

Pay-TV nets establish monopolies

OTTAWA - Canadian pay-TV losses of more than \$40 million to date and the imminent introduction of specialty services have caused the Canadian Radio-television and Telecommunications Commission (CRTC) to give the nod to First Choice and Allarcom's coast-to-coast restructuring of English-language services.

In a 42-page decision Aug. 16, the Commission approved the restructuring of national general-interest licensee First Choice to Eastern Canada and authorized Allarcom Pay Television's amalgamation of the Ontario and Alberta Superchannels with British Columbia's Aim Satellite Broadcasting Corp. to form a single operation serving western Canada from Manitoba to the Northwest Territories.

At the public hearing which began July 24 in Hull, the applicants indicated that by last April pay-TV subscription levels had reached no-growth levels while substantial operating losses remained high: \$40 million to date with on-going losses of \$2 million per month which would continue unless restructuring was approved by the Commission.

Among the 29 interventions presented at the hearing, seven of which were publicly heard by the CRTC, there was agreement that Canadian general-interest licensees were operating in a highly competitive environment. "The rapidly growing popularity of video cassette tapes which make many new film releases accessible to the public before they are available for distribution on pay television, the proliferation of 'television receive only' earth stations, and satellite MATV systems, the growing availability of made-for-television feature film presentations on conventional television, and the imminent introduction of new Canadian and non-Canadian specialty pay-television services have intensified competitive pressure on the general interest licensees," the CRTC noted in its decision.

For these reasons - plus the applicants' assurance that the restructuring would entail cost-saving efficiencies equivalent to 95% of those available from a single national service, as well as marketing commitments from the Canadian cable industry to offer three Canadian discretionary services plus one general-interest service alone - the Commission felt that the proposed reorganization would serve the objectives of the Broadcasting Act. In its decision CRTC once again reaffirmed its commit-

ment "to the principle of a distinctive pay television service in Canada that will evolve over time."

On the "complex issue" of Canadian content regulation, which interveners such as Lawson Hunter, the Director of Research and Investigation, Combines Investigation Act, identified as the key factor in the inefficiency of Canadian pay-TV, the Commission twice noted that since the problem was not only confined to pay-TV it would require further consultation. However, Allarcom's original 35% Canadian programming commitment, raised to 45% on an interim basis earlier this year, was made a permanent requirement of the new Western service. Further provisos were made for the reinforcement of Canadian advisory councils to reflect regional interests and talent, the creation of script development funds and restrictions on the showing of adult movies.

Summarizing the decision, CRTC chairman André Bureau said, "We are confident that all the parties are now in a position to organize their efforts to ensure the success of the Canadian pay-television service. We have given them the tools they have asked for, and we now expect both the cable companies and the pay-televi-

sion licensees to market these services vigorously and effectively."

"What all this means to Canadian consumers is the best of both services on one movie channel by Sept. 1," commented First Choice president Fred Klinkhammer in a statement released the day after the CRTC decision.

The end of duplicated marketing efforts, the First Choice statement said, means that dollars can be redirected to common program acquisition and marketing goals - especially what First Choice calls the "Satisfaction pack", a discretionary package that includes First Choice/Superchannel movies plus MuchMusic and The Sports Network for the same price as the general-interest service only.

As of Sept. 1, First Choice/Superchannel will be offering a 24-hours-a-day movie channel that "will provide a blend of the best in blockbuster movies from North America and abroad."

For the weekend of Sept. 7-9, First Choice/Superchannel will unscramble its signal making over 50 hours of free movies available to cable subscribers. Among the 25 titles released are recent films such *High Road To China*, *First Blood*, *Breathless*, and *Amityville II*.

Conservatives reveal policies

TORONTO - On Aug. 22, Conservative cultural critics invited members of the cultural community here to reveal the party's strategy as David Crombie (M.P.-Rosedale) and John Bosley (M.P.-Don Valley) gave assurances that the Conservatives would better serve the needs of culture in Canada than had Liberals.

Crombie read from a prepared statement (see full text on p. 45), and insisted that questions of culture would remain within the department of Communications, reminding those present that it was the Conservatives under Joe Clark who first married culture and communications.

In essence, the Conservatives favor a stronger CBC, quality production at the NFB, a stronger private sector with a new, revamped capital cost allowance, and distribution of films by Canadian companies.

Speaking to the question of film distribution in Canada, Bosley, who sat on the inter-parliamentary committee which evaluates cultural policy, stated that the Conservatives would follow the recommen-

dations of that committee which had agreed upon measures similar to those in the Bill 109, now legislated in Quebec, wherein films would be distributed by essentially Canadian companies.

Asked why then-minister of Communications Francis Fox brought down a film policy directly opposed to the recommendations of the committee, Bosley suggested that Fox had been without sufficient cabinet influence. He said that during the Clark government, the minister of Communications had been part of the inner cabinet. "We would expect the same treatment for the minister of Communications in the Mulroney government," he said.

Among those invited to the meeting from the film industry were producers Stephen Roth and Peter Simpson, distributor Martin Bockner and directors Lew Lehman and Bob Barclay. Commented Barclay, "I hope Mulroney chooses either Bosley or Crombie for Communications. They both seem to have a full grasp of the problems, and the kind of attitude which is needed."

Consortium gets green light to plan Cité de Cinéma

MONTREAL - A private consortium headed by Montreal producer Denis Héroux of International Cinema Corporation will be what International Trade minister Francis Fox termed "the privileged instrument" to establish an international film and television centre here as of sometime next year.

At a signing ceremony on the terrace of Montreal City Hall Aug. 20, Fox, on behalf of Communications minister Edward Lumley, and the Government of Canada, and Héroux on behalf of La Société de gestion de la cité internationale du cinéma et de l'audiovisuel de Montréal Inc., signed a memorandum of understanding confirming the financial commitments of the Government of Canada (\$22 million) and the private-sector consortium (\$14 million) to establish an international film and television centre expected to cost an estimated \$36 million on federal property on Montreal's waterfront. The ceremony was witnessed by

Montreal mayor Jean Drapeau along with some 150 notables from the private- and public-sector film industries, together with representatives from the real-estate development and public relations milieu.

According to the memorandum of understanding, the consortium will, by the end of 1984, submit to the federal government a detailed plan on the methods of financing, construction and marketing of the site, likely to be on the King Edward Pier in Montreal's Old Port.

On June 11, at the annual general meeting of the Quebec Film Producers Association (APFQ), Fox, then Communications minister, had announced the project, calling for private-sector participation. Two proposals were submitted by July 16 by the Héroux consortium and another consortium involving Astral (Harold Greenberg).

"The two proposals have been analyzed," Fox said in his

(cont. on p. 62)

Cineplex absorbs Odeon reducing competition

TORONTO - The take-over of the Canadian-Odeon theatre chain by Cineplex Corporation reduces the number of large theatre chains from three to two (Famous Players and Cineplex), and alters the profile of exhibition in Canada.

Although figures are not forthcoming from Cineplex, estimates are that about one-third of the head-office staff from Canadian-Odeon has been absorbed into the Cineplex operation, while all of the theatre staff has been maintained.

The transfer of employees to the Cineplex offices from the Canadian-Odeon headquarters in Willowdale is now complete. Head Odeon booker/buyer Ron Emilio and Bill Snelling of the Odeon Public Relations office are among those on the revamped Cineplex staff. For the moment, Best Theatre Supply occupies the Willowdale premises on Consumer Road, and parts of the building are being sub-let.

Cineplex now counts 172 theatres with 432 screens. Another 10 screens will be added as Cineplex opens its new Royal Centre in Vancouver.

Cineplex Corp. will mark its merger of the Canadian-Odeon theatres with a first: a Cineplex/Canadian-Odeon theatre managers meeting from Sept. 18-20 in Toronto. Over 200 managers are expected to be in attendance from theatres which spread from the eastern Quebec border to B.C.

Prior to the Canadian-Odeon sale, Odeon had sold its Maritime theatres to the Sobey Group in Halifax.

On the financial front, Cineplex Corporation received its final receipt on Aug. 23 from the Ontario Securities Commission to issue a rights offering to its share holder. The offering consists of convertible preference shares at \$3 plus two and a half rights, for a total amount of \$17,620,506. The net proceeds from the offering will be \$15,250,000 and will be used to refinance the buying of the Canadian-Odeon theatre chain.

Cineplex announced that its net profit for the second quarter of this year was \$3,347 based on sales of \$7,185,442 whereas the profit for the same quarter last year was \$148,994 based on sales of \$6,260,744.

Computer generated movies in near future : Omnibus

TORONTO - Omnibus Computer Graphics Inc. of Toronto announced that it will team up with the computer experts at the University of Waterloo, among the world's best, to research advanced three-dimensional filmmaking software. The result of that and similar research may be multiple-movie endings and computer-generated actors.

Even today entire movies using computer-generated images are feasible, said John Pennie, president of Omnibus, but the cost is prohibitive. It can take up to 200 computer hours per frame to produce realistic results; the norm is 20 minutes for a high-resolution 3-D picture. The aim of the Omnibus-Waterloo research is to improve the quality of 3-D pictures and reduce costs by increasing the speed of computer calculations.

The implications for filmmaking are enormous. If the promise of computer graphics is realized the filmmaker's repertoire becomes virtually limitless. The computer will be able to create any look the filmmaker wants. The more startling reverberations will take place in the corporate

boardrooms where the financing decisions are made when it is discovered that expensive on-location shoots and stars can be replaced with economical computer simulacra. The possibility is not too distant, said Will Anielewicz, senior programmer at Omnibus. "We may have highly realistic computer-generated actors in ten years."

Omnibus is one of about 14 companies in the world to do film computer animation. (The only other Canadian company in the field is Vertigo in Vancouver.) It started operations in January 1982 and did the computer graphics for *Star Trek III*. Since then it has opened an office in New York and is currently preparing a site in Los Angeles with the intent of in-

(cont. on p. 46)

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Quebec producers respond to Cité de Cinéma

MONTREAL - The Quebec Film Producers Association (APFQ), like the Société générale du cinéma and the Institut québécois du cinéma (see Cinema Canada No. 110), has given qualified, critical support to the Cité du Cinéma development announced Aug. 20 by International Trade minister Francis Fox.

However, according to APFQ president Danièle J. Suissa, backed by the association's nine-member board of directors, the haste with which the Cité du Cinéma dossier was tabled, decided upon and formally announced, is "deplorable." The two months since then-Communications minister Fox's call for private-sector participation in the \$36 million development project - at the APFQ annual general meeting in Montreal June 11 - and the signing of a memorandum of understanding between the federal government and a consortium headed by Montreal

producer Denis Héroux, were not enough time, says Suissa, for an adequate evaluation of the implications of a project of this scale.

"Everything has occurred too rapidly," Suissa told Cinema Canada. "We're not against the principle of the Cité, but this is something that has to be undertaken with the participation of the milieu."

"The APFQ does not wish to indulge in gratuitous criticism, but in the name of the \$22 million in public funds that are involved in the project, we would have liked to have been informed, even consulted."

On July 13, in a letter to Communications minister Edward Lumley, the APFQ "strongly deplored the fact that there has not been time since the project was announced and the cut-off date (July 16) for the submission of proposals by one or other group wishing to associate with the government in the development of this project.

This latter is too important to be slapped together and the financial participation by the government is too considerable to limit the project to one or two hypotheses only.

"As a result, we recommend, in analyzing the propositions submitted, that you give your support to the group whose proposal takes into account the interests of the entirety of the cinematographic collectivity." The letter, Suissa told Cinema Canada, was neither acknowledged nor responded to.

"We, the independent producers," Suissa says, "can no longer risk a failure. The tax-shelter almost took us over the edge. And so we can't undertake a similar risk with the Cité." According to Suissa, one of the biggest unknowns in the Cité project as announced Aug. 20 concerned the source of the \$14 million raised by the Héroux consortium.

"We haven't seen any figures. Denis Héroux did not give any

figures at the press conference. But there are \$22 million being invested in the name of the industry. We want to be certain that the capital is there.

"In the name of the independent producers - and we are backed in this by Association of Canadian Film and Television Producers - we are emphasizing that greater vigilance is called for. This project must answer to the needs of the milieu."

CTV's fall shows feature the ladies

TORONTO - CTV released further details of its fall lineup. Back for a new season are: *Circus*, *Bizarre*, *What's Cooking*, *The Don Harron Show*, *The Littlest Hobo* and *Just Kidding*. The miniseries comes back on September 24 with *Mistral's Daughter* based on the novel by Judith Kranz. The eight-hour three-part miniseries is about three generations of women bound together by their love for a man. *Highway to Heaven* starring Helen Hayes, a two-hour pilot for a new CTV series, will be telecast September 17.

CBC gets City TV's Neighbourly shows

TORONTO - CBC announced that it will broadcast the award-winning comedy *Neighbours* on Sunday Sept. 16. The program, the result of a CITY-TV drama contest to celebrate Toronto's sesqui, was enthusiastically received by audiences in its initial Toronto showing. If national audiences respond well *Neighbours* may be set for a series on CBC next season.

Anne Boleyn and Dame Joan Sutherland

TORONTO - CBC brings the Canadian Opera Company's dazzling production of Donizetti's *Anne Boleyn* to the small screen on Sept. 30. Dame Joan Sutherland takes the title role in a bravura debut performance in the role. COC General Director Lotfi Mansouri directed the production which was conducted by Richard Bonynge. The production is performed in the Italian original. Television viewers will be provided with English subtitles. Peter Kent will host the telecast.

THE NEW MEDIA 1984



An International Festival of New Media/Video to take place November 2, 3, & 4, 1984 Ontario Place, Toronto, Canada.

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Conservative promise better deal for the arts, return of tax shelter

The following Conservative position on cultural policy was read by David Crombie to an "invitation-only" gathering in Toronto on Aug. 22. Representatives of all cultural sectors were present.

"There's one word to sum up life for the artistic community and the cultural institutions of this country under a Conservative government: better. Better because we understand the value of our creators in interpreting us and our country to ourselves and the world. Better because we understand the thrust of regional aspirations and the need to nurture collective excellence. Better because we understand the value of world class national cultural and artistic achievements.

"First of all, the broad strokes. "In terms of individual artists and creators, we've started to get Revenue Canada off the backs of our beleaguered creative community and we won't stop until they understand that a Conservative government in-

tends to cherish our artists, not hound or punish them.

"Secondly, no more nonsense about separating into two departments. You don't keep the bullets in one building and the guns in another. It makes no sense to separate the medium from the message. There will be only *one* ministry in a Conservative government to deal with cultural affairs - the Department of Communications.

"About the matter of trying to sneak the cultural agencies under the control of the cabinet and departmental bureaucrats, again - no thanks. We will keep the independence of organizations like the Canada Council, give them autonomous, strong, capable boards with a parliamentary committee and the auditor general as a watchdog. The parliamentary committee will also review all senior appointments.

"We will find ways to keep arts funding current in constant dollars, not falling below the rate of inflation, and encourage private sector involvement

through tax incentives, gifts, trusts and wills.

"Now let's look at some specific fields. First, publishing. We are already opposed to the dumping of materials from the U.S. and will impose the full vigour of the law to protect Canadian authors, publishers and printers. We *do* approve of payment for public usage and if the Canada Council will not distribute the proceeds, we will put it in the hands of the Writers Union of Canada to distribute in a manner satisfactory to them and the government auditors.

"In terms of theatre, I think we need strong, predictable, five year programs of support on a regional basis, based on what the institutions themselves want, not what Ottawa wants to impose on them.

"I know what the East Vancouver Playhouse did with John Gray's *Billy Bishop Goes To War*. I know what happens when James Reaney does his version of *The Donnelly's*. I know about *Balconville* by

David Fennario and *One Night Stand* by Carol Bolt and *The Farm Show* by Theatre Passe Murraile and the Codco and Lennoxville and Blyth festivals and I know the best bang for the buck we get is money for regional theatres in terms of the plays they commission. In Toronto, we would all be the poorer without TWP, YPT, Taragon, Toronto Free Theatre, Centre Stage, Theatre Plus. Let Marlene Smith loose among the *Cats*, Marion Andre among the fat cats and put Erika Ritter on *Automatic Pilot*, and you can't go far wrong!"

FILM AND TELEVISION POLICIES

"First, the CBC. Yes to an imaginative development and planning scheme to put up a new English services headquarters and studios in Toronto right now, instead of 30 years of Liberal fumbling. It can be done and with the right entrepreneurial approach, the price will be right.

"Then the CBC must be strengthened. It must gear up now to keep its promise to buy more variety, drama and children's programmes from private producers. The acquisitions department is non-existent, there is only one project evaluator for all of English Canada and there is a backlog of hun-

dreds of projects waiting to be considered.

"CBC Enterprises should be reviewed and private Canadian distributors encouraged and strengthened to sell our products abroad. We don't need to spend more on fancy sales brochures than we do on scripts and we don't need to send a flotilla of executives to the Riviera to do a fraction of the business ABC does with four people.

"CBC needs more programmes, not more vice-presidents, more money for talent, less money for forests of memos on how to talk their way out of the auditor general's indictment of their unacceptable wastages.

PRIVATE BROADCASTERS

"There must be a commitment to top-notch, prime-time Canadian programming as a condition of licensing, and it must be enforced. By and large the problem isn't the quota of time made available for Canadian production, it's the quota of money and that's far too little.

PAY-TV

"Another Liberal classic case of too much too late. The decision to split the country isn't a wonderful one but it is the only one. Here again, the license holders

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"El Norte" takes top prize as jurors fest films award

MONTREAL — On Monday evening, Aug. 27, the World Film Festival of Montreal drew to a close with the world premiere of *Le Crime d'Ovide Plouffe*, playing out of competition. Prior to the screening, the jury prizes were announced, with Gregory Nava's film *El Norte* taking the top prize for the best film.

Other winners were as follows:

Two Special Jury Prizes: *La Femme publique* (France), directed by Andrzej Zulawski; *Khandar* (India), directed by Mrinal Sen.

Special Jury Award for her interpretation in the film *The Ultimate Solution of Grace Quigley* and for her exceptional achievements in cinema: Katharine Hepburn.

Best Actress: Dorottya Udvaros in the film *Oh Bloody Life* (Hungary).

Best Actor: John Shea in the

film *Windy City* (U.S.A.).

Jury Award for a young cinematography: *The Inheritors* (Austria), directed by Walter Banerter.

Jury Award for Best Screenplay: *The Balkan Spy* (Yugoslavia), directed by Bozidar Nikolic and Dusan Kovacevic.

Short films: Montreal Grand Prix: *Every Day... Every Night* (Australia), directed by Kathy Mueller; Jury Award: *The Pendulum, The Pit and Hope* (Czechoslovakia), directed by Jan Svankmajer.

Carlsberg International Press Prize for the Best Canadian fea-

ture out of competition: *La Femme de l'hôtel*, directed by Léa Pool.

Air Canada Award for the most popular film of the festival: *La Femme publique* (France), directed by Andrzej Zulawski.

The members of the jury, headed by Hungarian director

Marta Meszaros, were Indian actress Smita Patil, Canadian writer Ted Allan, lead of *Le Crime d'Ovide Plouffe* Gabriel Arcand, Colombian director Ciro Duran, director of the Cannes film festival Gilles Jacob, and Yugoslavian filmmaker Slobodan Sijan.

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Major releases

TORONTO — The majors have announced their fall release schedule. Columbia is releasing *A Soldier's Story* (Toronto, Sept. 14, Vancouver, Sept. 28, general, Oct. 12); *Places in the Heart* (Toronto, Sept. 21, general, Oct. 5); *Evil That Men Do* (general, Sept. 21); *Razor's Edge* (general, Oct. 19); *No Small Affair* (general, Oct. 9); *Body Double* (general, Oct. 26); *Supergirl* (general, Nov. 21); *A passage to India* (Toronto, Dec. 7); *Runaway* (general, Dec. 7); *Starmen* (general, Dec. 14); and *Slugger's Wife* (general, Dec. 21).

Coming from MGM-UA on general release are *Until September* (Sept. 21); *Features* (Oct. 5); *Garbo Talk* (Oct. 26); and *2010* (Dec. 7).

The line up from Paramount is: *Country* (Oct. 12); *Thief of Hearts* (Oct. 19); *First Born* (Oct. 26); *Falling in Love* (Dec. 5); *Beverly Hills Cop* (Dec. 7).

At 20th Century Fox it is: *Impulse* (Sept. 28) and *Give My Regards to Broad Street* (Oct. 26); *Johnny Dangerously* (Dec. 21); and *The Flamingo Kid* (Dec. 21).

From Universal we have *All of Me* (Sept. 21); *The Wild Life* (Sept. 28); *Terror in the Aisles* (Oct. 26); *The River* (Dec. 14); and *Dune* (Dec. 14).

Warner Bros. is releasing *Windy City* (Sept. 21); and *Irreconcilable Differences* (Sept. 28).

Omnibus

(cont. from p. 43)

creasing its Hollywood market. The company also works in television and advertising where computer graphics are increasingly making their mark felt.

Coproductions, coventures mark APFQ Montreal convention

MONTREAL - An ambitious and successful two-day conference on co-productions, co-ventures, distribution/world sales and piracy was held in conjunction with the World Film Festival by the Association des Producteurs de Films du Québec (APFQ). In all, the conference had 131 participants enrolled, and offered a first-hand view of the deals and the dealers which determine the content and context of film-making today world-wide.

Taking place on Aug. 20-21, the APFQ conference constructed a case study of a \$6 million co-production, using methods from Harvard and the École des Hautes Études Commerciales of the first day dealt with a European co-production, using the treaties already in place, the second day converted the same film project into a Canada-U.S. co-venture. Special sessions were held to analyse the monies which could be raised through private broadcasters and from

government agencies. Markets and distributors were analyzed to see how they could further production projects. Finally, the question of piracy was addressed in an effort to find a solution to the hemorrhaging of revenues through illicit merchandizing.

Producers had a high time Aug. 20, play-acting *The Making of a Deal*. True to life, three hours after the beginning of the drama (or was it high comedy?), the only deal which could be struck was one complete with a television mini-series.

The morning session, entitled "The Moment of Truth", dealt with a fictitious film treatment and a projected budget of \$5.928 million. The problem for producers Claude Héroux and Ron Cohen, who were supposed to have initiated the project, was to find the budget by working through the deals with the others on the panel and in the audience.

To help the Canadians get a co-production off the ground, three Europeans were also on the panel: Paul Claudron from the Compagnie Artistique de Production d'Adaptation Cinématographique, French director Eddy Matalon (who made the film *Blackout*) and Gian Franco Piccioli from Hera Productions in Italy. The moderator was Laurent Lapiere of the Université de Montréal (H.E.C.).

Initial efforts to finance the film from Canadian sources alone proved impossible, and Héroux and Cohen spent the next few hours turning their project inside out to meet the various requirements of the possible co-production partners, Italy and France. Others also played a role as the Belgians and Israelis were asked if they could not contribute something toward the budget without on full co-production status. The various funding agencies - Telefilm, the Société générale du cinéma - and the television stations both in Canada and

abroad took a crack at second guessing the interest which each of their organizations would have in a real project similar to the one before the producers.

After a few hours of discussion about the financing of the feature film, the producers came up short. They had been willing to shoot in double version to accommodate the American and European markets; they were willing to listen to advice of others about the casting. If an effort to take the Israelis up on an offer of \$600,000, they were even willing to dump the Belgians from the project, and shoot in Israel the parts which were originally slated for Zaire (but not without the vigorous opposition of the screen-writer Nardo Castillo, who was not prepared to do the re-write). But to no avail. Ready to compromise almost every aspect of the project to the point where the French warned that their film was turning into an unidentifiable sub-project that would make no one happy and would most certainly come out looking like an American film, the producers had a shortfall of \$1.3 million.

And then - the Idea. What about making a mini-series to go along with the feature film? Over-riding aesthetic opposition, the television companies upped the ante immediately. The CBC and the Société Radio-Canada had some differences of opinion about which amounts would be paid by whom (but, frankly, at this point it was also difficult to tell whether the film was shooting in French or English, both or something else altogether) but interest in both the feature film and the mini-series was high, the budget was put together down to the last fictitious cent.

The Europeans were surprised that Canadian financial projections involved a lot of public funding and television sales but had no distribution advance in place. The Europeans, on the other hand, could draw on monies from the *fonds de soutien*, which amounts to 13% of the box-office gross of a given film. Various agencies from Canada had specific points to make: Téléfilm Canada (whose 1/3 was taken for granted at every moment) interjected that its contribution would be measured against the Canadian portion of the budget only, but didn't object when the producers discussed adding the Israeli monies to the Canadian contribution so as not to lower the amounts available through Telefilm. As for the Société Générale, representatives underlined that its monies can only be spent on feature films and not on television projects. To which the producers re-

plied that they had budgets to fit each situation and that there was no need for concern.

Certain people made demands. The CBC wanted CBC Enterprises to have a piece of the world sales action. The Israelis wanted assurance that the production would spend at least \$900,000 in the country to allow the Israeli partners to qualify for a \$600,000 long-term, low-interest loan from the government given for foreign investments, and they wanted 10% of the action for their contribution. Although they required nothing of the production in terms of giving the film an Israeli identity (they did not, for instance, insist on the use of Israeli actors, etc.) producer Héroux pointed out that just to spend \$900,000 in Israel would mean modifying the production to use local people and equipment.

The comic high point of the discussions probably came when Héroux wondered whether the production should not forego the contribution of the SGC, given ostensibly in return for the use of a Québécois director, and hire a Brit instead. The French were opposed. Both the French and the Canadians pulled out copies of their co-production treaties, signed and sealed on the same day, to find that the clause governing the employment of the director read differently. The French copy stated that only Canadians or French, or residents of either of the two countries, could be considered for the position of director. The Canadian document, on the other hand, insisted that because of the European Common Market, a producer could hire any European national in the post. Ultimately, the Canadian version proved the correct one, but the French insisted that they would not get funding if a British director were used.

By the end of the morning, the budget had grown to \$7 million, but the funding was in place. As Claudron lamented to the departing crowd, "Even we when we play-act the deal, we still can't get the budget of a feature film together without the participation of television." The implications of that situation for those who still want to make genuine theatrical features was to be the subject of the on-going debates surrounding co-production which continued into the afternoon and take place again this today.

Two panels on Aug. 22 spoke to the issue of a co-venture with American producers and the distribution possibilities for such a film, while a third broached the subject of piracy as the Association des producteurs de

(cont. on p. 48)

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Night Eyes,
Cries in the Night,
Fast Company,
Titleshot,
Virus,
Double Negative,
Tanya's Island,
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APFQ convention

(cont. from p. 47)

films du Québec wound down their annual convention. All participants had high marks for the APFQ's imaginative presentation of the problems of deal-making.

The morning session pitted Canadian producers Pieter Kroonenburg and Stephen Greenberg against Harry Chandler (Showtime), Davina Belling (Kings Road and Universal) with American consultant Stewart Rekant playing the go-between as they worked over the financing of the same \$6 million project which had been up for grabs as a co-production the day before.

By mid-morning, half of the financing was in place from Canadian sources, and the Americans got into the action with a series of suggestions. Chandler made it clear that Showtime was no longer pre-buying, remarking that his pay channel can usually pick up the same film cheaper once the production is over. Moreover, an exclusive contract with

several U.S. Majors to receive all the films they release guarantees Showtime a healthy flow of product. At top, Showtime might offer \$1.5 million for a 2-year pay window, and that figure might rise to \$2.4 million if its parent company, Viacom, were to get world rights for television distribution.

Belling, a British producer with long experience in Hollywood (her film *Comfort and Joy* by Bill Forsyth, to be released by Universal, was screened at the festival) didn't take long to suggest that Universal would probably be ready to kick in \$3 million (the missing part of the budget). She would need all U.S. rights and, probably, all foreign rights in return, "in a normal studio deal", and she wasn't sure that the film's Québécois director would be acceptable, nor that the Canadian star should stay in place. She did, however, admire the Canadian producers for sticking to their guns and insisting that their original choices be maintained.

Other options were considered, among them approaching Thorne EMI about

an advance against foreign theatrical and video rights. Belling thought this might be a good idea, and certainly the people from Telefilm thought that financing the project without giving the American market away was the preferred option. They intervened several times, suggesting that they wanted to "sit down with the money" and be included in the negotiations - to the point where Belling was ready to deal directly with Telefilm and the Canadian producers had to insist that no investors should be getting together unless they, the producers, were included. In the end, the option went to Belling and Universal and the feature was on track with a Major.

In the afternoon session, which was heated, Canadians distributors Gord Guiry and Maurice Attias spoke with Jean-Luc Defait of UGC, Andrea Piazzini of SACIS and Israel Shaked, an American world-sales agent.

Shaked's clearly stated opinions were provocative, and reminded producers that movies

(cont. on p. 49)

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APFQ convention

(cont. from p. 48)

had to be popular to reach a public. "The audience has their own problems and they come to be entertained." For the proper film, Shaked could advance \$125,000 against world sales, but he did not believe that small, self-indulgent, films would find any sort of market world-wide.

A fire was lit between producers who cared about content ("Where will the next Bergmans and Fellinis come from if we only shoot to fit a market strategy?") and the distributors whose definition of that market, they thought, was the only appropriate topic for discussion. "You needn't like what I say, but my 16 years of experience tells me what will sell and what will not. There is a market for action films, for

comedies, for tear-jerkers," Shaked explained.

As for the Europeans, they clearly said that without the 50% participation of the indigenous distributor in most film projects, there would be no feature industry. As for television, there is a 2-year embargo on features until they play out in the theatres. The theatrical feature market is also protected from the invasion of

video cassettes. From the session on distribution, one felt that the greatest difference between the European approach and the American one was the strong confidence of the Europeans about the future of the theatrical feature, and the increasing need on the part of Canadians and Americans to play out their product in all markets simultaneously to see a profit.

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Nepal to host filmmakers

MONTREAL - The Royal Nepal Film Corp. is ready to take a giant step into the 20th century with a 10-day Cinematographic Meeting on the Roof of the World in 1985. Aided by World Fest director Serge Losique, the Nepalese intend to bring a handful of world-reknown filmmakers and their films to Nepal for workshops and screenings to raise the skills and consciousness of local filmmakers.

Nepal is a country of great beauty and clean air. It is also a country with 27 theatre screens for a population of 14 million which did not, until very recently, have television. For the moment, all the films seen in Nepal come from India, and the up-coming meeting is designed to increase awareness of world-wide filmmaking.

Werner Herzog and Gilles Carle are among the filmmakers slated to make the trek, and the government hopes that the energy generated by the visit

might encourage other producers to bring their projects to Nepal where the beginnings of an industrial infrastructure are in place. "We hope to make films about social problems with universal themes. We are not interested in making art films because our market is too small to sustain that sort of filmmaking," said Nepalese representative Teeka Simha.



Montreal film/video market good for some

MONTREAL - The market at the Montreal festival seems to be taking on a special character, if one judges by the successes and failures reported by participants. This year, producers and sales agents with smaller, indigenous films - what used to be called "art films" - reported great satisfaction, while larger companies with more "commercial" product made few if any sales.

Renée Jossa of Unibelfilm, who came representing four features, told Cinema Canada that the market had been more successful than last year's, that many sales were in the works, and that the co-production interest manifested had made it well worth the while of the Belgians to come to Montreal. Echoing a similar experience, Gabriele Rohrer of Export-Union, the West Germany export agency, reported that Wolfram Skowronnek of Filmverlag (the production/distribution co-op which brought the

world New German Cinema) was doing great business, concluding several sales of recent German films.

As for the delegation from the People's Republic of China, the market was a non-stop video-screening as they both bought and sold quantities of titles in this stop of their six-

month world-wide tour. They were manifestly pleased with their performance.

Ellis Driessen from Cactus Films in Switzerland, at the market to represent Indian director Mrinal Sen, his film *Khandhar*, and several other

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Censorship

(cont. from p. 33)

gressions of the accepted limits of social propriety. Oshima's beautifully photographed investigation of obsessive passion was found obscene by a

Japanese court. Oshima refused to debate the point. He asked instead why obscenity was automatically bad. Furthermore, he questioned the validity of his judges who, rather than the public, had been given the power to decide the relative merits of his film. *Realm* was

eventually released, though of course there are many parts of the world where it still cannot be seen.

In Italy, the question of *Salo's* relative merits was not debated; instead, a flimsy libel case was brought against the film. Pasolini's harassment for

this profoundly disturbing meditation on fascism was no different than his treatment by officialdom over the previous two decades. Pasolini was charged with obscenity and other crimes more than 30 times over his lifetime. Both Pasolini and Oshima raise fundamental questions about the filmmaker's role in society. What are the limits in a medium that is both easily accessible and easily seductive?

I have only been looking at films that were banned in the countries where they were produced, and it is clear that every country able to support a film industry employs some form of censorship. Sometimes we find ourselves condoning these practices, other times we find them totally repugnant to our moral and ethical values. One thing is certain: no critical consensus has ever been reached on this subject. Between Oct. 18-28, FORBIDDEN FILMS: THE FILMMAKER & HUMAN RIGHTS will be presenting 100 films from over 35 countries. All the films have been banned in their own countries, or were made by directors no longer able to work in their own countries. Public discussions and seminars will take place, and some of the many filmmakers participating are: Emile de Antonio, Alfonso Gummucio Dagron, Jamil Dehlavi, Teresa Trautman, Jan

Nemec, Canadians Allan King and Laura Sky, and Leuten Rojas.

Gary Betcherman is a novelist and television-writer residing in Toronto.

Montreal market

(cont. from p. 50)

films, was delighted with the exposure and the reception to her product.

As for the more commercial participants, business was reported to be bad. Cannon Films, whose Katherine Hepburn film *The Ultimate Solution of Grace Quigley* won the actress special mention for her performance, made no sales at all, while Israel Shaked of Transcontinental, an eight-year veteran of the Montreal fest, reported that many more buyers would have to be brought to the market to generate interesting sales for his films.

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Spectrafilm enters production financing

TORONTO - Spectrafilm announced that it has entered into a financing and distribution agreement with Peter O'Brian's Independent Picture Productions for its film *My American Cousin*.

My American Cousin follows Peter O'Brian's production of *The Grey Fox* which won critical acclaim and popular success last year. The film is currently shooting in the Okanagan Valley of British Columbia under the direction of Sandy Wilson in her feature debut.

Spectrafilm was instrumental in arranging a portion of the production financing for the film. In a telephone interview Barry Young, Chief Executive Officer of Spectrafilm, said that he was not yet at liberty to clarify the exact nature of the financing deal. He did indicate that it was not an isolated occurrence; Spectrafilm will be announcing four or five similar deals over the next few months. Spectrafilm will finance up to one-third of those films either

directly or through its parent company, The Skyld Group. Although a wholly-owned subsidiary of Skyld, Spectrafilm operates independently. Skyld may involve itself in financing of films separately from Spectrafilm.

The Peter O'Brian deal is the spearhead of a corporate strategy to involve Spectrafilm in the films it distributes at an earlier stage. It is also a signal to the industry that Spectrafilm is broadening its focus. Young made it clear that Spectrafilm - noted for its specialty line - is expanding into quality commercial films. The move is not intended to replace Spectrafilm's existing activities (although to date *The Wars* is waiting for Quebec release, *The Tin Flute* a B.C. release and *Listen to the City* general release). It is seen as complementary and a way to strengthen the company's position at home and abroad.

Young feels that Spectrafilm's early involvement in film

production can help commercial viability. "We are aware of market needs," he said. "By taking a position in production we can help steer a film toward commercial success." Young denies any attempt to straight-jacket filmmakers.

"The burden of the creative package must remain with the creative people," he stated. "It is a gross danger for a major distributor to fall into strict control. The extent to which a distributor gets involved is on an approval or suggestion basis."

Young stated that by enlarging its range Spectrafilm can do a lot for the Canadian industry, particularly in bringing quality Canadian films to the American and world markets.

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The following projects have been accepted and contracted through the Canadian Broadcast Program Development Fund during its first year, from July 1, 1983 - June 29, 1984. Each entry comprises the project's title, production company, producer, duration, format and category.

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D	drama
S	series
A	adaptation
F	feature
V	variety
Anim.	animation
P	pilot
C	children's

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p.c. SDA Productions Itée
p. François Champagne
36 x 30 minutes, Video, D/S

AMOUR DE QUARTIER (UN)

p.c. Les Productions Vidéofilms Itée
p. Robert Ménard, Monique Messier
13 x 25 minutes, 16mm, D/S

ASTRO LE PETIT ROBOT

p.c. Les Productions Via Le Monde inc.
p. Daniel Bertolino
51 x 24 minutes, 16mm, C/A

AT FIRST SIGHT

p.c. Framework Productions Inc.
p. Steven Onda
30 minutes, 16mm, D

BAY BOY (THE)

p.c. Bay Boy Productions
p. Frank Jacobs
120 minutes, 35mm, D/F

BAYO

p.c. Jape Film Services Inc.
p. Harry Gulkin
100 minutes, 35mm, D/F

BINO FABULE ET LA PLANÈTE MYSTÉRIEUSE

p.c. Ciné Groupe J.P. inc.
p. Jacques Pettigrew
13 x 5 / 1 x 72 min., 35mm, C/S & F

BLOOD OF OTHERS/ SANG DES AUTRES (LE)

p.c. Ciné Simone (ICC)
p. John Kemeny, Denis Héroux
6 x 60 min., 120 min., 35mm, D/S & F

BLUE LINE (THE)

p.c. Les Productions de la Chouette inc.
p. Franco Battista
60 minutes, 16mm, C

BOLD STEPS

p.c. Primedia Productions Ltd.
p. Paterson Ferns
90 minutes, Video, V

BOY IN BLUE

p.c. International Cinema Corporation
p. John Kemeny, Denis Héroux
120 minutes, 35mm, D/F

CANADIAN LITERATURE SERIES

p.c. Atlantis Films Ltd.
p. Michael MacMillan, Janis Platt, Seaton McLean
8 x 25 minutes, 16mm, D/S

CHER MONSIEUR L'AVIATEUR

p.c. ACPAV
p. Marc Daigle
30 minutes, 16mm, D

CHILDREN'S FESTIVAL TV SERIES

p.c. Children's Festival Productions
p. Tony Gilbert
6 x 30 minutes, Video, C

CLAUS: MISSION 84

p.c. 577206 ONTARIO Ltd.
p. John Delmage
60 minutes, Video, V

CLÉMENCE ALETTI

p.c. Les Productions Roger Héroux inc.
p. Roger Héroux
5 x 55 minutes, 16mm, D/S

CORBEAU

p.c. Spectel Vidéo
p. Daniel Harvey
1 x 56 minutes, Video, V

COUNTRY WIFE

p.c. Renaissance Productions
p. John Thompson
120 minutes, Video, D

CRIME D'OVIDE PLOUFFE (LE)

p.c. Ciné Plouffe II / ICC
p. Justine Héroux, Denis Héroux
6 x 56 / 1 x 120 min., 35mm, D/S & F

DAME EN COULEURS (LA)

p.c. Les Productions Pierre Lamy Itée
p. Pierre Lamy
90 minutes, 35mm, D/F

DANCING FEATHERS

p.c. Spirit Bay Productions
p. Paul Stephens
30 minutes, 16mm, C

DANGER BAY

p.c. Danger Bay Productions
p. Paul Saltzman
13 x 27 minutes, 16mm, D/S

DIS-MOI LE SI J'DÉRANGE

p.c. 21540182 Québec inc.
p. James Shavick
70 minutes, Video, D

DIVINE SARAH (LA)

p.c. 3 Thèmes inc.
p. Danielle Suissa
90 minutes, Video, D

DRASTIC MEASURES

p.c. Lauron Prods./Poundmaker Prods.
p. Barry Pearson, Bill Johnston
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p.c. Les Films Cénatos inc.
p. Pauline Geoffrion
54 minutes, Video, V

EDISON TWINS (THE)

p.c. Nelvana Ltd.
p. Ian McDougall
13 x 27 minutes, 16mm, C

ELEPHANT SHOW (THE)

p.c. Cambium Film & Video Productions Ltd.
p. B. Zipursky, B. Glavson
12 x 25 minutes, Video, C

ENFANTS MAL AIMÉS (LES)

p.c. Les Productions du Verseau inc.
p. Aimée Danis, Éric Fournier
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p.c. Evergreen Racoons Marketing Inc.
p. Kevin Gillis
11 x 24,5 minutes, 35mm, C

FEMME DE L'HÔTEL (LA)

p.c. ACPAV
p. Bernadette Payeur
90 minutes, 16mm / 35mm, D/F

FESTIVAL JUSTE POUR RIRE 1983 (UN)

p.c. Les Films Rozmond inc.
p. Gilbert Rozon
7 x 50 min. / 1 x 80 min., Video, V

FESTIVAL JUSTE POUR RIRE 1984 (UN)

p.c. Les Films Rozon inc.
p. Gilbert Rozon
7 x 50 min. / 1 x 90 min., Video, V

FIRST CHOICE ROCKS

p.c. WBC Productions Ltd.

p. William Ballard
16 x 90 minutes, Video, V

FRANTICS (THE)

p.c. Painless Productions
p. Victor Solnicki
30 minutes, Video, V

FREEHAND FAIRY TALES

p.c. Freehand Film Corporation

p. Peter Sander, D. West
22 minutes, 35mm, C/Anim.

FRIDOLINADES DE GRATIEN GÉLINAS (LES)

p.c. Fridolinades inc.
p. Michel Gélinas
52 minutes, Video, V

FUN PARK

p.c. Filmline Productions Inc.

p. Pieter Kroonenburg, David Patterson
100 minutes, 35mm, D/F

GEORGE AND THE STAR

p.c. CIS Inc.
p. Murray Shostack, Robert Baylis
30 minutes, 35mm, C/Anim.

(cont. on p. 54)

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Telefilm's projects

(cont. from p. 53)

GIFT (THE)
p.c. Merv Campone Productions Ltd./ Artray Ltd.
p. Merv Campone
60 minutes, Video, D

GRANDS BALLETS POLONAIS (LES)
p.c. Fridolinades inc.
p. Michel Gélinas
52 minutes, Video, V

GUERRE DES TUQUES (LA)
p.c. Les Productions la Fête inc.
p. Rock Demers, Nicole Robert
90 minutes, 35mm, C

HEAVEN ON EARTH
p.c. Primedia Productions
p. Paterson Ferns
120 minutes, 16mm, D/F

HOCKEY NIGHT
p.c. Marin-Paul Productions Ltd.
p. Martin Harbury
76 minutes, 16mm, C/F

JOINED AT THE HIP
p.c. Pierre Sarrazin Productions inc.
p. Pierre Sarrazin
60 minutes, Video, V

JOSHUA THEN AND NOW
p.c. Moviecorp X
p. Robert Lantos, Stephen Roth
120 minutes, 35mm, D/F

JUST JAZZ
p.c. Visual Productons '80 Ltd.

p.c. Visual Productions '80 Ltd.
p. Lionel Shenken
26 x 30 minutes, Video, V

KANGAZOO CLUB (THE)
p.c. Bruce A. Raymond Productions
p. Bruce Raymond
26 x 23 minutes, Video, C

KING OF FRIDAY NIGHTS
p.c. Canamedia Productions
p. Les Harris
96 minutes, Video, D

LABOUR OF LOVE
p.c. Primedia Productions Ltd.
p. Richard Nielsen
90 minutes, 16mm, D

LÉGENDES DU MONDE
p.c. Les Productions Via le Monde inc.
p. Daniel Bertolino
13 x 27 minutes, 16mm, C

LISTEN TO THE CITY
p.c. Sphinx Productions
p. Ron Mann
90 minutes, 16mm, D/F

LIVRES OUVERTS
p.c. Les Productions Prisma inc.
p. Marcia Couëlle
120 minutes, 16mm, Video, C/Anim.

LOST
p.c. Rosebud Films Ltd.
p. Peter Rowe, John Delmage
100 minutes, 16mm, D/F

LOUISIANE
p.c. Ciné Louisiane (ICC)
p. John Kemeny, Denis Héroux
6 x 60 min. / 120 min., 35mm, D/S & F

MANIPULE
p.c. Les Productions Audio-Visuelles Ouverture inc.
p. Jacques Carpentier
30 minutes Pilot, 16mm, C

MATOU (LE)
p.c. Cinévidéo inc.
p. Justine Héroux
6 x 60 min. / 120 min., 35mm, D/S & F

MÉLODIE MA GRAND-MÈRE
p.c. Spirafilm
p. Jean Tessier
30 minutes, 16mm, C

MUSIC HALL (THE)
p.c. RSL Films Ltd.
p. Jim Kaufman
110 minutes, 35mm, V

NEITHER A BORROWER NOR A GAMBLER BE
p.c. Emmeritus Productions Ltd.
p. Peter McCubbin
90 minutes, Video, D

NICOLE MARTIN ET MICHEL LOUVAIN
p.c. Spectel Vidéo, Disques Star Records inc.
p. Daniel Harvey, André Dicesare
2 x 50 minutes, Video, V

Ô RAGE ÉLECTRIQUE
p.c. Les Productions de la Chasse-Galerie inc.
p. Michel Lemieux
p. 90 minutes, 16mm, V

OBJET (L')
p.c. ACPAV

p. Lucille Veilleux
30 minutes, 16mm, D

PAROLES ET MUSIQUE
p.c. CIS inc.
p. Murray Shostak, Robert Baylis
100 minutes, 35mm, D/F

PETITS CONTES CRUELS (LES)
p.c. Ciné Groupe inc./Cinékina
p. Jacques Pettigrew, Michel Bouchard
2 x 30 minutes, 16mm, D/S

PETITES FLEURS (LES)
p.c. Les Films de la Pleine Lune inc.
p. René Pothier
29 minutes, 16mm, D

PIERRE BERTRAND
p.c. Spectel Vidéo
p. Daniel Harvey
56 minutes, Video, V

PLUIE D'ÉTÉ
p.c. SDA Productions Itée
p. Louis-Georges Tétreault
27 minutes, 16mm, D

POINT OF ESCAPE
p.c. Illumine Productions
p. Bill Marshall
95 minutes, 35mm, D/F

POUR UNE CHANSON
p.c. SDA Productions Itée
p. François Champagne
6 x 60 minutes, 16mm, V

PREMIERES
p.c. Media Park Inc.
p. Alex Park
60 minutes / 5 x 15 min., Video, V

PRODIGAL (THE)
p.c. Burbank Productions
p. Stan Thomas
45 minutes, 16mm, D

QUI A TIRÉ SUR NOS HISTOIRES D'AMOUR ?
p.c. La Maison des Quatre inc.
p. Louise Carré
120 minutes, 35mm, D/F

QUINTET : VISIONS OF FIVE
p.c. Vision 5 Productions
p. John McGreevy
80 minutes, Video, V

SACRÉ TANGO
p.c. ACPAV
p. René Pothier
10 minutes, 35mm, D

SINGIN' AND DANCIN' TONIGHT
p.c. TDA Productions
p. Norman Sedawie
60 minutes, Video, V

TAKE MY HUSBAND... PLEASE
p.c. Comedy Films Inc.
p. Corrine Farago
50 minutes, Video, V

TEMPTATIONS OF BIG BEAR
p.c. Filmline Productions
p. Michael Spencer
6 x 60 minutes, 16mm, D/S

TIT-COQ
p.c. Fridolinades inc.
p. Michel Gélinas
120 minutes, Video, D

TORONTO TRILOGY
p.c. CHUM-CITY
p. Marcia Martin, Mario Azzopardi
3 x 30 min. / 1 x 90 min., Video, D

TOURING WITH THE ROVERS
p.c. Olympic TV Productions Inc.
p. L. Weinstein, K. Gibson
12 x 30 minutes, Video, V

(cont. on p. 55)

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Telefilm's projects

(cont. from p. 54)

TRAMP AT THE DOOR

p.c. Burbank Productions
p. Stan Thomas, Don Brinton
72 minutes, 16mm, D/F

UNFINISHED BUSINESS

p.c. Zebra Films Ltd.
p. Annette Cohen, Don Owen
90 minutes, 35mm, D/F

VID KIDS

p.c. M & M Film Productions Ltd.
p. John Muller
23 minutes, Video, C/P

WAITING FOR THE PARADE

p.c. Primedia Productions Ltd.
p. Richard Nielsen
90 minutes, Video, D/F

WALKING BY NIGHT: THE STORY OF GREY OWL

p.c. Primedia Productions
p. Paterson Ferns
120 minutes, 16mm, D/F

WALLS

p.c. Jericho Films Ltd.
p. Michael Chechik
90 minutes, 16mm, D/F

WILDLIFE: THE STORY OF TOM LONGBOAT

p.c. DLT Productions
p. David L. Tucker
60 minutes, 16mm, Video, D

Arts theatre will hurt," according to Bennett. Bob Hubere of the Fine Arts, which closed its doors in July, was about the only exhibitor, Bennett says, who could be counted upon to treat films with respect - and that includes inspecting the copy and keeping it in good shape. With a dearth of theatres prepared to take the kind of films which Cinephile distributes, Bennett is toying with the possibility of getting into exhibition in his own right.

Meanwhile, he finds the Montreal festival just about right as a forum for people like himself and young filmmakers to make contacts. Having shepherded Jonny Silver and Jackson through their first film market, Bennett thinks it's indispensable for filmmakers to participate at a market and get a feel for the business of distribution.

Cinephile goes world-wide with sales

MONTREAL - André Bennett of Cinephile, a Toronto-based distribution company, is branching out into world sales, representing Philip Jackson's *The Music of the Spheres* and *My Ann*, a Japanese production he picked up in conjunction with Yuri Yoshimura-Gagnon. He holds world-wide rights except Japan on the latter film.

"I'm in an essentially non-competitive business," says Bennett, "being interested in small, quality films that have a difficult time finding foreign markets." Distributing films like *Marianne and Juliane* (now in its ninth week in Toronto and going strong, he says, having grossed an average of \$5,500 a week in a 100-seat Cineplex) is a profitable, low-profile business.

Nevertheless, finding the screens and not the films is the problem. "The loss of the Fine

New distributors

TORONTO - A new independent Canadian distribution company is in the works. Daniel Weinzweig, formerly of Danton Films and Cineplex, and Tom Lightburn, formerly of 20th-Century Fox and Canadian-Odeon, team up with Simcom president Peter Simpson in the new enterprise. "It's easier to form the company than to find a name for it," states Weinzweig as the name search goes on.

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How to Write It

The Screenwriter's Handbook

SHOOT ALBERTA

by Linda Kupecek

Superchannel has announced its involvement in four new projects (total budget of \$4.3 million) to the tune of more than one million dollars.

Nitevision, a Vancouver-based rock music series, and the first show to be funded by Aim Satellite Broadcasting, (B.C.'s regional arm of Superchannel), is currently in production.

Movie Week, starring the ever effervescent Fred Keating, is an Edmonton-based program on the movies by Juma Productions.

The Little Vampire, a \$2.5 million family television series, will be shot in Edmonton for Primedia Productions.

And *Drastic Measures* (the re-titled *Isaac Littlefeathers*) has wrapped in Edmonton for

producers Barry Pearson and Bill Johnston. The feature film stars Lou Jacobi and is set in 1950's Saskatoon.

Donna Wong-Juliani, western coordinator for Telefilm Canada, recently visited Alberta to pep talk producers in Edmonton and Calgary on the new Film and Video Policy, particularly its regional concerns. Although the Broadcast Fund has boosted production in other areas, Albertans have not yet mined its riches. The Fund

opened for business July 1, 1983, and the first application from Alberta was received as recently as June 1984. Alberta producers, hampered by the drop-off in indigenous activity, have found it difficult to access the \$35 million in the Fund's first-year kitty. So far, the Broadcast Fund has committed \$2 million in western Canada, but none in Alberta, says Wong-Juliani.

Wong-Juliani suspects that the other, smaller, provincial piggy bank, the Alberta Motion Picture Development Cor-

poration, may be subbing for the Fund's function in Alberta. But, whatever the reasons for the absence of Alberta applications, she affirms Telefilm's commitment to the development of regional production.

"We recognize that it costs more to develop a project in B.C., Alberta, Saskatchewan or the Maritimes," says Wong-Juliani, who is no stranger to the rigors of regional production, having produced (in her pre-Telefilm days) the intriguing feature, *Latitude 55*.

Meanwhile, two Edmonton producers are boldly plotting an escape route from the production doldrums. Jorge Montesi and Peter Haynes plan a Sept. 18 start date for *Trapped*, a low-budget (\$500,000-\$700,000) feature to shoot in and around Edmonton. Montesi will direct for the Montesi-Haynes Company. "This is another film noir about a cop and a hustler from similar neighbourhoods and the development of their relationship", says Montesi, whose earlier film, *Death Target*, (formerly *Sentimental Reasons*) will be released at the end of the year. Montesi names Gary Armstrong as d.o.p. with Garrell Clark as sound recordist.

Dean Walker of Canadian Mobile Television Systems reports that CMTV has moved its ever-mobile operation to the Calgary office. "We now have virtually everything in Calgary", says Walker, explaining that the Edmonton location was adding 200 miles to every trip. CMTV supplies mobile unit service to major sports and new events, for example, the WBC Championship Fight, major league baseball for NBC, and the senior TGA tournament in Park City, Utah. "A good 30 to 35 per cent of our work is south of the border for U.S. networks and pay networks", says Walker. "The move to Calgary makes getting on the road much, much easier." CMTV will also cover the Pope's visit in Quebec City and Winnipeg for CBC.

Student films from the 1984 graduating film class of the Southern Alberta Institute of Technology (SAIT) were screened on July 18. The nine films produced by 10 students were semi-professional in the sense that some were initiated by clients from the public-at-large... Les Kimber is production manager on *Natty Gann*, a Disney feature to shoot in B.C. and Alberta... Also, Kimber is the chairman of the Alberta branch of the DGC, with Doug MacLeod as treasurer... Diane Rogers has split from the Other Agency and is now freelance in Calgary... Harvey C. Korman, entertainment lawyer with Korman and Co. in Calgary, is organizing a music seminar for Sept. 14. Topics will include recording artist contracts, copyright and labour agreements.

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Société confirms authority of creative staff

MONTREAL - The authority of the project directors at the Société générale du cinéma was confirmed at a meeting of the board of directors held Aug. 21 in Montreal. "The jury system is

definitively abolished," said SGC head Nicole Boisvert, stating that the new agency was finally pulling out of the transitional stage which had caused certain administrative

difficulties.

The SGC, replacing the old Institut québécois du cinéma as the provincial funding agency, has instituted a new system of evaluating the projects pre-

presented to it. It encourages filmmakers to build direct relationships with project officers with whom they are sympathetic. The project officers make recommendations to the board of directors concerning the acceptability of the various projects. The recent reversal of several positive recommendations by the board of directors sent filmmakers Brigitte Sauriol, Mireille Dansereau and Louise Carré into an aggressive offensive concerning the decisional process within the SGC (see Cinema Canada No. 110). The projects from Sauriol and Dansereau have now been re-submitted and accepted by the Société, while Carré intends to re-submit her project in September.

In response to a question by Cinema Canada, Boisvert confirmed that the various project officers are constantly made aware of the budgets available, the amounts spent, and are responsible for the content of the projects. The responsibility of the board is to monitor the global budget expenditures. "The problems which arose from the transition period have been resolved, and I wish to confirm the authority of the project officers over the projects which they evaluate," summed up Boisvert.

Quebecois films had an important showing in the World Film Festival of Montreal this year, and Boisvert believes firmly that theatrical feature films must remain the mainstay of indigenous production. "The feature film is the motor which makes the industry turn. It's the calling card which nations use. That's why we have a favorable prejudice towards features. They are very important for Quebec."

Part of the new structures created by Bill 109, the SGC now has all its programs in place with the exception of the Distri-

bution and Promotion Program; its implementation is only several weeks off. "We are about ready to gather the figures together and analyse the distance we've travelled since the Spring, and then we are going to start work on the '85-'86 objectives."

The SGC has established an "interactive system" with the Institut Québécois de Cinéma, says Boisvert, referring to the body which fixes the policies under which the SGC operates. "We are the agency, however, which is on the front-line and certainly our analysis of the kinds of projects which are being submitted to us will color the objectives we will set for ourselves next year." For the moment, the SGC hopes to back innovative projects, especially in the domain of television.

"For the moment we will fund pilot programs, but will not get into the long-range funding of series. As we see our role, we can help a producer get the first show off the ground so that he has something to show to the broadcasters, but after that others can provide the funding for the series. We are interested in television if we can play an innovative role - if we can somehow raise the level of programming. We are not interested in maintaining the same kinds of programs which are generally available now," she concludes.

For the SGC, the project of the Cité de Cinéma is of primary importance. "If there is to be a Cité, it is important for us and for Quebec and Montreal that it be in this city. Nevertheless, the plan as presented lacks precision, and we hope that Quebec will undertake certain feasibility studies to insure that the ecology of our milieu is respected with the advent of the Cité." Boisvert looks forward to seeing the three levels of government work together in the planning stages of the Cité.

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S series
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p.c. S.D.A. Itée
p. Jean Lepage, D/F

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p. Alain Chartrand, D/F

L'ÈRE CHIMIQUE (L'OMBRE CHIMIQUE)
p. Laurier Bonin, doc./F

LE FRAUDEUR
p.c. Films Vingt-Quatre inc.
p. Jean-Pierre Masse, D/F

**LES GRANDES ALLÉES
(LES CHEMINS QUI MARCHENT)**
p.c. La Gauchet inc.
p. Jacques Clairoux, doc./ms

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L'AIR DE LA FOLIE DANS LUCIA
p.c. Stop Film inc.
p. Micheline Lanctôt, D/F

LA BALLADE DU CONSCRIT
p.c. Les Productions Vent d'Est inc.
p. Richard Boutet, d.d./F

LES BOUEURS (LES VIDANGEURS)
p.c. ACPAV
p. Camille Coudari, doc./ms

BRUMAIRE
p.c. Spirafilm
p. Jean Tessier, D/F

CROQUIS SUR LE VIF
p.c. Productions Image inc.
p. Jacqueline Barrette, Thérèse Desjardins, Véronique Gagnon, Cécile Thibodeau, D/F

L'EAU NOIRE
p. Brigitte Sauriol, D/F

ÉLISE ET LA MER
p.c. Spirafilm
p. Stella Goulet, D/S

ÉMERGENCE (UN FLOCON DE NEIGE EN ÉTÉ)
p.c. Spirafilm - ACPAV
p. Marie-Ann Gagnon, D/F

LES FILS DE L'ARAIGNÉE
p.c. La Maison des Quatre
p. France Labbé, d.d./ms

LES GARS D'ARCHAMBAULT
p. Francis Simard, D/F

GASPARD, GASPARD, CHOUINARD
p.c. Films Vision Quatre
p. Monique Proulx, D/F

L'HYPOCAMPE
p.c. S.I.C. inc.
p. Reynald Bouchard, Roger Boire, D/F

JOKER
p.c. Productions Monique Messier
p. Monique Messier, D/F

JUSTICE DANS LE GRAND NORD
p.c. Information Film
p. Françoise Wera, doc./ms

LÈVE-TOI SOLEIL
p. Michèle Cournoyer, D/S

LIVRES POUR ENFANTS
p.c. Prisma inc.
p. Henriette Major, Réal Tremblay, D/S

MUTONS ET MOUTONS
p. André Gladu, France Pilon, doc./ms

LE MYSTÈRE SPICHEATER
p.c. Films de la Pleine Lune inc.
p. André et Jean-Jacques Leduc, D/S

RIVIÈRE AU TONNERRE
p.c. Ateliers A.V.
p. Yolande Rouleau, D/F

LA TRAVERSÉE
p.c. ACPAV
p. Michel Langlois, D/F

WHISKEY JACK
p. Jocelyn Bérubé, Jean-Claude Coulbois, D/ms

S.G.C. - 84-85 PROGRAM

L'AMELANCHIER
p.c. Films du Haricot
p. Jean-Guy Noël, D/F

"B"
p.c. Cinéfort inc.
p. Carlos Ferrand, D/F

LE CULTE CATHODIQUE
p. Jean-Pierre Desautler, Philippe Sohet, doc. /s

DÉFAIRE LA DÉFAITE
p. Pascal Gélinas, dd/F

L'ESPRIT DE FAMILLE
p. Luce Guilbeault, D/s

LE JUGEMENT
p. Michel Choquette, Jay Eberts, dd/ms

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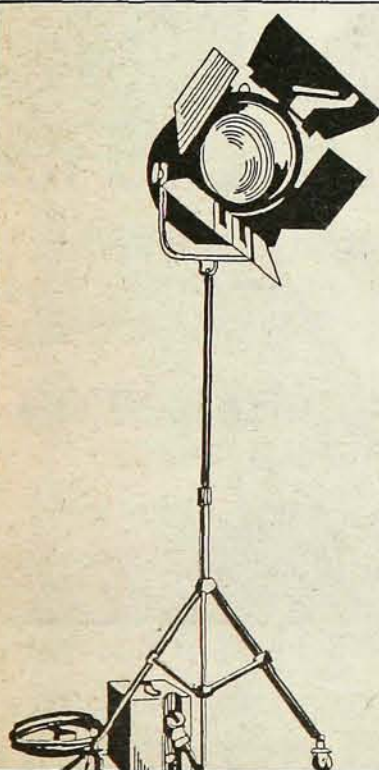


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(cont. on p. 50)

Société's projects

(cont. from p. 58)

LOLA MA POUPÉE

p.c. Rose Films inc.
p. Marie-Josée Raymond, Claude Fournier, D/F

LE LYS CASSÉ

p. Jacqueline Barrette, D/ms

LE SOMNAMBULE

p.c. Rose Films inc.
p. Marie-Josée Raymond, Claude Fournier, D/F

LES TISSERANDS DU POUVOIR (THE MILLS OF POWER)

p.c. Rose Films inc.
p. Marie-Josée Raymond, Claude Fournier, D/sc.

UN TROU DANS LE TOIT

p. André Melançon, D/F

L'ENFANT DOUZE

p. Arthur Lamothe, N/A

MENAUD, MAÎTRE-DRAVEUR

p. Iolande Rossignol, N/A

LA BONNE ÉTOILE

p. Marie-Josée Raymond, Claude Fournier, N/A

Aid to production
EX-IQC

BICYCLETTE

p.c. Productions de la Chasse-Galerie
d. Jean-Pierre Kohler
p. Michel Lemieux, D/s

LES GENS DU FLEUVE

p.c. Productions du Regard
d. Monique Crouillère
p. Jean-Rock Marcotte, doc./F

LA GUERRE DES TUQUES

p.c. Productions de la Fête
d. André Melançon
p. Roch Demers, D/F

NORANDA

p.c. Abitibi Blue Print
d. Robert Monderie, Daniel Corvec
p. Jean-Rock Marcotte, doc./ms

LES ONDES ALTERNATIVES

p.c. Productions du Regard
d. Yves Fortin
p. Jean-Rock Marcotte, doc./ms

PETITS CONTES CRUELS (LES)

p.c. Ciné Groupe, Cinékina inc.
d. Michel Bouchard
p. Jacques Pettigrew, M. Bouchard
D/S

PLUIE D'ÉTÉ

p.c. S.D.A. Productions
d. François D'Auteuil
p. Louis-Georges Tétreault, D/s

LE PRISONNIER

p.c. Productions Premier Plan
d. Michel Brault
p. Pierre Valcour, D/F

LE-ROI DE LA MONTAGNE

p.c. Les Films de l'Esquif inc.
d. Bernard Dansereau
p. Danny Chalifour, D/s

UN AMOUR DE QUARTIER

p.c. Productions Vidéofilms
d. Robert Ménard
p. Monique Messier (déléguée), D/S

LES CLOCHARDES

p.c. ACPAV
d. Bruno Carrière, D/ms

LES EMBARRÉS (PETITE FLEUR)

p.c. Productions de la Pleine Lune
d. Gilles Noël, Claude Cartier
p. René Pothier, D/s

ENCEINTE : ESPACE CLOS

p.c. Les Films Cénatos inc.
d. Suzanne Guy
p. Pauline Geoffrion, doc./ms

GEORGE AND THE STAR

p.c. Canadian International Studio Inc.
d. Gerald Potterton
p. Robert Baylis, Murray Shostok, D/s

LES LIMITES DU CIEL

p.c. ACPAV
d. Yvan Dubuc, Marcel G. Sabourin
doc./F

PAS ENCORE ELVIS

p.c. ACPAV
d. Pierre Falardeau, Julien Poulin
p. Bernadette Payeur, D/s

SACRÉ TANGO

p.c. Films de la Pleine Lune
d. Frank Le Flaguais
p. René Pothier, D/s

BAYO

p.c. Services cinématographiques

JAPE inc.

d. Mort Ransen
p. Harry Gulkin, D/F

CAFFE ITALIA

p.c. ACPAV
d. Paul Tana
p. Marc Daigle, dd/F

MICHAEL'S FRIGHT

p.c. Productions de la Fête inc.
d. Mike Rubbo
p. Rock Demers, D/F

LA PROMESSE (THE HALL)

p.c. R.S.L. Films Itée
d. Lewis Furry
p. Jim Kaufman, Stephen Roth, D/F

SHE'S A PEARL

p.c. Rose Films inc.
d. Claude Fournier
p. Marie-Josée Raymond, D/F

LA TIRELIRE

p.c. Spirafilm
d., p. Stella Goulet, D/s



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Nets prepare to broadcast election coverage

TORONTO—It's the battle of the computers as the networks announce their election coverage plans. Nearly 70 specialists and terminal operators will feed and maintain the CTV computer system to provide data, trends and vote results during *Decision 84* election night. CTV's computer system was specifically designed for the Election Unit by Clarke, Derzko

and Associates in consultation with CTV News. CTV has developed a new and specialized computer program, using Teldin technology, to convert raw figures into visually effective animated bar graphs and multi-coloured maps.

CBC executive producer Arnold Amber boasts that his "computer systems will get the

results quicker and more accurately." Heading the CBC team is Peter Mansbridge and David Halton in Toronto in what CBC terms the "most extensive coverage for live election night television coverage in Canada."

Anchoring for CTV is Lloyd Robertson. With Robertson is Ottawa Bureau Chief Bruce Phillips, Richard Brown and Pamela Wallin.

Papal visit biggest broadcast project ever

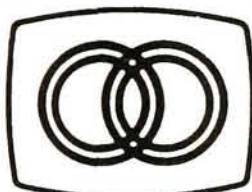
TORONTO—The great Canadian media happening takes place in mid-September as the networks vie in the complexity of their coverage of the papal visit to Canada, Sept. 9-20. CBC executive producer Arnold Amber calls his network's coverage, "one of the biggest single broadcasting projects the CBC has ever undertaken. Every available piece of broadcast equipment, and produc-

tion crews assembled from across the country, will provide close to 100 hours of coverage from 54 locations across the country in 12 days."

Somewhat less ambitious, CTV will provide 30 hours of special programming. It will present live up-dates and interviews on *Canada AM*; special events coverage on news reports titled *Pope John Paul II*;

A Visit to Canada; and summaries and wrap-ups of the day's events on the CTV national news.

Anchoring for the CBC, rested from his stint at the election desk, will be Peter Mansbridge. Co-anchoring will be specials reporter Larry Stout. Lloyd Robertson will anchor for CTV. He will be joined at the anchor desk by Pamela Wallin.



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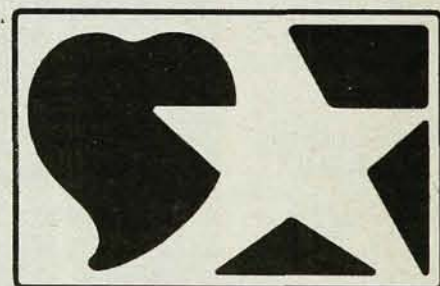
It offers a unique opportunity to assess current developments in Canadian non-fiction production and to exchange ideas with artists from abroad. Among the guests who will show new work are: British filmmaker Peter Greenaway, television foreign correspondent Don North, Quebec director Roger Frappier, feminist Gail Singer, video artists Lisa Steele and Kim Tomzack, and the recent Polish emigré Tomasz Pobog-Malinowski.

For details, contact:

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Filmline goes international with Clermont

MONTREAL - Former Filmline principals Pieter Kroonenburg and David Patterson have announced the formation of a new company, Filmline International Inc., and a new partner, Nicolas Clermont, who will bring a European dimension to the company's North-American activities in television and theatrical co-production and co-venture.

A native of France, Clermont has a wide range of experience in film production and extensive contacts among European producers and distributors.

As well, Filmline International is currently negotiating with a Canadian distribution company and private investors to become more involved in distribution, a move that would complete and consolidate Filmline operations.

With shooting recently completed in Montreal on *Fun Park*, a feature film to be released by New World Pictures, Filmline International is currently in varied stages of development on 10 other projects.

They include: *The Programmer*, a six-hour mini-series to be co-produced with Pathé Image, Paris, in collaboration with FR3, Radio-Canada and Telefilm Canada, on a script by Canadian writer Arthur Samuels; *Shooting Star* based on a script by Jacques Audiard, in coproduction with French producer Michelle de Broca; *An Easter Egg Hunt*, developed by Robert Altman on the novel by Gillian Freeman, with London-based Yellowbill Productions.

In co-ventures, Filmline is in the final stages of development, with Astral Film Enterprises, on *The Man Across The Street*, and *Ovaltine Café*, both scheduled for fall shoots this year.

In development are *The Munch Man*, a film by Jean-Claude Lord; *Flipside*, with Hemdale Productions; *Dozier*, on the Red Brigades' capture of NATO general James Dozier, with Robert Cooper Productions for Home Box Office; and *Return Journey*, with Claude Chabrol helping from a script

by Chris Bryant, for a spring '85 shoot.

Finally, *Cree: The Last War Cry*, Filmline's six-hour mini-series based on the novel "The Temptations of Big Bear" by Rudy Wiebe has been re-scheduled from an originally planned fall shoot to early '85. As executive producer Michael Spencer explains, "There's simply been no time in a hectic production schedule to raise the last third of the money for a September shoot."

With two-thirds of the financing for the series in place via CBC and Telefilm Canada's Broadcast Fund, Spencer is confident "I can get that last third by the end of the year."

Shooting for the series should then get underway early in '85, with Ralph Thomas directing from a script by Pete White.

TORONTO - Dianne Schwalm is back as Director of Advertising and Publicity for Warner Bros. Schwalm has been on maternity leave since the beginning of May.

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Consortium

(cont. from p. 42)

introductory remarks prior to the signing ceremony," and the privileged instrument, with the collaboration of the City of Montreal, will be the consortium established by Denis Héroux."

In addition to Héroux, the consortium comprises Serge Losique, chairman and director of the Montreal World Film Festival, who first proposed the idea for a Cité du Cinéma in 1979; producer Justine Héroux of Cinévidéo; RSL Entertainment Corporation chairman Stephen J. Roth; realtor Gerald Schneider; and Pierre Goyette, president of the Montreal City and District Savings Bank.

According to Justine Héroux, the consortium's \$14 million was raised from members of the consortium and their respective banks.

Among the specialists bringing their expertise to the consortium are Schneider, Jean-Guy Carrier of the Société de développement international dans le secteur urbain, and Goyette who will be in charge of real-estate, and Jacques Bouchard of the BCP advertising agency who will handle marketing.

When established, the Centre will be able to provide all services from pre- to post-production, including a 1500 square-metre studio for film and video productions; keying and special effects equipment; a commercials studio; dubbing and subtitling; a viewing, entertainment and communications centre.

"According to our estimates," said Fox, "during the first five years of operation the Centre could stimulate production and related activities worth \$200 million, generate up to 4500-person-years of employment and provide indirect benefits of approximately \$400 million."

According to Denis Héroux, it is the new production context, and notably the Federal government's recent policy initiatives like the National Film and Video Policy, that have made the Cité du Cinéma more realizable now than when the idea was first raised five years ago. Citing the "natural evolution" of Canadian film production, Héroux commented that "We're doing so much shooting in Montreal that we lack technical facilities." Héroux said that the \$250 million Broadcast Fund, the new mandate given the National Film Board, new policies by Radio-Canada towards greater privatization in the making of dramatic series, a greater participation by the provincial government, the continuing tax shelter and the low Canadian dollar were all positive factors in creating demand for the services the Centre would offer.

"What it won't be," he added,

"will be a monopolistic entity; instead it represents an effort to create an environment with a cultural core to attract people to move to Montreal because (the city) has an image that goes back to the last century. Foreigners will want to come here because we have the expertise."

Making a parallel with filmmaking, Héroux said that now that the financing was in place, the next phase of the project

would be the screenwriting, adding that the details of the project would be worked out in the next 120 days.

Both Fox and Héroux confirmed that the centre would be, in Fox's words, "in keeping with the quality of Canadian cinema." Just as he was about to sign the memorandum, Fox jokingly mentioned that the memorandum "contains a formal interdiction against shooting blue movies."

"American cinema isn't made only in Hollywood," Héroux said. "It's made the world over."

"Filmmaking is big business," said Fox, "and we should attract some here. This is an opportunity for Canadians to make films in Canada but also to make available better production facilities to those coming in from outside."

According to Montreal mayor Drapeau, "I have the impres-

sion I'm witnessing a marriage. And as in marriage there are bound to be difficulties, but the Cité du cinéma will speak for itself through the quality of what it does."

Asked by a reporter what impact the Sept. 4 election would have on the project, Fox noted that the memorandum was the equivalent of a formal contract. "So I would urge the Conservatives to be conservative," he said.

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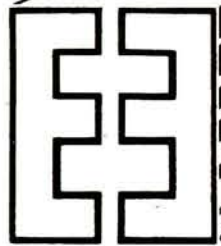


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"Hey Babe" producers' post mortem

MONTREAL - Rafal Zielinski's film *Babe*, now renamed *Hey Babe!*, was screened at the Filmex and Taormina Festivals this summer, seen at the recent World Film Festival and will soon be part of Toronto's Festival of Festivals. During the Montreal fest, director and producers Arthur Voronka and Morden "Cookie" Lazarus met the press.

"We were conned," says *Hey Babe!* producer Arthur Voronka about the five-year saga of edits and re-edits that plagued the film. The trouble started when enthusiastic Hollywood sales agents Carolco suggested a few changes in the first cut. They urged the addition of some missing ingredients to push the film into the smash-hit class. 'Who can argue with Hollywood?' thought producers Morden Lazarus, Arthur Voronka and director Rafal Zielinski. Well, they began after the first cut. "What we saw was incredible," says Voronka. "It was a TV film with lots of room for commercials. It has none of the emotions of the original." They pleaded with Carolco to make their own changes. They were given four days. On the

fifth day guards refused them entry.

A series of editors took stabs at the film including Scott Conrad (*Rocky I*), Marian Segal and Tom Noble (*First Blood*). Director Zielinski feels that each editor contributed something to the film. He compares the process to soup-making where you keep the pot on the boil and keep adding and adding ingredients until it tastes great. One can't help wondering if in the back of his mind he was really thinking of the old adage about too many cooks. Zielinski, however, is pleased that the film has not dated in the five years since it was originally shot. He still looks forward, hopefully, to wide distribution. As for the producers, Lazarus concludes somewhat ruefully that perhaps Father Hollywood does not always know best.

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Conservative policies

(cont. from p. 45)

should be held to a solid percentage of revenues going for new Canadian production — and all to come from independents not from the pay-TV operators or shell companies acting as fronts for them.

FILM DISTRIBUTION

"We will encourage Canadian distribution of American pro-

duct, much as it works in many other countries — Cannon, MGM, Orion, Laddco, New World already can do it. Why not the others? And there should be some spending formula on production in Canada, relating to the revenues they take out of this country. *Exhibition* should be all-Canadian. It's on its way there now and we'll encourage that, as well as refreshing the exhibitors, memories about the days when they too invested in Canadian feature film production.

THE CAPITAL COST ALLOWANCE

"A lot of not-too-terrific movies got made in Canada in the three years of the movie boom — but a lot of not-too-terrific movies get made in Hollywood at the same time, and they're supposed to be the world's best. Also, as an industrial policy, it meant Canadians went from earning \$20 million a year for film work to over \$100 million a year — and over 95% of all the key creative elements: stars, writers, directors,

composers, cinematographers, designers were Canadian. And we did see the John Hunters and the Tom Hedleys, the Phil Borsos and the John McGrievys, and the John Candys, the Ivan Reitmans and the Katherine O'Haras and the Helen Shavers come out of the process.

"So I think it's time we put the capital cost allowance back into operation in a better form and I think we should also look at it for theatre, dance, music and publishing projects too.

THE NATIONAL FILM BOARD

"What its critics forget is that the NFB is a world class event. The Norman MacLarens, the Donald Brittens and the Caroline Leafs have turned out timeless gems — so I think it's *yes* to film production but *not* to large administration, promotion and distribution wastages. There should be apprenticeship programs and a truly national film school of excellence.

"I think I've tried to deal with as many specific issues this afternoon as possible, and I hope I've shown you that Conservatives really do understand the issues involved and the actions required. But let me sum up the commitment of the Conservative Party to arts and culture in this country.

"We plan to take an Olympic approach to the arts: *faster, higher, stronger*.

"*Faster* in that we know

individual artists need on the spot support for their lofts, their looms, their presses. And we know that it doesn't take ten years to figure out that pay-TV needs help and satellite dishes need sorting out.

"*Higher* in that we know that as the fourth biggest employer in the country and probably the most labour intensive of all, the arts are good business as well as being crucial to the building and charting of this nation. So there will be higher government priorities and higher encouragement to stimulate support from business, labour and individuals. For the arts: The relatively few dollars we sink into the Shaw Festival translate magically into hundreds of hotel rooms, thousands of jobs, millions of tourist dollars and a world reputation for a very small jewel of a town, Niagara-on-the-Lake.

"And finally, *stronger*. It's not enough to keep saying, as the Liberals have, someday your prince will come. Well, he's been and gone. We're saying: Someday your support will come — and the day is now and it will be as strong as you can handle.

"So why not forget the Liberals and their feeble attempts at the bronze medal, usually too little and too late to be anything more than tin.

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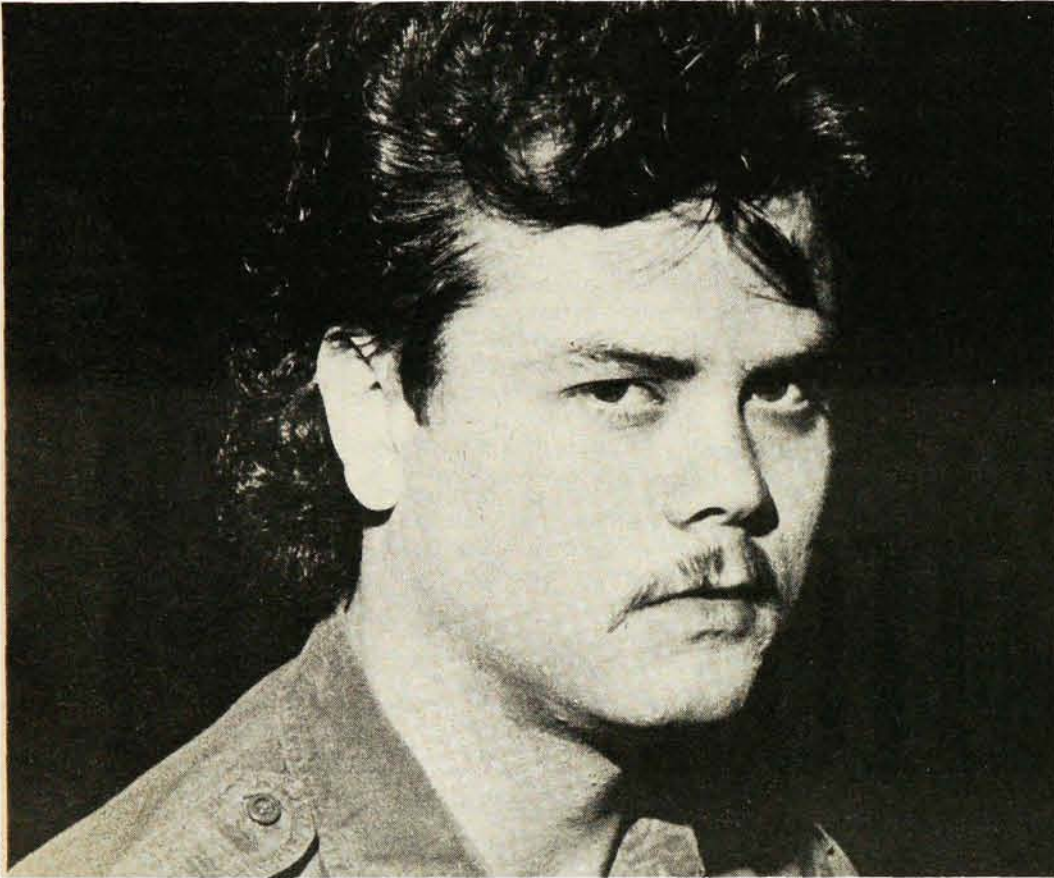


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Sony to introduce H DV at Convergence in Montreal

MONTREAL — The Sony Corporation has confirmed its intentions to hold the Canadian launch of its High Definition Video System this year at the upcoming film and video symposium, "Convergence: A Forum on the New Video/Film Technology." The 1160-line electronic imaging system was displayed in May at the National Association of Broadcasters' Convention in Las Vegas, but has never before been seen in Canada. High Definition Television is currently being billed

by many industry experts as the inevitable replacement for celluloid-format projections in movie theatres around the world, and its high-resolution image has been described as comparable to that obtained on 35mm film.

The Sony decision further expands the selective exhibit planned for Convergence, which will focus on technological developments designed to bring the video and film streams closer together. From Nov. 27 to Dec. 2 in Montreal, Convergence will feature nineteen symposia, seminars and workshops as well as a screening program, with an expected guest roster of 65 internationally-recognized panelists.

"Convergence" was conceived and is being organized by (VFM) Le Forum Vidéo de Montréal, a non-profit corporation composed of video and film professionals. Support for the project thus far has come from the federal Department of Communications, the National Film Board, Telefilm Canada, the CBC and Québec's Société générale du cinéma.

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