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— The vice-presidents of United Artists, Universal and MGM in Montreal.

THE ILLUSTRATED NEWS

THE WEATHER

Sunny and warm, causing some secretaries on vacation to forget about the shop

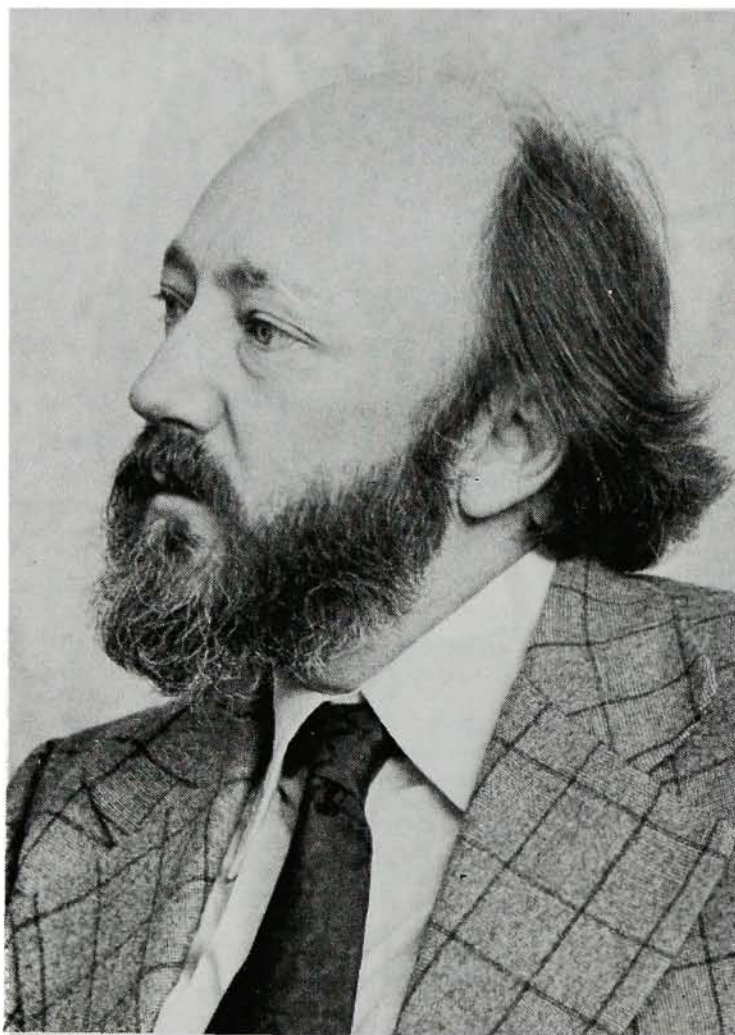
Vol. 1, no. 6

Cash For Quebec

Two million dollars will soon be pumped into the Québécois filming industry in an effort to bring it out of the severe depression of the past years. Rock Demers, president of the Institut Québécois de Cinéma, announced the four different aid programs which the Institut will administer.

The Institut — the organization created from the private sector by the Law Concerning Cinema — will distribute its funds, by investing or through loans, in the following areas: production-45%, distribution-17%, exhibition-6% with an additional 17% going to a special cultural fund. Though the Institut is assured of an initial \$2 million, it has promises of additional sums from the provincial government.

The criteria for support are well defined. For production projects, films must be written and directed by people legally residing in Quebec. The great majority of the actors and technicians must be from the province, and the production house and equipment must be Québécois. Films in English will be considered on the same footing as films in French. Production aid may go to short films and features, as well as to films made for theatrical distribution, for television, for the educational market, etc.



Rock Demers, president of the Institut

Aid to distribution is awarded to help the distribution of Québécois films, and to promote the distribution of foreign films of quality. The Institut will also advance sums for dubbing.

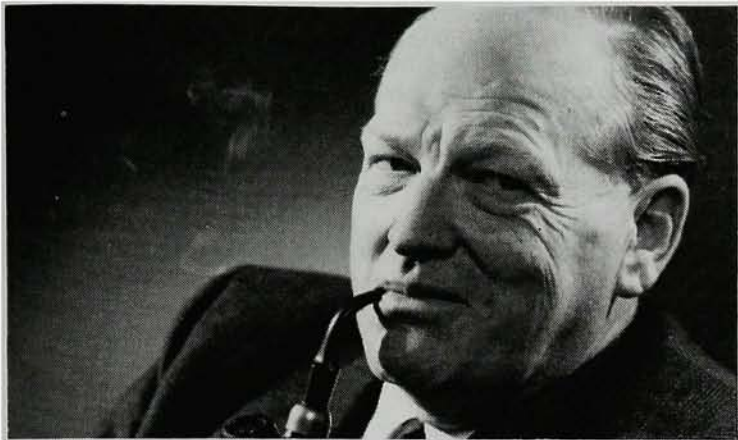
The sums for exhibition are to go to refurbish old theatres, with preference given to localities far from the metropolitan centres. It will also be possible for new theatres to be constructed, and for large old theatres to be sub-divided into complexes.

The cultural fund will supplement the three preceding funds, allowing for additional sums for exceptional projects, and to give aid to projects which don't meet the criteria of the other plans.

Projects requesting more than \$20,000 will be submitted first to a jury which will judge only the quality and the more specific 'quebécois' input of the project. Then, it will be cleared through an in-house committee which will judge the economic and cultural aspects. Both groups will make recommendations to the Board of Directors which will make the ultimate decision concerning the allocation of funds.

Connie Tadros

Boyle Rank Moves On Moves Out



Harry Boyle

CRTC Chairman Harry Boyle will leave his position on September 16. He announced his retirement when the Commission handed in the results of the CRTC Inquiry into CBC Bias.

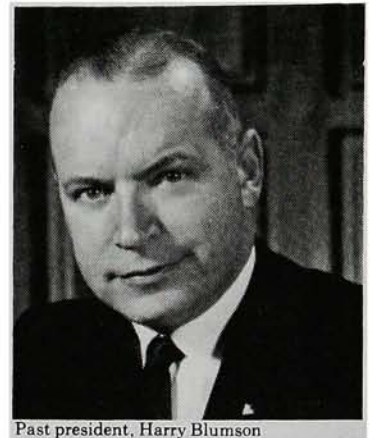
Boyle has been in broadcasting since 1942, most of it spent as a renegade producer at the CBC. Now, at 62, he feels he has accomplished what he could at the CRTC, and will move on to teach or be an executive with a broadcasting organization. He is also considering an offer with the 'Canadian' edition of TV Guide.

His retirement decision comes as the war between the Commission and the federal Communications Department heats up a situation that will greet Boyle's successor. Likely candidates for the job are Liberal party official Jean Fortier, Charles Dalfen, now with the Commission; and Boyle's personal choice; and even professional mandarin Bernard Ostry, now on sabbatical leave after running Ottawa's Canada Day celebrations.

Odeon Theatres, operating 160 screens in a network of 130 theatres, is up for sale. Asking price is \$30 million, and Mitchell, Plummer and Co., who are handling the sale for Britain's Rank Organization, expect a buyer to be found by the Fall.

According to Odeon's active Chairman Chris Salmon, the chain hasn't been all that profitable lately, although parent company Rank annual reports showed it to be among the most profitable of the company's subsidiaries. Perhaps the loss of a couple of American distributors' products or the prospect of levies, intensified Rank's deliberations. More likely the retirement of President Harry Blumson and the lack of a successor, combined with government and product pressure lead to the decision.

Any sale must be approved by the Foreign Investment Review Board if the buyer is foreign, a prospect that appears to be unlikely in the face of nationalist pressure for improved exhibition.



Past president, Harry Blumson

The most likely buyer among the 20 or so groups examining the purchase is Paul Morton. Odeon and Morton run a chain of theatres out West. Morton has recently acquired control of Global Television and bought a TV station out West, and has done so with mostly western money. National partners recently formed an investment bank based in Winnipeg. He's got access to the cash and he knows what the chain is worth; and his money is Canadian.

Stephen Chesley

Restructure Industry

It began as an election ploy. During the 1975 Ontario campaign two shootings in high schools were supposedly linked to media publicity. So Premier Bill Davis appointed Family Court Judge Lucien Beaulieu, columnist Scott Young, and, as Chairman, politician, lawyer and broadcaster Judy LaMarsh to a Royal Commission on Violence in the Media.

The Commission's task was to study the effects on society of increasing exhibition of violence in the communications media, to determine if there is a cause and effect between this phenomenon and the incidence of violent crime, to let the public speak about it, and to make recommendations on any measures that should be taken.

There were 1,000 oral and written briefs; an interim report that aroused universal con-

demnation for its threat to, among other things, license news media; report authored by the Director of Research was qualified but not rejected by the commission; fireworks between LaMarsh and the media over the latter's reluctance to participate in the inquiry; controversy over the opening film



Judy LaMarsh

(made by Insight Productions) which was considered biased.

The final report brought even greater controversy. The Commission announced that it had in fact determined a connection between increased exposure to violence via the media and the incidence of violent crime. They left no doubt that the media exploits violence, feels no public responsibility, and is only in it for the money. Despite twenty-eight original research studies for this commission, and volumes of foreign research examined, no direct link between violence in media and society was proven conclusively. Strike one.

It was really strike two, three, four and more that raised the roof. And, in the hullaboo, allowed certain very important conclusions to become lost.

The Commission castigated news media for its coverage and proposed a Freedom of Information Act, coupled with a Media Ombudsman to regulate it,

regional councils to inform the ombudsman, and what seemed like attempts at control of the news media.

Then it truly exceeded its mandate by calling for the complete reorganisation of Canadian broadcasting and film, complete with a central authority for each, separate programming and carrying systems with a twelve channel TV system offering greater selection of programs, a Film Canada to run the film industry, classification of TV and films, and enough of a spectre of 1984 to destroy all intelligent comment about the key finding of the report: too much of our culture is imported.

In no uncertain terms the Commission says that not only violence but all the images and content in all our media are foreign in origin and foreign in quantity to a far too great extent; hence, the commission proposes Canadian-run institutions.

Stephen Chesley

Productions Full Steam Ahead

Feature film activity in Toronto at the end of August is bursting; most of the features announced earlier in the summer have in fact begun shooting.

Coup d'état is using downtown Toronto sites for interiors and exteriors, as well as Canadian Forces Base Borden for battle locations. Peter O'Toole, Marcella Saint-Amant, Barry Morse, Chuck Shamata, Gary Reineke, Jon Granik, and Eli Rill are among the cast. David Hemmings is a co-producer and co-star, with Robert Cooper executive producer and Chris Dalton producing for the Martyn Burke written and directed opus. DOP is Ousama Rawi.

Yeti (Bigfoot) is filming in Toronto and the North. It's an Italian-Canadian co-production with Stefani Films of Italy, and is about the Sasquatch myth. Special effects will be done in Rome, and the crew is divided equally between both countries, Frank Kramer is in charge in Toronto; Duane Howard is local publicist.



Susannah York

Christopher Plummer, Elliot Gould and Susannah York are in **The Silent Partner**, a caper feature to be directed by Daryl



Alexandra Stewart

Duke. Producers are Joel Michaels and Stephen Young, and executive producer is Garth Drabinsky. It's now shooting in Toronto with a \$2.5 million budget.

Tom Berenger has been chosen to play the lead in the Robert Lantos-George Kazcender production of **In Praise of Older Women**, to be shot in Montreal. Bibi Anderson and Alexandra Stewart are also in the cast. Script is by novelist Paul Gottlieb. Budget is \$1 million, with CFDC participation. The producers were in Toronto looking for cast, including a young boy.

Neilsen-Ferns continues to announce plans, and some are moving into production. First is the seven episodes of the **New Avengers** to be made in Canada. Ross Mclean is under contract to N-F, and his first move upon becoming producer on this series was to hire a different casting agency and almost immediately cancel several directors, including Peter Pearson.

The company has announced more plans for **The First Americans**, a series to be made with Marlon Brando. It'll be thirteen hours with ten of those dramas and three documentaries. U.S. government support has been given, and negotiations for Canadian government support are now under way. Brando plans to give his share of any profits to Indian groups.

With Truesdale Pictures of New York, N-F will make **All Men's Hands**, a \$2 million western set in Canada's west in 1880. Executive producers are Sam S. Cunningham of Truesdale and Jim Hanley of N-F. Production is set for Vancouver October 1 under line producer Harve Sherman. Post-production will be in Toronto.

Quadrant Films (**Sunday in the Country**, **Find the Lady**, etc.) will shift gears to become involved only in financing features through its National Film Finance Company and in foreign sales through Compass Films, thus leaving direct production. David Perlmutter will continue to head this area, while John

Trent emphasises his own directing and producing activities. Trent is currently producing a three-part series for CBC called **The Albertans**, working with scripter Tony Sheer on two feature projects, and with William Stevenson (**A Man Called Intrepid**) on another feature project. They'll continue to share office space.

Al Guest and Jean Mathieson of Rainbow Animation have a hit on their hands. Their **Captain Nemo** cartoon series will be sold in up to thirty countries, so they've increased production from the twenty-six episodes and will do a further fifty-six.

Wild Canada will be a CBC co-production with Manitou Productions of Toronto. Three episodes will be made per year for the next four years in the series focussing on unspoiled and spectacular areas of the country.

John and Janet Foster will star in the shows, with Foster directing. Ralph Ellis is president of Manitou, and for this series Dan Gibson will produce, Jim McLean will assist Gibson, and Robert Ryan will be DOP.



Don Gibson

Peter Pearson is doing several films for Magder Productions of Toronto. **Ted Kotcheff** and **Harold Greenberg** struck out in Hollywood in their attempt to interest major studios in Mordecai Richler's **St. Urbain's Horseman**. Meanwhile, Kotcheff will direct **Someone is Killing the Great Chefs of Europe** for Robert Aldrich and Lorimar Company this fall. **Margaret Atwood** and **Graeme Gibson** produced an unsatisfactory first draft of **Margaret Laurence's The Diviners**, according to the producers. So they're looking in the U.S. for a satis-

factory female screenwriter to try again. **Colleen Dewhurst**, now making a feature directed by **Teri McLuhan** in Nova Scotia, has expressed interest in the lead in a feature based on **Sinclair Ross' As for Me and My House**, the project **Peter Pearson** spent years trying to get off the ground. (Dewhurst is Canadian, from Montreal). Coincidentally, **Micheline Lanctot** is trying scripting, and chose this novel for an attempt. **Peter Fonda** will make a trucking movie for local producer **Jon Slan** this fall. American International Pictures has guaranteed \$1 million advance against grosses. Peter Carter is to direct.



Micheline Lanctot

Leo Rampen will be executive producer of a new current affairs series on CBC called **Confederation**. Twelve half-hours are planned... **Quarterly Report** is another CBC project. Under executive producer **Ray Hazzan**, it will be four ninety-minute documentaries on topics of national interest. The first, set for September, will be on Quebec... CTV stations CFTO in Toronto and CJOH in Ottawa will co-produce a weekly newsmagazine show. The hour slot will be for Monday at 10 pm, and will be supervised by **Fraser Kelly** and **Douglas Fisher**.

...The... Festivals

Chairman Nat Raylor and Executive Director Patricia Thompson are sending out entry forms for this year's Canadian Film Awards, with a deadline of September 19. But no date for the awards has been set beyond "November".

More information from 175 Bloor Street East Toronto M4W 1E1 or call 923 6050.

Bill Marshall's Toronto-held Festival of Festivals, set for September 9-18, has announced procedural and content details. Publicist Sandra Johnson says the Fest is to be titled Ten Days to Show the World. The showings will be at the Sheraton Hotel Cinemas and the Toronto Dominion Cinema. The former will screen two features in the daytime and the latter, one. A double bill will be seen in each of the Sheraton houses at night, a single gala in the T-D house. Tickets will be available at the houses or at Festival headquarters in the Harbour Castle Hilton Hotel. For Everything you pay \$125, for everything except the galas \$70. (students half-price due to a Coca Cola Grant), or \$25 for the ten conferences.

Each day from 9-3:30, there will be a conference at the T-D site, five for producers under David Perlmutter, and five for crafts under the CCFM and critic William Wolf. Gala receptions will be held opening night at Harbour Castle and closing night in City Hall Rotunda.

Programming includes a two-day session led by David Helsen Jr. (**Hollywood on Trial**), on Remaining Independent, and family and children shows and workshops at the nearby Harbourfront complex organised by Linda Beath of the Festival, Doug Eliuk of the National Film Board, and Hannah Fisher of Harbourfront.

Programming and programmers are as follows: Filmmakers Choice by Agnes Varda, Overlooked and Underrated by Martin Knelman, twenty features from Quebec by Jean-Pierre Bastien of the Cinémathèque Québécoise, a Max Ophuls Re-

tro by Peter Harcourt, a Dino de Laurentiis retro by Bill Marshall, Update: New European Films by David Overby.

Horse Latitudes received a Special Jury Prize at the Toulon International Festival, with special praise for lead Gordon Pinsent. Peter Rowe wrote and directed it, Chalmers Adams and Tony Hall produced, and Richard Leiterman was DOP...

At the Cannes International Advertising and Commercials Festival, Canadian entries were very visible. Winners of Bronze Lions were Campbell Soup's **Covered Wagon**, from McKim Advertising and made by TDF with Bob Canning director and Fritz Spiess lighting, and Rowntree Mackintosh's **Black Magic**, directed by Bill Irish. A Diploma was awarded to Seven Up's **Evolution**, made by McKim and TDF. 2500 delegates watched 1300 commercials. Canadian winners will be included in a compilation feature to be distributed in Canada by Adfilms of Toronto...

The Moscow Fest in July saw Canadian participation to some extent. André Brassard's **The Late Blossom** was shown in the Information section, and two Anglo-Canadian co-productions, **The Uncanny** and **The Age of Innocence** were screened by Britain's Rank Organisation in the general showings. Eric Till's feature **It Shouldn't Happen to a Vet** was an Official British Entry.

Future Festivals for your travels or entries include the 12th Teheran International Festival of Films for Children and Young Adults, set for October 31-November 7. Deadline is the beginning of September. Films are divided by age categories, and can be any length. Write Takhte-Tavous Avenue, No 31 Jam Street, Teheran Iran...

The International Festival of Science and Technical Films, held biennially in Belgrade is set for this year. 16 and 35 mm films are eligible, whether made for TV, theatrical or non-theatrical showing. Deadline is October 1st. Write Jugoslovensko Drustvo Nikola Tesla, 11000 Belgrade Kneza Milosa 10, Post office box 359...

Techfilm 77 will be held in Pardubice, Czechoslovakia October 20-28, and will screen science and technical films. Deadline is August 31. Write Infor Film Servis Techfilm Stepanska 42, 11000 Praha 1, Czechoslovakia.

McLaren Honored: CBC

Animation master Norman McLaren was the subject of a five-part CBC radio series in August. It ran in the *Nightcap* slot from August 8-12, and featured McLaren and colleagues

discussing his career and film theories. Series was done by poet Robert Zend, and was called *The Five Faces of Norman McLaren*.

Alternative Distribution



Chanson pour Julie

A distribution set-up financed by the CFDC, called Le Nouveau Réseau, was begun in order to show Quebec films that hadn't received proper distrib efforts. Sites chosen for bookings are alternately theatres, church halls, and so on. Now the effort has begun in Ontario.

A week of Quebec cinema played the Cinemalumiére theatre in Toronto in late spring. It was publicised to some extent, and received media coverage, but since only one print was subtitled, it's unlikely that uge audiences could have been expected.

Films screened were Jean-Guy Noel's **Ti-Cul Tougas**, Marcel Carrière's **Ti-Mine, Bernie pis la gang, Québec-Acadie** by Michel Brault and André Gladu, **La piastre** by Alain Chartrand, **Les beaux dimanches** by Richard Martin, **Ah, au coeur du monde primitif** by François Floquet and Daniel Bertolino, **L'Absence** by Brigitte Sorel, **Chanson pour Julie** by Jacques Vallée, **Il était une fois dans l'est** by André Brassard, and **L'amour blessé** by Jean-Pierre Lefebvre.

For Audiovisual Users Only

A new information service for audiovisual users on a limited budget has been formed in British Columbia. Called the A-V Interface Society, it plans to issue a periodical without ads; financial support, up to now from the Canada Council, will come from \$10 membership fees.

Plans are for a journal with separate reviews for easy filing; one topic per issue will be covered. Also a film/TV periodical directory, a series of biblio-

ographies, and so on. The only way to obtain the efforts is through the membership.

Organizers and officers include Dave Stanton, a journalist and publisher, as president; Chuck Odell, a film historian, as vice-president; writer and editor Bill Burns, artist and teacher June Foote, animator, Bill Maylone, and filmmaker Lorne Moore.

For more information, write the Society at P.O. Box 1542, Victoria, B.C. V8W 2X7.



Appointments

Ronald A. Irwin has been appointed a part-time CRTC Commissioner, for a term of five years. He's a lawyer and a former mayor of Sault Ste. Marie.

Cam Cathcart has been appointed Executive News Producer for CBLT-TV, the CBC flagship station in Toronto. He was formerly Radio News correspondent for the CBC in Washington.

The names of News and Public Affairs hosts have been announced by CTV department head **Michael Maclear**. In rotation for the Sunday Pubaffairs hours, along with permanent host **Peter Trueman**, will be **André Payette, Barbara Amiel, and Jack McGaw**.

Both John Hirsch, head of CBC drama, and Muriel Sherrin, his administrative assistant, have announced that when present contracts expire, they will leave their posts. Hirsch's departure date is February 1; Sherrin has already resigned, although she's staying on until the end of August.

At this time, Hirsch is considering an offer to remain with the department as a consultant, and will announce his decision

in the Fall. Sherrin, on the other hand, is considering other offers from within the corporation. She's an experienced hand at political manipulation, and served as Hirsch's link with the higher-ups. Her administrative skill can be applied just about anywhere.

Replacing Hirsch is John Kennedy. He has just returned from a two-year stint in Quebec City, and was with the drama department before that. He will assume an administrative role in all likelihood, and leave creative activity to the individual producers.

Various producers treading softly especially Stanley Colbert, who, as Executive Producer of all film drama (except Ralph Thomas' *For the Record* series) and a personal Hirsch appointee, will be feeling his way under Kennedy's eye.

It's been no secret that producers and others haven't been happy with Hirsch's idiosyncracies, but all admit that he opened up the department to much young new talent, even if he couldn't allow them to grow and gain more solid experience, mainly because of budget limitations.



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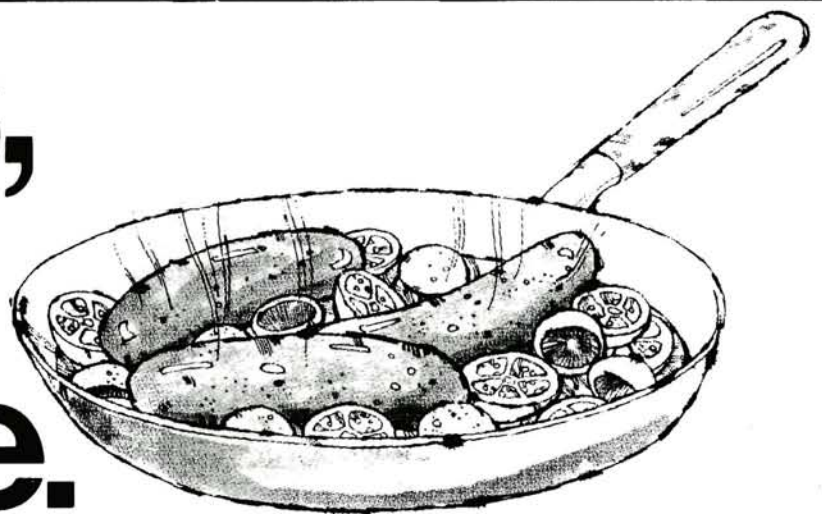
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