

Canadian Perspective ups ante

TORONTO – In an effort to promote the Canadian film industry, Festival of Festival officials are tripling the cash award to be given out at this year's event.

The annual Toronto-City award for excellence in Canadian production has been increased to \$15,000 from \$5,000 the year before, festival director Leonard Schein announced on July 22.

All Canadian films shown at the festival are eligible for the award co-sponsored by the City of Toronto and City-TV.

As Toronto Mayor Art Eggleton explained, more than \$100 million was pumped into the 1985 economy of the city from film and television production. With a 40 per cent increase in spending so far this year, Eggleton said it made sense to further invest in the award.

Festival of Festival officials also announced the 38 Canadian films which have been selected for the Perspective Canada section of this year's event. The Canadian program of the festival includes 13 features, three documentaries, three short dramas, nine experimental and 10 short films.

Dancing in the Dark, directed by Leon Marr, was chosen to open the Perspective Canada showings selected by a program committee that screened more than 200 films from across Canada. **Dancing in the Dark** won acclaim at this year's Cannes Film Festival and will be shown at the New York Film Festival at the end of September.

Marr said after the press conference that the new \$15,000 award better reflected the realities of making films in Canada.

Programmer Piers Handling said it was a very competitive year for Canadian films with high quality productions coming from across the country.

Past winners of the Toronto-City Award for Excellence in Canadian Production are Léa Pool for **La Femme de l'hôtel** and Donald Brittain for **Canada's Sweetheart: The Saga of Hal C. Banks**. A jury of six will decide this year's winner.

The films included in this year's Perspective Canada program include:

Features

The Adventure of Faustus Bidgood, d. Michael Jones & Andy Jones
Anne Trister, d. Léa Pool
The Climb, d. Donald Shebib
Close to Home, d. Ric Beairst
Confidential, d. Bruce Pittman
Dancing in the Dark, d. Leon Marr
Le Déclin de l'empire américain, d. Denys Arcand
Eviction, d. Bachar Chhib
Loyalties, d. Anne Wheeler
Pouvoir Intime, d. Yves Simoneau
Sitting in Limbo, d. John N. Smith

The Universal Statement, d. Jack Darcus
Welcome to the Parade, d. Stuart Clarfild

Documentaries

The Final Battle, d. Donald Brittain
Passiflora, d. Fernand Bélanger & Damar Gueissaz Teufal
Richard Cardinal: Cry From a Diary of a Metis Child, d. Alanis Obomsawin

Short Dramas

The Dead Father, d. Guy Maddin
La fuite, d. Robert Cornélius
Sonia, d. Paule Baillargeon

Experimental

As Seen on TV, d. David Rimmer
Birds at Sunrise, d. Joyce Wieland
Her Soil is Gold, d. Annette Mangaard
Knock, Knock, d. Bruce McDonald
Little Brother Watches Back, d. Tom Thibault
?O, Zoo! (The Making of a Fiction Film), d. Philip Hoffman
Along the Road to Altamira, d. David Rimmer
Triptych, d. Bev Brigham
White Museum, d. Mike Hoolboom

Short Films

Divine Solitude, d. Jean-Marc Larivière

Blackouts left up to parties concerned

OTTAWA – The knotty problem of football game blackouts on Toronto-area cable systems has caused the Canadian Radio-television and Telecommunications Commission to call for public comments to assist it in reviewing the issue.

Until such time, the CRTC on July 9 renewed the licenses of nine Toronto-area cable undertakings.

TV blackouts of Canadian Football League games go back

It's a Party, d. Peg Campbell
Linda Joy, d. Linda Busby & William MacGillivray
Men: A Passion Playground, d. Atom Egoyan
O, Dad! d. Jonathan Amitay
Passion and Gasoline, d. Mark Forler
Signals, d. Colin Strayer
Turbo Concerto, d. Martin Barry
Up Against the Looking Glass, d. Bruce Worrall
The Wake, d. Carolyn McLuskie

to the late 1960s when the Commission decided the matter was best left to the parties concerned – the CFL, broadcasters and cable companies.

The parties' inability to reach agreement led the Commission to impose restrictions on cable coverage in areas where local TV stations are blacked out.

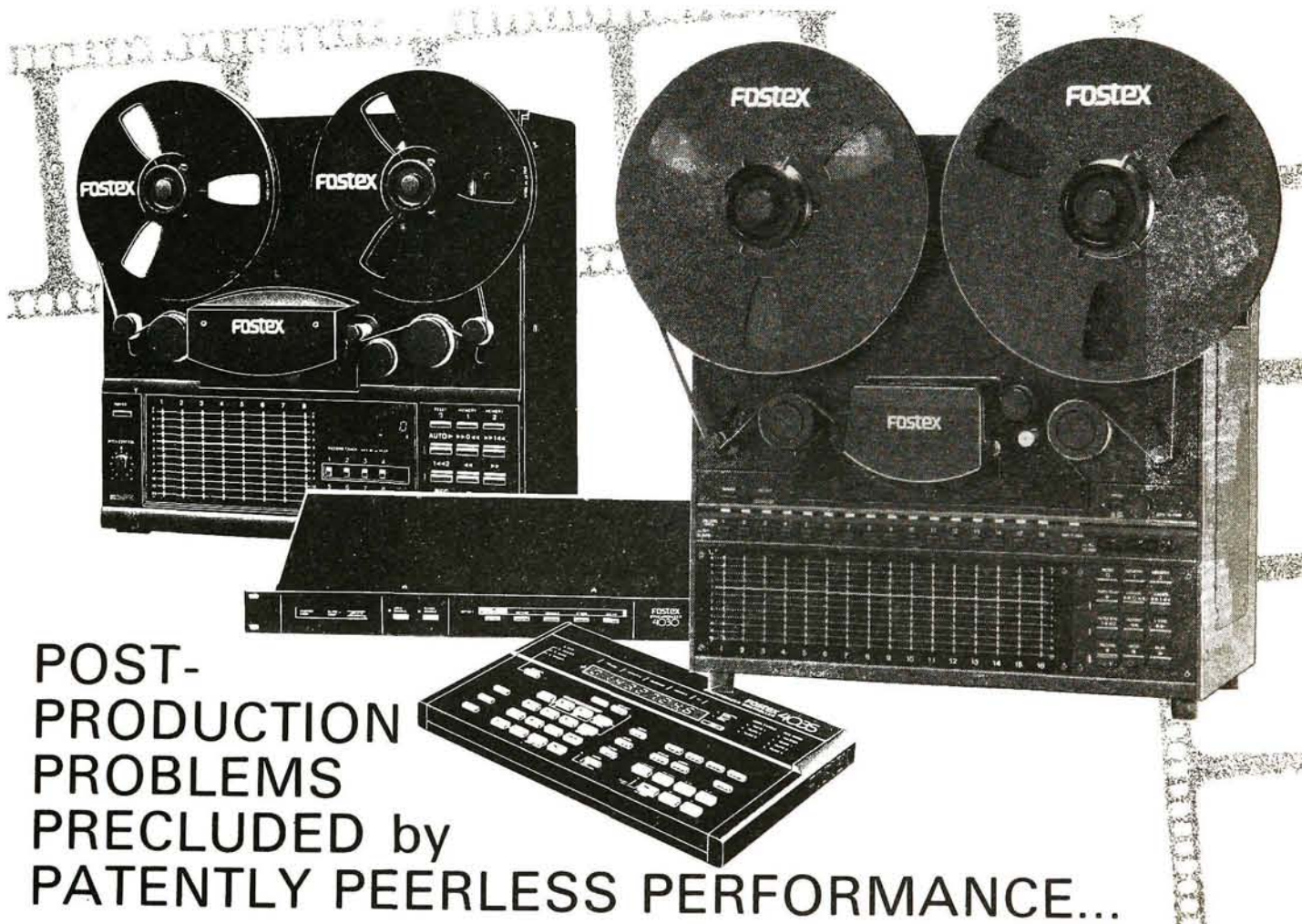
At a public hearing in May 1986, the CFL argued that continued blackouts "are crucial to the league's survival," and that "without the ability to protect its gate revenue, the league would simply not survive."

Toronto-area cable licenses, however, responded that blackouts irritate subscribers and that the blackout policy was only applied to some sys-

tems and not others, wondering as well whether what was "really a problem between a program supplier, a broadcaster and an advertiser" was within the CRTC's mandate.

Throwing its hands up in despair, the Commission reverted to its initial view that "the matter of blackout should be resolved by direct negotiations between the parties concerned."

However, the Commission invited public comment until Aug. 15 on such questions as whether "the public's interest in seeing home games transcends the proprietary interests of the CFL?" and other philosophical issues related to the 16-year-old Canadian blackout dilemma.



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