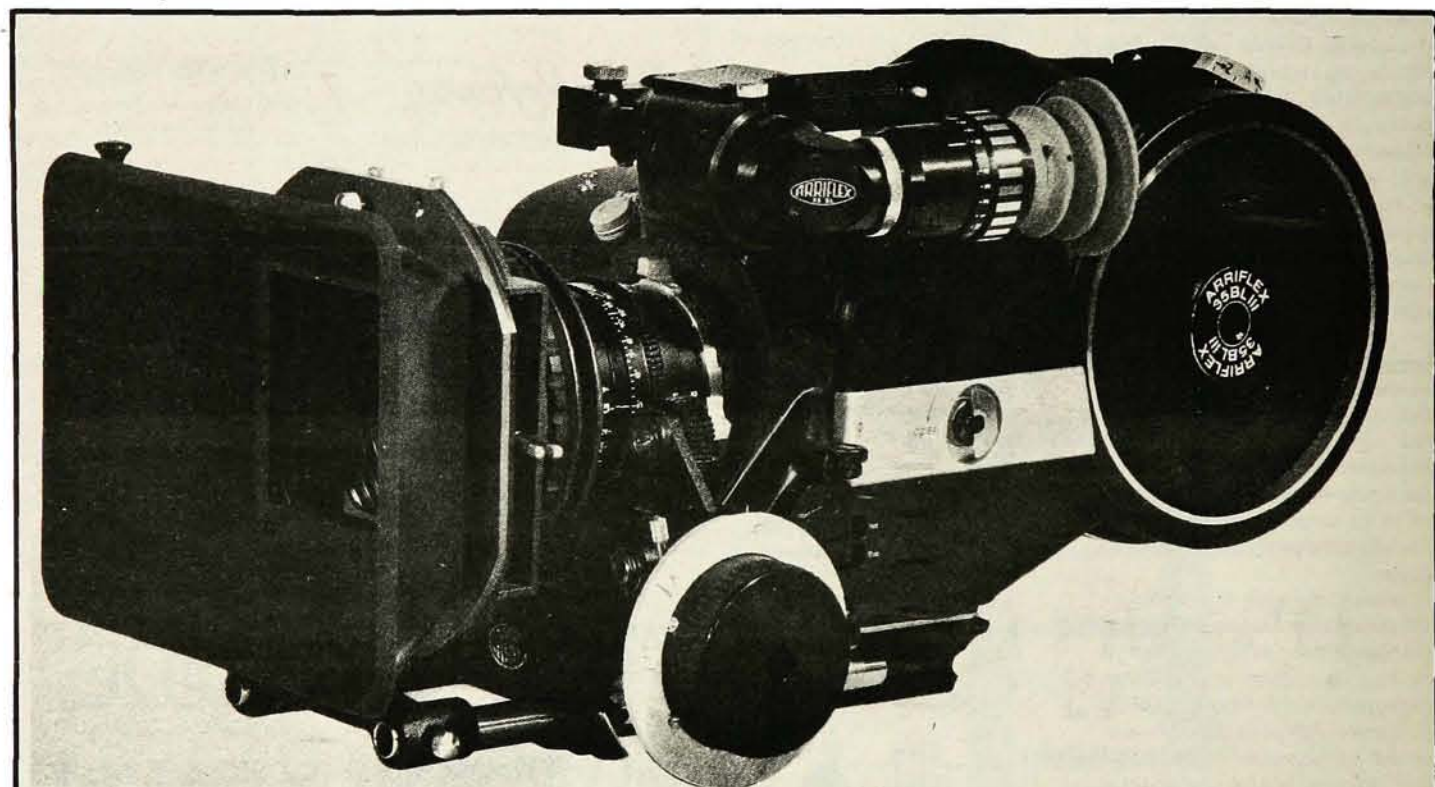
International Rocketship producer Marv Newland, an animator himself (*Sing Beast*

Sing), described the reclusive Collins as having "a very personal and distinctive style: very minimalist, with a direct sense of humor."

"About six months ago," Newland recalls "Collins brought me some animation which I looked at and said 'Let's do it.'" The result was *Points*, International Rocketship's second film in competition at Cannes in as many years.

"It's quite a surprise," Newland told Cinema Canada. "It means that we make movies people enjoy, that they work. These are two very personal pictures, offbeat, and that they get selected for a big film festival like Cannes shows that at least someone somewhere likes them."

Newland said it was ironic that both *The Butterfly* last year and *Points* this year would be in competition at Cannes "when they were turned down by all the Canadian festivals."



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Convergences conference to bridge film—video gap in industry

MONTREAL — Because the information gap between this country's film/video community and the new media technologies isn't narrowing, Montreal-based camera assistant Larry Lynn decided last year that something had to be done. Lynn reasoned that if the changes in video and film production, distribution and exhibition were leaving Canadian professionals far behind, then the missing information had to be brought to the community.

Lynn's idea struck a sympathetic chord with writer/commercial director Barbara Samuels, and the two went on to develop the idea of a Canadian information forum designed to answer that need. Together with lawyer Isabelle Juneau, film/video producer Francine Fournier, video producer/director Michel Beaudet, World Film Festival Market organizer Jacqueline Dinsmore, production manager Barbara Shrier and production co-ordinator Luise Massari, they formed a non-profit corporation to oversee the planning of such an event. Le Forum Vidéo de Montréal Inc. (VFM) is now wholly devoted to the project, whose title explains its raison d'être. "Convergence: A Forum on the

New Video/Film Technology" promises to be one of the major events this year on the Canadian media scene, and its organizers feel that's exactly as it should be.

"If you're not on top of the situation, you can't compete on the world market," Lynn insists. "That's a major preoccupation for the Canadian community right now. In the past, you had to travel to find out what was going on — to the National Association of Broadcasters Convention, or an SMPTE meeting, or wherever, and none of these events were really geared to the needs of the working people: the technicians, directors, producers, advertising agencies, distributors and exhibitors. We want to amass all the relevant information we can get our hands on — the experts, the hardware, the software — and bring them here. 'Convergence' will happen on Canadian turf, and that should make a big difference for our people."

Scheduled for Nov. 27 to Dec. 2 in Montreal, the Forum is structured as a 5-day blend of symposia, seminars, workshops, screenings and exhibits, with topics as wide-ranging as production techniques in electronic cinematography to inter-

active video applications and distribution and exhibition in the new age.

"Convergence" also hopes to clear the air somewhat; the coming together of video and film technologies has brought the two initially separate communities into direct contact with one another, an often uneasy alliance that has made for some bad blood. "There's still distrust and misunderstanding between the film and video people," Samuels notes, "and it hasn't made for the best atmosphere. The lines between the two media are blurring more and more; that's particularly evident in the work of people like George Lucas and Francis Coppola, or in Kodak's new move into video. So you can't really choose to disassociate yourself from one camp or the other. We hope 'Convergence' will bring all these people together: we can learn from one another and ultimately turn out a better product."

"Convergence" is the first Canadian event of its kind, and has received enthusiastic support from this country's film/video community. "The guilds, unions and professional organizations jumped right behind us," Lynn explains, "because

everyone recognized the need. The fact that 'Convergence' is organized by film and video professionals rather than auto salon people or exhibition companies makes a big difference — we know the needs of our community, and we're addressing them directly."

"Convergence" marks another important precedent: an across-the-board collaboration between Canada's public and private sectors. VFM's Board of Directors are all private-sector people, but the honorary members do represent the mix. They include writer/director David Cronenberg, CBC Senior Vice-President Franklin Delaney, writer/producer Guy Fournier, Panavision Canada President Mel Hoppenheim and NFB Acting Commissioner François Macerola. The NFB and CBC were approached by VFM last November, and have proved themselves dedicated supporters of the project, contributing goods, services, and the individual implication of many staffers. The icing on the cake was the recent commitment of development funds by the department of Communications, underlining the government's recognition of the project's importance. The DOC

and Telefilm Canada have both indicated intentions for continued support if on-going research and development bear out initial findings, and the organizers also hope to involve the Quebec Ministry of Cultural Affairs and the City of Montreal, as well as the private sector.

"We need everyone involved, because everyone's affected by the problem," Samuels notes. "If the various governments are going to throw their weight behind us, then the private sector has to take some responsibility as well. The goal here is the competitive edge, but *not* with each other: it's the international market that ultimately concerns us. If our industry's going to stay viable, we've got to pool our resources and update our community. And on that point, we've got a definite consensus of opinion."

Can Cable confab

OTTAWA — The Canadian Cable Television Association annual convention and Cablexpo, a trade show, will be held at Ottawa's Capital Congress Centre from June 11-14. For information, call (613) 232-2631.

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Retro brings de Antonio to Montreal public

MONTREAL – Emile de Antonio, the infamous American and very political documentary filmmaker, was in Montreal Mar. 26-28 to attend a major retrospective of his work at the Conservatoire d'Art Cinématographique, meet film students at Concordia University and to speak to fellow documentarians at The National Film Board of Canada. De Antonio is the creator of such controversial compilations as *Millhouse: A White Comedy*, a devastating attack on a devastating man – Richard M. Nixon, and the first documentary to be made about the history of Vietnam – *In The Year of The Pig*, which was the first political film to be nominated for an Academy Award, as well as a film about Joe McCarthy, *Point of Order*, and a film about eight very brave peace activists, *The Plowshares*

8, called *In The King of Prussia*.

In the various public meetings and press encounters, de Antonio did much to justify his reputation as a free-wheeling free-thinker. Very much a radical, in the original sense of the word, he aptly demonstrated why he was the only filmmaker to be placed on Nixon's Enemies List and why the FBI and other surveillance agencies have more than five thousand pages of documents and testimonials concerning his life and work. His mother told one of the agents that "Emile doesn't believe in God. Therefore he has no moral code." "It's very strange," adds de Antonio, "but that identical phrase keeps turning up over the years in the mouths of all sorts of people the FBI asked about me."

In his visit to Montreal he managed to trash and trash

Hollywood, film schools, television, Reagan's Central American policies, the government, the military and just about everything else that crossed his sightline, including his own films. He was brutally honest, very direct and very much alive.

He managed to leave the audiences he encountered with warm feelings and hot thought, as well as admiration for his commitment, love and passion for his art. "It is our task, as filmmakers, to reveal the true nature of society to people," he said as he got on the plane to New York where he would attend yet another retrospective of his work and spread the Gospel according to "Dee." Next month's Cinema Canada will carry a feature article on de Antonio.

Peter Wintonick •

Student pix to Cannes' Perspectives

MONTREAL – Ten films by student filmmakers from the Université de Montreal and Concordia University will be screened at the Cannes Festival this year as part of the Perspectives du cinéma français.

The program of student shorts was organized by the Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT). Each year at Cannes, Perspectives du cinéma français looks at some aspect of lesser-known francophone filmmaking. Last year, focus was on Super8 filmmakers.

The 10 Canadian films selected this year are, from the Université de Montreal's cinematographic studies programme: *Elle égale Hermann* by Jean-Claude Papilloud, *Le plus qu'imparfait* by Liliane Patry, *L'indifférence* by Kevin Smith

and *Quatrième set* by Mario Gilbert; and from Concordia University's Communications and Film Studies departments, *Lobstory* by Bruno Moynié, *Daughter in my shadow* by Bénédicte Deschamps, *Madame Créhaux* by Thomas Corribeau, *Hector* by David Brodeur, and *Lettres et perspectives* by Camille Gueymard.

"This is a very interesting opportunity for these films to be seen outside the walls of the university," Université de Montréal cinema professor Gilles Marsolais told Cinema Canada. "Given the very limited resources available to student filmmakers, this is an important occasion for a confrontation with the outside world. And I think that we'll find our student films measure up perfectly adequately with other student films the world over."

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Taffner brings production-distribution expertise to Toronto

TORONTO – The man responsible for *Three's Company* and *Too Close For Comfort*, U.S. TV distributor and producer Don Taffner, has opened a Canadian office in Toronto.

Taffner & Associates Ltd., a full distribution company looking to sell Canadian product worldwide and import foreign product to Canada, set up shop in March. Office is headed by former CFTO-TV staffer Janice Currie.

The Taffner operation is partnered with Toronto-based venture capital company Sarsden Investment, making it a 100 percent Canadian company, according to Currie.

In opening the Toronto office, Taffner can provide Canadian producers access to his international distribution network, D.L. Taffner Ltd., which includes offices in New York, Los Angeles, Atlanta, Chicago, London, and Sydney, and agents in Rome, Athens, Madrid, Paris, Munich, and Mexico.

It also seeks Canadian partners for international co-productions and hopes, in time, to develop production projects in Canada. Among Taffner's current clients are Thames Television, CBC, Proctor and Gamble, and Dick Clark Productions. The company produces the popular U.S. sitcoms *Three's Company* and *Too Close For Comfort*, aired on ABC and CBC.

Don Taffner was in Toronto Mar. 27 to host a reception for local producers and industry executives at the Park Plaza Hotel.

SHOOT ALBERTA

by Linda Kupecek

Spring has been accompanied by a renaissance of feature activity in Alberta, with several projects close to production. In addition to out-of-province possibilities, one local production is said to be ready to go.

Snowballs, a \$1 million ski comedy will start shooting May 1 for four weeks, says producer Larry Ryckman of Calgary. He claims the film, financed entirely locally through private offerings, has all the money in place after a six-month effort. Ryckman lists the following personnel: Ray Arsenault (*King of Kensington*, etc.) as director; David Kelly (camera operator on *Return of the Jedi*) as D.O.P.; John Scott as production manager; Mike Baker as co-producer and 1st a.d.; Frank Griffiths on sound; and John Blackie as art director. Ryckman also named Neil Gordon, Alex Tadich, Michelle Stirling, Jim Woodland and himself as screenwriters, and Jackson Davies, Michael Scott and Celine Lockhart as major cast.

"*Snowballs* coincidentally rhymes with *Meatballs*" says Ryckman, saying it is intended to be a *Meatballs* or *Porky's* on skis, but "clean fun" with no nudity and a PG rating.

"This is one of the funniest scripts I've ever worked on", says writer Stirling, adding with a chuckle, "with the possible exception of my own project, *Studhorse Man*".

Snowballs plans to shoot for three weeks at Sunshine Village and one week in Calgary.

Alberta played major and minor roles in two recent segments of CBC's *For the Record* series. *Change of Heart*, a drama produced by Anne Frank and directed by Anne Wheeler of Edmonton, was shot on location in Vermilion. *Rough Justice*, a tough well-paced story about the maze of the legal system as it affects a young girl attacked by a child molester, was written by Calgary Herald writer Don Truckey, who once covered the court beat.

Low-budget co-op

TORONTO - The Ontario Film Production Group, a non-profit coop created to assist filmmakers interested in low-budget production, is holding a membership drive.

The OFPG, founded in summer 1983 and run by Detlev Zagel and John Timmins, provides creative and technical resources, from people to production equipment.

For more information, contact the group in Toronto at 598-8119.

Nick Bakyta and Gayle Helfrick of Tinsel Media in Edmonton have *River of Bones* on course for a June shoot, with pre-production already in progress. Tinsel Media has also joined hands across the country in a co-production deal with Atlantis Films of Toronto. The two companies will co-produce two

thirteen-part series, one hour and one half-hour in length.

Wendy Wacko, producer of the award-winning *Challenge: the Canadian Rockies*, has been invited by the BBC to co-produce *Mountain Men*, part of a prestigious mini-series. Wacko Productions will be responsible for one hour to be shot in October '85. Meanwhile, Wacko has several projects cooking from her office in Jasper. *Striker's Mountain*, an adven-

ture series to be produced with the assistance of the AMPDC, Superchannel and CBC, is climbing towards a March '85 shoot. The Mary Shaffer project (a feature based on the Banff pioneer) which Wacko has had on the back burner for a number of years, has now taken priority as a spring '86 shoot. *Doris McCarthy: Heart of a Painter*, a one-hour docudrama, is being screened at Canada House in London, and *The Great Rocky Mountain Relay Race* will be broadcast

on CBC the first week in June.

The CAN PRO awards, held in Lethbridge, attracted over 200 people from stations across Canada. CFAC and CFCN-TV in Calgary, won three awards each... Meanwhile, the City of Calgary is debating the merits of hosting the Miss Universe pageant (to be broadcast on CFCN)... Rumours whisper that Merv Griffin may be a special guest at the 1984 Banff Television Festival, taping several shows at the event.

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Anglos prefer dubbed Duplessis

TORONTO - A study by CBC's audience research department on January's same-week telecasts of subtitled and dubbed versions of the 1978 Radio-Canada miniseries *Duplessis* concludes English audiences preferred dubbing.

The study measured the number of total viewers, audience share, enjoyment index (calculated by CBC research), and preference surveys taken before and after the four tele-

casts.

Though the subtitled Thursday-night telecasts attracted more viewers than the Sunday afternoon dubbed versions, an average of 269,000 per episode compared to 150,000, and drew a slightly higher enjoyment index (64 to 55), a closer examination proved dubbed shows were more popular, according to CBC researcher Oleh Iwanyshyn, who compiled the study.

Though drama in prime-

time normally should outdraw a Sunday afternoon slot, Thursday audiences dropped off over the four-week period while Sunday's improved: in the final week, the Sunday telecast drew 199,000 viewers compared to 188,000 Thursday night. The average audience share over four episodes for both telecasts

was an identical 4.5 percent.

Surveys before the telecast period showed 60 percent of subjects preferred dubbing, 17 percent subtitles, and 23 percent were equally satisfied with both.

After the telecasts, 90 percent of the Sunday audience said they preferred dubbing, while

only 14 percent said they would have liked dubbing instead. Of Thursday's audience, 75-80 percent were satisfied with subtitles, but 50 percent said they would have preferred dubbing.

Iwanyshyn's report has been circulated widely throughout the CBC.

Radio-Canada sweeps Anik awards

TORONTO - Radio-Canada television swept this year's 9th Annual Prix Anik Awards, CBC's in-house awards for excellence in French and English television, held Mar. 28 on a live satellite coast-to-coast hookup for CBC employees.

Winning 12 out of 19 awards, Radio-Canada went on to win five craft awards for its magazine program *Les beaux dimanches*, three for *Pavlova*, and two for *La Pathétique*.

On the English side the *fifth estate* won best network information series for the second year running, and Montreal CBC's *Steppin' Out*, hosted by Katie Malloch and Wayne Grigsby, won best regional entertain-

ment program and a craft award for photography. *Empire Inc.* won a special mention "for the production as a whole."

The Anik Awards began in 1976, growing from the Wilderness award established in 1963 to commemorate the deaths of three CBC filmmakers whose plan crashed while filming the program *Wilderness* for the series *Camera Canada*.

Part of the Aniks, the Wilderness award is presented to the best CBC documentary, won this year by Quebecer Andre Gladu for his docudrama on the tragic life of the painter, *Marc-Aurèle Fortin, 1888-1970*.

Félicitations !

à

Richard Boutet

et

Pascal Gélinas

réalisateurs de

«**La Turlute des années dures**»

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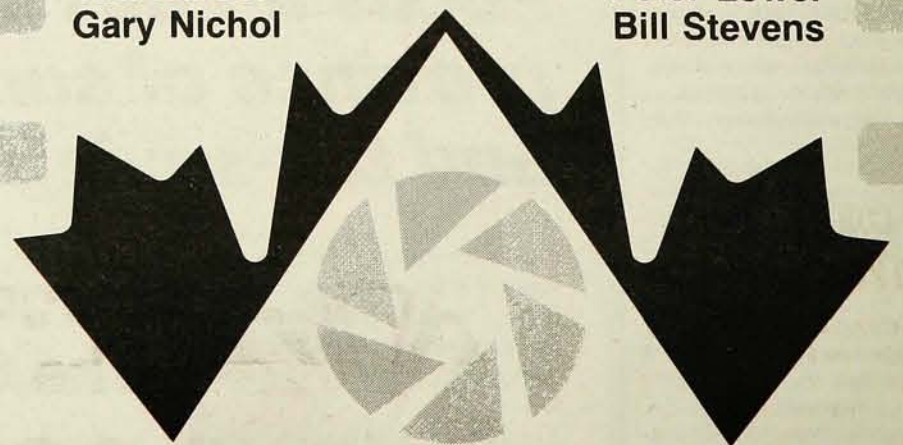
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ACTRA celebrates own

TORONTO – Although *Empire Inc.* won four awards for TV acting and writing, producer Tom Cahill's *The Undaunted: Sir Humphrey Gilbert* took home Newfoundland's first-ever Nellie for best TV program at the 1984 ACTRA Awards Apr. 3 in Toronto.

Empire stars Kenneth Welsh and Linda Griffiths, supporting actor Gabriel Arcand, and writer Douglas Bowie earned prizes, but the six-hour mini-series, seen by over 3 million viewers on CBC-TV last winter and sold to 35 countries, wasn't even nominated for best TV program. The only time executive producer Mark Blandford reached the podium was to accept Griffiths' best actress award.

Presented by the country's performers and writers union, the Alliance of Canadian Cinema, Television, and Radio Artists, the awards are dominated each year by CBC productions (the union's main engager), as CTV boycotts the event. This year, the only non-CBC winners were best children's TV program *In The Fall*, produced by Stan Thomas for CKND-TV Winnipeg, and TV host/interviewer Barry Callaghan of City-TV's panel show *Enterprise*.

Richard McMillan of the Stratford Festival won best TV variety performance for *The Mikado*, while Wendy Crewson won best supporting actress for *Home Fires*. Robert Collison won as best TV documentary/public affairs writer for the NFB-CBC co-production *Prisoners of Debt: Inside The Global Banking Crisis*.

Veteran radio and TV actor Robert Christie was honoured with the John Drainie Award for distinguished contribution to Canadian broadcasting. Christie also presented an award with his daughter, actress Dinah Christie, who shared the best radio variety prize with Tom Kneebone for *The Entertainers*.

The Panther and the Jaguar, a dramatization of the correspondence between British writers H.G. Wells and Rebecca West, won as the year's best

radio program. Sean Mulcahy, who played Wells, won the radio best actor award.

The ceremonies, telecast live on CBC-TV from the Sheraton Centre Grand Ballroom, ran exceptionally well by Canadian and U.S. awards show standards. While some speeches

lagged, the overall pacing was crisp and the entertainment superb. Karen Kain danced while husband Ross Petty sang, Dave Broadfoot provided solid stand-up comedy, and the stunning Ann Mortifee's singing earned her one of the night's two standing ovations (the other was for Olympic hero Gaetan Boucher.) Mortifee shared host duties with Laurier LaPierre, who cracked irreverent jokes

about Toronto and Manitoba bilingualism, and a pregnant Jayne Eastwood, who though looking like a Nellie herself, proved again she is one of Canada's top comedienne.

Other winners were: Gordon Sinclair Award for excellence in broadcast journalism – Elizabeth Gray, *As It Happens*; best writing radio documentary/public affairs – Jay Ingram, Anita Gordon, Penny Park,

Quirks and Quarks; Foster Hewitt Award for excellence in sportscasting – Don Cherry, George Young (tie); best writing, TV variety – *SCTV*; best writing, radio variety – *Air Farce*; best writing, radio drama – Len Peterson, *Evariste Galois*; best host/interviewer, radio entertainment programming – Vicki Gabereau, *Variety Tonight*; best actress, radio – Patricia Phillips, *The Diviners*.

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Almi contract to Malo Films for Canada

MONTREAL – Les Films René Malo have picked up the exclusive distribution contract for all Almi Pictures Inc. product in Canada. New York-based Almi adds titles like *Le bal*, *Woman in Flames*, and *Secret of the Ninja* to the Malo catalogue.

With the addition of the Mutual Picture films to the Malo holdings, Les Films René Malo now counts over 300 titles in its catalogue.



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Elora shopkeepers take on MGM over Soffel location shooting

TORONTO - A small band of Elora, Ont., merchants, angry over what they considered an unfair compensation deal made by U.S. production company MGM to shoot street scenes on their feature *Mrs. Soffel*, disrupted the film set Mar. 21 with a brief protest.

According to witnesses, four

or five persons, including a single picketer with a placard that read "MGM: Please Negotiate," staged a one-hour protest early in the evening. The production was scheduled to shoot from 9 p.m. until dawn on Mill St., affecting about 50 merchants.

Elora reeve Harold Chambers

told Cinema Canada MGM had agreed to pay the town a sum of money, to be used toward the restoration of a condemned footbridge, rather than compensate merchants individually for three nights' shooting on the 1902 period-drama. The bridge, declared a historical structure under the Ontario

Heritage Act, is considered the second oldest of its kind in Ontario.

One resident confided that, before the protest, rumours had spread that certain merchants were getting paid under the table. "Some people felt a little cheated," he said.

A meeting between Cham-

bers, town council members, merchants, and MGM executive producer David Nicksay the following evening cleared up any misunderstandings.

According to innkeeper Crozier Taylor, who represented the town heritage association in negotiations with MGM, the protest "would have been much better if it were played at the Toronto Zoo."

Taylor said MGM originally offered to donate \$5,000 toward the bridge's restoration in exchange for permission to shoot in Elora. The company's plan was to build a temporary structure, but the town council later asked MGM if a more permanent structure could be installed.

Engineers were brought in to make sure the abutments put into place would meet certification requirements, and MGM spent \$51,000 on the project.

Besides reducing MGM's original donation to \$2,500, the town agreed to pay MGM \$12,000 (minus \$2,500), the salvage price of materials used on the bridge. Six citizens have guaranteed the \$9,500, to be paid at a later date.

The town hopes to raise the money, plus another \$20-\$30,000 still needed to complete work on the unopened bridge, through private donations.

The protest, reported on page one of the *Globe and Mail*, was described as "a storm in a teacup" by an MGM spokesman.

"The whole thing was blown out of proportion by a reporter," said Gail Thomson of the Ontario Film/Video Office, which wooed MGM to Ontario for the shoot. "The mayor and the producers had an agreement, but the protesters didn't understand the filmmaking process."

When reached by Cinema Canada after the incident, one protester declined to talk about the group's actions.

"Some of us (townspeople) felt maybe we got surprised by something we didn't know," said florist David Drimmie, a non-protester. Commented Taylor: "MGM may not have filled everybody in exactly; maybe they should have done that."

Though normal affairs resumed in Elora a few days after the incident, Drimmie said, "I don't think we'll see another movie in this town for awhile because of the problem."



Canadian Film Institute
Institut canadien du film

COMMUNIQUÉ

Over the last year, the Canadian Film Institute has received many inquiries about its current activities and its plans for the future. We have decided that the most efficient and economical method of responding to this interest is to publish a series of Communiqués in *Cinema Canada*.

BILL MASON RETIREMENT TRIBUTE AT NATIONAL FILM THEATRE

In March, the Canadian Film Institute's exhibition arm, the National Film Theatre of Canada, presented a retirement salute to Canadian wilderness filmmaker Bill Mason. A two-time Academy Award nominee, Mason will lay down his camera later this year to pursue his life-long first love, painting.

To commemorate his 25-year career as one of the world's premier nature cinematographers, the NFT screened, to capacity crowds, a comprehensive retrospective of his films. The programme included the much-acclaimed wolf documentary *Cry of the Wild* (which grossed over \$8 million in the United States alone), and his award-winning canoeing feature, *Song of the Paddle*. As well, Mason's journeys from the Great Lakes to Canada's far north were chronicled in presentations of *Rise and Fall of the Great Lakes*, *In Search of the Bowhead Whale*, *the Path of the Paddle* series, and *Wilderness Treasure* (Mason's first film).

The two-week programme concluded with a special "Evening With Bill Mason," during which the filmmaker introduced clips from his two final works in progress, *Breadalbane* and *Water Walker*. In *Water Walker*, the audience accompanied Mason down his favourite wilderness waterways to the specially scored music of internationally acclaimed Canadian composers Bruce Cockburn and Hugh Marsh. Breathtaking sequences from *Breadalbane* took viewers below the Arctic icecap in search of the famous shipwreck of the same name.

Throughout the evening, Mason answered questions from an enthusiastic audience captivated by his images of wolves, whales and whitewater.

The Mason retrospective, which played to sellout crowds, was the most popular programme in the NFT's 20-year history—

a fitting public tribute to this filmmaker's long and distinguished career. The series was presented with the assistance of the National Film, Television and Sound Archives/Public Archives Canada, The Canada Council, and the National Film Board of Canada.

COMING SOON TO THE NFT

The NFT provides Canada's National Capital Region with the best of both Canadian and international cinema. Many of our programmes are also available to other exhibitors across Canada. We invite inquiries in this regard.

In May, the NFT will salute Canadian filmmaker Allan King with a month-long retrospective of his films. The programme opens at the CBC Vidéotheque in the National Arts Centre on May 2nd, when King will appear in person with his recent, controversial, television documentary *Who's In Charge?*

Also in May, the NFT presents a Czechoslovak film series (led off by Jiri Menzel's *Short Cut*), German cinema of the late seventies, and nuclear age documentaries *Dark Circle*, *In the King of Prussia* and *No More Hibakusha*.

Coming in the summer and fall are a programme of Spanish films, film and video from Canada's Arctic, new Asian cinema, a look at English Canadian comedy and a week-long programme of films from the European Economic Community (sponsored by the EEC), which will be accompanied by a number of European directors.

ELSEWHERE AT THE CFI

The Canadian Film Institute film library's new catalogue, listing over 6,500 titles in the fields of arts, science and film studies, will be available to our customers from coast to coast in the early summer.

Our Information and Research division has recently completed the *Multicultur-*



Courtesy National Film Board of Canada

alism Multimedia Catalogue/Répertoire des multimédia sur le multiculturalisme - 1984, a valuable descriptive source book of over 600 multimedia productions dealing with ethnocultural issues, race relations and immigration in Canada. This publication, compiled and edited by the Canadian Film Institute, can be obtained by contacting The Multiculturalism Directorate, Department of The Secretary of State, Ottawa K1A 0M5.

The CFI's Publications division is currently developing *The Guide to Film, Television and Communications Courses in Canada/Le guide des cours de cinéma, de télévision et de communications offerts au Canada, 1985-86*. To be published in the fall of 1984, the *Guide* will be a valuable professional development and recruitment tool for Canada's film, television and communications industries.

With an eye to its 50th Anniversary in 1985, the Canadian Film Institute will continue the work it is mandated to do: encourage and promote the study, appreciation and use of film and television as educational and cultural factors in Canada and abroad. It will continue to serve its constituents from coast to coast. And it will continue to plan its growth with the next fifty years in mind.

We invite your comments and suggestions on our services and programmes. Please write to us at our Ottawa offices.

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Festive dates upcoming

TORONTO - Dates for upcoming Canadian festivals are as follows: Banff, May 20-26; Toronto's Festival of Festivals, Sept. 5-16; Montreal's World Film Festival, Aug. 16-27 with the Market running from Aug. 20-25.

Toronto distribution picture

TORONTO - Pan Canadian, Cineplex Corp.'s distribution wing, has signed a one-year agreement to exclusively handle Embassy Pictures' theatrical releases in English Canada, its first on-going affiliation with a U.S. company.

First release is *The Ballad of Gregorio Cortez*, directed by Robert M. Young and starring Edward Almos, Apr. 13 at the Carlton Cinemas in Toronto. Pan Can will follow with the rock documentary parody *This Is Spinal Tap* Apr. 20 across English Canada.

Instead of directly booking *Spinal Tap* into Cineplex houses, Pan Can first will bid them to other exhibitors. "It's to our advantage," commented a company spokesman. "We want to get the best possible opening."

Other Embassy releases scheduled for 1984 are *Champions*, starring John Hurt, *The Bear*, starring Gary Busey, *The Goodbye People*, and *The XYZ Murders*.

On Apr. 6, Pan Can released *Hookers On Davie*, the documentary feature by Canadians Janis Cole and Holly Dale, at the Carlton in Toronto, one day after the film's premiere before a full house at the cross-town Bloor Cinema. Company plans a video release in June.

Pan Can recently acquired theatrical and home video rights to producer Tony Kramreither's low-budget feature *Thrill Kill*.

Spectrafilm will release the 1982 Spanish feature *Demons In The Garden*, starring Angela Molina and Ana Belin, Apr. 20 at the Carlton in Toronto. Directed by Manuel Gutierrez Aragon, the film won top prize in the Directors Fortnight at the 1982 Cannes festival.

CBC-TV has acquired another Spectrafilm release, *The Wars*, and scheduled it for Broadcast Remembrance Day, Nov. 11, 1984 - exactly one year after its theatrical release date.

New World/Mutual plans a staggered national release of horror pic *Children of the Corn*, based on Stephen King's novel. Film opens Apr. 13 in Ontario, Apr. 19 in Winnipeg and Vancouver, and Apr. 27 in Calgary and Edmonton.

NWM also will release West German director Robert Van Ackeren's *A Woman In Flames* Apr. 19 at the International Cinema in Toronto.

Director Don Owen has completed his low-budget feature *Unfinished Business*, the sequel/remake of his 1964 film *Nobody Waved Goodbye*. Owen held a private screening for

cast and crew Apr. 4 at Medalion Labs in Toronto. Film has been pre-sold to CBC-TV, but producers Owen and Annette Cohen have one year to negotiate a theatrical release, so they will show their film to the Majors in Los Angeles this spring.

Quebec filmmaker Brigitte Sauriol's recent feature *Rien qu'un jeu*, was screened last month at the New Directors/New Films series at New York's 57th Street Playhouse.

Orion Pictures has picked up North American rights on the ICC feature *Bay Boy*, shot in Nova Scotia last fall with Liv Ullman, Kiefer Sutherland, and Leah Pinsent, and written and

directed by Daniel Petrie.

MGM's *Martin's Day*, shot in Toronto last fall, is scheduled for a Thanksgiving 1984 release, according to a recent ad in Variety. In Canada, that still means late November.

Screenings: Universal Films, Norman Jewison, and the Festival of Festivals presented the Canadian premiere of *Iceman*, produced by Jewison and Patrick Palmer last year and direct-

ed by Australian Fred Schepisi, for festival patrons Apr. 12 in Toronto... A charity screening of *Special People* (originally *Blacklight*), the CBS-TV movie filmed in Toronto last winter, took place Apr. 17 at Ontario Place... Also at Ontario Place May 2: Boardwalk Motion Pictures' IMAX film, made by the Toronto company last year... Films by York University's graduating film students will be screened May 22 at the Ontario Science Centre.



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NEWS

NFB TO FILM LES GRANDS BALLETS CANADIENS IN FAR EAST

The National Film Board in collaboration with Les Grands Ballets Canadiens will make a 90-minute film record of the dance company's upcoming tour of the Far East. On May 7th, the 53 dancers and staff of Les Grands Ballets Canadiens leave Montreal for Peking, China, the first stop in a 9-week tour that will take them to Shanghai, Canton, Hong Kong, Bangkok, Singapore, and 13 cities in Japan, including Tokyo, Osaka, Kobe and Kyoto.

The 6-member film crew is headed by NFB produced/director John N. Smith, whose most recent dance films, *For the Love of Dance* and *Gala*, both won the prestigious New York Dance Film Festival's Grand Prize in 1982 and 1983 respectively. Colin McIntyre of Les Grands Ballets Canadiens, worked with Smith in 1981 during the making of *Gala*, the ninety-minute film record of the Canadian Dance Spectacular of eight of Canada's leading dance companies, including Les Grands Ballets.

Impressed by Smith's filmmaking skill and ingenuity, McIntyre approached him about filming the Far East tour. "This is the most ambitious tour of the Far East ever undertaken by a western dance company. It is going to be an exciting adventure but, at the same time, it will require a lot of hard work and co-operation on everyone's part," emphasized McIntyre. "John Smith

has exactly the right spirit of adventure and the ability to adapt quickly to new situations. I'm delighted that he's working with us and that the NFB is recording this important cultural event."

The film is slated for telecast by the English CBC network and as part of Radio-Canada's "Les beaux dimanches" in March 1985. It is being made by the NFB and co-financed by Radio-Canada, CBC and the Department of External Affairs. Film Crew: Director/Producer, John N. Smith; Associate Producer, Elizabeth Klinck; Cinematographers, Performance: David de Volpi, Kent

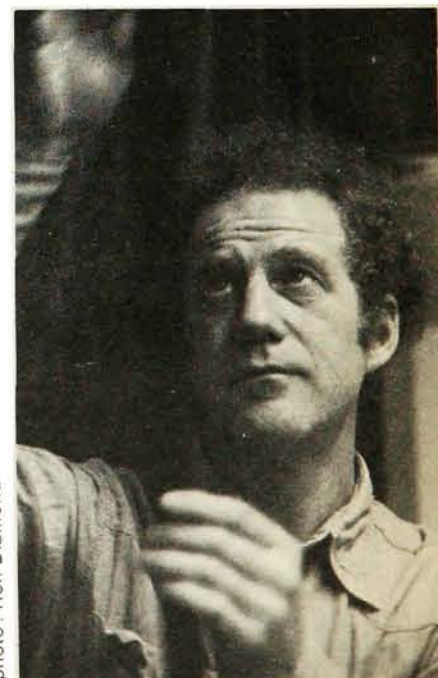
Nason; Camera Assistant, Zoe Kirse; Sound Recordist, Roger Hart.

AND THE WINNERS ARE...

For best documentary short, *Flamenco at 5:15* produced by Cynthia Scott and Adam Symansky for the National Film Board of Canada and *Boys and Girls* produced by Janice Platt, Seaton McLean and Michael MacMillan, of Atlantis Films Ltd., (and made in association with CBC) for best live-action short. April 9 was a fine night for Canadian films, Bravo!



Oscar winners Cynthia Scott, director-producer, and Adam Symansky, co-producer, *Flamenco at 5:15*.



John Smith to direct film record of Les Grands Ballets Canadiens' Far East tour.

NFB Offices in Canada:

Headquarters - Montreal (514) 333-3452
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Comworld picks up Deadwrong for sales

VANCOUVER - First-time feature producer Len Kowalewich is finally about to see his crime-adventure film *Dead Wrong*, starring Britt Ekland and Winston Rekert, start to recoup its \$625,000 cost; in late 1983, upon completion, it was picked up by Comworld Films, the distribution arm of the Utah-based Comworld Group.

Dead Wrong, originally entitled *The Colombia Connection*, is about a famous drug bust off the B.C. coast in 1979. Scripted by Ron Graham, the film was conceived by Kowalewich and writer Joseph McAnthony in early 1981. *Dead Wrong* was financed locally, Kowalewich's company The Eyes Productions acting as general partner in a limited partnership structure and Kowalewich himself soliciting investment from the Vancouver community, at that time receptive because of the Capital Cost Allowance. He had raised about a quarter of the budget when the film went into production in Mexico in October, 1981, just before the collapse in Canadian film investment.

"I was totally involved with making the film and was not paying enough attention to what the hell was going on to the money market in Canada. I lost everything in the stock market. My real estate lost all its value, so I couldn't even go to the bank to borrow what I could have borrowed [before]. The same thing happened, unfortunately, to the people who were backing me. I wanted to be in a strong position, with the film completed, to go out and get the best [distribution] deal possible. Unfortunately that game plan didn't come about, because I was stuck with an uncompleted film."

With the Canadian investors now shy it became necessary to seek a distributor, and Kowalewich took a promotional reel to the Milan Film Festival at the end of 1981, where Comworld first showed interest. "Sure they showed interest," says Kowalewich. "If I offered you full rights to my

next production without you having to put out a penny or commit yourself, you'd say, sure." The deal, a sort of negative pick-up, was not pleasing to Kowalewich, but after a year of negotiating he is "fairly happy with it as it stands now."

Part of the deal with Comworld was the film's change of title. Kowalewich at the film's outset had a New York law firm perform a title search, which turned up a book entitled *The Colombian Connection*. The author was paid, and the film went ahead as *The Colombia Connection*. When Comworld had the same law firm perform the same search, another film was discovered with the same title. Kowalewich was counseled not to sue the New York firm, but simply to change the title and let the matter rest.

As a low-budget feature *Dead Wrong* was never intended for theatrical release. Kowalewich felt it could make money from two or three pay-TV sales, and Comworld will be focusing on the international non-theatrical market. Kowalewich has retained the Canadian rights for himself. "I unfortunately made a lot of people very unhappy because of debts I had accumulated. Most of them I've been able to consolidate or pay off. I

still have a large bank debt, I still have some personal debts, and those people are patiently waiting for the funds to start coming in from the film. All the debts, of course, from the film will get paid from the first monies coming in."

Kowalewich, who started as a news cameraman for BCTV in 1970, is now interested in moving on to new things, and has been receiving scripts and ideas regularly. He wishes to continue with low-budget production. "I've always felt that Canadians in our industry should be modest in their budgets. I know of very few Canadian films that have made any money on a large budget. We should go after good scripts, good stories, and work at that."

That is what Len Kowalewich will try to do. What does he think his chances are as a Vancouver feature producer? He laughs sharply. "[*Dead Wrong* d.o.p.] Doug McKay said, 'Len, don't do it - you're going to lose your house, you're going to lose all your money.' He said, 'I don't know one producer it hasn't happened to. You've got a good thing going now - what's the matter with you?' He was right."

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Brickman script seminar good for laughs

MONTREAL—He came. He saw. He laughed.

In fact nearly everyone was laughing but not necessarily all the way to the bank. The occasion for all the chuckles was the recent appearance in Montreal Apr. 14-15 of American screenwriter-director Marshall Brickman. He came as part of a week-long series on Screenwriters and Screenwriting developed by Ewa Zebrowski of Primo Piano and Paul Tana of L'association coopérative de productions audiovisuelles (ACPAV) along with L'Institut québécois du cinéma, Telefilm Canada, the NFB, the Canada Council, la Cinémathèque québécoise, and the French Consulate.

The screenings and seminars were intended to give Canadian and Québécois screenwriters a chance to meet success stories, and to develop and hone skills by investigating techniques used by people like Brickman, and the other two screenwriters involved in the series — Jean Gruault who has

worked on films by Truffaut (among them *Jules et Jim*), Godard (*Les Carabiniers*), Rossellini (*Louis XIV*), Renais (*La vie est un roman*), and most recently Chantal Akerman (*La galerie*); and the Italian screenwriter Enrico Medioli who has worked with Visconti, Zurlini, Bolognini, Cavani, and Leone.

Thirty young and talented screenwriters and directors attended the five sessions that made up the Brickman seminar which included a screening of Woody Allen's *Annie Hall* and Brickman's first feature *Simon* (1980).

Brickman was born in Brazil in 1939 and moved to America at an early age. He started his film career writing and directing for Allan Funt's *Candid Camera* television series and then quickly went on to become the youngest head writer for Johnny Carson, then moved on to The Dick Cavett Show, before teaming up with Woody Allen in 1972 to co-write *Sleeper*, *Annie Hall*, and *Manhattan*. Recognized as a hot property

in Hollywood he was given the opportunity to direct his first film *Simon* and has since made *Lovesick*. All the films he has been involved with have made their money back, which is, as Brickman says, the key to filmmaking.

Billed as an examination of a person's metamorphosis from screenwriter to director and an analysis of Comedy, the seminar fell short of its goals but managed to be of great value in the longer view. Although some of the industrious and reverential workshopers took copious notes, the sessions resembled a combination of Neo-Socratic dialogue and a gossip hour in the Green Room at The Tonight Show.

Some participants wished for a more normal context to the meetings, but I was happy to go along with the consensus that kept the encounter anecdotal and relaxed. It was so relaxed that I can't remember any of the jokes that Marshall told. But nevertheless I did come away with an appreciation for

his intelligent wit, his ability to share with us his vision of the process, to readily analyze the mistakes that he has made as he has grown into a very funny director and for the odd aphorism or two that emerged as he quickly and generously answered every question that was put to him. Although one might classify such questions as "What kind of typewriter do you use?" or "What's your favorite film?" as pedantic and a waste of time, I thoroughly enjoyed the conversation and humanness of the whole thing. Who needs to be the victim of overt didacticism and yearnings for the philosophy of comedy and for commentary on the larger tragic meanings of our everyday existence? For discussion of the political implications of laughter?

Brickman offered us this methodology as a recipe for a great screenplay:

- Film is related more to the aural/oral tradition, than to the literate/literary one. While film is primarily a visual medium you should be able to tell the story to people verbally, before you start writing.
- The whole story and premise and scenario should be able to be condensed into one sentence. If you think that the sentence works and you can live with it then make the film.

- Dialogue is absolutely unimportant.
- It all depends on Luck.
- It helps to have a good track record.

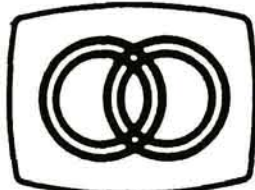
In the end, the two-day Brickman seminar was like having a great conversation in a bar. You listen to this seriously funny man rattle on and tattle on about something he knows very much about and is very good at — making people laugh. The next morning you wake up and can't remember a damn thing that went on but the sound of laughter is still in your ear.

Let's have more of these seminars and workshops. More encounters. More exposure to other ways of seeing. It's the only way you can really get to meet your fellow filmmakers who make up this invisible industry of ours.

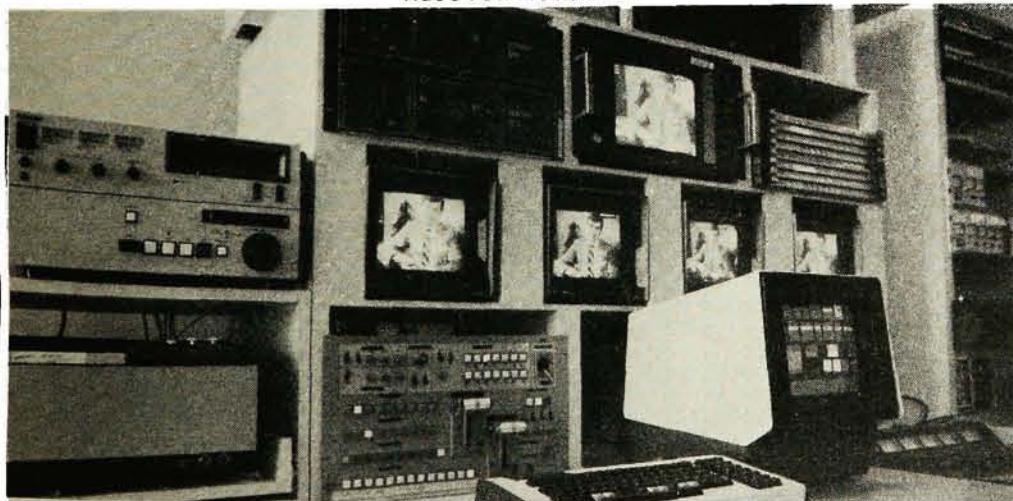
Peter Wintonick •

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CFDC reveals Broadcast Development Fund expenditures for first six months period

MONTREAL - Reporting on its first six months in operation, the Canadian Broadcast Program Development Fund announced the commitment of \$12,806,388 to projects for the period ending Jan. 31, 1984. The Fund was created as of July 1, 1983. Of those totals, \$2,913,506 was for 12 contracted English projects and another \$2,972,356 was for 11 accepted English projects. On the French side, \$3,422,824 went to contracted projects, and \$3,497,702 to accepted projects. Below is the break-down of those projects.

Projects received for the Canadian Broadcast Program Development Fund

Contracted projects

English production

Category: DRAMA To January 31, 1984

| Title | Producer | Format | Broadcaster |
|-------------------------------|---------------------------------------------------------------|----------------------|-------------|
| 1. Unfinished Business CBC | Zebra Films Don Owen Annette Cohen | 16mm/feature | CBC |
| 2. Waiting for the Parade | Primedia Dick Nielsen | 90 min./video | CBC |
| 3. The Bay Boy | Bay Boy Prod. Frank Jacobs | 120 min./35mm | CTV |
| 4. Canadian Literature Series | Atlantis Films Ltd. Michael MacMillan | 8 x 25 | Global |
| 5. Country Wife | Renaissance John Thomson | 120 min./video | Global |
| 6. Toronto Trilogy | Chum City Prod. Marcia Martin Mario Azzopardi | 3 x 30 min./ tape | City-TV |
| 7. The Gift | Merv Campone Prod. Ltd./Merv Campone and Artray Limited | 60 min./video | BCTV |
| 8. Fingers of the Sun | Sphinx Prod. Ron Mann | 90 min./16mm | CKVU |

Total budget : \$ 8,467,139

Total Telefilm participation : \$ 2,520,500

Category: VARIETY To January 31, 1984

| | | | |
|-----------------------|-----------------------------------------|--------------|--------|
| 9. Just Jazz | Visual Prod. '80 Ltd. Lionel Shenken | 26 x 30/3/4" | CHCH |
| 10. Joined at the Hip | Pierre Sarrazin | 1 x 60/2" | Global |

Total budget : \$ 638,019

Total Telefilm participation : \$ 213,006

Category: CHILDREN To January 31, 1984

| | | | |
|-----------------------|-----------------------------------------------|-------------------|--------|
| 11. Dancing Feathers | Spirit Bay Prod. Eric Jordan | Pilot 1 x 30 min. | CBC |
| 12. The Kangazoo Club | Bruce Raymond Productions Bruce Raymond | 26 x 30/2" | Global |

Total budget : \$ 553,284

Total Telefilm participation : \$ 180,000

Telefilm Canada is committed to an additional 11 projects whose contracts are currently being negotiated.

French production

Category: DRAMA To January 31, 1984

| | | | |
|--------------------------------------|---------------------------|------------------------|--------------|
| 1. L'Objet | ACPAV short/16mm | Dramatic | Radio-Canada |
| 2. Le Petit Prince Made in Quebec | ACPAV | Dramatic short/16mm | Radio-Canada |
| 3. La dame en couleurs | Prod. Pierre Lamy Ltée | Feature/35mm | Radio-Canada |



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| Title | Producer | Format | Broadcaster |
|------------------------------------------|------------------------|------------------------------|--------------|
| 4. La divine Sarah | 3 Thèmes inc. | 90 min./video | Radio-Canada |
| 5. Blood of Others Le Sang des autres | Ciné-Simone (ICC) | 6 X 1 hour TV / 1 feature | CTV |
| 6. La Louisiane | Ciné-Louisiane (ICC) | | CTV |
| 7. La Femme de l'hôtel | ACPAV Campone Prod. | 60 min./video feature | Radio-Quebec |
| 8. Le Crime d'Ovide Plouffe | Cine-Plouffe II | | Radio-Canada |

Total budget : \$ 29,530,463
Total Telefilm participation : \$ 3,222,824

Category : VARIETY **To January 31, 1984**

| | | | |
|--------------------------------|----------------|-----------------------|---------------|
| 9. Un Festival juste pour rire | Films Rozmonde | 9 X 75 min./ video | Télémetropole |
|--------------------------------|----------------|-----------------------|---------------|

Total budget : \$ 612,325
Total Telefilm participation : \$ 170,000

Category : CHILDREN **To January 31, 1984**

| | | | |
|---------------------------|------------|----------------|--------------|
| 10. Mélodie ma grand-mère | Spirafilms | Dramatic short | Radio-Canada |
|---------------------------|------------|----------------|--------------|

Total budget : \$ 131,738
Total Telefilm participation : \$ 30,000
 Telefilm Canada is committed to an additional 9 projects whose contracts are currently being negotiated.

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Canadian Images weakened by censors

PETERBOROUGH - The Canadian Images film festival - Peterborough's annual showcase of productions from across the country - expanded to a six-day format this year and ran from Mar. 13 to 18.

Now in its seventh year, the festival featured a new and timely addition: a comprehensive video program which included everything from rock videos to community productions. This innovative program was such a success that tentative plans call for it being expanded next year.

Other featured programs included a series of films from the British Film Institute; films made by several of Quebec's women directors; the perennial screenings of Genie Award nominees; and a series showing the work of Canada's 'new wave' of filmmakers.

The festival's 'open arms' policy towards Canadian film entries created programs of wildly erratic quality. The films covered the gamut from trite to thought-provoking; from painfully inept to seamlessly professional.

The presence of the National Film Board was once again strongly in evidence and the Board received the majority of the limelight during the festival's 'Oscar night'. The NFB's nominated films *Flamenco at 5:15*, and *The Profession of Arms* (from the *War* series) were screened along with Atlantis Films' *Boys and Girls* (also nominated) and *If You Love This Planet*, the NFB's Oscar winner of last year.

The NFB also provided the festival with its only film premiere, a science-fantasy, special effects film called *Starbreaker*. Much publicized and hyped in the days before its screening, *Starbreaker* failed to live up to its billing: its special effects, while impressive enough, fall far short of ground breaking, and the film's storyline makes little sense.

Morgenthaler, the NFB's controversial new documentary directed by Paul Cowan, was also scheduled to be screened but was cancelled at the last moment.

Cancellations were a major problem this year, due in large

part to the petty demands and rigid morality of the Ontario Board of Censors. At least six Quebec films were cancelled because the prints sent did not carry the necessary band marking approval by the OBC: though the films' content was not at issue, the films could not be legally shown without the band.

The OBC also delayed the screenings of several videos. While some were rescheduled, at least one other was refused outright.

But it was the cancellation of Brigitte Sauriol's feature *Rien qu'un jeu*, a film about father-daughter incest, which caused the greatest stirrings at the festival. The OBC had demanded two cuts but the only subtitled print with the deletions was in Toronto for the film's opening there. The print sent to the festival was that belonging to the Film Festivals Bureau in Ottawa and was uncut, it being the print the Bureau sends to festivals all over the world.

Sauriol was shocked at the Board's decision, and particularly at being told that she had "used" (i.e. exploited) children in her film. She says the incest in the film is "all suggested... very allusive", and that in several countries the film is being used as a tool to open up the subject for discussion. "In other countries they understand what the film is about", says Sauriol, but the OBC ignores the context of the (offending) scenes.

Censorship problems notwithstanding, this year's festival seemed to lack the spark of other years. While there were several sell-out screenings, there were also many more which were sparsely attended (though the inclement weather may be at least partly to blame).

Beyond the expansion of the video program, next year's festival may also include a return to the four-day format.

Linda Gorman •

Galbraith to head Craftspeople's union

TORONTO - Elinor Galbraith was elected president of the Association of Canadian Film Craftspeople (ACFC) at the union's annual meeting Mar. 24-25 in Toronto.

Galbraith succeeds Carlo Campana, who remains on the executive as past president. Others elected were vice-president Christopher Dean, treasurer John Thomson, and secretary Michael La Croix.

ACFC general secretary is Donato Baldassarra.

Zielinski's Hey Babe! to Filmex

MONTREAL - There's light at the end of the tunnel for some of the tax-shelter productions which seemed to drop from view in the financial debacle of the early '80s. Rafal Zielinski's *Babe!*, newly retitled *Hey Babe!*, will premiere at Filmex in Los Angeles this summer. The film, which stars Buddy Hackett and Yasmsine Bleeth, will be screened at the Olympic Arts Festival, in which Filmex will participate this year.

After four years of editing and discussions with world sales agents Carolco, Zielinski has produced an American version and a Canadian version of the film. The first is more quickly paced, but it is the latter more poetic version which will be screened at Filmex. *Hey Babe!* is a dance film, and Lynne Taylor Corbett who choreographed it also did the dances in the current success *Footloose*. Zielinski hopes that the combination of her reputation and the Filmex exposure will lead to U.S. theatrical dis-

tribution for the film. To date, it has been sold to Showtime and to 24 territories. Producers are Arthur Voronka and Zielinski, with Morden Lazarus acting as executive producer.

Meanwhile, Zielinski is working on pre-production at Filmline on *Fun Park* which will be co-produced by New World if all goes well. His last funny film, *Screwballs*, was distributed by New World in the States and has grossed \$12 million world-wide to date, sales being handled by Arnold Kopelson, says Zielinski. For a feature which producer Maurice Smith says cost \$800,000, that's a healthy profit.

Zielinski's other projects include a TV series *Young Love*, which has Telefilm backing with First Choice, but is still looking for final funding, and two film scripts: *Starcrossed*, a Russian-American love story written with Robert Geoffrion, and *Girl Five* about a new-wave, female rock'n roll band.

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Astral/Hachette form, financing, distribution company

MONTREAL - The Hachette Group of Paris and the Astral Bellevue Pathé Group of Toronto and Montreal have formed a new company to package, finance and distribute films and programs for theatres and the television market. The announcement was made at the MIP-TV market by Yves Sabouret, chief executive of Hachette, and in Montreal by ABP president Harold Greenberg.

The details have yet to be worked out, and it is unclear just how the company will be structured, or how much capi-

tal it will have to work with.

Hachette, with 150 different companies in the field of communications, is the second largest conglomerate of its type in Europe. Astral, with divisions in photo finishing, film distribution, television and video sales, laboratory services and, now, controlling interest in the pay-TV service First Choice, is a leading communications company in Canada. The new joint-venture company will have considerable impact on the production climate in Canada.

Spokesmen at Astral ex-

plained that any producer can bring a project for consideration, and that the new company will not be involved in any way in the actual production of a film. The functions of financing and distributing are not bound together, and a producer who has already found a distributor, may still submit his project for financial backing.

Obviously, the new company is in an excellent position to profit from the co-production treaties with France in the domains of theatrical films and television. Through the Hachette company Hachette Premiere, which is its film production arm, Hachette has formed two co-venture companies with 20th Century-Fox. Hachette-Fox Productions was the co-producing partner on *The Bay Boy*, shot last year in Nova Scotia by Daniel Petrie for

International Cinema Corp; Fox-Hachette Distribution is the distribution arm.

In Canada, ABP has already formed a joint-venture company with 20th Century-Fox for the licensing of all Fox and Astral product to Canadian television and pay services.

Further details are expected to be announced at the Cannes Festival. The Hachette/Astral company will have offices both in Paris and in Montreal; as yet, no staff has been hired.

CFTA/CAMPP put Jephcott on staff

TORONTO - The memberships of both the Canadian Film and Television Association (CFTA) and the Canadian Association of Motion Picture Producers (CAMPP) formally approved the alignment of their two organizations at their respective annual meetings in April.

The two groups are jointly financing the full-time appointment of industry veteran Sam Jephcott as CFTA executive director, announced Apr. 16 in Toronto.

Jephcott, who recently left CBC Enterprises, will also serve on CAMPP's board of directors.

The CFTA elected its former vice-president of distribution, Stephen Ellis, as president by acclamation Apr. 16. He succeeds Jack McAndrew, who is busy co-ordinating the start-up of the Maritime region's first TV facilities house and mobile studio, expected to be operational this fall.

New members elected to the CFTA executive are v.p. of distribution Isme Benne, who succeeds Ellis; v.p. of services Derek Baker-Hodge; treasurer Ron Wilson; and member-at-large Wilson Markle. Re-elected were production v.p. Michael MacMillan, and members Pat Gerretsen and Lynn Meek.

CAMPP elected Grey Fox producer Peter O'Brian as pre-

sident at their Apr. 4 meeting.

According to Jephcott, the CFTA's current membership is 120 companies, while CAMPP lists 35 producers.

Aggressive marketing for First Choice

TORONTO - In an effort to work more closely with the cable industry to market pay-TV, First Choice Canadian Communications has announced the appointment of two advertising/marketing companies. An aggressive sales campaign is in the works.

Echo Advertising and Marketing Inc., and the Cable Marketing Group will offer counseling in direct marketing, overall planning and execution of sales programs to affiliates of First Choices.

The announcement of the appointments was made by First Choice president Fred Flinkhammer at a recent meeting of the Ontario Cable Television Association. Said Flinkhammer, "We feel we have a unique and extremely effective combination with these two groups. Our product is entertainment and must be sold and re-sold every month by experts in the entertainment field."

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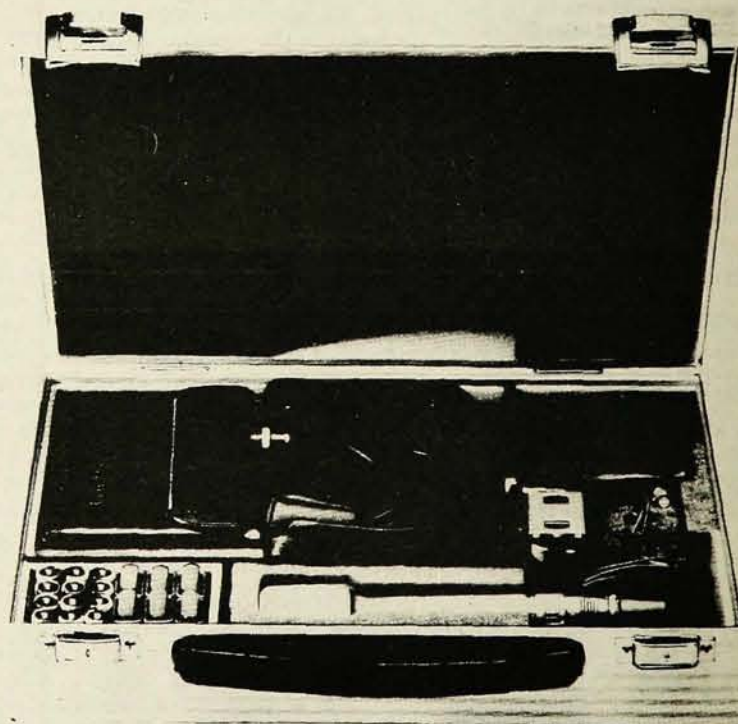
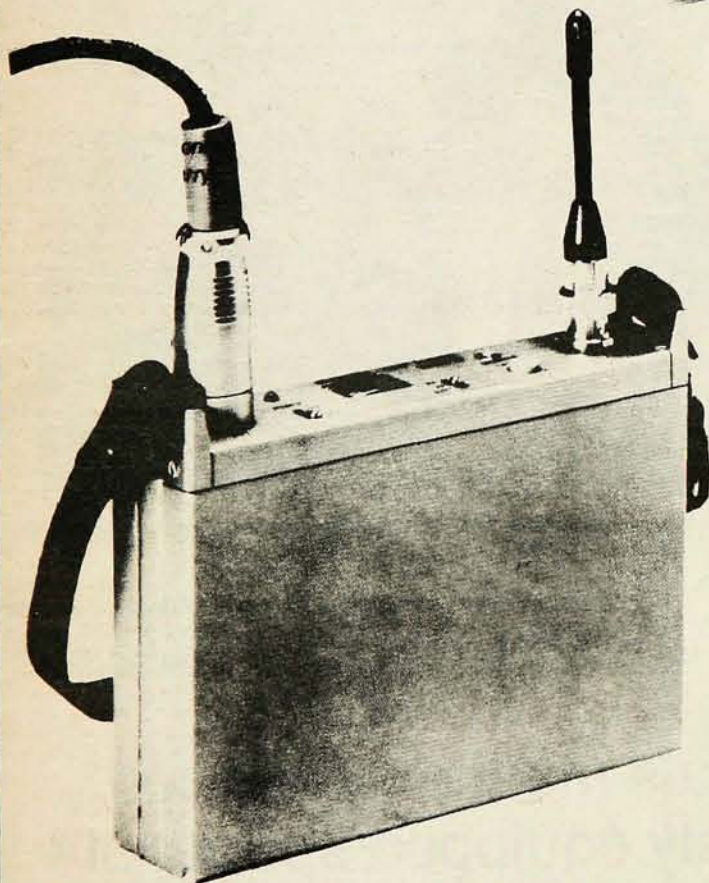
In the April Cinema Canada, photo credits for the Steadicam Services ad were omitted by mistake. Pic credit should have read photo: Vi Crone, with retouching by Ron Hills Retouching Ltd.

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