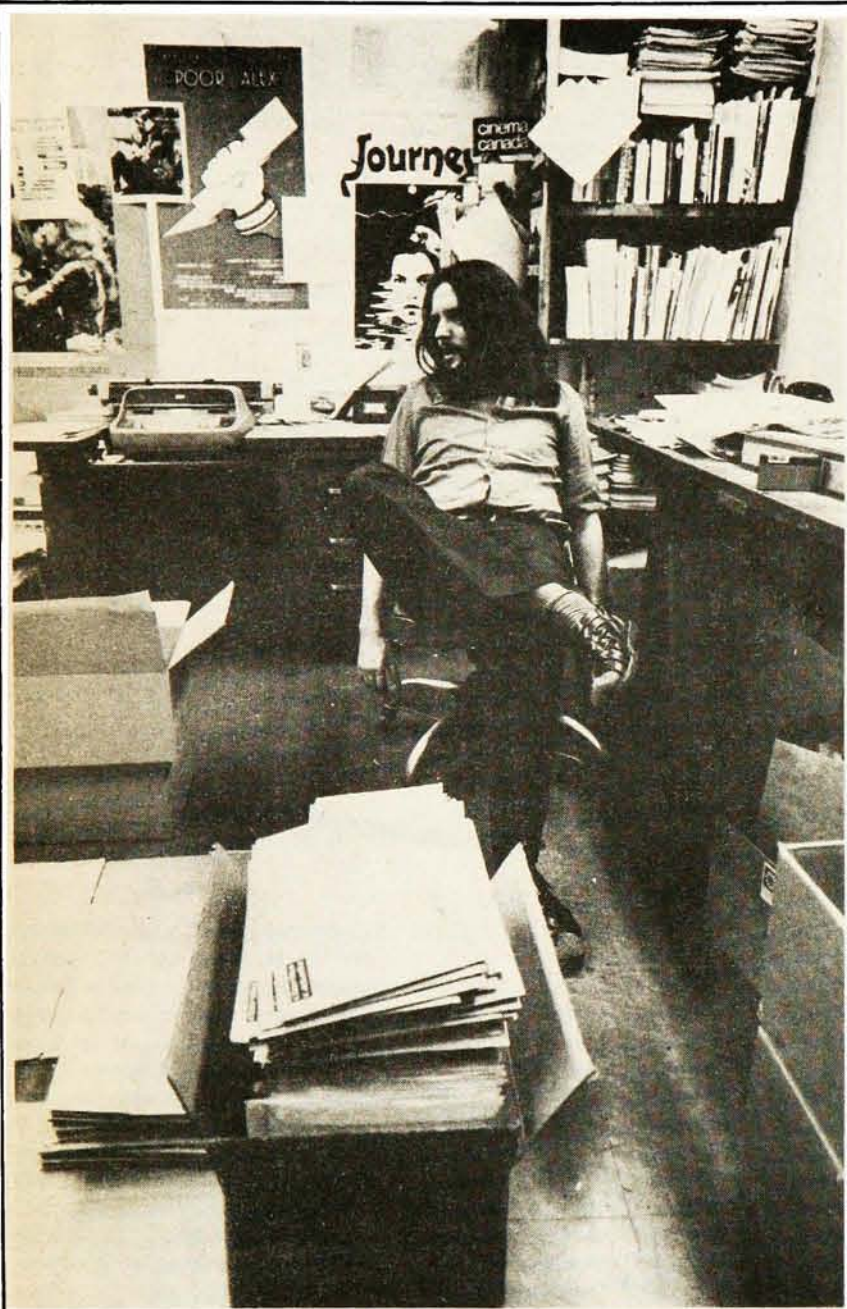


That was then

This is now



• Founder and first editor, George Csaba Koller, in 1972

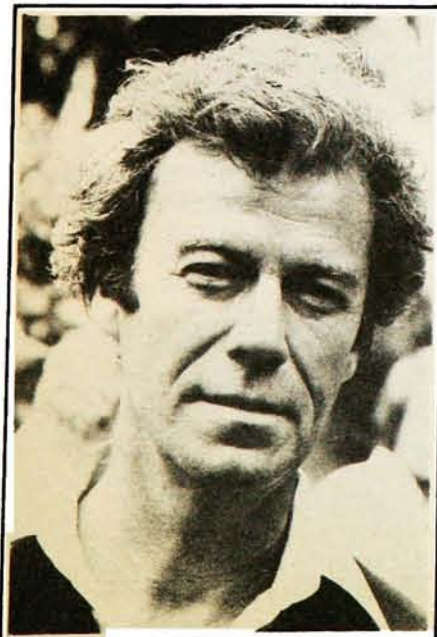
How long ago is 1972? To some, ancient history. To others, the recent past. In Canadian publishing, 15 years is a long row to hoe.

Publishing *Cinema Canada* over this period has given us a rare opportunity to participate in the birth and growth of an industry. It has also allowed us to talk with filmmakers of every ilk and try to make sense of the various, often conflicting, goals which they set for themselves and for the industry.

In an effort to share our 15th anniversary, we went back to the first two issues of *Cinema Canada*, second edition, to remind ourselves of who was active, doing what, in production in 1972.

A series of phone calls followed, in which each was asked, from his or her special point of view, to measure the growth of the industry since those early days when *Cinema Canada* began publication, and to comment on the current health of the industry. Their observations follow.

photo: Art Usherson



Gordon Pinsent
actor, writer, director
Then
writer, star *The Rowdy Man*
Now
writer, star *John and the Missus*

We were so held back by that negative – we considered it so Canadian or something – that said, 'Will we always have to be proving our existence in this country, from the standpoint of the arts industry?' That attitude coloured our work for such a long time that any progress we made was still reined back by this negativism. It was very strange. For quite a while, even when we *did* do things, I wondered if we could be allowed to continue, or if we would wake up in the morning and find it all gone again.

The business of getting up in the morning and lifting those same weights – not one day being like the one before – was healthy in one way, because it made us tough, but in another way, it was debilitating. Only one thing could defeat that feeling, that malaise, and that would be enough good things in a row, that we would be on a roll. Only then would it be possible.

There's a string of good films out this year – that helps. There's the stockpiling of craft experience in the business that was acquired even during the tax-shelter period. Now, you can go into a room and say, 'Give me some singers and dancers,' and 500 marvelous singers and dancers will show up. These are people who have done their homework quietly, who have waited. They are ready and they are working in the country they like to live in.

The same thing is happening with

filmmakers. We have more than enough people to create whatever we want to. That's the feeling today.

We have the help we need today. A producer can feel better about doing a certain kind of film today because his venues for sales are better – his marketing. He doesn't feel he's out there all on his own. And even the government... Instead of sending down a grey-suited man to stand there like a grown-up – the token gesture from the government to show they take an interest, like the early days of the CFDC – the governments are now making pretty firm commitments, in the sense of announcements, at least, with the possibility of getting things to the floor of the House when they promise to get them there. Even if we don't win all the battles, this is working out. I feel terrific! I think we're doing great and, having had a taste of it, we just have to continue.



Janet Good

Then and Now
 president of Canadian Motion
 Picture Equipment Rentals

In 1972 everyone had a tough time. That must have been when Don Shebib was doing *Goin' Down the Road* and Clarke Mackay was a big-wig. There have definitely been great changes.

First, the government has been helping and there are more grants and more consideration from the powers that be. Telefilm helps, and pay-TV. Cineplex too has made a hell of a difference because our films have somewhere to go.

I helped out the filmmakers in the beginning when no one else could, or no one would, but now they're all helping - Cineplex, Film House... Now, when young filmmakers come to me, instead of running the risk of never being paid, I give them a letter saying that I will give them credit for so much and they give it to the distributor - Cineplex Odeon and First Choice are the main people now - and I get a copy of the distribution guarantee.

My attitude is this. If somebody wants to make a movie and I have equipment which no one else is using, I might as well rent it to them and wait for my money. If I don't get my money, why I've just lost the rental because there's no one else knocking down that door to get that equipment.

Before, movies had nowhere to go - only to CBC. Others are helping, of course, but I'm still helping holess-bolless. But I don't want to be called a martyr in this because I got rich in the act. When the Canadian Society of Cinematographers gave me an award, I was embarrassed to take it because, though I had helped people, they had helped me as well.

Today, the people in the industry

have changed. They're not desperate. They're educated - coming from schools and colleges. They're not coming to us now and asking us to make them a cameraman overnight. They appreciate working in film more than ever. I've found that tape just isn't taking over. Anybody who is working in tape is really trying to get back to film.

When I started 22 years ago, I had one lens. I gradually picked up this and picked up that, and lots of people gave me stuff. At one point, I could say how much I'd earn everyday because everything I had was rented, so I had an empty house. Now, it could never all be out. Today, my business has more than a million dollars worth of equipment and it's grown 500 per cent. We have 24 flatbeds. Think about that!

■ ■ ■



Don Haig

president of Film Arts

Then
 producer of *125 Rooms*
of Comfort

Now
 executive producer of *Dancing*
in the Dark, *Artie Shaw: Time is*
all You've Got and *I've Heard*
the Mermaids Singing

I hope that with the introduction of the Broadcast Fund, Telefilm, the Ontario Film Development Corp., Manitoba Film and all those agencies, there won't be another bust. I feel more positive. But the other truth is, I feel what we're really doing is making made-for-television programs, and it works. Starting out with *Hockey Night* and those kinds of films that took on a different kind of substance.

I'm still not sure there's ever going to be a strong theatrical market. We shouldn't be surprised - or later disillusioned - by *Decline*. *Dancing in*

the *Dark* was really made for television. But we have to be really careful that we don't fall into a kind of a trap, thinking that the films we're making are really for theatrical distribution. If, by chance, they're strong enough, then there's that option.

Business hasn't changed that much at Film Arts. It's still a basic post-production, film-editing operation. Our largest customer is still the Canadian Broadcasting Corporation. That allows me to go out and help independents work on small features.

I can't tell you how I got into that role. There's no reason, but I think that activity has grown quite a bit. There was a need for some type of executive producer for the filmmaker who had written a script and wanted to direct it but was having trouble finding a producer. I think I was there as a base for them, like an office with Telefilm and myself to guide them toward finding a line-producer to work with them. There's a basic frustration. The young filmmaker doesn't know how to get on the phone and get through directly to John Kennedy at the CBC, or to Telefilm. I can open some doors for them. And then there's the insurance for the agencies - that they're not just pouring money into someone who's going to go out and make a total disaster. There's confidence in a certain responsibility. There's an organization there that's going to help the filmmaker.

Some of the agencies might see me as being a 'soft' producer, but I like to think of myself as a creative producer who allows the filmmaker to make the film he set out to make without too much interference, unless he's really on the wrong track or I'm on the wrong track.

Compared to the earlier days, there's a bit more sophistication. By the time they walk in my door, they have usually made an hour or half-hour drama at the university and have gone through that process. Some of them are naive but, at the same time, they've gone to all the trade sessions, they've read *Cinema Canada* and have learned that there's a professional way of having to do things. Generally, there's a whole new educational process which has taken place.

The 1971 film *125 Rooms of Comfort* has, if you look at the credits, the biggest array of people in the motion picture industry in Canada connected to it. It was done too quickly. We went out because everyone wanted to make a film and the script didn't matter. Everyone, as a team, wanted to work and make the film and that wasn't a wise move.

What's left is that we've all grown up and, though I hate to say it, the government agencies have probably taught us to grow up. Sometimes, the agencies create too many road-blocks, given the bureaucratic systems the films have to go through to be made, but we've evolved quite a bit.

The *kinds* of programs which get

made have changed a lot over these years. I began to notice it about seven years ago when I was serving on the Ontario Arts Council jury. You began to see dramas coming out of most of the Toronto universities, and that's what the thrust became. I say that sadly - there were still a lot of documentaries and I think every good filmmaker should start with documentaries. But you began to see half-hour and even 90-minute black-and-white dramas. Not too bad either.

There are still a few die-hard documentary filmmakers around, but there's a kind of glamour attached to making dramatic films.

And it's really getting tough for documentaries. The CBC was the place where we used to be able to drop off documentaries; now it's turning into a market-driven station just like any other station. They call the things that *The Journal* are making "documentaries." That's just five minutes of Betacam tape. The craftsmanship is being lost. If I went to the CBC tomorrow with a documentary, I'd be really hard pressed to find a department which could pick it up, especially in the arts division which has been cut back so badly.

I think the CBC is gone. It's market-driven. *Dancing in the Dark* was Canadian fodder used to allow for the commercial spaces. I think there's a bad feeling in a lot of the film community about these things.

■ ■ ■



Monique Mercure

actress

Then
Deux femmes en or

Now
Qui a tiré sur nos histoires
d'amour

After *Mon oncle Antoine*, everything was fine. Jutra was there and I was his favourite actress so I had a film every other year with Jutra. Then there was *Deux femmes en or*, and a

long period when I worked a lot in the theatre because of the popularity generated by the films.

Gilles Carle was at work. Michel Brault made *Les Ordres* and André Brassard began to make films. I remember. I do miss those days. Since, with the increasing importance of television and TV films, the whole perspective has changed.

Today, I'm neither a film star nor a TV star; I work principally in the theatre, and I'm happy there.

In the beginning, between 1975 and 1980 when Tavernier asked me to play a role, I was surprised that there were no roles for me. (Ed. note: Mercure won the Cannes festival award as Best Actress for *J. A. Martin photographe* by Jean Beaudin in 1977.) I would have liked to continue working with Beaudin because I believed in a collaborative process between a director and an actress. Like Carle worked with Carole Laure, or like Bergman and his team. I got discouraged.

There are no heroes here. I was recognized by the public, but the only filmmaker to offer me a role was Jean-Guy Noel and it wasn't for a film which I found interesting. The cinema wasn't yet strong enough for a producer to say, 'There's a good actress and a strong director; I'll have something written for them.' Since then, there have been good films — *La Quarantaine*, *Qui a tiré sur nos histoires d'amour* — but they were films with weaknesses, and they didn't reach the public. There was *Quintet* where I had a small scene with Paul Newman, and then, 'goodbye'.

I don't think we can really count on the cinema, at least, not if one is older. Filmmaking is a family affair. In every country in the world, directors always hire just about the same people, and if one is not in that family, it's very hard to penetrate the milieu. I was in the Jutra family, I was in the Labrecque family, and I thought I was in the Beaudin family. Simoneau, for example, is having great success with his family, but I'm not in it. The same goes for Arcand who has changed his family — with *Gina*, *Réjeanne Padovani* and *La Maudite Galette* he had created a whole group of people he worked with. As for me, I'm an orphan.

Realistically, I know that when you get near 60, there are fewer roles, and that the strong, interesting roles are going to 40-year-olds today. Nevertheless, there are roles to write. Since I'm fairly flexible and like to direct as well as write scripts and act, I'm not counting on a film career. For that, you have to shoot at least two films year.



Wilson Markle

engineer

Then

employee of Film House

Now

president of Mobile Image and Colorization Inc.

In 1972 I was an employee of Film House, ending up with the boss's desk when I left. Today, I'm president of Mobile Image which has 40 people on staff, and Colorization Inc. which has 140 people on staff.

Over the period, there have been a lot of technological changes. There's also been a very good and healthy environment in Canada based on tax laws. Both factors have permitted those outside of Hollywood to be able to contribute to the growth. I'm in manufacturing, so I have a faster tax write-off on equipment, for instance. Some technological changes have been funded through the current research and development legislation so that I can get help directly without going through the bureaucracy of government grants. So we've created almost 200 brand new jobs without one penny of direct government money.

We have something the United States wants and we're selling it. Our product is 100 per cent for export. At Colorization we're producing one picture a month and by next year we'll be up to one a week and will be the largest producer of new product in the world.

In Canada, up to about 12 years ago, the business was centered in Toronto and Montreal. Now it's becoming more regional. More people have an opportunity to contribute and participate. This is happening more from a technological standpoint and from a municipal or provincial standpoint. Everybody is now bending over backwards to try and help the producer, recognizing that dollars spent in their own immediate area are dollars which contribute a lot to the local economy. Instead of fighting with

municipalities in order to shoot and produce, they're now turning the place upside down, trying to help you. It's an attitude more than anything else, and that attitude has contributed to a great deal of growth.

We don't have the union problems; we don't have the Teamsters or a lot of rules and regulations which have been placed upon producers in other countries. Even Revenue Canada has been told to behave themselves. In the withholding tax area, they didn't understand the business, but they were very quickly brought into line by whomever.

There's not that much difference in the way people do business. Most of my business is either with the States or at the local producer level, providing a service. There is more money to spend now, and I get to collect faster. I don't have to take points and give out as much credit. I can now safely do business with people, knowing that at the other end I'm going to be paid. Before, companies like Film House and Medallion underwrote a lot of the work that was being done. God knows how much Harold Greenberg underwrote — he owns a lot of paper on a lot of pictures. This doesn't happen much anymore. I'm rarely asked to take a piece and, if I do, I'm usually taken out at the end, which is what I prefer.

The industry is here to stay and will continue to grow as long as we keep up with the technical changes which are happening.



John Juliani

director, actor

Then

research Savage God Productions

Now

president of the Directors' Guild of Canada

I see signs of remarkable maturity now, comparatively speaking — a sinking in of roots which, I think, will be more beneficial to the industry as a

whole than some of the roots which were sunk a few years ago.

We have a great opportunity in the area of relations between management and some of the guilds, for instance; we can forge a real partnership. It's an opportunity we must take before we lose it — before changes in legislation down the road make us even greater adversaries.

The cycle of boom and bust seems to be broken. There has been a period of consistent activity, occasioned largely by the change in the dollar. All that American production which has come up here has made a big difference in terms of the money which goes through the coffers of the various organizations.

Because of the level of government aid, the problem still remains that the producers have an enormous difficulty with financing. Every individual producer is chasing the buck. They're not unified. Unless you realize that we're all in the same business and that it's in our own self-interest to come together and find some way to make this work, it's going to be taken away from us. Tax reform is going to come and, before you know it, we'll have the rights we claim chipped away and we won't have the jurisdiction we want.

It's a question of a little give and take. A few years ago, it was possible to say there were no Canadian writers. Today, that's not possible. It's not possible, today, to talk about the guilds as little infants. Yet we still get the feeling that some people are trying to keep some of these organizations as old-boys clubs, keep them infantilized. It's too late. We must make a quantum jump out of the present mess. We have to see what kinds of changes are needed. If it means being treated differently by the federal government, then that's the way it has to be.

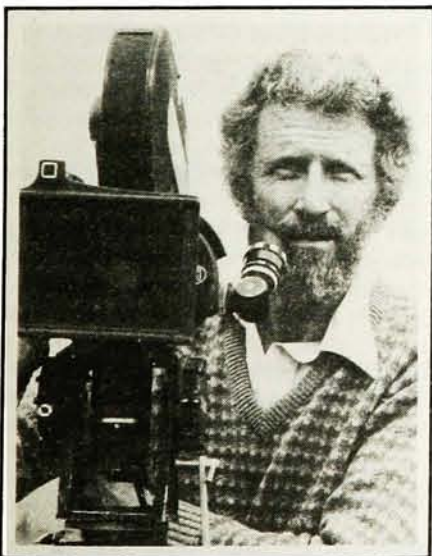
According to the Americans, both Canadian producers and guilds are in their infancy. But really we're in a state of much greater maturity now, and the question is whether all the parties involved are willing to accept the change which goes with maturity. A collective agreement would be a good start. Talks about an agreement have failed twice, and we're still talking with the producers about one. What we're really looking for is harmony and a situation where one does not use 'labour' as a boogey man. Talking about the guild being a union is like being told you're wearing red underwear. It's that kind of paranoia. There's resistance to the idea of a collective agreement because it's never been done here before. But an agreement would be a sign of harmony. It would underline the real change.

Speaking purely from a director's point of view, the biggest disappointment in the current situation is that the level of indigenous production across the country is not balanced. There is a great deal in central Canada and very little in BC. This is partly because BC's film program is so retarded compared

to those from the other provinces. But look at Quebec. To me, that's always been the quintessential model for indigenous production in this country, and what's happening there is exciting. What we need is this opportunity across the country.

The biggest change, of course, is in Telefilm. We really have to applaud that, the level of funding. Too bad the CBC was knifed on the way. And the initiative the government's taking on distribution - it's such an intelligent initiative. It's market-driven and makes sense. If you say that a distributor has to be interested in a project before you can get Telefilm money, then even creative producers are forced to deal with that reality. You can say, 'I'm going to make my film now and worry about distribution later,' but that's what they always said and that was always our problem.

Now distributors have never been high on my list as judges of scripts, so there's where you have the tension. But it can be a creative tension. Telefilm is still being fairly fussy - they won't back a porno flick just because a distributor is interested in one. There may still be a trap for a creative director, but we're early enough in our history that we can afford a trap for a few years just to get going.



Christopher Chapman
director and
cinematographer

Then
director of Japan Festival,
Expo 70 (had done *A Place to Stand* for Expo 67 in Montreal)

Now
director of film for USIA,
American pavillion, Expo 87

What is happening just now is that we are building a very strong service industry. I hope this will be an opportunity for the more creative side.

The service industry has grown because of the climate which attracts foreign producers. It has taken that opportunity for services to streamline their operations, to get a lot of work, and we've done very, very well.

Perhaps the emphasis has been so strong on our feature film industry - as of course it had to be because that's the most recognized area - that it has overshadowed the documentary. The public is more interested in the feature side and I think it's too bad that a lot of Canadians don't realize what an important contribution documentaries have made. I hope that, once the emphasis on feature film simmers down a bit, we'll be able to balance it with recognition of the importance of documentaries.

Recognition of the documentary will probably follow a general recognition of the importance of film as a cultural and visual art.

The awards - we're now copying the American Academy Awards - have caused a whole lot more talk about features, and there are some very good feature films being made in Canada. Documentaries are on the back burner.

In the past, it was always difficult as an outsider of the National Film Board. I do admire the work down there, but wherever you went to try and raise money you were told, "Go to the Film Board," which is not easy to do if you're working outside of the Board. I've always believed in a strong, independent film industry, and I would get very tired of hearing, "Go to the Film Board" or "Go to the CBC."

For the moment, I'm not sure what is happening at the NFB. Many people from the Board are spreading out into the independent community now. That's good, but many of them seemed to have retained some ties to the NFB. Anyway, right now we're getting more recognition outside of the NFB or the CBC.

Georges Dufaux
cinematographer

Then
DOP of *Fortune and Men's Eyes*

Now
director, French programming,
National Film Board

The evolution has been enormous since 1972. I have good memories about *Fortune and Men's Eyes*. The first director was fired after the first 15 days, and I hadn't realized that that kind of thing could happen. Perhaps that was the first indication that we were building a 'producer's cinema,' one where the producer would be more important than the director.

Since then, the budgets have grown very large. The danger is that all the films are beginning to look alike. There's a sort of professionalism which, over time, becomes a bit depressing.



The technicians have the money to work, and do their job to the hilt: the decorator decorates, the costume people out-do themselves, but the directors are paying the price. Even though the crews are larger, the shooting period has not been increased, so the director has less time. The kind of cinema we're making now requires a certain kind of director. Everyone isn't ready or even capable of functioning in this cinema which is almost industrial.

There's a certain *cinéma d'auteur* which requires a suppleness not available now. At the NFB, we're trying to develop alternative forms, we're not in competition with the models in the private sector. I want to see if we can be more experimental, less heavy.

The difficulty is still to make a first film and then to make a second, even a short film. If the NFB was the place where most of the Québécois directors got a start, it still has an important role to play today. We need to give the young filmmakers a chance and to let them work intensely without having to worry about raising the financing.

Over this last period, the role of the NFB has been seriously questioned, and that's good. But to raise questions and to demand that the NFB be closed are two very different things, and the private sector didn't really play a positive role. It's too facile to suggest that you can close the Board and give the money to the private sector. Both must exist.

Mind you, relations are better now. Since Toronto has become so important, people in Montreal realize that having the NFB here is an advantage.

Obviously, you can't make a career in feature filmmaking at the NFB. We can do co-productions, but the Board shouldn't serve as a complementary source of financing for the private sector.

As for documentaries, the role of the NFB has hardly changed over all these years, and it's an important role. Outside of the Board, there are few opportunities to make documentaries, and even those which did exist are being reduced. The documentary used to serve as a way to retain a collective memory. Now, in Quebec, since the referendum, the context has changed. I hope to work toward a reinvigorated documentary which will ask the necessary questions.

Now, most of the young filmmakers come from the schools, from communications programs. This is a big change.

The documentary filmmakers, traditionally, came from other disciplines: a doctor, a lawyer, historians. They had another view of the world. The students from communications studies are oriented toward a cinema which is representational and not a cinema of change. Perhaps we should recruit outside of the present programs.

The future? I don't think we can pretend to have a large industry here. We're a little country, and production usually corresponds to the size of the country. Production is already larger here than in most other countries of our size. It's hard to crack the American market. We'll have a modest industry with real successes now and then, but it's a professional industry now. People have learned to tell stories. They have matured. It's much more exciting now than it was then. If we don't approach the future with a certain modesty - if we aim for productions which are too big - we'll head for a certain internationalism and end up as one partner on a large project.

Philip Keatley

CBC producer

Then
producer of *The Beachcombers*

Now
CBC area producer of drama

In 1972 we were looking forward to new studios in Vancouver, looking forward to doubling all the production we had ever done in our history in film drama. That did happen. That was the first year that *Beachcombers* went on the air and we actually had, for the first time, a kind of work base. Those 26 half-hour episodes, filmed on location on the coast, were the basis of building a whole network of writers and directors of photography and gaffers, propsmen and costume designers, and all those who go into making up a television series.

It's now in its 16th year, but it's only one of a mass of television series being made here, ranging from *Danger Bay* to all the American things being shot here.

The Americanization of entertainment film in British Columbia is the biggest news of the last 15 years. There wasn't much of that around in 1972. This means that there are an awful lot of people working here, but few of them

are producers, directors, writers. The local writers are doing better, writing for television series but the international filmmakers who arrive, usually from Hollywood, arrive with their scripts, directors, producers and cast, and we're an attractive location and an attractive source of crews.

For my money, that's important, but that's not filmmaking. That's a real and major change. I'm a nationalist as far as controlling the business goes, and that means producers, scripts and directors. I don't want my son - if he gets interested in the film business - to get to being a first a.d. and then not be able to get any further.

To date, BC does not have a film policy in place. We don't have our bank. Los Angeles became important when local banks were founded. In the '30s, everything was referred to New York. That was common, and it was because things had to be referred to the bankers. Once you got the City Bank of Los Angeles and the Bank of California, then things started. Well, none of the five major banks of Canada are headquartered here, and it makes a difference. It's a fact of economic life, and our art form is very much a business.

It's not a question of cutting back on the foreign production. Those producers are here, doing their stories. It's a question of seeing that other producers, whose futures lie in making stories that come out of *this place* have a chance. The fact that *Amerika* was made in Canada doesn't hurt Canadian production at all.

The situation in BC between the private sector and the CBC has changed a lot over the last 15 years. In 1972, while we had a lot of documentary filmmakers, there was not much private entertainment or fictional films. There was the occasional thing but it didn't touch the CBC much. Now, with Telefilm and the commitment to 50 per cent independent production, we're involved with the private side all the time at the production level. Before, we were only involved at the crew level. CBC crews in film drama have always been partly freelance. Now, the private sector is hiring us in many ways. That's another major change.

It changes some of the quality of what we do, naturally. I'm a broadcaster as well as a filmmaker. As a broadcaster, I'm thinking of the audience which watches these things on television. If I'm working with a producer who's thinking about what he's going to do with the show in four other markets afterwards, our motives are often less unified than they would have been 15 years ago. It can be more difficult but it's not impossible. It must be recognized that you're in there, not for *opposite* reasons but for *several* reasons, not just one. It changes the nature of the idea, sometimes.

As for the tensions between the centre and the regions, the pendulum swings back and forth about once every

five years. Right now, the pressure towards centralization at the CBC is quite strong for all of the down-sizing reasons I'm sure you know. I'm really a regionalist, though not a provincialist. I really like the regionalism of Canada. I get a kick out of seeing *John and the Missus* because it uses the flavours that are special to a place. I want to see that continue though there is terrific pressure in the film business to homogenize, to make something that will be understood by *them* wherever *they* are. I disagree with that. The dramas which stem from a specific place and time are those which are the most interesting.

■ ■ ■
Gunter Henning

Then

president of Western Films Ltd.,
Winnipeg

Now

president of Tegra Enterprises,
Vancouver

Western Canada and particularly Vancouver have matured considerably both in terms of artistic and technical talent. The last three years, in particular, have shown the results, creating a momentum on the west coast on which we are building now.

Without the talent, a 50-cent dollar wouldn't have attracted the outside production. The enthusiasm and the willingness of the local people to commit themselves, the availability of the talent, combined with the dollar, granted, are paying off, attracting outside production which is satisfied enough to come back. That is testimony to the level of expertise which can be found out here.

In terms of the kinds of projects we deal with, the largest change has been the influx of entertainment program material as opposed to strictly indigenous productions - documentaries, commercials, etc. This has augmented the overall activity both in Alberta and BC. There are also successful indigenous productions - *Grey Fox, My American Cousin, Striker's Mountain, Loyalties* - which is the best indication of this region coming into its own.

This time, I think it will stick. The flamboyant days of the tax shelter have left their mark on everybody, both the investment community and the industry, and we are now more dollar-and-cents oriented. We are hardnosed about the fact that it is an industry whose survival depends on profitability. I think we are at the beginning of a young but maturing industry and that in four or five years we will see a dramatic increase in indigenous production. It won't be an overnight success - I'm not talking about 20 indigenous features - but if we grow by 10 or 15 per cent each year, it won't take long before we can truly call our own activities an 'industry.'



■ ■ ■
Tom Radford

director, producer

Then

partner with Filmwest Associates

Now

executive director of the National
Screen Institute - Canada

The year 1972 must have been about when our company, Film Frontiers, merged with Barnyard Films International to form Filmwest.

Since that time, it's been a tremendous trip up - the growth of an industry - and then, having to fight like hell to hold onto it. There was all that incredibly exciting time through the '70s where we were able to fight for and work with a western industry to start and make our own films.

Then, in the last two years, there have been all the great threats in the country toward, in a sense, re-centralizing the English industry in Toronto.

You see colleagues leave. I don't mind seeing good filmmakers move around the country - I think that's to be encouraged - but when they leave and you know they're not coming back, or they're leaving to go and work on American features in Toronto, that's really sad. Especially sad in the craft area. Those are people who grew up with an industry and are being counted on to be a part of that industry. You invest so much personal time and effort, working toward having a really strong group of people who are going to make films together. In the regional communities, when you lose two or three of them, these are serious losses.

What has evolved out of the ups and downs is the realization now that regional filmmakers must work together. When we worked to create companies like Filmwest, one of the great aspects of it was that we were isolated and we developed our own style of filmmaking. There were a series of films on which I worked with Anne Wheeler, Harvey

Spak, Allan Stein, and Bob Reece. We were able for five or six years to develop our own style. We weren't trying to emulate anybody else - there wasn't anybody else to emulate, really.

Now, when things are getting really tough again, I'm glad that we're in contact with filmmakers from other regions (and I include Toronto in that). We have projects with a writer from Quebec, a director from Vancouver and a cameraman from Alberta. In 1972, that didn't even seem physically possible.

Time has sort of passed Alberta by. The Alberta Motion Picture Development Corp. was the first of the development agencies, but at the time it came in, Alberta was booming and there was a sense that the equity investment would always be there from the private sector. Now that we're in a bust, we realize that without equity legislation in place, we're in big, big trouble. There are signs that the Alberta government is moving toward investing in films and it just has to.

Obviously, for me the thing which has been very exciting recently is the whole Dramalab experience. There's a sense that the regions have to work together and that we have the ability if we can only get our act together to go after appropriate broadcasting possibilities for our work. I've learned over these 15 years that if you try to go it alone from a single region, you just come up empty because Toronto's just too big.

The whole discussion around TV Canada, for instance, provides a chance - regional filmmakers can get a dedicated window for their work. Before, we were interested first and foremost in learning how to make good films. All the energy went into that, and anyone who helped and showed your film was a saint and you were forever thankful. Now, there's a sense that if we don't take an active role in defining what the broadcast future is going to look like, all will be lost. It will be interesting to see if there's enough strength in the regions to take that kind of active position.

■ ■ ■
Bob Crone

Then

president, Film House

Now

president, Steadicam and Skycam
Services of Canada

In 1972, Canada could hardly provide two or three crews with enough experience to shot a feature that would be both technically excellent and economically efficient.

Thanks in part to Telefilm, CTV, Global, NFB, and CBC who co-produced, and others like the Academy of Canadian Cinema and *Cinema Canada* who helped build images and moral, we have grown in numbers and



in depth to a point where we are providing work and learning opportunities for several times as many technicians, production personnel and artists in 1987.

Today, we can provide excellent crews for at least a dozen films and TV shows shooting at the same time.

Thanks to a favorable rate of exchange, Americans have been pouring over the borders, particularly in Vancouver, budgeting and spending dollars.

All of these producers are going home satisfied that they have worked with an (Eh! team).

At least, we are finally working on the American TV shows that Canadian TV networks carry in prime time. It's one more big step forward. We now have a broad solid base of experience upon which we can confidently support more Canadian production.

Donald Pilon

actor
Then

La Vraie nature de Bernadette

Now

Le crime d'Ovide Plouffe

There was a real 'high' in the beginning: *Les Males, La Vraie nature de Bernadette*. We finished one feature on Friday and began another on Monday. Then, in '76, there was a lull, followed by the tax shelter which was more negative than positive. We made a lot of films but the quality suffered a lot.

Today, we're in a renaissance, making pictures which fit us, which are a proper size but which are equal to any other international cinema. Just look at *Le Déclin*. Made in Quebec by Québécois.

When I think of the beginning! For *Le Viol d'une jeune fille douce*, there was the cameraman, the director and the soundman. That was it. We, the ac-

tors, were there as technicians as well. We carried the camera, the lighting, etc. Today, I consider myself lucky because that was a great way to learn about filmmaking and I don't think there are many actors who have had that experience.

Now, with bigger budgets, things are different. Everyone learned together. At the outset, most of the directors came from the NFB and weren't used to working with actors. Today, the directors really work with and direct actors. There's been a big evolution.

The crews and actors here are every bit as good as those I've worked with in France or in Hollywood. Moreover, the crews here are much more flexible. When Americans come to shoot here, they can't get over it. We have unions, but not like those in the States.

What happens when Americans come here to shoot is that they pick up their crew here, but they bring in the American stars. They call us, but it's for the bit parts. It's interesting - I was able to work with Rod Steiger on a CBS film (he's always been my idol) and I was able to spend 15 days on the film in the



ing the financing to produce films for myself, to get the roles I want. I can't wait until producer X proposes the role I'm interested in. By this time, I know what I can do well and which roles are impossible for me. I would find it tough to play Hamlet. So I'm trying to create my own opportunities while I continue working in television and on other projects.

Larry Dane

actor, director, producer

Then

producer of **The Rowdy Man**

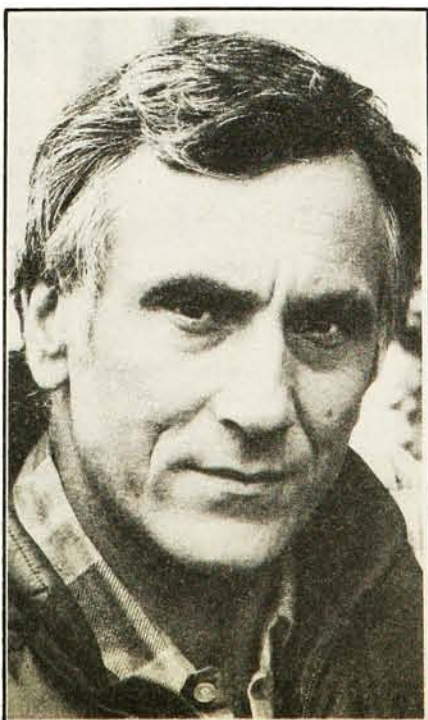
Now

writer, director **Heavenly Bodies**

Then, it was more of an adventure. It was like discovery, climbing a mountain for the first time, crossing an ocean. Now, it has lost a lot of that on one level. You were prepared then to bite the bullet and take a chance - \$10,000 for producing *The Rowdy man* - and it was a joy, a great experience, an act of love.

Breaking new ground makes you feel like a pioneer. Now we've become a bit jaded. I don't know how much we've grown really. Just because we have a lot of work now... There was a lot of work back in the late '70s, early '80s and look what happened to that. We took a plunge after that.

What worries me about the time we're living in now is that we're still being propped up considerably. We have money coming out of three different pockets but it's still the same trousers. It always worries me when we have such an abundance of activity but still only one pair of trousers. If there's a recession, what happens to us?



far north. Experiences like that are enriching even if the role isn't extraordinary.

As for working elsewhere, I must say that I really didn't like Los Angeles. There comes a moment in one's life where you have to ask yourself which matters most, your life or your job. For me, it was my life, my friends. My roots are in Quebec. In the American atmosphere, you have to be ready to abandon everything to be a star - I was with the William Morris agency. I really didn't like it. I was unhappy and came back. And I realized that you can make films here that should make it in the States. Remember *Child Under a Leaf*? I know now why I didn't make it in the States, but it's the kind of film which ought to succeed there.

Today, like other actors, I've founded a production company and am gather-

I've done it all: producer, director, I'm an actor primarily, and a writer. And part of that is out of necessity. I couldn't stand living in California at the time and felt I just had to come back here, so I did *Rowdy Man*. In order for one to have a constant involvement in the creative process, one has to be diversified. That's why I got interested in all these other quests.

On each level you're fighting. There's a definite uphill battle. One thing that directing, producing and writing has helped me do is be a bit more choosy about the things I do as an actor. If I had to rely on acting, I don't think I could make a terrific living here. Not many actors can, if you want to maintain some dignity and growth in your career.

You talk about all the American projects which are coming into this country. If you analyze them, they're day jobs. There's nothing important in them. They bring up actors for the important parts.

One of the good elements today is that the Broadcast Fund has caused a lot of private production for television - has taken that out of the hands of bureaucrats and that's good for the most part. But I'm still leery about anything which is built on a subsidy. Look at the CBC and the cutbacks. Where's the money going? To Telefilm?

Denis Héroux

director, producer

Then

writer, director, **Quelques arpents de neige**

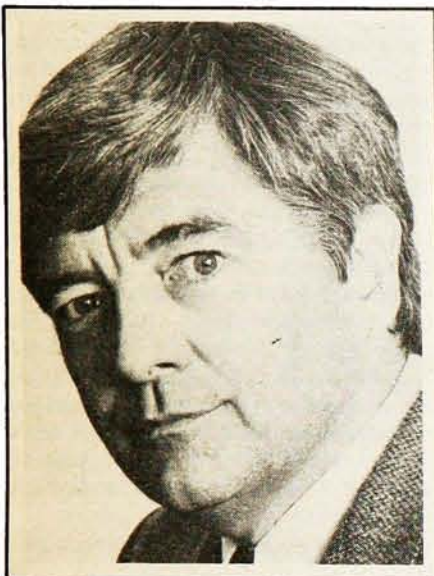
Now

executive producer, **Sword of Gideon** for Alliance Entertainment Corporation

1972? That doesn't seem so far away. It feels like 30 years since I made *Quelques arpents*. No, seriously, I've been in the business for 25 years, so in 1972 I already had ten active years behind me.

It's funny you should mention that film because I've just spent three months re-editing it; I'm going to release it again soon.

Thinking about all the years gone by, I realize that we have no memory about what we really are, globally. That's why one of the things I've tried to do in the past 20 years is to bring Québécois literature to the screen. (We had concluded - a bit hastily - that that was one way to have a sure success, which is, of course, completely aberrant.) Although one of our great riches was our authors, we didn't use them in the cinema at first, because it didn't work - I had tried with Thériault. But afterward, there was a different kind of author - like Beauchemin, Lemelin, Anne Hébert.



But I also realize that we have no cinematographic memory either. We remember, a bit, the things done at the National Film Board, but all those films that were done in the private sector in the early days – usually by people who had left the NFB – we hardly remember them at all.

The old technologies, of course, didn't help. What we did 15 years ago was to make a 16mm copy directly from a 35mm print without using the original negative. The result was that the copy people eventually saw on television was disgusting.

Today, we have all those ancillary markets which are very important. We have a technology which allows us to make copies of those old films – copies of a much higher quality than when they were first released. So I've taken back the rights to all my old films, re-mixed and re-edited them, and I'm about to redistribute them, first to the video market, then to pay-TV and finally to conventional television. It will give the films a new life, but it will also make them available to the public instead of them being stocked away in an archive.

Just as you're going back to measure the distance traveled since *Cinema Canada* began publication, this is my way of trying to recreate a continuity so that people will begin to remember.

It's not just my responsibility but the responsibility of those in high places to assure a continuity. I feel sad when I realize that no one knows. Take, for example, the TV programmers. They'll run a series of old French films long before they'd think of running a program of old Québécois films.

If you remember where you come from, then there are interesting things to note. For instance, the three most important Québécois films are all about sex: *Valérie/L'Initiation*, *Deux femmes en or*, and now *Le Déclin de l'empire américain*. The scene in the sauna in *Le Déclin* is essentially the same scene I did in *L'Initiation*, but in a different context. In a way, we can only understand what we've become by understanding what we were.

What we have today which we didn't

have then is considerable. The things that we had to improvise have been replaced by a certain professionalism. Then, when I made a film, I wrote the story in the morning, I ran after the actors and the locations, then I carried the equipment. We worked, in both senses of the word, as perfect amateurs.

Now we've got the means. The situation with the government is globally important, the milieu is a lot more receptive and society is ready to understand our films and support them. We have won them over since 1960. We have won on many fronts.

For directors, it's much easier, having the means. Think of Yves Simoneau, for example. When he does *Black Robe*, his fourth feature, he'll be working with Brian Moore and a budget of \$10 million. And we may be able to finance it with no help from the government at all. There's no comparison with the means we had – and Simoneau is barely thirty!

Thinking about the future, some of the gains we've made will be permanent but the situation is far from stable. The professional quality of the technicians, the greater pool of writers, the number of actors (though this is probably the weakest area) and the greater international recognition – all these things will have been won and will remain.

The fragility of the situation comes from not having any real sense of continuity. Continuity is still dependent on situations which can end and people who can pick up and leave. The Francophone in Quebec has remained, but others have left. John Kemeny and Bob Cooper have gone to Los Angeles, Robert Lantos is in Toronto. If the people who are building the industry decide to leave, everything will change. The government could decide movies are no longer a priority. Something completely unforeseen could happen.

■ ■ ■
Richard Leiterman

cinematographer

Then

DOP on *Wedding in White*

Now

DOP on *Airwolf*

The year 1970 was *Goin' Down the Road*, so 1972 was *Wedding in White*. I had worked on two pictures with Don Shebib and one with Bill Fruet, and my feeling then was that I was working in a new and emerging industry. This was terrific. We were all young. We felt that we were on the edge of something that wasn't going to stop. The government help at that time wasn't very much, but without it, little would have got made. We really had the feeling that nothing would stop us, and that we would become a country to be recognized for more than documentaries and the National Film Board.

We grew too fast in the late '70s and got terribly big. The investors found loopholes in the government corporation. A lot of money was foolishly spent without any consideration about what we were shooting. We were certainly busy! I can remember when I'd have three projects up in the air, confirmed and ready to go, and I'd have to choose. So I'd try to find the value in the scripts and it was very difficult. So, when Joyce Wieland came along with *The Far Shore*, I said, 'This is good. This is something I want to be involved in.' I wanted to be involved in *Surfacing*. These were Canadian films about Canadians. I felt there was some substance albeit that we were still learning. But each film put us further ahead in terms of our ability to handle the technology.

Today, we're in a very good position. We have a new generation of filmmakers with a whole new batch of money, and a serious group of producers doing serious Canadian work. And the budgets, given the change in the dollar, etc., are probably equivalent to what they were ten years ago. We can make a feature, *My American Cousin* for \$1.4 million and a CBC movie-of-the-week – which was unheard of 15 years ago – for \$2 million.

We have also catered to the American

market and are still under their influence – still pretending to ourselves that we are Hollywood North. Being out in Vancouver just now is very interesting because there's not much indigenous filmmaking going on; the Canadians here in the west have become what we were all afraid of when we formed the Academy and various other organizations – a service organization for the United States. There's nothing wrong with this. The best technicians in the world have been brought up by the Americans coming up to western Canada and doing a lot of teaching. Years ago, the heads of the departments would all be brought up.

Today, there are eight movies or series going on in Vancouver, completely staffed by Canadians. Eight years ago, with luck, you could have serviced three films. People keep coming up here because it's good and it's cheap, but it's still a service organization.

What we need is indigenous western filmmaking; there's just one lonely producer, Jack Darcus, and maybe Sandy Wilson and a very few others.

It feels like vigour is here to stay, but I'm always looking over my shoulder to see how the dollar's doing. What should happen if the dollar reaches parity with the U.S. dollar? Would everyone here pack up and go home? That prospect is frightening. We'd have to start all over again.

On the union front, in the east, we now have two distinct camera unions and technicians unions. I'm not sure this is a good thing. It's obviously good for the producer; he can shop around and pit one against the other.

Some years ago when I set up CAMERA 81 I felt that this was the beginning of a Canadian union and that maybe there could, indeed, be just one Canadian camera union in the country coast to coast. Well, we got that but we also got an international union coast to coast. The crux of it is that the Americans coming up still have very strong ties to IATSE in the States, always will have, and we'll always be under that gun. A cameraman in the business five years has to make a decision. If he wants to make the big, American pictures, he has to go IATSE. Only Mark Irwin has been very, very strong about his allegiance (to avoid IATSE) and, with his reputation, he's made it.

In the west, there is only one union here. And it's accepted. There's no competition and it seems to work pretty well. Every production comes in for concessions – if a production comes in from outside, they're not going to lose it by withholding concessions.

In the east, Canadians – the ACFC – are working very hard. They're doing most of the indigenous production. But there has to be some movement. One would love to see the day when unions were Canadian across the country and IATSE wouldn't need to be international. But this is a long way away and takes a lot of education.





Claude Castravelli
 director, producer
Then
 director of *Anomie*
Now
 president of Taurus 7

I think things are finally shaping up as they should have 15 years ago. There were a lot of false starts and wrong directions, but now the producers are producing stuff that the market wants. That was not the case before. They understand now that they must make films people want to see, not just films for their own personal gratification.

The people who were in the business for the short run, the fast buck, have all dropped out and those who are left enjoy making films and entertaining the public. Producers are basically show people. Years ago, you used to run away with the circus; now you make movies. It's the same kind of thing.

Speaking of young directors, it's probably harder today than it was to start out. There's a lot more competition in an established industry. When I started out there was nothing. There was Larry Kent and that was about it. Not a lot of people were making feature films. Then, you could get a camera and a group of friends and make a film and be noticed. A lot of people started that way. Today, if a group of kids went out and made a movie, it wouldn't get the kind of attention we got then. So it's probably much harder and requires much more dedication to break in.

Today, the deals are being structured correctly, and we're beginning to get the confidence of the investors back. It's probably more a business than an art, but the producers have to understand both aspects to survive. One needs to be able to juggle both business and art.

There's always a certain schizophrenic feeling in the industry about whether we should be Canadian or international, commercial or artistic — that's just part of the business.

Four years ago, I thought this industry would never bounce back. Now I'm really encouraged.

Marc Gervais
 professor of cinema
Then
 Concordia University, Montreal
Now
 former CRTC commissioner,
 and still at Concordia University

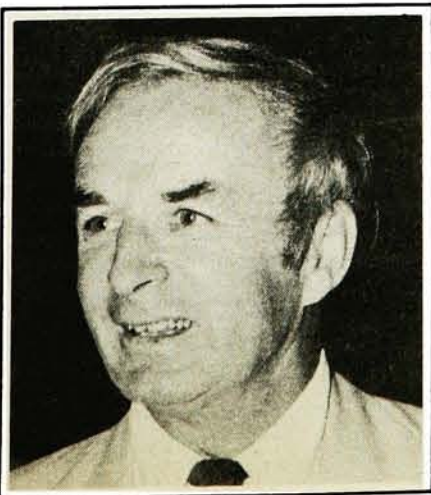
The biggest difference over the last 15 years is that there was no industry then; there is one now. It was not a commercially viable proposition; it is now, in a modest way. Above all, we now have the firm establishment of 'cadres.' In those days, every director/producer team had to start from scratch. If you wanted to find a location or a prop, you had to do it yourself. Now, in Montreal and Toronto, Vancouver and Calgary, you have cadres which make an operation viable.

You also have, for the first time, a reasonable possibility for the production to be shown. There is a head-start in terms of distribution. It is still a problem area, but the situation is not what it was then. So, from the side of the industry, and the financial viability, and the possibility of people to rationalize and plan and do things, we've emerged from brilliant, erratic childhood into young adulthood.

From a critical point of view, that's a horse of a different colour. There's a critical lack of perspective, in the sense that people tend to be necessarily negative. You can take any film industry in the world, and through most of its periods the vast majority of the films produced in a year, say, are really of inferior quality. They're just serial stuff without imagination. Hired recipes. That's the world-wide situation, including Hollywood.

I think there's a tendency in Canada for the critics to require each new film or ambitious television program to be the great Canadian masterpiece. We still have that unrealistic expectation.

In the period when *Cinema Canada* started out, there were some fine films being made, films which Canadian nationalists would call solidly Canadian. And then we went through the disaster years, the boom, 'Hollywood North' and



all that, and there is a tendency to side-step quite a bit of pretty decent work which went on then. It was the work that was done then and the establishment of the cadres which made possible the work being done now.

Now we're in a situation which one might call "normally healthy." The projects which keep people working, though not culturally ambitious or critically ambitious, nonetheless, permit life to progress. And there is, among these films, a certain percentage of which people can be quite reasonably proud — which fill the bill of modest proposals, very well done. It has happened on the French side with a whole series of films and it is beginning to happen on the English side with films like *Anne of Green Gables*, *Loyalties* and *Dancing in the Dark*.

Telefilm Canada — all the government agencies — still has one giant step to take to totally rationalize things and guarantee a ticketed area, smaller but sizable, for the so-called fragile but culturally ambitious projects, so that they can be made. That step must be taken so that we don't get swamped by the absolute thirst for the huge financial success — that gamble with what is basically the multi-national kind of production.

We now have over \$100 million going into dramatic programming. A significant proportion of that should be destined, with special rules of investment quite different from those regulating other investments in commercial projects, for productions considered off the beaten commercial path. That's the last piece to put in place.

As far as the students are concerned, I have to express a certain amount of disappointment. What is reflected throughout society, which we call a return to conservatism, is really a dollars-and-cents attitude about life. 'I want to make a decent living so that I can lead a decent life.' That's all legitimate, but what it means is that other considerations tend to pale in significance.

In the film area, it's the same thing. Ten or 20 years ago, there was a desire to make great films and change the whole thing, to explore all kinds of various avenues whereas now, the question is, 'How can I fit into the industry? How can I acquire the professional savvy to be an artisan within this business and to furnish what the powers-that-be determine?' — the people who control the outlets, the producers who are working with the Americans and so on. I find the idealism, in terms of artistic ambition, very reduced. People quite willing to get into the system and be a little more realistic. That's my disappointment.

The other side of it is that they're far more aware of what they're getting into — that it will be extremely difficult, there will be demands, an apprenticeship, a needed background, and they are willing to go through that. They're more realistic, for better and for worse, but I don't like that definition of realistic personally.



Bill MacGillivray
 director
Then
 graduate of the London
 International School of Film
 Technique, looking for work
 in Halifax
Now
 director, Life Classes

In 1972, I walked into the National Film Board which had just opened its offices in Halifax. I expected to get a job because, as far as I knew, I was the only one around who had been to film school. But I was told they had brought all their crew down from Montreal, so they weren't hiring.

The film co-ops and the Film Board were the mainstays of any kind of development here. Then, we started the Atlantic Independent Film and Video Association and lobbied for Telefilm Canada to come down here. That was the first big step toward maturity. That's when we got it together. That was in the early '80s.

We went on a three-year campaign to bring that Telefilm office here and, of course, they were totally against it. We embarrassed them politically so they eventually set up an office. Previous to that time, the old Canadian Film Development Corp. had spent a total of about \$400,000 in the Atlantic region over the 10 or 15 year period. They used to ask, "Why should we invest in a region which has no business?" We would say, "Invest in the region and there will be business."

The first year they came down here they spent something like \$700,000, and the next year it went up to \$1.7 million. It's grown since then, so a lot has happened as a result of that office being opened.

The other thing which has happened recently is that we've lobbied the province to have a film development agency. That piece of legislation is about to be tabled in this session of the provincial government. It should have a budget of around \$500,000 — which is great! Fantastic! The province invested in *Life Classes* to the tune of \$100,000,



so there's a real awareness of the industry's potential.

From my point of view, the co-ops and the Film Board have an unhealthy, parasitic relationship. The Film Board needs the points it gets by supporting the co-ops, and the co-ops need that support. There's a lot of hiring people out of the co-ops. They then become Film-Boardized rather than striking out on their own. Personally, I think that's unhealthy but there are people who disagree with me.

The co-ops are also very dependent on the Canada Council, but then, so am I. The Council and the Film Board have put money into just about everything I've done. But all the projects have been self-generated and the risk is mine. I don't think the co-ops have that sense yet.

The really good thing about the co-ops is that everyone I've hired has come from the co-ops, and when you're doing a low-budget shoot, of course, the co-op attitude is a lot nicer to deal with than the hard-line industry standard. The level of skills has developed by leaps and bounds over the last three years. Now, we can put together a full, 35mm crew – not many, but we can get one able one.

There's still a lot of small stuff being done – half-hour documentaries, small dramas. There's not much sponsored work happening, just some bread-and-butter stuff from the department of National Defense, etc. But in terms of creative work, the CBC does not get involved that much with the independents. Most of that creative drama will come out of the co-op setting. The NFB does virtually no drama at all. The interesting stuff is **Fautus Bidgood**, the stuff the Donovans have done, the things we're doing. There are now three or four groups which have, against pretty incredible odds, kept going.

I've never moved from Halifax because what I have here is total freedom to make my own decisions with no pressure to become something else. That's why I've stayed.

Margaret Collier

Then

director of Public Relations, ACTRA

Now

National Executive Director of the Writers Guild, ACTRA

Awards ceremonies are a sort of guideline in our industry, and the fact that the ACTRA awards started 15 years ago is interesting. They were started with a purpose: we felt that the industry and the people in it should be better known – the actors and the writers. Now, 15 years later, they have run their course. The Academy is carrying on, the awards are established, everyone knows about all the nominations and the situation is entirely different.

Looking at the figures, the ACTRA membership is twice what it was 15 years ago. In 1972, it was something over 3,000 nationally. Today, it is 8,500. When you try to remember what it was like, you realize that there wasn't much mention of actors – there weren't many films! Today, there are a lot of films and independent television production. The CBC was the only game in the country 15 years ago.

And that was especially true for the writers. Back then, ACTRA writers earned probably under \$100,000 in total from independent production in the year. Last year, writers earned \$4.5 million from independent production. It will be more this year.

The whole climate seems so different. A few years ago, if an actor was really serious – and good as well – he would assume that sooner or later he would have to go to the States. They don't assume that anymore. They can make it here, even if they do work on both sides of the border. Leaving isn't part of the equation.

As for the quality of the work, it has improved immeasurably. Whether the work is for film or television, that depends on the politics of the money. Recently, there's been a lot more television. With the Feature Film Fund, we hope there will be a boom in film production. But people are beginning to have confidence again in film, and to invest.

There's a lot of work and producers are finding, to their chagrin, that they can't always have the actors they want and can't always have the writers they want. It didn't use to be that way.

Over the years, a recurrent problem was that we didn't have any producers. Now, there may be different opinions about how good various producers are, but there's no lack of them, and they're getting much better at producing. Just as the actors and writers get better, the more they work.

Over the last few years, there has been a pessimism about the future which is not really justified. At the moment, a lot of the work is in series with strong American connections. But no matter what happens to that in the future – and things change all the time – the industry is here to stay and in a healthy state.

It's important that people understand what is happening. In talking to others, I feel a concern that we not build the industry on sand. They're happy about the quantity of work out there which brings in money and on which they can hone their skills, but they share a concern: that the basis of the industry be in Canadian production. If we don't remember that, we are in danger of having nothing to fall back on.

SHOW ME!

What? The news stories which appeared in Cinema Canada's recent Update – the news tabloid. Published between monthly issues of Cinema Canada, Update appears irregularly as warranted to keep subscribers up-to-date with the latest industry news. It is not available on newsstands. Below, a summary of Update No. 4. If you missed it, send in the coupon today.

GO FLORA GO!

Film industry insiders praise Flora MacDonald's proposed licensing system for films imported into Canada but require stricter definition of the terms therein. A push for legislation and resolve under potentially tremendous pressure from the American Majors, are also expected of the communications minister.

TWINNING

The CRTC fine tunes regulations for "twinned" co-productions in an effort to assist Canadian productions twinned with a foreign production. The new policy is intended to free up funding for twinned Canadian productions that have minimal Canadian content in exchange for wider foreign distribution.

100 vs 150 per cent

Despite appeals to the Quebec government, film producers in Quebec do not foresee a reversal of a decision to roll back a 150 per cent capitol cost allowance for film investment to 100 per cent. Left with a weaker version of what was once a model provincial tax shelter, the producers are concerned that impending federal tax reform will strike a second blow to the industry.

ALLIANCE: PLATE FULL

Over breakfast at Montreal's Ritz-Carlton, Alliance Entertainment Corporation outlines film and television projects slated for 1987. Senior executives of Canada's largest production company announce that last year's overall investment will double in 1987 to the tune of \$100,000,000.

MONTE CARLO: SALES

Persistence pays off, this year, for Canadian distributors reporting a vast improvement in sales at the Monte Carlo International Television Market. Distributors say Canada's television export sector is beginning to stand on its own two feet with a 40 to 50 per cent increase in sales over last year.

GENTLE REGULATOR

In view of funding cutbacks and layoffs at CBC, the CRTC takes a gentle-handed approach to renewing the five-year license for both the French and English networks. Although several conditions for licensing are required, the federal broadcast regulator says it has "taken care to limit the number of conditions of license and not to impose unreasonable expectations," on the crown corporation.

STUDIO D: NEW HEAD

Rina Fraticelli, a former theatre director, administrator, lecturer, film researcher, succeeds Kathleen Shannon as the executive producer of the internationally acclaimed women's filmmaking Studio D at the NFB. With a limited background in film, Fraticelli has been involved extensively in supporting woman's programs.

TV OR NOT TO BE

A separate fund for television production in Quebec is not an unlikely possibility, according to the Société générale du cinéma, the government funding organization which prematurely depleted its film and television funding budget in 1986. A proposal has been made to the Quebec government to approve a separate production budget for fiscal 1987.

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