

Ontario censors "more oppressive"

TORONTO - The Ontario government has legalized its censorship criteria. Assented to Feb. 4, the new criteria were added as regulations to the Theatres Act.

Last February the Court of Appeal ruled against the constitutionality of the section that required all movies to be submitted to the censor board before public exhibition on the grounds that its standards were vague and easily changed. However, censorship criteria in the law should meet the court's objections.

The Ontario Film and Video Appreciation Society, which launched the court action against the censor board, intends to challenge the new regulations. In an interview with Cinema Canada, Lynn King, the lawyer acting for OFAVAS, said that the "new regulations are very vague; they infringe on the criminal code; and they violate the charter of rights."

David Poole, an OFAVAS spokesman, noted that the "Theatre Act is more oppressive than it was in the past. There are incredible, draconian possibilities in this act. I don't see how much more restrictive you can get." He pointed to the fact that the Act allows the Board to control dis-

tribution much more tightly than it has in the past by extending the Board's powers over all distribution for direct or indirect gain. "In effect, this means that every film and/or videotape that is rented, sold or shown for promotion will have to pass through the Board. This provision will create the need for a large bureaucracy and will affect non-commercial film distributors as well as artists and community groups that use informal exchanges to get their material around."

Poole also said that, by allowing the standards to be part of the regulations of the Act, they may be changed by Cabinet decision.

Ontario Film Review Board chairperson Mary Brown, however, noted that "my strongest plea was that the standards not be enshrined in the Act, but that they be put in the regulations. I saw what happened to the Criminal Code. It hasn't changed in 25 years and it's not even relevant today unless you have an enlightened judge. The standards had to be in the regulations where they could be adjusted speedily, otherwise you were defeating the whole purpose of the community standards."

She was particularly pleased that "the guidelines that are

now proclaimed are indeed very close to the ones that we have been using and that we had determined over a period of five years of being really representative of community standards."

The new regulations state that the Board may refuse to approve a film for exhibition or distribution in Ontario where the film contains:

- graphic or prolonged scenes of violence, torture, crime, cruelty, horror or human degradation;
- the depiction of the physical abuse or humiliation of human beings for purposes of sexual gratification or as pleasing to the victim;
- a scene where a person who is or is intended to represent a person under 16 appears nude or partially nude in a suggestive context or in a scene of explicit sexual activity;
- the explicit and gratuitous depiction of urination, defecation or vomiting;
- explicit depiction of sexual activity;
- a scene depicting indignities to the human body in an explicit manner;
- a scene where there is undue emphasis on human genitalia;
- a scene where an animal has been abused in the making of the film.

Masse's Telefilm decision expected middle of March

TORONTO - Minister of Communications Marcel Masse's delay in announcing changes to Broadcast Fund policies is causing consternation in the independent production sector. Michael MacMillan, Canadian Film and Television Association (CFTA) vice-president, says he is "worried, very worried. It's bizarre. The current situation is so lunatic, so ill-advised." He said that if nothing is done soon a lot of production companies are going to be badly hurt.

Communications consultant Paul Audley who has been conducting a review of Broadcast Fund policies told Cinema Canada that he has briefed the minister but refused to elaborate on what he had advised. Equally tight-lipped was Telefilm program fund director Peter Pearson. Telefilm presented a brief to Masse at the beginning of February.

A source close to the minister said that the "issues around

Telefilm are close to being resolved. The Minister is close to making a decision." No date was set on when the decision would be announced. However, it was made clear that nothing would be forthcoming until the last week of February or the first week of March. The industry had originally expected the minister to make an announcement in mid-February.

Cinema Canada sources mentioned that while the minister took the view that the situation was urgent, "he resisted the pressure to do something very fast," as one source put it. In the review process everybody who had a point of view was spoken with. "Everything we do, however," added the source, "is on a wing and a prayer. We can't reliably pre-test all the options. We want to eliminate as much uncertainty as possible to present the Minister with a responsible assessment."

Masse & Côté on copyright changes

OTTAWA - Communications minister Marcel Masse, in collaboration with consumer and corporate affairs minister Michel Côté, tabled the previous government's White Paper on revisions to the Copyright Act with the Parliamentary Committee on Communications and Culture.

The White Paper, *From Gutenberg to Telidon*, was first presented in May 1984 but was not reviewed before dissolution of Parliament.

Masse told Parliament that "Canada's Copyright Act has not been revised since 1924. Referring the proposals to the Commons Committee will enable the government to consult the wide variety of interest groups that have a stake in copyright revision."

The major American film distributors have been pressing the government for some time to initiate changes in the copyright law, particularly with respect to retransmission of movies by cable companies. However, the section in the White Paper pertaining to cable comes to no conclusions.

Tegra plans world class studio

VANCOUVER - Tegra Industries, a Vancouver-based production services company, is exploring the possibility of establishing a \$10 million world-class studio in Vancouver. The publicly-quoted company, listed on the Vancouver exchange, has staked out a 200,000 sq. ft. site and has begun discussing financing with the provincial government. Part of Tegra's plans include financing of Canadian films. The company has interested Vancouver brokers Walwyn Stodgell Cochran Murray Ltd. in the project.

In a phone interview with Cinema Canada, Walwyn account executive Ernest Moniz said that he's very excited about the project. He noted that there has been a huge demand for film and video services in the west. "1984 was the best year ever for British Columbia, partly because of the exchange rate. But a lot of L.A. producers and directors have said Vancouver has developed the expertise to

do world-class films. We expect 1985 to do even better."

Moniz said he was particularly confident about Tegra because "its operating base is solid. It will net \$1.5 million this year. If any film venture they became involved in collapsed, Tegra would remain solvent. It has a diversified base which will minimize risk."

Recently Tegra has purchased Bay Ann, also listed on the Vancouver exchange, as a shell company with \$210,000 in treasury. Should the studio and film financing scheme fly, Bay Ann will become the financing arm of Tegra.

Moniz is currently exploring public interest in the scheme. If it's there he'll be ready with a prospectus in six months to raise \$2 million nationwide.

Tegra operates Alpha Cine, the largest film lab in western Canada; film and video audio services; a video post-production facility; and a video duplication facility. It is forming a division to distribute home video tapes.

Broadcast policy review terms of reference defined by DOC

TORONTO - Informed sources have told Cinema Canada that minister of Communications Marcel Masse plans to have a White Paper on broadcast policy published in June and legislation tabled by September.

Last December Masse announced that he wanted to undertake a complete review of broadcast policy. He would not at the time elaborate on the terms of reference of such a review. A DOC document obtained by Cinema Canada outlines the minister's "reference scenario."

The document says, "issues raised in the Terms of Reference must be examined in the context of other government policies and priorities including, among other things, fiscal restraint, enhanced federal-provincial relations and an increased reliance on private sector initiative."

It notes that particular emphasis will be given to the following:

- the privatization of certain CBC activities;
- the CBC's withdrawal from sub-regional television programming;
- a new relationship between the CBC and private, local broadcasters regarding the

provision of local programming;

- full exploitation of national television advertising by the CBC with the withdrawal from all local and regional advertising;
- an expanded role for provincial broadcasters;
- the replacement of CBC television in-house production activities by the purchase of programming from the private sector. This could entail the sale or lease of much of the existing CBC production facilities to the private sector.

A reliable source within the DOC said, however, that "the broadcast review has not been set in motion in a concrete way. We are making structural decisions, looking at issues and saying what the terms of reference are."

A number of recently formed lobby groups are calling for public discussion of broadcast policy via a Royal Commission. It seems likely, however, that the minister will, as in the past, continue to work through consultants. Paul Audley, who acted as consultant to the minister on the CBC cuts and the review of Broadcast Fund policies, is tipped to head a study of broadcast policy.

Artists march on Ottawa to protest cultural budget cuts

OTTAWA - Canadian artists from all disciplines plan to march on Ottawa on Wednesday, Mar. 20, to protest budget cuts in the arts. The protest is being organized by the Coalition for Canadian Cultural Survival which represents 41 arts organizations across the country. The Coalition expects the march to be followed by meetings with government and opposition party leaders, including prime minister Brian Mulroney, cabinet ministers Marcel Masse, Michael Wilson, Perrin Beatty, Flora MacDonald, Joe Clark among others, and opposition leaders John Turner and Ed Broadbent.

"The Coalition sprang up in spontaneous protest," explains Curtis Barlow, president of the

Canadian Conference on the Arts. "As a community representing the largest Canadian workforce with 234,280 workers, we feel betrayed and that we must work together to respond to the current situation which we view as a major crisis."

The Coalition for Canadian Cultural Survival is an ad hoc committee of artists and national and provincial arts organizations, formed to fight the Tory government's announced \$108.3 million cuts to national cultural agencies such as the CBC, the Canada Council, and the National Film Board.

During last fall's election campaign, the Conservatives committed themselves "to

maintaining federal funding for the agencies and councils in line with inflation." But as Barlow notes, the arts cutbacks announced Nov. 8 "follow years of inflationary losses and happen at a critical time in our cultural development. They will have a devastating and

long-lasting effect on the ability of our artists and arts organizations to continue to create the only thing that makes us unique as a nation - a truly Canadian vision."

Among the arts organizations forming the Coalition are ACTRA, the Association of

Canadian Publishers, the Association of Cultural Executives, the Canadian Authors Association, the Canadian Conference on the Arts, the Federation of Canadian Guilds and Unions in Film and Television, and the Union des artistes.

Arts and business team up for prize

TORONTO - A new \$5000 award has been announced by the Council for Business and the Arts in Canada (CBAC) to mark the Council's 10th anniversary.

The object of the award is to stimulate non-profit arts organizations into creating innovative proposals for business sponsorship, and to demonstrate to business that arts sponsorship can be an effective marketing tool.

Eligible entrants are non-profit visual or performing arts organizations with an annual operating budget under \$1 million. Entrants should make a sponsorship proposal for an event to take place in 1985, outlining the benefits to sponsor and entrant. Proposals should appeal to a local business which has not been a donor to the arts in the past.

The deadline for submissions is Mar. 31. Submissions should be typed and not exceed five pages. The winner will be announced in late April, with the award presentation in May.

The CBAC's address is P.O. Box 7, Ste. 1507, 401 Bay St., Toronto, M5H 2Y4.

TVO makes series on social concerns

TORONTO - TVOntario has launched a new series on social concerns. Produced by TVO's Babs Church and directed by independent Canadian filmmakers, the five-part series, which began Feb. 14, consists of three documentaries and two dramas about individuals dealing with challenges faced by many people.

The first film is *We Were Separate People*. Directed by Phil Desjardins, it examines young people with learning disabilities.

Next is *Pulling Flowers*, a drama directed by Clarke Mackey on the perils of pushing children to learn before they are ready.

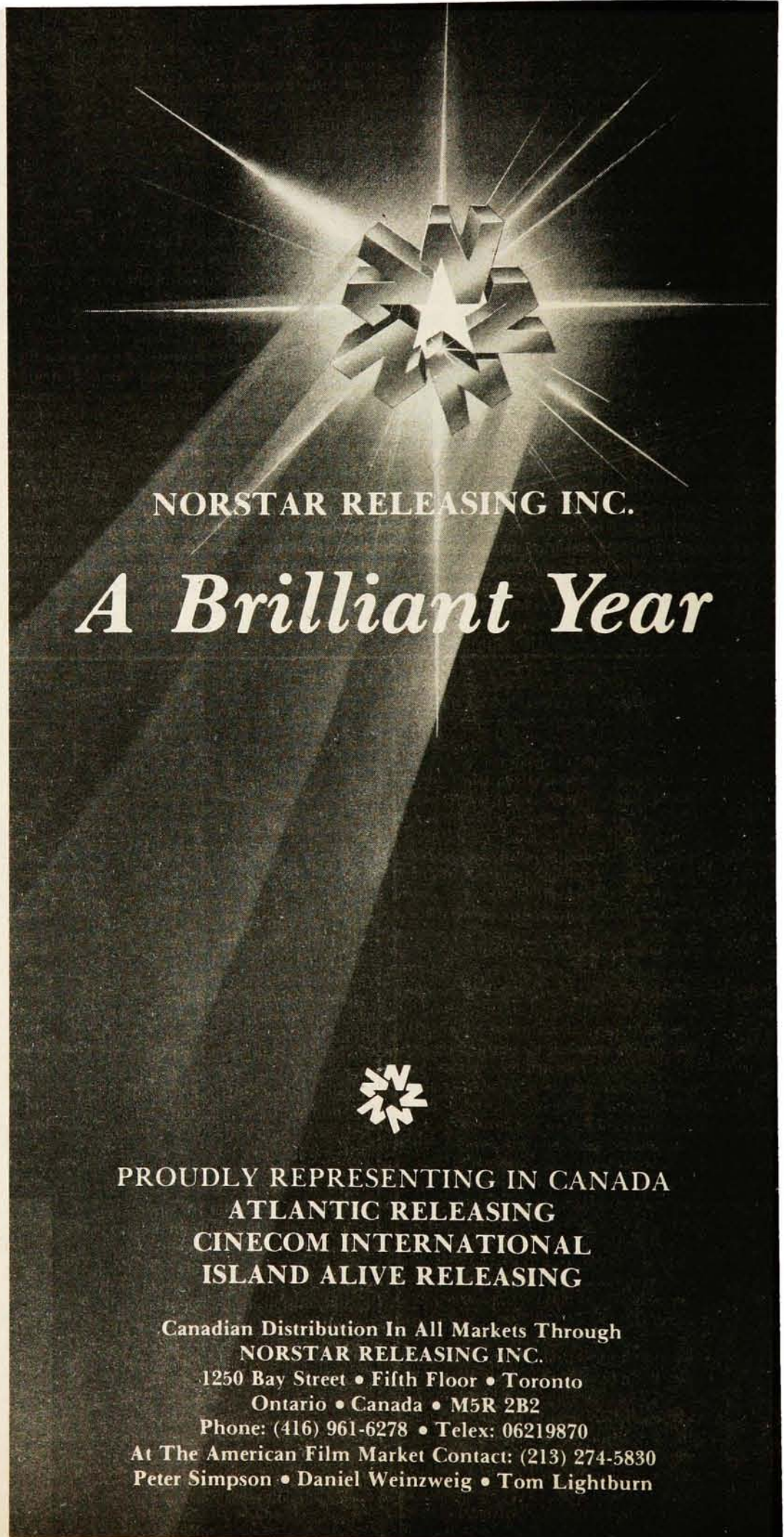
That is followed by *Coming Apart*, a drama directed by Roberta King and Ronald Squire about the effects of divorce mediation on a family.

The final two films are Phil Desjardins' *Just the Beginning*, about the Hanen early language program and Rhombus Media's *Making Overtures* which looks at Coburg's Northumberland Symphony Orchestra's struggle to survive.

Moving Moonshine

TORONTO - Moonshine Productions, the Vancouver-based company which has just completed first feature *Samuel Lount*, announces its intention to open a permanent office in Toronto as part of its strategy to "become a major film and TV production company in Canada." Moonshine will "actively pursue private investment capital" for new projects and will establish a promotion and distribution branch to complement its production activities.

Moonshine is currently working on a new project, *Black Friday*. The film is loosely based on the events leading up to the day in Vancouver in October 1984 when several penny-stock mining companies took a tumble on the Vancouver Stock Exchange. Budgeted at \$2 million, *Black Friday* will be shot location in Vancouver and Brazil.



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Lobby groups spring to the rescue of C B C in light of budget cuts

TORONTO - Within the past month, two arts lobby groups have sprung up to protest the CBC cuts. The Alliance For Public Broadcasting was launched at a press conference in Ottawa on Jan. 29 and featured author Pierre Berton, former Ontario Lieutenant-Governor Pauline McGibbon, novelist Farley Mowat and columnist Doris Anderson. In its press conference, the Alliance warned that Canada was "in danger of losing its cultural sovereignty. The cuts to the arts community in general and to the CBC in particular threaten the existence of a Canadian national identity precisely at a time when that identity must be strengthened and reaffirmed. We are on the brink of losing our national dream."

The Alliance urged that the broadcasting issue not "become something determined in a back room or by a White Paper written by a few 'experts.' It must become a national public debate. Substantial

changes to the Broadcast Act and discussion of our future should begin with a Royal Commission on Broadcasting."

The Alliance was initially formed and is still run by the CBC producers' association to mobilize public opinion in support of the CBC and to lobby for the Canadianization of CBC programming.

Within two weeks of the launch of the Alliance, the Friends of Public Broadcasting presented an open letter to Brian Mulroney signed by 1,300 people coast-to-coast. The group called on the prime minister not to make any financial cuts "until a new mandate is spelled out and approved by Parliament."

Leading the Friends of Public Broadcasting are columnist and Tory insider Dalton Camp, historian Ramsay Cook, *Saturday Night* publisher John MacFarlane, athlete Bruce Kidd and Ian Morrison, executive director of the Canadian Association of Adult Education.

Morrison told the press that "the CBC is an essential instrument in keeping this country together. We share the view that the cuts will not enable the CBC to do what it is supposed to do."

The Alliance and Friends are acting independently but expect there will be extensive liaison between the two groups. The Alliance has prepared an extensive "awareness" kit entitled *The Airwaves Belong To The Canadian People*. The kit is being sent to MPs, the Standing Committee on Culture and Communications, and interested groups and organizations.

The kit consists of a series of papers exploring the crisis on Canadian airwaves and myths and facts about the CBC. One paper, "What Can You Do?", urges readers to take action by organizing local groups and writing to their MPs, the prime minister and the minister of Communications.

The kit states that Canadian

television has "disappeared in a flood from the United States. We have a system which is substantially American. Three quarters American."

Yet, the brief argues, "Canadians favour Canadian programs over American, if they are of equal production quality." It lists audience ratings for regular and special programs which run from one million to over two-and-a-half million. The list includes: *The National* (1.8 million), *The Journal* (1.6 million), *Fifth Estate* (1.5 million), *Fraggle Rock* (1.6 million), *Tommy Hunter* (1.5 million), *Beachcombers* (1.25 million), *Hockey Night* (2-3 million), *Nature of Things* (1.25 million), *Marketplace* (1.25 million), *Danger Bay* (1 million), *Man Alive* (1 million).

Specials that have proved enormously successful with audiences include: *Chautauqua Girl* (2.6 millions); *Grey Fox* (2.1 millions); and made-for-TV-movies *Hockey Night* (2.2 millions), *Gentle Sinners* (2.3 millions) and *Charlie Grant's War*, the latter of which at 2 millions outdrew the heavily hyped Robert Kennedy mini-series on CTV.

In the kit the Alliance argued

that "we must create a balanced system of imported and national production" which could be achieved by increasing CBC funding and guaranteeing it over a five-year period to allow for planning. The Alliance also called for CBC TV-2.

Landmark leases

TORONTO - Garth Drabinsky, president and chief executive officer of Cineplex Corporation, announced Feb. 8 that Cineplex has acquired 10 theatres with 22 screens from Landmark Cinemas on a long-term lease arrangement. The theatres are located in key markets in British Columbia, Alberta, Saskatchewan and Manitoba. Included in the lease arrangement are five indoor theatres with a total of 15 screens and 5 drive-ins with a total of 7 screens. Cineplex, which acquired the Odeon theatre chain last summer, now owns and/or operates 180 theatres in North America with 474 screens. Landmark Cinemas remains an active exhibitor retaining control of 24 theatres with 34 screens in the west and the Yukon.

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But for a cassette recorder to be used in a professional environment it needs the help of time code. Aaton provides this help in the form of a timecode unit built right onto the WMD6, which records the SMPTE code on the right track.

Then on any film — feature or documentary — the timecoded WMD6 becomes a powerful tool: the audio engineer monitors the sound on his timecoded Nagra or Stellavox; at the same time, several independent TC WMD6 units concealed here and there record ambience and proximity sound.

Also, in crowd situations or on a noisy stage, each actor with his own WMD6 can move around unhindered for 45 minutes. This is a great relief for sound engineers harried by radio-mike problems, fading and multi-channel allocation.

The autonomy of cassettes can be fully exploited only if they are timecoded: otherwise the cost of transferring complete 45 minute cassettes containing a low proportion of sync material would be prohibitive. With time coding, it is very easy for the script assistant to instruct the laboratory to transfer onto fullcoat only those takes between given time addresses.

All audio tapes being SMPTE coded, it's a simple matter to sync all the sound tracks. The system is even better if the camera was recording time also (be it clear time or SMPTE code).

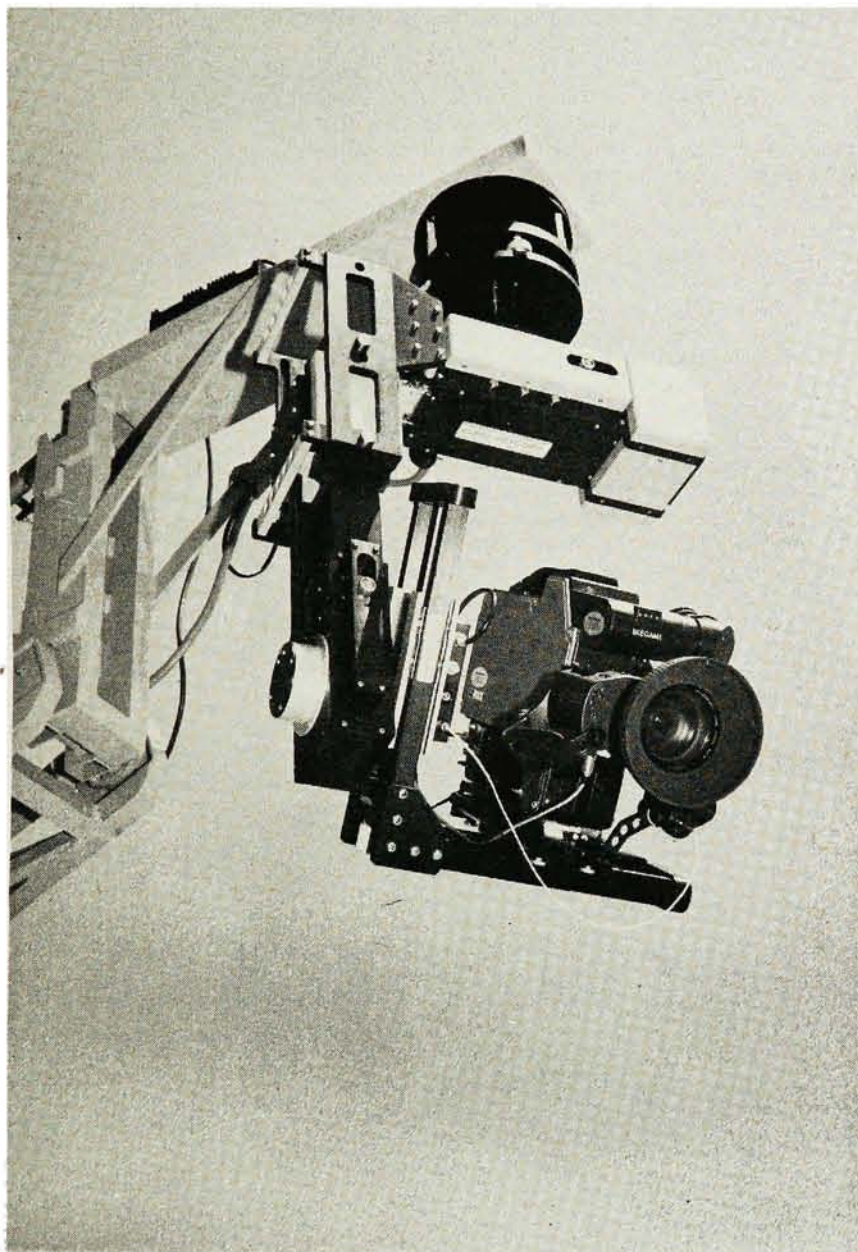
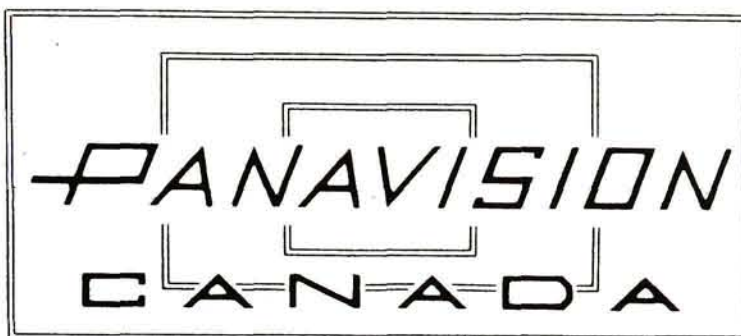
The Aaton timecoded Sony WMD6 is a convincing argument; it proved its worth to Tian Li of Newsreel and Documentary Studios in Peking, who ordered 40 Aaton 16mm cameras in 1984, every one equipped with a timecoded Walkman. Tian Li asked for an adaptor allowing the WMD 6 to be plugged directly into the camera body alongside the magazine, and to be powered by the camera battery. The contours of the Aaton make it possible to nestle the WMD 6 on board discreetly: ideal for one-man band operation.



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Quebec production plays to mixed reviews at annual Rendez-vous

MONTREAL - The Rendez-vous du cinéma québécois, Quebec's annual retrospective of the previous year's cinematographic production, offered a view of a cinema struggling with great hesitation towards new forms of filmic expression.

If there was consensus on the basis of the 15 features screened during the Rendez-vous, Jan. 29-Feb. 3, that the feature remains the most dynamic level of Québécois cinema, there was as well a noticeable dynamism in the animated, experimental and dramatic short, categories. But the documentary, the single largest genre category, either short- or hour-long, either made-for TV or National Film Board produced, is undergoing a severe crisis of identity.

"It takes a lot of courage to show a year's production," Rendez-vous guest, French filmmaker and *Cahiers du cinéma* critic Alain Bergala told Cinema Canada. "If any national cinema anywhere else displayed everything it's done it wouldn't be much better. Just imagine if in France they screened all the documentaries made for the various ministries, it would be even worse. Here the Rendez-vous want to show everything; I think that's good."

Bergala's praise, however, would not be shared by Montreal film critic Richard Martineau. "We're a little country, a little people, with a little cinema that's made with little budgets," Martineau despaired after a grim day of viewing documentaries that seemed overwhelmingly either about fish or the ontological complexities of women. However, even Martineau would be roused to enthusiasm a couple of days later by Roger Cantin and Danyèle Patenaude's half-hour science-fiction short, *L'objet*.

Held for the first time in January, the Rendez-vous drew about the same number of spectators as the previous '83 autumn screening - 3200 tickets were sold for the Cinéma-thèque québécoise's near-300-seat theatre, including sell-out screenings for films like *La femme de l'hôtel*, Lea Pool's award-winning feature that, on the Rendez-vous' opening day, captured its third critics' prize. Hot on the heels of Montreal critics in August and Toronto critics in September, the Quebec Film Critics' Association awarded *La femme de l'hôtel* the \$5000 L.E. Ouimet-Molson prize as the best 1984 Quebec feature for "the quality of its look, the modernism of its image composition and the universalism of its subject-matter."

"If we look at ourselves critically, which is what we're trying to do," says Rendez-vous director-general Louise Carré, who after two years of devoted

(and unpaid) labor is handing over the administrative baton of the \$55,000-budget retrospective, "we're not doing all that badly. In any case, this hasn't gone on for eight years for nothing, although always under difficult conditions."

"In terms of the state of Québécois cinema, there's been a real improvement at the feature-level. Things are starting to move, and you can feel the young filmmakers saying, 'Here we come.' And the women are bringing a new look that is going to force the men who began the history of cinema here also to take a hard look at themselves. We're really between two looks in our filmmaking and if we can continue producing more fiction, we shouldn't be in too bad shape. But it's up to the funding administrators who have the power to determine the kind of cinema we're developing."

"If the documentary today is experiencing real difficulty, and it is - there's no point pretending it's not - that is in part due to the fact that its place has been taken from it. If you were a filmmaker in a genre that's been condemned to death, your creativity wouldn't be at its best."

"What shocks me the most is that the people in power, at Radio-Canada, at Radio-Québec, at the Société générale du cinéma and at Telefilm Canada, are not present at the Rendez-vous. How is anything

ever going to change if these people can't make the effort to come and see what's being done, to take the pulse of the Rendez-vous, hear what people are saying, if only to make better informed judgements? There's no dialogue with the agencies, only our monologue to them or theirs to us. After all, these people put up the money; they should at least come hear what's being said."

But, for Carré, the survival of the Rendez-vous is no longer an issue. "There's a demand for our films, both outside the province and outside Montreal, that's simply not being met." The reason is a simple one: lack of means to distribute the films, to advertise, or even to have a paid staff. "I'm not saying the Rendez-vous should become a Festivals Bureau," says Carré, "but it should exist on another basis than permanent anxiety and self-sacrifice. There is a Québécois cinema and that's something worth knowing."

For instance, this means, to mention the more notable of the 87 films screened at the Rendez-vous, the work of NFB animator Pierre Hébert (*Chants et danses du monde inanimé - le Métro, Étienne et Sara*) whose oeuvre was deservedly awarded the Quebec Film Critics' Association \$2500 prize for the best short- and medium-short of the Rendez-vous. This also means the experimental work of young filmmakers like

Martial Éthier (*666*) or Michèle Mercure and Josette Trépanier (*Bouches*), the experimental documentary of Michel Lamothe (*Face à la caméra*), the imaginativeness of Marie Décary (*La chevauchée roze*), the direction and screenwriting of Marc-André Berthiaume's 36-minute drama *Prenons la mer*, the sheer slickness of Denise Labrie's 27-minute drama *Demi-jour*, or the brilliant improvisations of Jacques Méthé's hour-long drama *Aux pieds de la lettre*.

"There is no longer a standard, no central type of filmmaking," says Bergala, "there are only the individual references of each filmmaker. So Léa Pool's *La femme de l'hôtel* refers to European cinema. *Mario*, for instance, refers to an international, Esperanto cinema. Each film is seeking its own reference, and that creates a scattered impression. It's so much easier in France: the major reference-points have all been established long ago; you can refer to them or against them; the references are shared. Here there are no common references, there's greater dispersal. It's nobody's fault; it's structural. To the extent that Quebec filmmakers no longer want their old references, the new ones are still purely imaginary."

"But when you see this, it means that something important is taking place. People are searching. I'm left feeling quite

optimistic by what I've seen here. Even if many of the films are not very good, there's definitely something going on."

Bergala's point of view was shared in the main by Montreal film critic Michel Euvrard. "Judging by what I've seen," he told Cinema Canada, "you can no longer speak of Quebec cinema as one thing, there are now a plurality of Quebec cinemas. If films like *Les illusions tranquilles* (Gilles Blais, NFB) or *Le dernier glacier* (Jacques Leduc and Roger Frappier, also NFB) are still attempting to establish facts, other films reflect an emerging psychologism - the director's concern with self, family or with moral values, notably in the women's films. Sometimes this is done effectively, with a certain humor as in Diane Poitras' *Pense à ton désir* (28 min., video) or with a worrying immobilism as in *J'ai toujours rêvé d'aimer ma mère* (Francine Prévost, NFB, 56 mins.)"

"It's as if the collapse of the social project had freed some filmmakers to undertake a renewed formalistic research that's potentially positive but for now is producing films that are all atypical. *La femme de l'hôtel* is an atypical film; *Jacques et Novembre* is too."

Finally, the attempt to translate Quebec cinema's shifting images into printed words was the subject of the Rendez-vous' own award for the best piece of

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Rendez-vous

criticism on a Quebecois film for 1983-1984. In three rounds of voting by the Rendez-vous's seven-person organizing committee, finalists were reduced to six: Robert Claude Bérubé in *Séquences* on *Sonatine*;

Michael Dorland in *Cinema Canada* on *Sonatine* and again on *Jacques et Novembre*; Patrick Straram le bison ravi in *Copie Zéro* on *Au clair de la lune*; Paul Warren in *Québec français* on "L'adoption de notre littérature par notre cinéma"; and Réal Larochelle in *Copie Zéro* on "Collager politi-

quement le culturel québécois."

The prize, a painting entitled *Maya* by artist Mickie Hamilton, was awarded to Réal Larochelle for his review of Gilles Groulx's *Au pays de Zoom*. The award was presented by the 1983 feature's lead, tenor Joseph Rouleau.

Public needed by CRTC

OTTAWA - In an attempt to streamline broadcasting license renewal procedures by reducing the numbers of public hearings, the Canadian Radio-television and Telecommunications Commission (CRTC) is placing greater onus on public participation through the intervention process.

A public notice last September indicated that the Commission would begin implementing simplified procedures for the renewal of AM, FM TV and cable licenses "in certain circumstances." This would mean a reduction in renewal application information requirements when, according to the CRTC, "applications raised no concerns necessitating a detailed public analysis of the licensee's past performance or future plans and when the Commission was satisfied that a public hearing may not be required." It would be up to public, kept informed by publication of the applications in the *Canada Gazette* or general circulation newspapers in the areas served by the broadcaster, to intervene. In that event, says the Commission, "the licensee may be asked to reply to such interventions." Only then would a

determination be made as to whether or not to schedule a public hearing, according to current procedures.

Implementing the streamlined procedure, the CRTC, in a public notice Feb. 1, announced that it had received renewal applications from 12 Atlantic region licensees for renewal of licenses due to expire on Sept. 30, 1985. The Commission "in accordance with this new licensing procedure, now proposes to renew the licenses for a full license term" - that is, unless intervenors from the public decide otherwise. The CRTC gave Mar. 8 as the deadline for intervention.

Meanwhile, three dates and places have been announced at which times the CRTC will hold public hearings on proposals for an ethnic broadcasting policy for Canada. The first public hearing has been scheduled for Mar. 12 in Vancouver at the Sheraton Landmark, followed as of Mar. 19 by a second hearing in Hull at the Conference Center and as of Mar. 26 in Toronto at the Metro Convention Center. All hearings are scheduled to begin at 9:30 a.m., and the final date for submission of comments is Feb. 28.

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CBC producers get trade union status

TORONTO - The CBC producers' association, The Association of Television Producers and Directors, received certification as an official trade union on Jan. 29. Kathy Viner, executive-director of the Association, noted that certification "formalized a relationship that's existed for 20 years."

The CBC has recognized the Association as the official bargaining unit for a specific group of people since it was formed in the late '60s. "It was a voluntary recognition," noted Viner. "At any time the Corporation could have said we no longer recognize you." Viner added that certification should make no difference but, in the present climate of cutbacks and layoffs, she is "very pleased it happened. There is no question now that the rights and benefits that exist in the Cana-

cont. on p. 47

Bay Boy front runner in Genies

TORONTO - *The Bay Boy* has swept the Genie nominations, the Academy of Canadian Cinema announced Feb. 14 at a press reception here. With 11 nominations it had four more than runners-up *La Guerre des tuques* (7) and *Mario* (7). *Le crime d'Ovide Plouffe* followed with 6. Five films tied with five nominations each. These were *La femme de l'hôtel*, *Draw*, *Isaac Littlefeathers*, *Sonatine* and *Unfinished Business*. *La femme de l'hôtel* was the only film to win nominations in best film and best direction categories.

For Robert Lantos, president of the Academy, the remarkable fact of this year's list of entries was the combination of old and new filmmakers. He pointed to veteran Don Owen (*Unfinished Business*) and newcomer Atom Egoyan (*Next of Kin*) as examples of the kind of mix that would make Canadian cinema flourish.

The Genie nominations will be televised live by the CBC on Mar. 21. Co-hosting the show will be Al Waxman, who catapulted to stardom in CBC's popular sitcom *King of Kensington*, and Kerrie Keane who began her career in regional theatre and more recently has appeared in leading roles on American television.

The nominations in each category are cast through secret ballot by the 600 members of the Academy in their respective craft branches. The full list of nominations is as follows:

BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE

Gabriel Arcand - *Le Crime d'Ovide Plouffe*
Xavier Norman Petermann - *Mario*
Winston Rekert - *Walls*
Kiefer Sutherland - *The Bay Boy*
Kenneth Welsh - *Reno and the Doc*

BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE

Pascale Bussières - *Sonatine*
Linda Griffiths - *Reno and the Doc*
Louise Marleau - *La Femme de l'hôtel*
Isabelle Mejjias - *Unfinished Business*
Andrée Pelletier - *Walls*
Sonja Smits - *That's My Baby!*

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE

John Cooper - *My Kind of Town*
Peter Donat - *The Bay Boy*
Donald Pilon - *Le Crime d'Ovide Plouffe*
Alan Scarfe - *The Bay Boy*
Peter Spence - *Unfinished Business*

BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE

Jackie Burroughs - *The Surrogate*
Barbara Law - *Bedroom Eyes*
Elizabeth Leigh-Milne - *Walls*
Jane McKinnon - *The Bay Boy*
Leah Pinsent - *The Bay Boy*
Linda Sorensen - *Draw!*

BEST ACHIEVEMENT IN ART DIRECTION

Les Années de rêves - Vianney Gauthier
The Bay Boy - Wolf Kroeger
Le Crime d'Ovide Plouffe - Jocelyn Joly
Draw! - Bill Brodie
Mario - Denis Boucher

BEST ACHIEVEMENT IN CINEMATOGRAPHY

Le Crime d'Ovide Plouffe - François Protat
Draw! - Laszlo George csc
Isaac Littlefeathers - Edward Higginson csc
Mario - Pierre Mignot
Thrillkill - John Clement
Unfinished Business - Douglas Kiefer

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| The House of Dies Dreer | Fast Company |
| Hockey Night | Titleshot |
| Youngblood | Virus |
| Follow That Bird | Double Negative |
| Unfinished Business | Tanya's Island |
| Special People | The Intruder |
| Dead Zone | Head On |
| Videodrome | Proper Channels |
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CBC producers

cont. from p. 46

dian Labour Code are our rights and benefits. Ultimately we have the right to withdraw our services although that is highly unlikely to happen."

The Association applied for certification last June. There was majority support, "definitely more than 50%", for the move. Viner would not say exactly what percentage voted for certification. The Association is now eligible to join the Canadian Labour Congress.

The Association is currently engaged in disputing layoffs with CBC management and in lobbying efforts to ensure CBC suffers no further cutbacks.

Warning:

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BEST ACHIEVEMENT IN COSTUME DESIGN

The Bay Boy - Renée April
Le Crime d'Ovide Plouffe - Nicole Pelletier
La Guerre des tuques - Huguette Gagné
Isaac Littlefeathers - Wendy Hudolin
Sonatine - Hélène Schneider

BEST ACHIEVEMENT IN DIRECTION

La Femme de l'hôtel - Léa Pool
Le Jour "S..." - Jean-Pierre Lefebvre
Next of Kin - Atom Egoyan
Sonatine - Micheline Lanctôt
Unfinished Business - Don Owen

BEST ACHIEVEMENT IN FILM EDITING

Le Crime d'Ovide Plouffe - Monique Fortier
La Guerre des tuques - André Corriveau
My Kind of Town - Frank Irvine cfe

BEST MUSIC SCORE

La Guerre des tuques - Germain Gauthier
Isaac Littlefeathers - Paul Zaza
Mario - François Dompierre
Reno and the Doc - Betty Lazebnik
Sonatine - François Lanctôt
Walls - J. Douglas Dodd, Michael Oczko

BEST ORIGINAL SONG

La Femme de l'hôtel - Yves Lafférière, Marjolène Morin, Paule Baillargeon ("Touch Me")
La Guerre des tuques - Germain Gauthier, Robert Leger, Daniele Faubert ("L'Amour a pris son temps")
Reno and the Doc - Betty Lazebnik, Charles Dennis ("A Little Piece of Forever")

BEST SCREENPLAY

The Bay Boy - Daniel Petrie
La Femme de l'hôtel - Léa Pool, Michel Langlois
Sonatine - Micheline Lanctôt
Unfinished Business - Don Owen

BEST ACHIEVEMENT IN OVERALL SOUND

The Bay Boy - David Appleby, Don White, Patrick Rousseau
Draw! - Dino Pigat, Richard Lightstone, Joe Grimaldi, Austin Grimaldi
La Guerre des tuques - Serge Beauchemin, Don White, Austin Grimaldi
Isaac Littlefeathers - Garrell Clark, Christopher Tate, David Appleby, Don White
Mario - Bruce Nyznik, Richard Besse, Hans Peter Strobl

BEST ACHIEVEMENT IN SOUND EDITING

The Bay Boy - Charles Bowers, Peter Burgess
Draw! - Jim Hopkins
La Guerre des tuques - Claude Langlois, Louise Côté
Isaac Littlefeathers - Peter Thillaye, Michael O'Farrell, Michele Moses
Mario - David Evans, Wayne Griffin
That's My Baby! - Michel B. Bordeleau

BEST THEATRICAL SHORT

Charade - Jon Minnis
I Think of You Often - Scott Barrie
Productivity and Performance by Alex K. - Nicholas Stiliadis, Syd Cappe
La Terrapène - Michel Bouchard, Jacques Pettigrew

BEST THEATRICAL DOCUMENTARY

Au Rythme de mon cœur - Jean-Pierre Lefebvre
Hookers... on Davie - Holly Dale, Janis Cole
Raoul Wallenberg: Buried Alive - Wayne Arron, David Harel

BEST MOTION PICTURE

The Bay Boy - p. John Kemeny, Denis Heroux
La Femme de l'hôtel - p. Bernadette Payeur
La Guerre des tuques - p. Rock Demers, Nicole Robert
Mario - p. Helene Verrier, Jean Beaudin

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Oscar nominations give Canada the nod once more

TORONTO - For an unprecedented second year in a row, an independently produced Canadian drama has been nominated for an Academy award in Los Angeles. *The Painted Door*, produced by Atlantis Films in collaboration with The National Film Board, has been nominated for best film in the short film, live-action category. Last year, Atlantis won an Oscar in the same category for *Boys and Girls*.

Michael MacMillan, head of Atlantis, told Cinema Canada he was "delighted, absolutely delighted" with the nomination. "It's a really good film," he said. "We felt that way from the very beginning. It's better than most of them. It's very graphic, very filmic. It's a darn good story with a powerful ending."

The half-hour drama is based on a short story by Sinclair Ross. It is a story of love, regret and death set in the Prairies. *The Painted Door* was directed by Bruce Pittman from a script by Joe Weisenfeld. Line producer was Gillian Richardson, cinematographer was Savas Kalogeras, editor Margaret van Eedewijk and original music was composed by Bruce Ley. Lead roles were played by Linda Goranson, August Schellenberg and Eric Peterson.

The Painted Door was produced in association with Global Television Network and with the participation of Telefilm Canada. It was telecast

last October as part of the Global Playhouse series.

Other Canadian Oscar nominations include *Paradise*, an NFB effort by Ishu Patel and *Charade*, a first-time effort by novice filmmaker Jon Minnis. Both are competing in the Best Animated Short category. Minnis, a printer by trade, studied animation at Sheridan College in Oakville. *Charade* won two awards at the CFTA awards presentations last autumn. Patel won an Oscar in the best animated short category in 1978 for his film *The Bead Game*.

Chaplin reruns get Creative Exposure

TORONTO - Creative Exposure will be running a retrospective of Charlie Chaplin films at the Bloor Cinema in Toronto from Mar. 15-21. In addition to seven of his most famous feature films - *City Lights*, *Modern Times*, *The Gold Rush*, *The Kid*, *Limelight*, *The Circus*, *The Great Dictator* - the festival will include a 35mm theatrical presentation of 27 short subjects produced between 1914 and 1923. Many of these films have not been seen in 35mm in over 30 years.

For the First National shorts, prints have been stuck from safety stock copies of original Chaplin negatives still under the control of the Chaplin estate. To insure good quality 35mm prints of the earlier shorts, made between 1914 and 1917 when Chaplin was under contract to Keystone, Essanay and Mutual, a search was made of collections and archives.

Following the engagement in Toronto, the retrospective will be presented in Montreal in April and in Vancouver in May.

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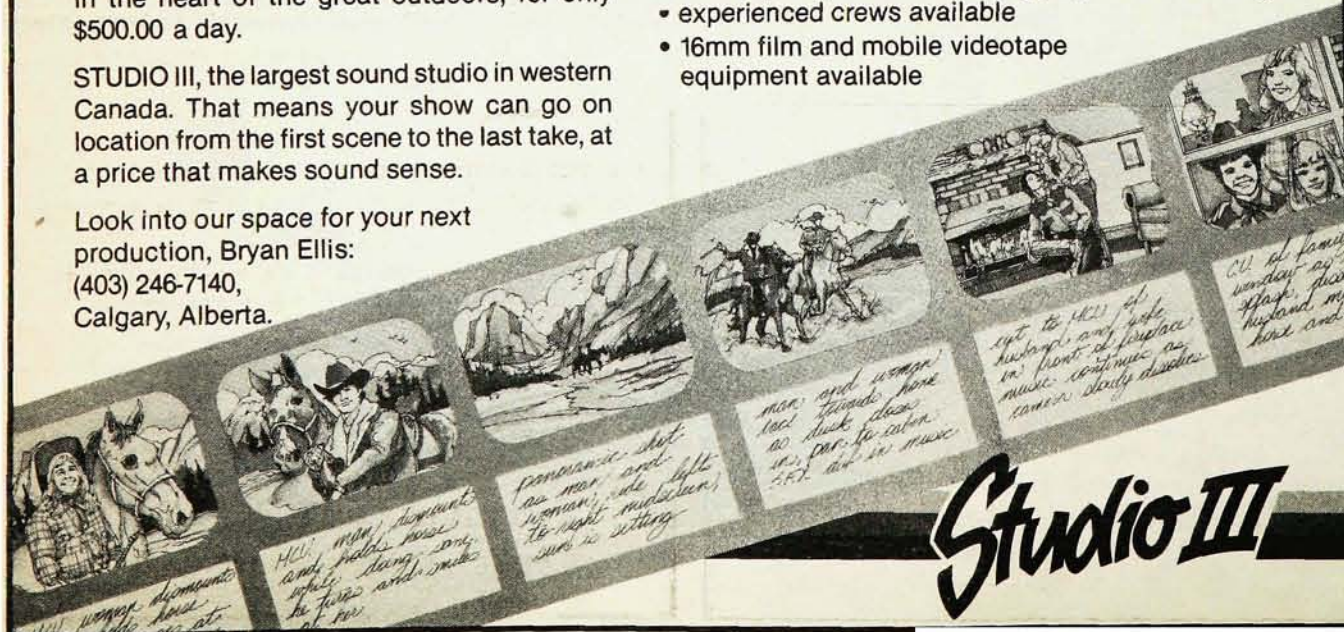
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CFTA goes wooing

TORONTO - The Canadian Film and Television Association with a membership of over 160 companies is wooing the 20-member Canadian Independent Film Caucus. Ironically, CIFC was formed last year by filmmakers who felt their concerns as independent documentary filmmakers were not being addressed by the CFTA. CIFC activist Barbara Sweete noted that "CFTA has been really good to us since we set up our own organization. They call us to all their meetings and keep us informed." Sweete suspects CIFC will join CFTA while retaining its distinctive identity.

SHOOT ALBERTA

by Linda Kupecek

The ACCESS Network inaugurated its new satellite service Sunday, Jan. 13, with an evening of programming highlighted by the premiere broadcast of *The Komagata Maru Incident*. With 84 hours of programming a week now distributed by the Anik C3 satellite, the provincially funded corporation supplies and produces educational, informational and cultural programming in a "footprint" covering all Alberta. ACCESS leases a full transponder on Anik C3, which hovers in stationary orbit 22,300 miles above the Equator. Programs are transmitted from an uplink in the Edmonton studio to the satellite, then to the Alberta footprint. The signal is picked up and distributed by Alberta's cable companies. The satellite service complements the Media Resource Centre (which dubs and distributes audio, video, print and computer software for educational purposes); field services; early morning children's programming on local

commercial stations, and CKUA AM-FM, the province-wide radio service.

ACCESS General Manager Ron Brown notes that ACCESS is frequently called "the best kept secret in Alberta," although it has a 15 per cent weekly reach to its audience (compared to a similar percentage for PBS). Comparing production to acquisition of future programs, Brown says that 25 per cent of the material broadcast will be produced in Alberta.

Meanwhile, although no major features are shooting at the moment, the industry rolls along... AMPIA Festival '85 will take over the Edmonton film and video scene from Feb. 12-16... Mike Douglas of Douglas Communications in Edmonton has written and directed a promotional film on the petroleum industry for Alberta Economic Development, as well as serving as production manager on five national commercials in the past months. Douglas

Communications also produced *A Better Idea*, a half-hour romantic comedy directed by Allan Stein and written by Tom Crighton... Doug MacLeod of Bradshaw MacLeod and Associates in Calgary reports the group is tackling a half-hour documentary on the Canadian climb of Rakaposhi in the Karkoram for CBC, with a March 31 airdate. Also in the works is a half-hour drama, with MacLeod busy in the meantime providing location services to out-of-province shoots and Bradshaw off to Montreal to direct a low-budget feature... Marke Slipp of Pegasus Productions in Edmonton is slated to direct a half-hour docu on architect Douglas Cardinal for CFRN Television. Meanwhile, Slipp has finished editing a 20-minute drama directed by Tom Dodd for Alberta Agriculture... AMPIA has elected a new executive and moved into a new building (the McLeod Building). Michael Hamm of Frame 30 is the new prez, Dale Handley is Edmonton vice-president; Garry Toth is Calgary vice-president; and Allan Stein and Marke Slipp are directors-at-large... Chris Tate

did editing chores on *Bridge to Terabithia* which will air on PBS 'Wonderworks' series in February... Tri-Tone Music has produced a rock video, *Turn It Off* for Ross Campbell... Judy Haiven is back from Nicaragua where she and a four-person crew shot *With Our Own Two Hands*, a 26-minute documentary produced in association with the NFB Northwest Studio, about Canadian farmers helping their Nicaraguan counterparts. Tom Radford was executive producer, and Haiven was writer and originator of the project. Peter Raymont of In-

vestigative Productions in Toronto directed... Alberta producers for CBC *Rock Wars* segments are Lawrie Seligman in Calgary and Armand Baril in Edmonton... Alberta Theatre Projects has signed an agreement with HBW/Toth Co-Productions... Marc Pouliot of Montreal was appointed Olympic arts manager by OCO'88, then resigned due to potential conflict of interest... And CTV and Olympic organizers in Calgary have finally signed the contract making that network the host broadcaster for the 1988 Winter Games.

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Ontario video distributors brought to heel

TORONTO - All video retailers and distributors in Ontario will have to be licensed by April 1, 1985 as a result of new regulations released early in February under the Theatre Amendment Act to the New Theatres Act passed last December.

The new regulations require approval and classification of commercially distributed video cassettes and the licensing of video distributors and retailers. The amendment also changed the name of the Ontario Censor Board to the Ontario Film Review Board and provided for the Board's enlargement.

Work is proceeding on the classification and identification of videos currently available. The Film Review Board estimates it will take eight months to complete the classification process at which time all videos subject to classification under the Act will have to bear authorized Ontario Film Review Board classification stickers when they are offered for sale or rent to the public. The videos will be

classified on the same basis as films.

In an interview with Cinema Canada, Mary Brown, chairperson of the Film Review Board, estimated that there are between 4,000 and 6,000 videos to be classified and about 60% of those will be the same as the films from which they derive. She has requested between 40 and 50 extra reviewers to handle the increased work load. License fees will cover all additional costs. Retailors will pay a \$50 per year license fee; dis-

tributors \$250. In addition the Board will apply the following screening and classifying fees for videotape:

- screening and classifying first copy (new titles) - \$1.00 per minute
- classifying earlier releases on documentation - \$15.00 flat
- classifying earlier releases by way of parity check - \$0.50 per minute.

There is no charge for screening and classifying Canadian-produced work.

Atlantis to sell The Elephant Show

TORONTO - Atlantis Films announces that it has acquired world distribution rights for Cambium Film's *The Elephant Show*. The 13-part family variety show stars acclaimed children's performers Sharon, Lois and Bram.

In making the announcement Ted Riley, director of

marketing of Atlantis Television International, said that "the series is a fine compliment to our existing children's catalogue."

The series was unveiled to world buyers at the recent Monte Carlo International TV Market. It will also be presented at the 1985 MIP-TV.

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The recipient of the Award will be notified prior to the Annual General Meeting of the Canadian Federation of Film Societies, May 17-20, 1985.

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The Dorothy and Oscar Burritt Memorial Award is registered as a charity under the Income Tax Act. Donations to the capital fund are solicited, and will receive a receipt for income tax purposes if sent to the above address.

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LEGAL EYE

by Michael Bergman

Taxes, taxes

Winter may be coming to a close, but the winter of taxes is unending. With income-tax time rapidly approaching, it is prudent to remember that tax planning is a year-round concern.

Taxpayers are not obliged to submit themselves to the maximum imposable amount; they may take advantage of loopholes and other lawful handling of their affairs to avoid the extent of tax imposition. This means more than taking advantage of tax deductions. Proper tax-planning involves organizing one's legal affairs and relationships with a view to taxation consequences. This kind of foresight is not only for the high and mighty, but also the average individual as well.

The film business presents unique challenges in this regard to all of the industry's members. Working on several different shoots on a boom-and-bust basis is cause for special concern. One of the first questions to determine for many directors, crew members, actors, etc., is the selection of what status they adopt: employee or self-employed. The selection will set in motion a whole train of taxation consequences.

An employee will face deductions at source - automatic deduction from his paycheck - and will not be eligible to use the fuller gambit of business deductions in order to determine taxable income; for example, using a part of one's house as a so-called office. The up-side is the access to unemployment insurance benefits (or is this pessimism or merely realism?). Self-employed individuals have more extensive business deductions but have more to concern themselves with to preserve the status in an industry where status is often vague. Most film people try to have the benefits of unemployment insurance while desiring the broader range of business deductions. This best-of-both-worlds approach is exemplified by the common industry term "free-lancer." Unfortunately the tax department does not acknowledge a middle ground. The taxpayer is either an employee or self-employed, depending on the facts of his individual situation.

Film people wishing to enjoy self-employed status must act as self-employed individuals. Their contracts are drafted to reflect this and do not contain terms or phrases applicable to employees. They invoice for their services, even if the account is a formality. They operate using a trade-name or through a company as a symbol of their independent status.

The use of companies by self-employed film people entails a number of infrequently recognized consequences. Although the individual continues to perform the work, he does so now as an employee of his own company. When he is paid, he is paid by his company and not the producer. When his own company pays him his salary, he must suffer deductions at source like any other employee; of course, whether he takes a salary, and how much it is, is up to himself. However, as all shareholders have rights to receive dividends from their company, the use in whole or in part of dividend payments which are subject to different tax rules may reduce the taxation of dividend income.

It is the company that contracts and, on a legal basis, deals with producers. Fees are paid to the company and become income-taxable in the company's hands. Companies, though, may not necessarily be taxed at the same rate as individuals. Many Canadian companies may be entitled to the "Canadian Small Business Deduction" which lowers the rate of taxation applicable to them to a level that makes this tax-avoidance vehicle very interesting to higher-income individuals. This advantageous taxation rate is subject to special conditions that may require careful planning. Where you live may also affect your tax situation. An employee is subject to pay income-tax generally in the province where he has his residence. Consequently while federal income-tax rates apply coast-to-coast, provincial income-tax rates vary from province-to-province. An employee living in a province which enjoys a lower rate of income tax will have obvious benefits. Self-employed people, however, may be subject to paying provincial income-tax in the provinces where they carry on income-generating operations. All of this is naturally subject to special rules and exemptions, but it is interesting to note to what extent even the selection of a home may affect the amount of income-taxes to be paid.

The choice of residence has even graver consequences when the taxpayer lives outside of Canada. Canadians who are non-residents in Canada may or may not be subject to Canadian income-taxes. Those living in the United States, for example, may find their ultimate choice of taxation determined by tax treaties that take into account principal residence or the length of stay in Canada during any 12-month period. Furthermore, non-residents working in Canada would be subject to withholding

taxes. This is a scheme whereby the producer will be obliged to withhold a certain percentage of fees to be remitted to the government in payment of potential income-taxes. This amount will only be refunded upon the filing of an annual income-tax declaration which justifies the refund.

The few simple points outlined above are just the tip of the iceberg. Tax matters are constantly shifting affairs. To professionals, tax-planning is always somewhat out of date because there are new developments every day. All this points to the need for careful planning on an ongoing basis to reduce

the burden, where legally possible. Planning must take place in conjunction with competent professionals.

Michael N. Bergman in a Canadian entertainment lawyer. He is a member of the Bar of the Provinces of Quebec, Ontario and Alberta with offices in Montreal and Toronto.

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Spectra leading company on classics front

TORONTO - Spectrafilm president Barry Young reports that his distribution company is now the premiere North American "classics" distributor handling art and specialty films.

In a frank and wide-ranging interview with Cinema Canada, Young revealed how Spectra, wholly owned by the Skyld Group which packages and markets tax-deferral films to investors, entered the "classics" market and within two short years pushed past the six or seven other major players. He noted that most of the majors "classics" divisions have reduced their buying activity to under half-a-dozen films. "Spectra," he said, "intends to acquire 12 to 16 films over the next six months."

Young said that Skyld became involved with Spectra as "the lowest-risk, lowest cash-flow-intensive way of establishing ourselves in the distribution business." He admitted that Skyld had "contemplated a broader-based distribution

company but the numbers were horrifying." With Spectra, he noted, you were dealing with a strategic or ripple release across North America with costs running from \$100,000 to \$500,000; you weren't dealing with a \$5 million prints-and-ad campaign.

When Spectra entered the market two years ago the going was tough. "The amounts required for North American rights were not conducive to making a profit." Producers were pricing themselves out of the market. Spectra, said Young, was more interested in "being a partner with the producer in exploiting the film." He added that Spectra "will not take all the risk of a North American release. Our deals are increasingly designed so that the producer and we are delightfully happy with the back-end."

He said that Spectra has turned down a couple of pictures "which look like they will make substantial monies because the producer was in

effect saying, 'pay me X dollars up-front, I don't care about anything else.' This is increasingly foreign to Spectra's business philosophy."

Asked if Spectra is paying its way, Young responded that it was "give or take \$100,000-\$150,000"

The full interview with Young including a fascinating glimpse into the film financing activities of Skyld, will appear in a forthcoming issue of Cinema Canada.

TORONTO - The Sports Network (TSN) has scored another first with the signing of an exclusive three-year agreement with the Canadian Amateur Swimming Association to air major swimming events in Canada. Michael Lansbury, vice-president of programming, said that "this agreement represents the first time since the Olympic Games in Los Angeles that viewers across Canada will have a chance to see our top Olympic swimmers in competition on television."

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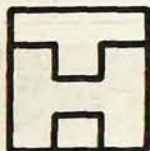
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Masse blitzes Paris, Telefilm opens shop

MONTREAL - The opening of a Telefilm Canada office in Paris has been welcomed by producers from Quebec as an encouragement that their special interests will now be met. Modeled on the film Canada office set up in Los Angeles several years ago and directed by Roland Ladouceur - who created the concept of a promotional office for the Canadian industry and who worked in the L.A. office for three years - the Telefilm Paris office was inaugurated Jan. 8 by Canadian minister of Communications Marcel Masse during a busy week in the French capital.

Masse's Paris stay was marked by several important initiatives for the Canadian film and video industry. On Jan. 10 he met with French minister of Culture Jack Lang to sign an agreement "Concerning the promotion of Film and Video Co-production Projects in the field of Animation" which extends the various co-production accords to cover animated films. Canadian producers are now eligible for a maximum of \$200,000 for a majority coproduction, and selective financial aid is available to each coproducing partner in a percentage identical to the budgetary responsibility of each partner. A maximum of \$500,000 will be made available

for all projects accepted in a given year.

In addition, the ministers inaugurated France Animation, the largest animation studio in Europe. The studio is a run by a Canadian/French corporation founded at the initiative of OCTET (an agency of the French ministry of Culture) and RMC-Audiovisuel (a division of Radio Monte-Carlo), and which regroups several other partners: the Société Financière de la Radiodiffusion, the Société Française de Production, Antenne 2, Les Editions Casterman and Crawley Films of Ottawa which is now merged with the animation group Atkinson. Gilbert Wolmark will serve as president of the company.

The ministers also confirmed the creation of the France-Canada Cinema and Audiovisual Award. Every other year, prize money of \$10,000 will be awarded to two "creators" (screenwriters, composers, cinematographers or directors) who have made an important contribution to French/Canadian coproductions.

Harold Greenberg, president of Astral Bellevue Pathé, was also present in Paris Jan. 11 to announce production of a major television series about the events that led to the development of the atomic

bomb. Entitled *The Race to the Bomb*, the series will be financed by ABP in conjunction with France's TF1 and Italy's RAI 2, and the presidents of the two television networks, - respectively Hervé Bourge and Peo Di Berthe Gambini - joined Greenberg in the announcement. The official co-producers of the series are Ronald Cohen Productions (Montreal) and La Société Philippe Dussart (Paris). Claude Héroux will oversee things for ABP. Canadian Tony Sheer will write the series with France's Jean-François Delassus who will also direct three episodes. Paul Almond will direct the remaining three.

Masse was present during the announcement by Greenberg and, at week's end, all the coproduction agreements between France and Canada seemed to have taken on renewed importance, spelling the way of the future for many Roland Ladouceur is busy recreating his L.A. office in Paris, writing notes and attending events to build bridges between the French production community and the Canadians. At the Festival of French Cinema in Grenoble, Jan. 23-30, Ladouceur participated on a panel, spelling out common objectives between European Cinema and Canadian Cinema. The panel was run by Claude De-

gand, cinema consultant for the Council of Europe, and a recognized authority on the relationships between European program producers and the American film industry. For many observers, the Cana-

da-France agreements may serve to counter-balance the domination of the Americans, and they felt that Masse's Paris initiatives took on special importance in this context.

Robert Wylam 1932-1985

Robert Wylam, independent TV/film director, scriptwriter and film editor, died in Wellesley Hospital, Toronto, on Jan. 5, 1985.

Truly independent of spirit, Bob Wylam's buoyant, slightly irreverent personality propelled him through a life of initiating projects, exploring artistic avenues, and practising his craft.

Born in Edinburg, he studied architecture there at the College of Art. His film career started with the BBC in 1956, and he then went on to Associated TeleVision. In the '60s, with colleagues, he formed and ran the Scandinavian Theatre Company based in Oslo and Stockholm.

He made films for such diverse organizations as the

Cancer Society, Harlequin Enterprises and the National Film Board. His editing credits included episodes of *The Ten Thousand Days War* for Michael Maclear, a TV pilot with Patrick McNee, and work in Stockholm, Hollywood and London. On stage he directed the Canadian premiere of Simon Gray's *Butley*.

A memorial gathering was held on a recent bright, snowy Sunday afternoon in Toronto. Members of the Canadian Parlour Singers (who he directed) and other singers, actors, and many friends, paid tribute in song and speech. Champagne flowed, the fire crackled - Bob have loved it.

Pat Thompson ●

Born in Flames at the Parallel

MONTREAL - Lizzie Borden's 1983 feminist sci-fi feature *Born In Flames* will be screening at the Cinéma Parallèle Mar. 1-14, and Mar. 15-28.

Screening times are 7:30 and nine. For the Mar. 15-28 screenings, though, *Born In Flames* will only be shown at nine.

New York filmmaker Borden was the editor for the acclaimed U.S. independent documentary *From Mao to Mozart: Isaac Stern in China*.

Born In Flames tells the story of the feminist revolt against the social-democratic government established after the next American Revolution.

The film is set in the not too-distant future.

Born In Flames is being distributed by Cinéma Libre.

Calgary filmmakers honor own for merit

CALGARY - Eric James, Jan Blackie and Rick Garbutt were honored by the Motion Picture Society of Calgary at its Feb. 12, meeting for the contribution they have made to the organization.

Founded just one year ago, the filmmakers, group was created to foster professional standards, to promote business for the Calgary area and to provide the community with a "social vehicle for communication," according to current president Rick Benwick.

Care Bears from Nelvana gets day and date launch

TORONTO - Opening in over 1,000 theatres across Canada on March 29, *The Care Bears Movie* will be launched by Astral Films in Canada and The Samuel Goldwyn Company in the USA.

The animated feature, based on the greeting card characters, was produced by Nelvana Ltd., features the voices of Mickey Rooney and Georgia Engel and was directed by Arna Selznick. Working under producers Michael Hirsh, Patrick Loubert and Clive Smith, 70 animators completed the film in just nine months.

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Kinetic scouts viable product as distribution business goes sky high

TORONTO - Last year, educational distributor Kinetic Films grew by 50%. This year president Frances Broome expects a 30% increase, with business pushing sales well over \$1 million. She says that "we're going to go sky high in the States."

A little publicized success story in Canadian distribution, Kinetic operates in the non-theatrical sector handling a large catalogue of educational and social concern films. It distributes in Canada, the United States, where it has an office in Buffalo which will be moved to New York, Australia, where Broome will be opening an office in the near future, and South Africa.

Kinetic's major problem is a desparate shortage of good films. Broome is always on the lookout for suitable material and will always risk handling a product. "If we're not sure, we'll try it," Broome told Cinema Canada. "We always give it our best shot. We don't know which films will take off."

She points to the success of Lynx Film Productions' *Who Cares, Anyway*, a one-off effort describing the work of the Toronto Humane Society which has done tremendously well in the States. It hit a particular niche about pet care which was not covered by any other film.

Broome's top-selling film is *Killing Us Softly*, an American work about the image of women in advertising. It has sold

350 copies since 1981 at \$775 a copy.

A Canadian film that shows signs of becoming a best seller is *Finding Out* written and directed by Susan Murgatroyd and produced by Paul Caulfield. The film examines the taboo subject of incest and family sexual abuse.

The NFB has just entered

into a first-time deal with Kinetic for *Children of Alcohol* which adds to a growing library on alcoholism.

Broome sees the NFB acquisition as a breakthrough, a recognition of her credibility in the educational market.

With the shortage of films Broome has been tempted to enter into production but

quickly dismisses the idea. "A lot of distributors have gone bankrupt doing production," she says. The only way she would get into that end is if she could purchase something that successfully combines both distribution and production.

In fact, she has her eye on an American outfit, Churchill Films. "It has a strong line of our type of film. They know all the markets. And the production side is already set up." Discussions on the acquisition are still in the very early stages.

In the meanwhile, Kinetic remains a strongly sales-focussed company. "We're all

sell, sell, sell," says Broome. She has three salespeople mainly working the phones. Twice a year the company attends the industry's main markets: Geneva Park in April and the Banff Western Showcase in November/December.

The marketing is backed up by a heavy mailing program. Early in February, they completed a 10,000 mailing to various alcohol groups and organizations across North America.

For the future, in addition to expansion plans for the States and Australia, Broome would like to develop the French market in Canada.

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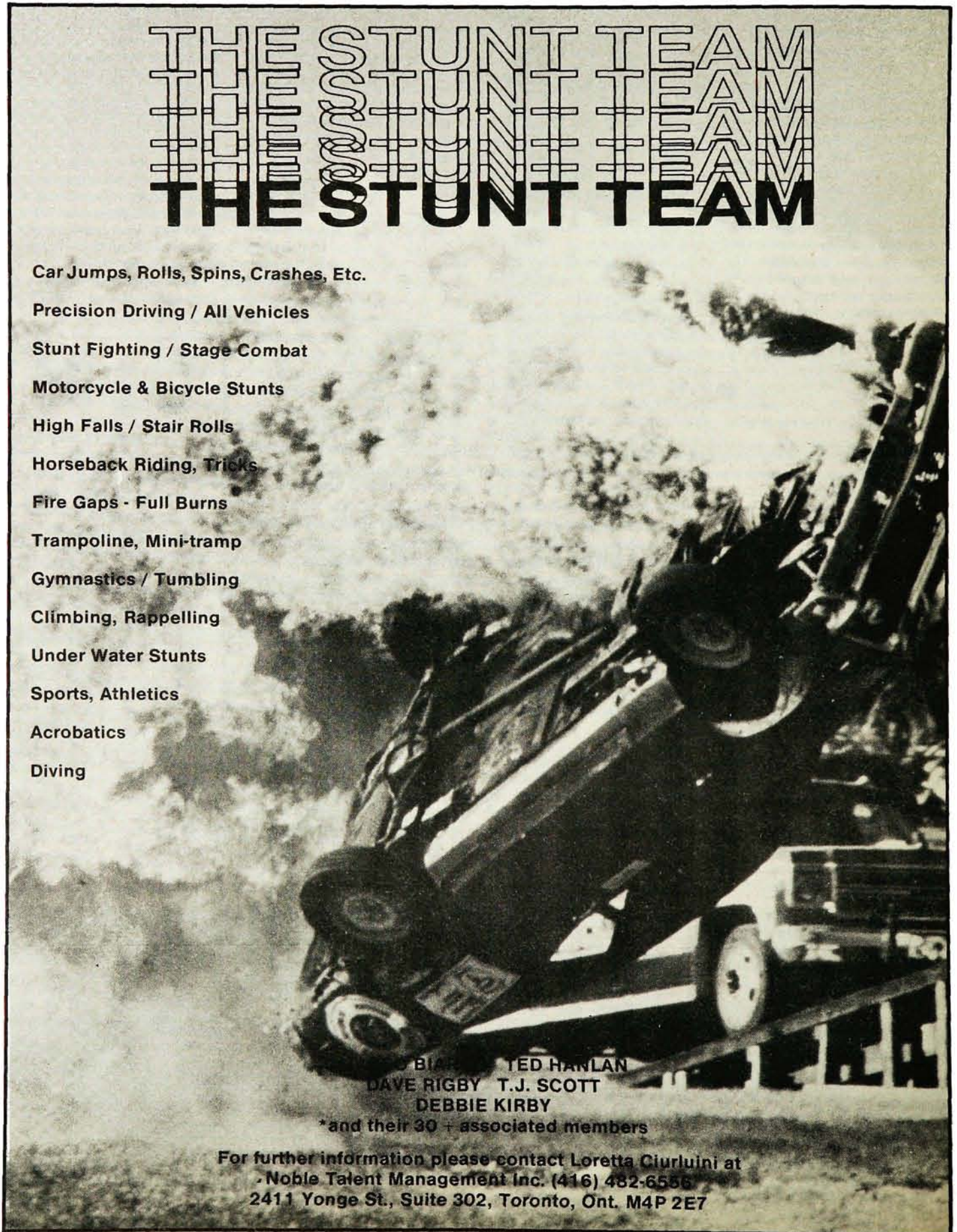
Diving

Schneider into distribution with IFFC

MONTREAL - Film financier and real estate developer Gerald Schneider has expanded the thrust of his company Intercontinental Film Finance Corp. (IFFC) to include distribution. Carmela Tutino, past executive assistant to Denis Heroux at ICC, will head that department. Schneider is one of the backers of the Losique-Heroux group in the promotion of the Cite de Cinema.

Masse to CCTA

OTTAWA - The Canadian Cable Television Association announced that Communications Minister Marcel Masse will deliver the keynote address to the Association's annual convention to take place in Toronto Apr. 9-11. Also delivering a special address to the group will be CRTC chairman Andre Bureau.



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Coproductions for Primedia

TORONTO - Pat Ferns, president of Primedia, hopes 1985 is the year he can devote full time to filmmaking. Over the past year he has been heavily involved in lobbying government, CBC and CRTC on behalf of independent Canadian producers. As co-chairman, with Stephen Roth of RSL, of the Association of Canadian Film and Television Producers, he has been actively writing briefs and meeting with Marcel Masse, minister of Communications, Pierre Juneau, president of the CBC, and other members of the Department of Communications. As if that weren't enough, last September Ferns took on the presidency of the Banff Television Foundation which runs the Banff Television Festival, slated for June 2-8 this year. Ferns feels the Foundation plays a very important job to which he can make some contribution. In addition to the Festival which, he says, "attracts the movers and shakers in the industry", the Foundation "is taking a leadership position in professional development."

Meanwhile Primedia, the production company he established in 1972 with partner Richard Nielsen, has been forging ahead. The company saw the arrival of 1985 with a bang, with telecasts of three major Primedia productions.

Bold Steps, the 90-minute performance documentary about the National Ballet, co-produced with the BBC, was shown nationally on the CBC last January. The way the project was put together illustrates Primedia's operating style of linking into a network of international connections.

About a year and a half ago Ferns sold BBC *Newcomers*. While in London, he met a freelance director who for a long time had wanted to do a film about the National Ballet. Ferns became involved. They put together some footage which they showed to a BBC producer who "was knocked out by what he saw." A deal was born. Incidentally, in an unusual move, Primedia has licensed ancillary rights to CBC Enterprises. Ferns has been a strong advocate of privatizing the merchandising arm of the CBC. He says that "*Bold Steps* was very specialized and CBC bettered other offers."

International co-production is Primedia's lifeblood. "We're well connected into France and Germany," says Ferns. "We have better contacts than anybody in England. I may only be in England five times a year but the impression is I'm living there. It's a question of systematically keeping in touch." Ferns prefers European deals keeping the U.S. deals for "the upside."

It was his European connections which led to a co-production with American producers Fred Barzyk and David Loxton. *Countdown to Looking Glass*, a nuclear holocaust film starring Patrick Watson, recently aired on First Choice* Superchannel. Loxton, a producer at WNET in New York who also works independently, sought

British partners. He was put on to Primedia. With pre-sales to Glen Warren in Canada and HBO in the States, the project was well under way. But Ferns says, "*Countdown* was in the works before the (Canadian content) rules changed. It would be much tougher to get it through next time."

Primedia's third new year telecast was the 13-part nature series *Amateur Naturalist* hosted by Gerald Durrell. First run on CBC in late 1983, it's having a

second run on TVOntario.

Primedia is continuing its collaboration with Durrell on two other series: a half-hour family series on Russia; and one on animal communications, *Ourselves and Other Animals*.

Also in the works is a 13-part drama series for children, *The Little Vampire*. A British-German co-production with Superchannel and Telefilm involvement, it will shoot in Edmonton.

Another complicated international co-production is *Frontier* which has French and British co-producers and pre-sales in France, Italy, Germany, Holland, Britain and Canada. The six one-hour episodes will begin shooting in May.

Primedia is also involved in "a mass of one-off things." Ferns says "gross production volume was \$4.5 million last year and will be substantially higher this year."



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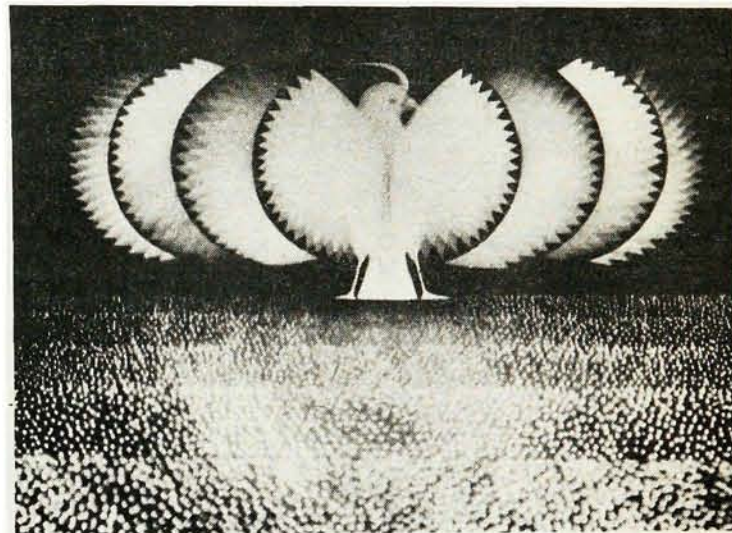
NEWS

THE OSCARS

For the fourth consecutive year, National Film Board productions have received nominations from the Academy of Motion Picture Arts and Sciences. This year's nominations are Ishu Patel's *Paradise*, for best achievement in the animation short category; and *The Painted Door* for best achievement in the short live-action category. *The Painted Door* is produced by Atlantis Films Ltd. in collaboration with the NFB and with the participation of Telefilm Canada and the Global Television Network.

A blend of animation techniques, *Paradise* tells the story of an envious blackbird and the lesson he learns when he tries to transform himself into something he is not. First Choice will telecast *Paradise* on March 25th. Schedule to be announced.

The Painted Door is a half-hour drama based on a short story by Sinclair Ross. One of the Global Playhouse drama series, *The Painted Door* stars August Schellenberg, Linda Goranson and Eric Peterson. Producers are Michael MacMillan and Janice Platt; director Bruce Pittman. *The Painted Door* will be retelecast on Global-TV at 9:30 p.m., Sunday, March 24th. Screenings of *Paradise* and *The Painted Door* and the other two Canadian films nominated for Academy Awards, *Charade* by Jon Minnis and Gary Bush's *Children of Soong Ching Ling*, are scheduled for March 18 at the St. Lawrence Centre in Toronto; at the National Arts Centre in Ottawa, March 24th, and at the NFB's Cinema Main in Winnipeg



From *PARADISE* produced by Ishu Patel

March 23 and 24. Other screenings, in cities across Canada will be announced soon.

THE GENIES

Two National Film Board feature films have been nominated for this year's Genie awards. *Mario*, directed by Jean Beaudin, garnered seven nominations, including best motion picture; best performance by an actor, Xavier Norman Petermann; best achievement in art direction, Denis Boucher; best cinematography, Pierre Mignot; best music score, François Dompierre; best overall sound, Bruce Nyznik, Richard Besse, Hans Peter Strobl; and best sound editing, David Evans, Wayne Griffin.

Unfinished Business, an NFB/Zebra Films co-production received five nominations. Directed by Don Owen, *Unfinished Business* was nominated in the following cate-

gories: best performance by an actress, Isabelle Meijias; best performance by an actor, Peter Spence; best cinematography, Douglas Kieffer; best direction, and best screenplay, Don Owen. In *Unfinished Business*, Owen returns to the rebellious teenagers he filmed twenty years ago in the NFB production *Nobody Waved Goodbye*.

QUÉBEC CRITICS' AWARD

Pierre Hébert's experimental work, *Chants et danses du monde inanimé - Le Métro*, received l'Association québécoise des critiques de cinéma award for best film in the short and medium length film category. A mix of film techniques - live-action and animation - and music, Hébert's film is an impressionistic view of life on the metro. The award and a \$2,300.00 cash prize were presented February 12th.

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Superchannel in fight with SMATV pirates

TORONTO — The mushrooming of unlicensed satellite distribution systems pirating American TV signals is severely hampering the growth of Superchannel, the west's movie channel.

Since relaunch last September, Superchannel has grown just over 4% compared to 28% for First Choice. In an interview with Cinema Canada, Luther Haave, Superchannel general manager, said that "unauthorized distribution of foreign services is threatening the basic business of cable operators. Many have seen 400 and 700-suite apartment blocks cancel basic service and install satellite distribution systems to give their residents a full menu of stolen U.S. services." He added that the industry feels a great deal of frustration when "government stands by and does not prosecute these people who operate side-by-side and in competition with licensed operators fulfilling conditions of license." He said cable operators are reluctant to upgrade plant without "knowing what's in store for the future."

A recent survey by the Canadian Cable Television Association shows that in the 18-month period from June 1983 to December 1984, satellite master antenna television (SMATV) operations increased by 300% from 386 to 1,118. The number of suites serviced by SMATVs has gone up 250% from 31,461 to 77,904. By far the greatest growth in SMATV operations occurred in western Canada which saw a 331% jump for the survey period. By contrast Ontario reported only a 22% rise. The CCTA claims that at present growth rates the cable industry could be losing \$104 million in revenue annually.

However, communications consultant Laurie Edwards of Nordicity is skeptical of long-term threats posed by SMATV systems. He told Cinema Canada that, while they are "cream skimmers," there are a number of other problems with SMATV. "You're back to an antenna that needs servicing," he said, noting that American pay is moving to scrambled signals that will limit piracy activities. Finally, he said, SMATVs do not provide the basic local cable channels. When these factors come into play, "the real appeal goes out the window."

SMATVs have only been part of the problem for Superchannel which has been facing an uphill battle for subscriptions. Until recently, premium TV was not available to roughly half of Manitoban subscribers because of a dispute between the cable company and the Manitoba telephone system. The dispute, about ownership of scrambling and descrambling equipment, has just been

resolved with a five-year agreement signed by the Greater Winnipeg Cablevision company and Manitoba Telephone Systems on Jan. 31. Cable subscribers in the GWC region will be able to receive First Choice*

Superchannel, MuchMusic and The Sports Network beginning March 1.

In other western cities, the cable companies either launched late or are still not ready to offer pay television. In Ed-

monton the three-pack was only launched in December. The same was true in Calgary and an important system just outside Vancouver. The result has been late entry into the market for Superchannel.

The problem is compounded in the west by low-penetration rates for converters. Subscribing to pay therefore involves an

additional outlay by the consumer for the converter.

Haave, however, is confident "that it is a delayed situation" which will sort itself out in the near future.

By the end of December, 1984, Superchannel was up to 160,000 subscribers. Haave said the network needs upwards of 200,000 to break-even.

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Super8 alive and well in Montreal festival Ottawa's Adams expands

MONTREAL - 150 films from some 15 countries, French filmmaker René Allio in person, and growing world-wide interest in Super8 filmmaking as a cost-effective alternative highlight Quebec's sixth International Super8 Film Festival.

Held Feb. 19-24 at the Cinéma-thèque québécoise, Festival programming spans the range from the feature-length drama to the experimental short and the socially-conscious documentary from countries as diverse as Australia to Venezuela. According to festival director Michel Payette, this celebration of Super8's diversity results from the medium's greater financial accessibility, adding that "more and more filmmakers are blowing Super8 to 16 or 35 mm or transferring their films to video for increased access to commercial markets."

A recent successful Canadian example of this tendency is Raymond Dupuis' *Apocalypse Carle*, a Super8 documentary on Gilles Carle's shooting of *Maria Chapdelaine*, aired in January on Radio-Canada. Carle himself will be screening a never previously seen Super8 demo entitled *Le Parc*.

From around the world, the Festival will screen Portuguese filmmaker José Carlos Marques' clandestinely shot *Julio de Matos... Hospital?* on the 'treatment' subjected to patients in a Lisbon mental hospital. From young French filmmakers comes *Avant la nuit* by Michel Gayraud and Michèle Solans, as well as Paul Allio's *Lettre à Élise*, both selected at Cannes last year. From Belgium, the Fest will screen Mark-Frédéric Van de Voorde's *Sale Harry casse la baraque*, a Super8 spoof of *film noir*.

There will also be a wide selection of recent Super8 work from Latin America.

The festival is competitive at the intercollegial and national levels this year, offering in addition a special program on current perspectives in Québécois Super8 filmmaking and a program of sponsored films.

As in previous years, the best films of the festival will tour six Quebec cities in the month following.

Organized by l'Association pour le jeune cinéma québécois, the festival is sponsored this year by three Quebec government ministries (Leisure, International Relations, and Education), Telefilm Canada, the Société générale du cinéma, the Cinéma-thèque québécoise, the Office franco-québécoise pour la jeunesse, France's Consulate-general and Kodak Canada.

OTTAWA - Increasingly Super8 is making new inroads as a professional gauge. Raymond Dupuis' recent Radio-Canada profile of Gilles Carle, aired Jan. 8, was made on Super8, and the CBC has produced several hour-long specials on Super8, saving costs by as much as 60%.

One company that is expanding serve increased professional interest in Super8 is Ottawa-based Adams and Associates which recently acquired Elmo Canada's Super8 business and now distribute Elmo cameras and projectors, Elmo editors, Würker and Minette splicers, splicing tapes and accessories. Adams also recently became Canadian distributor for Braun and Bauer Super8 cameras and projectors, which were without a distributor in Canada.

"The Super8 gauge is the best one for film training, for video productions requiring film techniques, and for industrial and amateur applications needing permanent high resolution images at low cost," says Adams president T.V. Adams. "So there is value in it for any level of filmmaker."

Since 1974, Adams and associates has specialized in Super8 film copying and striping and particularly in the transfer of Super8 film to video.

SuperEcran pulls back from West

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has approved Super Ecran's application to drop its service in western Canada. With only 200 subscribers to the French-language movie-channel in the west, all in British Columbia, maintaining service was proving a severe economic burden. Super Ecran told the CRTC that the western service was costing the company \$1 million annually. CRTC chairman André Bureau, commenting on the Jan. 31 decision, noted that the "Commission is still committed to a national French-language pay-TV service and will review Super Ecran's proposal to reinstate its service in western Canada at the time of its license renewal in March 1987."

Super Ecran now serves Atlantic Canada, Quebec, Ontario and eastern Manitoba. Service to western Canada was discontinued on Jan. 31, 1985.

Unions/producers start negotiations

TORONTO - The independent producers groups - the Canadian Film and Television Association and the Association of Canadian Film and Television Producers - have begun joint negotiations with ACTRA and the Directors' Guild. The producers hope to have an agreement by March 31. Michael MacMillan, CFTA vice-president, told Cinema Canada that he could not comment on the outstanding issues. Pat Ferns, ACFTP chairman, noted that "it's a question of unions no longer asserting what the agreement is but negotiating rates." He said that the real fighting would be with the writers, as producers "try to move to royalties rather than residuals." He said "the relationship of writers' fees to budgets was conceived in terms of the tax-shelter years. Reality is different."

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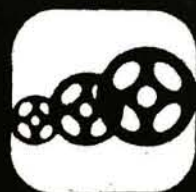
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Loss of producers' support delays hearings

OTTAWA - One day after the withdrawal of a major backer for a Canadian youth channel, the Canadian Radio-television and Telecommunications Commission (CRTC) has delayed public hearings on youth and family-oriented channels. The hearing, originally scheduled for Feb. 5, was delayed due to withdrawal of support from Dr. Geoff Conway, president of CUC Limited. Conway was the principal shareholder of Youth Broadcasting Inc., the company formed to propose the Carousel family channel and the French-language DEFI Jeunesse service. The withdrawal left First Choice*Superchannel as the only applicant remaining to provide a family-oriented service.

Susan Rubes, who had been named president of The Family Channel, told Cinema Canada it was "a bit of a blow to have

the hearings postponed. We were ready to go and start looking at programming."

Earlier the CRTC had thrown out the NFB's proposal for a family service on the grounds of a poor financing plan.

The Canadian Film and Television Association (CFTA) which had submitted an intervention, "Kidding Ourselves," were pleased with the latest turn of events. In their intervention the CFTA had recommended that "the CRTC not license any youth services at this time and place a moratorium on cable carriage of foreign youth-services in Canada." The CFTA felt that in the light of the government's intention to review broadcast policy and the uncertainty of the broadcast environment a new network license might "pre-judge the outcome of federal initiatives." Other concerns voiced by the

CFTA include the uncertain fate of the Broadcast Fund, the effect on the marketability of new service of the carriage of distant signals, and the teething problems of "the theoretically co-operative structure between general-interest pay and specialty services, cable operators, independent producers, and free TV operators." More significantly, the CFTA was concerned about the limited choice being offered the Commission. Essentially, the CFTA felt that independent producers will be left out in the cold when it comes to programming a new family channel. As a result, the CFTA recommended: "A significantly higher commitment to Canadian content by air time; and restraints to reduce the side-effects of corporate concentration."

CRTC says no to classified cable channel

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has denied bids by two companies to operate a classified advertising channel. In the decision Jan. 30, the Commission re-affirmed its intention to hold a public hearing by the end of 1985 to undertake an overall policy review of non-programming services, including a classified ads channel.

The CRTC stated it denied the applications because it was not convinced the results of the proposed experiments would provide the CRTC and interested parties with sufficient evidence to base a review of non-programming services.

Classic Communications

had applied to carry a digital, 24-hour non-programming service consisting of advertiser-supported classified advertising and community messages on a non-discretionary basis.

In a press release James Snow, Ontario minister of transportation and communications, rapped the CRTC for its decision. "The promise of classified advertising on cable TV has been rejected without a trial," he said.

Ontario supported the applications and appeared at a public hearing to submit a research study which indicated cable classified ads would not harm local broadcasters.

Snow said, "I believe the introduction of the service on

an experimental basis is the single best way to settle the question of impact on other media while limited any negative consequences should they occur." Snow added that the "decision to forbid cable advertising has substantial negative consequences for the cable industry in the longer term. Cable advertising could provide additional funds to allow the industry to develop creative new services for its subscribers and to keep rate increases down. Canadian cable tv companies have exported their creativeness to the United States where their systems are free to offer such services, supported by ads. Why not in Canada and why not now?"

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Rogers telecast show annual revenues up

TORONTO - Rogers Cablesystems took over Toronto's City Hall on Feb. 6 for its annual meeting which was broadcast live to 750,000 Ontario cable TV subscribers. The news for shareholders, however, wasn't great. Results for the first quarter, ending Nov. 30, 1984, saw an increase in gross revenues to \$84,062,000 from \$70,154,000 the previous year, but the loss for the period was \$5,463,000 compared with \$5,764,000 a year earlier.

The loss for the previous year included \$1,043,000 from discontinued operations. In the current period there was no impact from those operations.

Total basic cable subscribers increased by 39,000 in the first quarter to 1,951,000.

Ted Rogers, vice-chairman and chief executive officer, commented that "the company is like the Queen Mary. It's a big operation and it's difficult to turn around."

A major part of the problem lies in the company's heavier debt load, up to \$762 million from \$637 million the previous year, adding over \$14 million to interest expense.

Rogers said, "I think it's fair to say our over-all growth made it very difficult for

management to concentrate on everything at the same time, and finance everything at the same time."

In his comments to shareholders, Rogers called on the CRTC to revamp Canadian content rules; allow cable sys-

tems to offer U.S. Cable News Network with insertions of five-minute news broadcasts by the local broadcaster every 30 minutes; and allow cable firms to offer pay-per-view programs.

New Dog gets prize for Agent Orange

MONTREAL - *The Dog of Luis and Salvador*, the videoclip answer to Luis Bunuel and Salvador Dali's surrealist classic *Un chien andalou* (1928), has netted Montreal video artist Bernar Hebert three awards at recent international video festivals in Tokyo, Locarno and Vancouver.

Produced by Michel Ouellette of Agent Orange Inc., a new Montreal company, *The Dog of Luis and Salvador* shared the first prize at last August's International Video Art Festival at Locarno, followed shortly by an honorable mention at Vancouver's Under 5 national video competition and in November by a special merit award at the 7th Tokyo Video Festival.


"To have won awards at festivals of such high calibre is very encouraging," commented Hebert who, with Ouellette, founded Agent Orange in 1982

after a having worked extensively in experimental theatre.

The Dog of Luis and Salvador, with an original music score by New York's Richard Edson, was originally conceived for a multi-media show using a blend of film, video audio tapes and live scenes. A new version of the show is in preparation for this spring.

Durie to Telefilm

MONTREAL - John Durie, who has been living in London, England for the past five years, has been appointed director of the Telefilm Canada office there. He most recently worked as director of marketing with PIC International Marketing and as director of promotions with PIC Publicity Ltd. The announcement was made by Telefilm on Feb. 12.



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THE PAINTED DOOR was produced by **ATLANTIS FILMS LIMITED** in collaboration with the Canadian Broadcasting Corporation. It was produced with the participation of Telefilm Canada.

CBC staff attacks private sector producers

TORONTO - CBC producers have delivered a blistering attack on the private production sector in a draft brief to minister of Communications Marcel Masse. The unreleased document, a copy of which was obtained by Cinema Canada, notes that "the independents do not have the administrative, financial or production resources to meet a truly enormous demand for programming." "Nor, in spite of their constant self-proclamation about their efficiency and their economy, do they have unblemished records as businessmen," the Association of Television Producers and Directors' brief adds. It points particularly at the Association of Canadian Film and Television Producers and l'Association des producteurs de film du Québec whom it accuses of "bleating" for support. It speaks of "their hubris in proclaiming they are now ready to take over the production of all television entertainment programming in Canada."

The document points scathingly to the abysmal failure of the independents during the tax-shelter era. It says, "the ordinary viewer would be hard put to discover where the money generated for Canadian production on pay-TV has actually gone."

The paper calls on Masse to appoint an independent investigator "armed with the authority of an auditor-general to scrutinize the real costs of independent productions alongside those of in-house productions. We suggest that he start with a comparison of *Danger Bay*, the Paul Saltzman half-hour family drama co-produced with Disney and CBC, with the in-house production *Beachcombers*."

The brief also warned of the danger to CBC's management structure of putting all drama and variety into the independent sector. "That would mean that a different kind of management would emerge at the CBC. Today's operational CBC managers have emerged from

the real world of producing quality television. Under the system proposed by the independents management would come from law, accountancy and other entrepreneurial pursuits. The CBC would become what many myth-makers believe (wrongly) it is now - a bunch of faceless bureaucrats."

The brief recommends increased and guaranteed funding for the CBC; the addition of a second CBC channel; a review of licensing standards for private sector broadcasters; and a broad-based public discussion of broadcast policy.

Ray Hazzan, president of the Association of Television Producers and Directors, called an emergency meeting with leading producers to discuss Association policy and strategy "to see them through the next few months." Invited to the Feb. 23 meeting were Arnold Amber, David Cherniak, Ron Haggart, Peter Kelly, Jeanine Locke, Jim Murray, Mark Starowicz, and Robin Taylor.

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First Choice meets video challenge

TORONTO - First Choice is meeting the video challenge head-on with a joint promotion with a major video manufacturer planned for this fall. In an interview with Cinema Canada Frek Klinkhammer, president of First Choice, said that video is complimentary to pay-TV. He said that research has shown that after a six-month break-in period, the VCR owner was "twice as likely to become a premium-TV subscriber because we represent an opportunity for library creation and time-shifting of programmes."

He denied that by entering into a promotion with a video manufacturer he was encouraging copying. And he fore-saw no difficulties with program suppliers about his proposed promotion.

Klinkhammer declined to name the manufacturer or the nature of the promotion. It seems likely, however, that First Choice will offer a limited-time free or reduced subscription to purchasers of VCRs.

The video campaign is another prong in an aggressive marketing strategy which has emphasized pricing and packaging, not always to the satisfaction of all cable operators. Some have complained that the retailing decisions were being taken out of their hands.

Bill Kincaid, vice-president of marketing at Ottawa Cablevision, wrote an open letter to the Canadian Cable and Television Association (CCTA) saying that full packages (the Canadian and American services) "are more marketable than the three-pack." He said,

"Satisfaction Pack advertising by the movie channel doesn't really make it any easier for us to sell the full family of services."

Louise Brownlee, marketing co-ordinator of the CCTA, told Cinema Canada that there was some "conflicting discussion" between the cable operators and the movie channel on "how the service should be marketed and priced."

By mid-January First Choice had chalked up 316,000 subscribers and is expecting to hit-break even at 350,000 before the summer. The churn-rate (the industry term for disconnections) which had been holding steady at under 6% during the autumn months plunged to an all-time low of 3% in December, according to Canada's largest cable operator, Rogers Cablesystems.

Pay subs increase

TORONTO - Figures released by Mediastats show that Ontario has experienced a dramatic increase in pay-TV subscriptions for the period December 1983 through December 1984. At the same time Saskatchewan and Alberta showed significant declines.

Discretionary service households grew by 41% in Ontario. Alberta and Saskatchewan declined by 17%. Nationwide, the growth rate was 22%.

The latest pay-TV figures available, December 1984, show that The Sports Network has gained the most subscribers, up 24% over the previous month. In the same month First Choice grew by 2.7%, Superchannel by 1.3% MuchMusic has a 9.3% increase and Super Ecran 9.7%. The American specialty channels all posted increases led by Arts & Entertainment (17.4%), The Cable News Network (12.8%), The Nashville Network (12.4%).

Two ethnic channels were launched in December. China-vision signed on 5,215 subscribers and Tele-Latino, 1,689.

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