

## QC reaction to initiatives

MONTREAL — Reaction from Quebec-based distributors after meetings with Telefilm Canada's new men at the top in late July has been very positive, perhaps ushering in a new era of co-operation between distributors and the federal film-funding agency.

"The meetings with Telefilm went very well. We are pleased with the direction of their distribution services in both Montreal and Toronto," Victor Loewy, president of Montreal's Vivafilm Limited, told Cinema Canada. "The new people in charge of the distribution department are very competent and have a good understanding of the film industry."

Telefilm has decided to revise its policy towards assistance for distribution for Canadian films, as well as for film distribution in general, Loewy explained.

"They have realized that we need the revision. What this means is that there will be less government interference and better services," Loewy said. "There was always a lot of bureaucratic problems with the accounting when dealing with Telefilm. They would ask

for financial statements every month and we were getting peanuts in return, whereas producers were getting millions and did not have to do anything. It will be a lot easier to take advantage of Telefilm's distribution services now."

Maryse Rouillard, president of Filmoptio Internationale Inc., and head of the Association Québécoise des distributeurs et Exportateurs de Films de TV et de Video (AQ-DEFV), was also very pleased with the new programs undertaken by Telefilm.

"I was not at the meetings with Telefilm myself, but the feedback has been very positive," Rouillard told Cinema Canada. "Telefilm will be releasing some of the funds they have for distributors. They have also said that they will be assisting exporters, which affects me more directly. Their programs will provide assistance for dubbing from one language to another, for video-coding from one country's system to another as well as broadcasting promotion. We are indeed thrilled these new developments."

## Video eats into adult theatre audience

MONTREAL — Because of film censorship and evolving tastes in film-going, André Pépin, owner of Montreal adult-film theatre Le Beaver and president of the Vampix distributing company, also specializing in erotic films, has decided to change the direction of his exhibition and distribution facilities.

Pépin is currently attempting to sell most or all of his stock of erotic films to Canadian and/or foreign buyers.

"As far as Vampix is concerned," Pépin told Cinema

Canada, "we will be almost completely terminating our business in that field. We might still do a little distribution but only through videos, and that will only consist of 10% of our total business. The narrow-mindedness of Canadian censors makes it very difficult to operate in this country outside of Quebec and British Columbia.

"This is especially true for the distribution of 16mm and 35mm films in Alberta theatres. Alberta is like a closed parish," Pépin adds jokingly. "The laws in that province make it impossible for a distributor from outside Alberta to distribute his films in their theatres. Anyways, it is becoming a lot more advantageous to make and distribute these types of productions on video.

"It only costs \$25,000 to produce erotic films on video as opposed to \$250,000 on film, and it seems people are more interested in watching them in the privacy of their own home."

This new trend in the adult entertainment film industry has also caused Pépin to decide to change the exhibition direction of the exclusively erotic

film theatre Le Beaver, one of Montreal's eight theatres devoted to adult movies.

"I will be turning Le Beaver into a type of mini-Parisien," Pépin explains. "It will be showing a lot of French intellectual and artsy-type films. It is a good time to get out of the erotic film distribution and exhibition now because, as the cinemas which used to play adult films exclusively become legitimate theatres, they will need distributors and suppliers for legitimate-type films."

If Pépin is correct in assessing a trend away from erotic films, it will be a good sign for Montreal film-goers who have been longing for greater diversification and more international film-fare.

Pépin has also sold the bankrupt New Yorker repertory theatre on Montreal's St. Laurent boulevard, previously known as the Verdi, to three Montreal investors, including one-time owner of the Verdi Roland Smith, owner of the Outremont and l'Autre Cinéma rep houses.

The new theatre, to be called Le Milieu, will primarily feature live entertainment but will also hold film-screenings.

## Valenti sets the tone for Régie hearings

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complaints that the U.S. industry via Valenti's visit wished to bring to the attention of Canadian political authorities.

The other objections, after Quebec's Cinema Law, included the non-payment of royalties on copyrighted U.S. "intellectual property," that is, films and television programming pirated by Canadian cable companies or videocassette distributors. Since last March's summit between U.S. president Ronald Reagan and Canadian prime minister Brian Mulroney, the U.S. film and television industry has vociferously made known their unhappiness with Canada's 1924 Copyright Act.

Finally, Valenti said he was "puzzled and saddened" that Walt Disney Pictures of Burbank, California, which is considering opening a Canadian production office, would have to be vetted by Investment Canada's provisions to protect Canadian cultural industries.

"I can't see any reason why Walt Disney, one of the great names in family entertainment, can't come into Canada. Disney is a good citizen; they do a lot of filming in Canada; they do a lot of investment in Canada. If you had to pick one company with the most spendid reputation in all the world for family entertainment, that would be Disney. So I'm puzzled and I'm saddened that this great institution can get into a lot of trouble just doing business in Canada."

**Erratum** — Cinema Canada apologizes for the typographical error which appeared in the Zaza Sound Productions Limited advertisement in the last issue. The text should have read "Some very good reasons why Zaza Sound and Post-Production Studio is clearly the winners' choice..." -Ed.

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