

Industry overcome by pay TV paper

OTTAWA — Despite the precipitousness of the Canadian Radio-television and Telecommunications Commission's (CRTC) hearings on pay TV, the process of licensing one or several applicants and putting the system into operation will no doubt be a lengthy one, spread over years, due to federal-provincial jurisdictional problems.

Already, Quebec has announced its intention to issue separate licenses for the province, and Saskatchewan's pay TV service goes on, untroubled by the fact that it has no federal license to operate.

September 11 was the closing date for those who wish to intervene when the pay TV hearings open in Ottawa on Sept. 24. However, even the CRTC was overwhelmed by the volume of work involved in processing 53 applications, and was not able to 'gazette' the material in time to allow the 50 statutory days between the rendering public of the applications and the start of the public hearings on the subject.

The film industry, for its part, has been caught short as well. None of the professional organizations has had enough time to study and prepare comments on the various applications. Exceptionally, the CRTC will allow some of these to be heard in Ottawa, despite the fact that they did not file briefs before the Sept. 11 deadline.

In general, action has been poorly coordinated. The Canadian Film and Television Association (CFTA) invited several of the applicants to meet with its study committee, holding a series of evening gatherings. Only on the last evening were representatives of the Ca-

nadian Association of Motion Picture Producers (CAMPP) invited to the CFTA meetings in hopes of preparing a joint brief.

By Sept. 11, the Association des Producteurs de Films du Québec had not prepared comments, but was planning to send a representative to the hearings full-time, to gather information for its members.

Initially, many of the national applications, 12 in all, were difficult to come by. Whereas some applicants — Astral Tel, First Choice, Performance, Premiere, Telecanada, Lively Arts Market Builders — had explanatory material ready for the press, others, like Showcase and CTVN, were not prepared to circulate material.

Although all applications were to be available through CRTC offices across the country, Cinema Canada found some of the material in the public files to be lacking. In consulting the Performance application, it was noted that the section "Promise of Per-

formance" was missing, though supplementary notes to the "Promise of Performance" were available.

Discrepancies between the actual applications and the informational material (often called "supplementary brief to the pay TV application") supplied to the press complicated the job of analyzing the various applications. The lack of specific guidelines for the preparation of the applications resulted in the use of constant dollars in some applications and the use of 'inflationary dollars' in still others.

By Sept. 11, organizations which had spent weeks in the professional analysis of the various applications were reluctant to publish comparative tables because of the difficulties encountered in the analysis.

The hearings are expected to last over a month, and the CRTC has promised to act quickly, both in awarding the license or licenses, and in considering the exhibition of the approved service.

Medallion opens new lab

TORONTO — Medallion Labs is moving from Rogers Road into their new lab on Mercer Street in downtown Toronto.

Findlay Quinn, director of operations for Medallion, told Cinema Canada that the new lab will offer the same essential services as the old, but with newer equipment, including high speed printers from Film-line and an enhanced "wet-gate" immersion printer for

16mm.

Although he could not reveal the cost of the new lab, Quinn said that "You might make a feature for what it costs, and not a low-budget horror film." This would seem to place the cost between \$4 and \$6 million.

Quinn told Cinema Canada that the creation of the new lab facility was "a comment on our faith in the film business in this country."

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Nine pics, big & low budgets

MONTREAL — Of the nine theatrical features before the cameras, three are shooting on budgets of over \$4 million, putting an end to the summer's slump (see Production Guide, pp. 47-48).

Toronto boasts two big-budget films. Cinequity is producing a Bill Fruet suspense thriller, *Death Bite*, starring Peter Fonda, Oliver Reed, Kerrie Kean, Al Waxman, Miguel Fernandes and Marilyn Lightstone. Meanwhile, first-time producer Arthur Kent is shooting *Battlezone*, *Adams High*, a contemporary *Blackboard Jungle*. Budgets are respectively \$4.9 and \$4.3 million.

In Montreal, Filmplan has moved on the first of the two features it plans for this year. Jean-Claude Lord (whose *The Fright* is due for release) is helming *Dreamland*, formerly entitled *Models*. Topping budgets at \$5 million, Claude Héroux is producing under execs Pierre David and Victor Solnicki.

Proving that seasoned producers can also put together lower budget films are two more shoots. In Toronto, Mickey Stevenson and Tony Kramreither are producing Paul Lynch's horror flick *Humungus* for \$1.1 million. In Montreal, James Shavick and Larry Hertzog (*Final Assignment*) are going for a modest three-week schedule on *Till Death Us Do*

Part, directed by Timothy Bond.

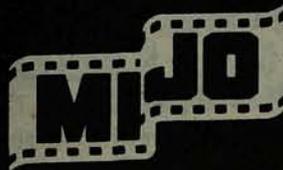
Three low-budget features are being filmed in Quebec, outside of Montreal. Jean-Pierre Lefebvre is doing duty as DOP for Marguerite Duparc in the Eastern townships as she makes *Histoires pour Blaise* on a \$175,000 shoestring, animation included. Quebec City is the site for *Les Doux Aveux*, written and directed by Fernand Dansereau, while St-Hyacinthe provides the locale for Claude Gagnon who is directing *Larose, Pierrot et la Luce*. Yuri Yoshimura-Gagnon is producing with the director.

In Toronto, photography is proceeding on Philip Jackson's *The Music of the Spheres*.

MONTREAL — Filmplan International has become a permit holder of the Association des producteurs de films du Québec, allowing it to crew its current film *Dreamworld* according to the collective agreements between the APFQ and the two Quebec unions, the APCQ and the SNC.

Filmplan, which relinquished its membership in the

(cont. on p. 13)



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Minister's backing leads to new film facility complete with stage, mixing, editing, spec'l ef

VANCOUVER - A new multi-million dollar filmmaking facility, expected to boost B.C.'s film industry to an annual \$100 million production level, is being built in Delta, just one half hour's drive from downtown Vancouver.

An announcement is anticipated from the government that the facility should be ready for use by the spring of 1982. The word is expected from Hon. Pat Jordan, Tourism Minister, without whom this project would not be a reality.

It will be situated on 25 acres of land that already have been serviced and pre-loaded to accept the large buildings of the facility. Cost of the complex, including acquisition of the land, will be between \$5 and \$7 million. Total investment, when equipment is in, will be close to \$15 million. Forty-five to fifty-five film technicians will be employed there permanently.

Research and planning has been done over the past 18 months by Mrs. Jordan herself, officials of the economic

development department, and her department's marketing section head John Plul.

Design consultant is Jack King of Los Angeles, responsible for over 20 major studios and considered the No. 1 designer on the continent.

The move toward construction of the film centre began after Mrs. Jordan's participation in last year's Toronto Film Festival. Since then there have been meetings and consultation with the B.C. Film Industry Association, unions, guilds and producers so that the needs of the industry could be incorporated into the complex.

That will contain pre-production facilities, an equipment house, extensive post-production facilities, full mixing theatre, editing rooms, video mix, special effects and 60,000 square feet of sound stage to be built as need requires.

The facilities will be available to feature filmmakers, for television films, commercial film producers foreign and Canadian. Robert Altman, filmmaker with a Vancouver back-

ground, already has expressed interest in the operation of the post-production facility. And negotiations currently are underway with an American-Canadian production company to be a permanent tenant.

For the first time films shot here will not have to leave the country to be completed, allowing producers benefit of the dollar advantage, and for the first time filmmakers will have backlot facilities - a natural setting for outdoor shooting.

It is expected that in the first year the facility should operate at 75 per cent capacity. At full steam the new complex could handle 10 feature films a year. The B.C. government plans to fill the production gap with Pay-TV programming.

B.C.'s filmmakers are ecstatic about the project, declaring the location "an economical place to put it" and because it is catering to the market, and will be built as the market demands, there is no fear that the film facility will be a "white elephant" like others built in western Canada and Ontario.

Les Wedman •

IATSE ready to grant Canadian charter CAMERA threatened by returnees to IA

TORONTO - The news that IATSE International plans to issue a charter for a Canadian cameraman's local, to be numbered local 667, has created a new set of problems for CAMERA, the union that was formed in March in response to IA's refusal to grant Toronto local 644 an autonomous charter that would separate them from the New York local which controlled them.

Although the promise of a charter has been made, there has been no delivery date set as of press time.

The membership of CAMERA has voted to explore possible reconciliation with the older union.

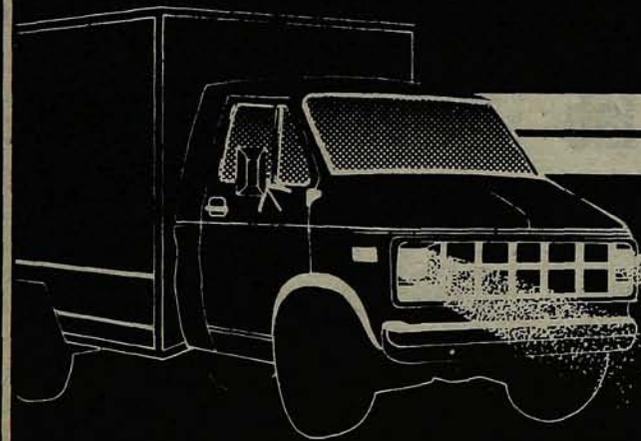
According to Mike Lente, one of the CAMERA trustees, "we want to know what the charter contains - is it Canadian autonomy or American control? We're willing to listen, and perhaps even to arrange a merger."

Jim Keating, the business agent for CAMERA, admits that the issue of the charter could be "a serious and critical blow to CAMERA." He added, however, that the Canadian Labour Congress has confirmed CAMERA's jurisdiction as a union.

Keating confirmed that a key issue on the Canadian charter for IA 667 would be that it was "a legitimately Canadian, autonomous charter, with no strings, no hoops and no gimmicks."

Several issues will certainly arise if negotiations between an autonomous Canadian IA local and CAMERA began. A large number of CAMERA members were never in IATSE - coming rather from the ACFC. Would these members be allowed to join in a possible merger? If they were, what would be the effect on the ACFC? Would IATSE, if these members were accepted, change its longstanding "single-ticket" policy and allow their members to work with crews from the ACFC, ACFCQ and SNC? Many members of CAMERA have never resigned from IATSE 644 (and thus are considered members of the union). If no merger took place, would they return, how many would return, and how would this affect the younger union's membership rolls.

At press time, Ken Smith, chairman of 644's advisory committee, was not available for comment.



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PUT YOURSELF IN THE PICTURE

In the next few weeks the CRTC will begin hearings which may lead to the biggest change yet in the economics of Canadian independent production.

On September 24, Pay TV licence hearings will begin in Hull, Quebec. The CRTC is expected to announce decisions in January or February, 1982, which should result in a vast new demand for Canadian feature film and television-special production.

More than 50 applications submitted briefs July 20, and the CRTC has indicated it will call 29 of them to these public hearings — 10 national, and 19 regional applicants.

Among those applying for a licence are some of the biggest names of Canadian broadcasting and production. Vast amounts of money have been assembled to back many of these applications. The reason is simple: when Pay comes to Canada it will generate hundreds of millions of dollars a year.

The CRTC has said that a "significant amount of the revenues must flow to the Canadian production industry."

INDEPENDENTS MUST BENEFIT

Put yourself in the picture. If those production revenues are to benefit the whole industry, then they should flow to the independent production community. If you are an independent producer, it is up to you to understand Pay TV, to understand the positions of the various applicants, and to speak out for the proposal which you believe offers the greatest benefits to the entire Canadian production community.

Very few independent production companies in Canada have been fully booked and working on productions — even bread and butter productions — for 52 weeks of the year. The more common experience for independents is to draw money only when working on a show. Because Canadian television programming budgets are so small, they don't generate profits and as a result, when production is finished, little money is left to support the organization. That has been the experience for most, no matter how worthy the ideas or talents, and the net result has been a hand-to-mouth operation for years. This need not continue. If a national Pay licence is placed in responsible hands, Pay TV should put hundreds of millions of dollars into the hands of independent producers over the next five years.

NO EQUITY POSITION IN PRODUCTIONS

Among the 10 applicants for a national licence, First Choice Canadian Communications Corporation is proud to state that it is wholly free of vested

interests in any existing broadcasting or production company or facility. First Choice Canadian is committed to an arms-length relationship with the independent feature and program production community. First Choice Canadian will license independent

Executive Officer of the new organization, left his position as Vice-President, Production, at Global Television to lead First Choice Canadian. Prior to Global, MacPherson headed CBC English-language Radio and Television Networks from 1974-1979.



productions rather than produce its own shows. Our company will be able to put more than \$300 million over five years into the hands of independents. If we are granted a national licence in the form we recommend, this should be among the largest private-sector Canadian programming budget ever created. This money will support programs and films independents want to create.

MORE THAN \$300,000 AN HOUR

First Choice Canadian is willing to provide fresh money in amounts that will give producers the means to meet international standards. We expect to pay an average \$330,000 for a one-hour special, and \$500,000 for feature films. We will need 175 hours of original programmes a year, and will want as many as 40 Canadian feature films a year.

This should make it possible for a producer to build a budget for a feature film of between \$750,000 and a million based on a possible sale of pay rights to us.

First Choice Canadian has never appeared before the CRTC, and you are entitled to know who we are.

Don MacPherson, President and Chief

Gilles Ste-Marie, well known in Quebec as an independent, worked for the National Film Board and Radio Canada as well, and is Vice-President, French Programming.

And Joan Schafer, another independent who created many of the original programs during CITY TV's start-up, developed several properties for feature films, and is Vice-President, English Programming.

David Roffey, who is thoroughly experienced in motion picture financing, is Vice-President of Finance for the new group.

EXPORT HELP OFFERED

The new management also includes Riff Markowitz. Despite the fact that he produced more than 8,000 hours for television, Markowitz will leave production to work for First Choice Canadian. He is Vice-President, Export Development, and in this capacity will offer his experience in U.S. Pay TV to Canadian independents who seek export deals in the U.S.

This management team reports to a Board of Directors chaired by Gordon Sharwood, a well-known financier formerly with the Canadian Imperial

Bank of Commerce and Guaranty Trust.

The Directors of First Choice Canadian are spread across the country from coast to coast and include many of the famous names of Canadian business. But the most important fact about the Board is that no shareholder has a significant cross-ownership in any other broadcast, production or cable company.

Institutional investors include Manufacturers Life Insurance Company, RoyFund (Equity) Ltd., and A.G.F. Management Ltd., in Ontario. Other investors through private holdings, are Donald Sobey in the Maritimes, Victor Mashaal and Pierre Moreault in Quebec, the Mannix and McCaig families in Alberta and Harvie Davidson and Norman Keevil, Jr. in British Columbia.

SEED MONEY OF \$13 MILLION

In the opinion of our directors, one of the most important commitments made by First Choice Canadian is to a development levy which will result in the creation of a fund of \$13 million a year in seed money to be independently administered by representatives of the industry selected by their organizations, called the Canadian Creative Development Board.

We have made this commitment so that it is legally binding and provides for specific damages for non-compliance. First Choice Canadian is willing to undertake this contractual obligation as a condition of licence and to immediately create a fund of \$1,500,000 upon obtaining a licence.

In our opinion, this levy might be extended to all broadcasters and film exhibitors because seed money to support the development of ideas is one of this country's greatest production needs.

FRENCH/ENGLISH NATIONALLY

First Choice Canadian will provide an English/French service to be available across the country. The English/French schedule will utilize a "checkerboard" of 12 hours of English, alternately, with 12 hours of French.

Gilles Ste-Marie states, "We will provide a national market for Quebec-based productions. All the feature films produced in the French language and scheduled for the French system will be translated and presented on the English system, thus providing an important new outlet for Quebec production."

There is much more that is important about First Choice Canadian, much more you should know before you decide which of the applicants is more worthy of your support.

Put yourself in the picture.
For full information, request a copy of:
"Pay TV - What's in it for Canada?"
Call: Don MacPherson, Toronto (416) 923-8807
Gilles Ste-Marie, Montreal (514) 884-2886

Current releases

Horror out of system, fall breaks show class with serious films

TORONTO—Summer is over, as the early autumn release slates from the majors indicate. The fall is the traditional time for serious films and smaller breaks.

United Artists will be opening four films, starting with Toronto openings for Karel Reisz's *The French Lieutenant's Woman* with Meryl Streep on September 18 and Ulu Grosbard's *True Confessions* on the 25th. National breaks for the two pictures will follow on October 9 and 16, respectively. UA will also open two films from MGM; *Rich and Famous*, with Candice Bergen and Jacqueline Bisset in the Bette Davis and Myriam Hopkins roles in this remake of *Old Acquaintance* and Peter Falk as the manager of two lady wrestlers in Robert Aldrich's *All The Marbles*. *Rich* breaks nationally October 9 and *Marbles* follows a week later.

Warner Brothers also breaks four films. The British import *Chariots of Fire* will open September 25, following its Festival premiere, in Toronto only. *So Fine*, an Andrew Bergman comedy toplining Ryan O'Neal

also opens the 25th, with a national break. On October 16, Bernardo Bertolucci's *The Tragedy of a Ridiculous Man* opens in Toronto. Finally, on October 23, The Ladd Company's *Looker*, a science fiction thriller with James Coburn and Albert Finney, opens nationally. *Body Heat* and *Prince of the City*, currently in Toronto release, will break nationally in October.

Paramount will be offering *Mommie Dearest*, starring a shoulder-padded Faye Dunaway as Joan Crawford on September 25, to be followed in October by *Paternity* and *Watcher in the Woods* in October. *Paternity*, directed by Canada's David Steinberg and starring Burt Reynolds and Beverly D'Angelo (another Canadian), opens on October 2. *The Watcher in the Woods*, a Disney horror film with Bette Davis and Holly-Lynn Johnson, opens October 9. *Watcher*, originally slated for a spring 1980 release, was pulled after a week's run at New York's Ziegfeld Theatre for re-shoots.

Universal offers John Belushi and Blair Brown in Michael

Apted's *Continental Divide*, a romantic comedy scripted by Lawrence (Body Heat) Kasdan, for openings on September 18. On October 9, the Sissy Spacek starrer *Raggedy Man* goes into release. Sam Shephard co-stars and Jack Fisk directs. The Canadian production, *The Silence of the North*, with Ellen Burstyn, Tom Skerritt and Gordon Pinsent, goes into release on October 23. Allan King directed.

Twentieth Century Fox offers two limited releases, with Bruce Dern and Maud Adams in *Tattoo* on October 9 in Toronto and Walter Hill's *Southern Comfort* on October 16. *Comfort* features Keith Carradine and Powers (*The Guyana Tragedy*) Booth.

Columbia has one new picture and a re-issue set for September 25th. *Only When I Laugh*, based on Neil Simon's *The Gingerbread Lady*, will open following its Festival of Festivals World Premiere. Marsha Mason and Kristy McNicol star. *Kramer vs. Kramer* goes into re-release the same day.

Among the independents, New World Mutual leads the

pack with a possible five films. *The Night the Lights Went Out in Georgia* breaks on September 18, with Kristy McNicol and Dennis Quaid in lead roles. Ralph Thomas' *Ticket to Heaven*, receiving its premiere at the Festival, will open in Toronto only on October 23. There are three possible films on October 9: *Carbon Copy*, starring George Segal, *Dead and Buried*, a horror entry from Ronald Shussett of *Alien* fame, and *Richard's Things*, toplining Liv Ullman.

Pan-Canadian will follow-up on two of the big festival films. John Water's comedy *Polyester*, with Divine and Tab Hunter, will open broadly in the Toronto Cineplexes on September 18th, a day after its Festival screening. In Toronto's International Cinema, Pan-Can will follow *Moscow Does Not Believe in Tears* with Andrej Wajda's *Man of Iron*, this year's prize picture from Cannes, which has received screenings at both the Toronto and Montreal festivals. Pan-Canadian will also open Claude Jutra's *Surfacing* in October. According to Michael Skewes, they are

working very closely with producer Beryl Fox on the opening.

Ambassador, hot on the heels of the Festival's 3-D series, will open *Coming at You*, a polaroid Western on September 18. In October, they have *Priest of Love*, from a D.H. Lawrence story, with Ian McKellan and Ava Gardner and *Chanel*, the French film on the famous French designer, with Marie-France Pisier in the title role under the direction of George Kaczender.

Astral will re-issue *The Texas Chainsaw Massacre* on September 18.

New Cinema will break *Cutter's Way* on September 18. Ivan Passer's film will have its Canadian premiere on September 12 at the Festival in Toronto.

Frontier Amusements has an assortment of exploitation films, including *Hollywood High, Part II*, Australian entry *The Day After Halloween*, *Scared to Death* and *The Bandits* (not to be confused with Monty Python's *Time Bandits*, expected to go with Avco Embassy).

FILM LIAISON TORONTO

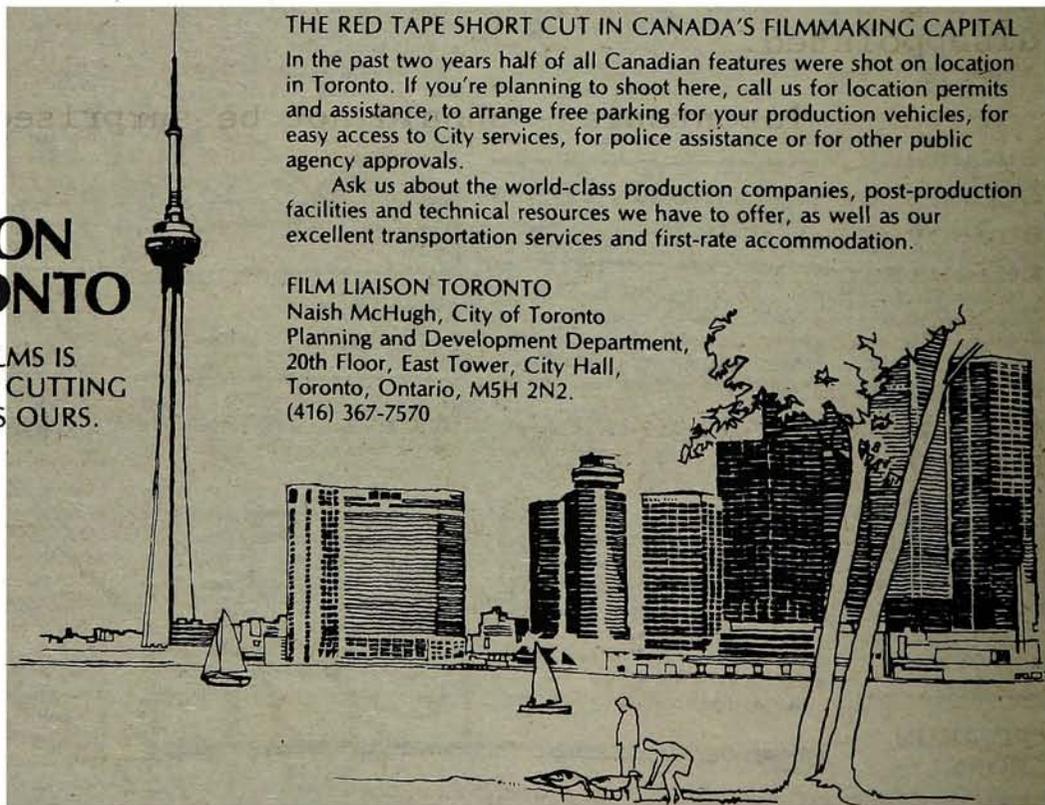
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A hearty welcome to film-goers and film-people attending the Sixth Annual Festival of Festivals taking place from September 10th to September 19th, 1981.

Since the Festival's inception, I take a personal delight every year in attending and viewing these splendid films as do many other Torontonians. This year I am assured that there's something for every palate and both visitors and film-buffs will not be disappointed.

Torontonians should not be surprised if they suddenly experience that déja-vue feeling in various scenes as numerous films were shot in Toronto last year and over a thousand permits were issued to film and television crews.

I am particularly proud that Toronto is hosting this enjoyable event and hope that you will find time to explore and enjoy the City as well as the Film Festival.

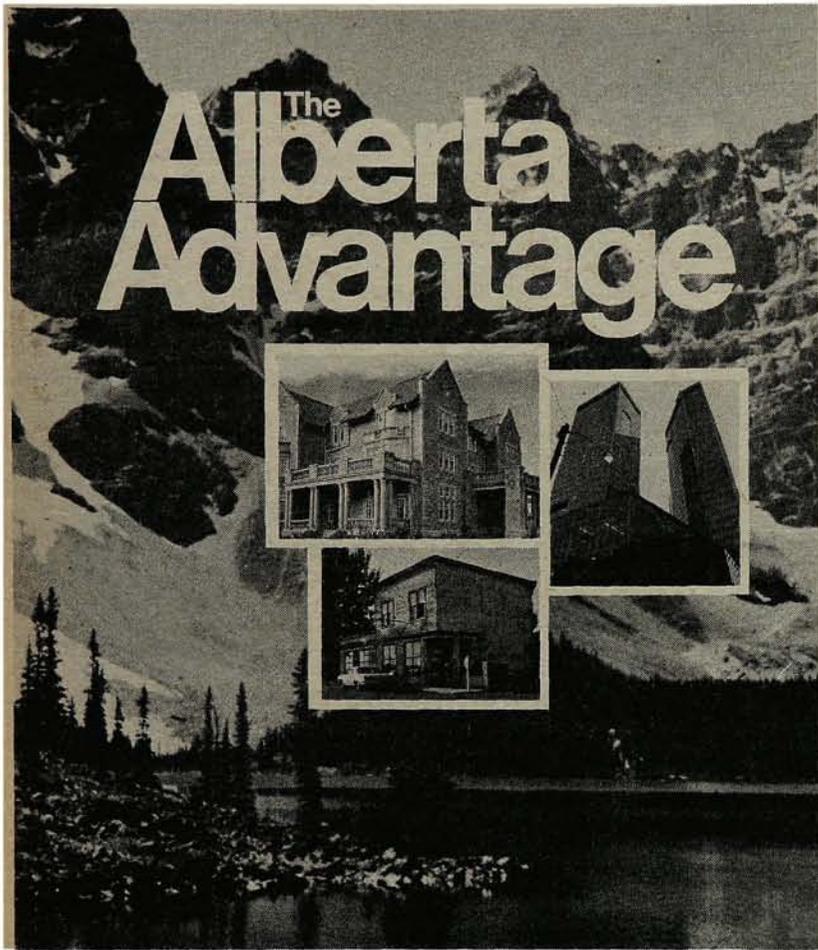
SHOOT ALBERTA

by Linda Kupecek

CALGARY—Alberta, like the rest of Canada, is suffering from a slow-down in production due to the gloomy investment cli-

mate, the NABET strike, and the U.S. strikes which stalled American location shoots. However, bright lights on the

horizon include government support and incentives for the industry, a green light for the construction of Tri-Media stu-



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dios, and the high profile of the Banff International Festival of Films for Television.

Films shot entirely or partially in Alberta in 1980 included *Powerheads*, *Death Hunt*, *Firebird*, *Kelly*, *Harry Tracy: Desperado*, *Pure Escape* (which suspended shooting for financial reasons), *Ghostkeeper*, and *Latitude 55*. In addition, Fil Fraser's *Hounds of Notre Dame* (which recently brought leading actor Tom Peacocke a Genie) was shot in Saskatchewan.

By January 1, 1981, *Ghostkeeper* had completed an arduous three week shoot at Lake Louise, and was in post-production. Jim Makichuk directed the Badlands Pictures thriller for producer Harry Cole. The cast and crew were mainly Albertan, with editing by Stan Cole, assisted by Rick Benwick.

Cole reports that an eight-minute trailer of *Ghostkeeper* was well received at the American Film Market in L.A., and that, although there are no U.S. sales at the moment, "the majors are looking at it," and a Canadian deal would follow a U.S. sale.

John Juliani directed the three week shoot of *Latitude 55*, filmed on the outskirts of Edmonton, with a long-awaited blizzard sequence picked up in the spring. Fil Fraser was executive producer on the *Savage God One Production*, filmed with the assistance of the CFDC.

In April, *Dante's Inferno* steamed through a rapid Calgary shoot. The low-budget, non-union comedy was financed by millionaire Hymie Singer.

At time of writing, ITV in Edmonton was in production on *Stoney Plain*, a contemporary western mini-series originally titled *Lonely River*. Directors include Ken Jubenville, Arvi Liimatainen, and Michael Berry.

On January 1, producer William Marsden officially moved into his government position as the director of the Film Industry Office of Alberta Economic Development. The Office has been largely responsible for the numbers of films lured to shoot on location here in the last nine years.

In addition, last November the City of Calgary established its own Film Development Office under the management of Malcolm Harvey. The Provincial Office and the Calgary Office work in close cooperation, the Edmonton office dealing with the Alberta industry, and location shoots throughout the Province, and the Calgary office concentrating on film activity in the Calgary area.

AMPIA (the Alberta Motion Picture Industries Association) elected a new executive, with Arvi Liimatainen taking over as President from Eda Lishman. The organization of film and video companies, plus indivi-

dual professionals, totals over 500. AMPIA publishes a quarterly, *Shoot Alberta*, and recently co-hosted the *Superman II* premiere parties with the Motion Picture Pioneers.

Also, on January 1, the new Alberta Branch of the ACTRA Writers Guild became official, creating a total of three branches in Alberta. The Southern Alberta and Northern Alberta branches of ACTRA continue to represent professional performers (plus some broadcasters and writers).

In the spring, Thunder Road Studios, a new sound recording studio, film mix and lab facility, opened in north-east Calgary. President Ron MacCallum reports that Thunder Road has taken over the Calgary operation of CineAudio. Frank Griffiths is vice-president of film operations.

Meanwhile, Tri-Media Studios Ltd., the multi-million dollar studio complex to be constructed west of Calgary, continues its efforts to begin development.

President Alan Waldie reports that, now that the initial hurdle of annexation approval has been passed (ending the jurisdictional squabble with the Municipal District of Rockyview), the final drawings are in circulation with the City, with the necessary explanations of land use. The three documents involved (Area Structure Plan, Studio Complex Outline Plan, and Development Plan) will come before the City Planning Commission on September 16. Waldie hopes construction will begin in mid-October or early November, with a projected January 1983 completion date. "We'll be ready to roll as soon as we get City Council approval," Waldie promises. Tri-Media is locally financed by 32 shareholders with interim financing for the \$30 million complex from the Royal Bank of Canada.

Possibly, the most positive development is recent legislation by the Alberta Government. Bill 24 (passed by cabinet in June) will create a motion picture development corporation for Albertans, thanks to the efforts of Minister of Economic Development Hugh Planche, with input from AMPIA representatives and Bill Marsden. The Government will match money raised in the private sector, with funding determined by criteria established by the board of directors. This board, an advisory committee, and an executive director will be announced in the next months, with the funding agency operative by late 1981 or early 1982.

The Banff International Festival of Films for Television (Sept. 20-30) already supported by Alberta Culture, has received a major donation of \$150,000 from the Bank of Montreal.

Finally, Alberta producers, like others across the country,

(cont. on p. 46)

Producers believe in Performance... The Canadian Entertainment Network

September, 1981

Dear Colleague,

Performance has applied for a licence to operate a national pay television service in French and English. We have proposed a working partnership with Canadian producers.

The requirement for new product is enormous. Drawing on the best of available resources and inventory, **Performance** believes it is possible to program more than 233 hours of Canadian shows in Year One...or 34 percent of the schedule. Since **Performance** has committed to program in excess of 50 per cent Canadian, the demand for quality, domestically produced programs will accelerate.

Canadian feature film output, for instance, will be consumed at an unprecedented rate. **Performance** has taken a realistic assessment of the feature film industry and plans the following exhibition schedule for Canadian films.

Year of Release	Number Acquired	Expected Year of Exhibition				
		Yr. One	Yr. Two	Yr. Three	Yr. Four	Yr. Five
1967-80	86	15	17	18	19	17
1981	15	15				
1982	18		18			
1983	22			22		
1984	26				26	
1985	33					33

The projected acquisition budget to permit this rate of buying will grow from about \$2.8 million in Year One to in excess of \$26 million (inflation adjusted) at maturity. As a market alone, **Performance** will be an important new stimulus to Canadian production.

Performance has committed to making pre-sale arrangements for feature films...between 15 and 20 per cent of production budgets. This approach, together with anticipated purchase prices for most Canadian films of between \$300,000 and \$400,000 (at subscriber levels of about one million), will provide increasing long term market stability for the industry.

Performance Expenditures (inflation adjusted) on Canadian Programming

	Acquired Canadian Programs	Investment in Canadian Production (000)	Final Year Forward Funding (000)
Pre-Ops	-	2.9	-
Year One	4	13.2	-
Year Two	11.9	26.8	-
Year Three	21.1	45.0	-
Year Four	28.9	55.9	-
Year Five	38.2	68.8	35.1
Totals	104.1	212.6	35.1

Total: \$367.7 million (including \$15.9 million for program management and expenses).

Core Companies

To catalyze independent production, **Performance** has chosen to rely on the knowledge, expertise, and contacts of those who best know this community - namely, those who have most success-

fully survived as independent producers. One production company in English Canada and two in French Canada, in particular, have assisted **Performance** in developing a strategy to work with the industry: Nielsen-Ferns and Nicole Boisvert and Joseph Beaubien. They have emphasized the need for **Performance** to address the challenge of industry building - that is, it will not be enough to buy productions. They have warned of the dangers of simply making money available to a diverse and, as yet, unstable industrial sector. What's needed are specific vehicles or set of relationships that build on existing independent production capability...both to provide the product **Performance** will need and to act as agents of development throughout the country.

Thus **Performance** has proposed development of and working relationships with "core companies". These

have been defined as companies which have...

- the continuing executive producer and program management capability to produce a range of programmes well and within budget;
- the facilities, contacts, and reputation to attract financing and co-production investment;
- the ability to arrange ongoing international marketing and distribution for their programmes.

These companies will be expected not only to produce for **Performance**, but also to develop new talent, to joint venture with smaller or less experienced companies and to provide them with

marketing and other forms of assistance, and to identify appropriate other core company vehicles to ensure maximum stimulation to the industry as a whole. They will not, of course, be exclusive suppliers to **Performance**, since other

producers will be actively encouraged to develop programming proposals, but they will be a key resource for the service.

Performance is unique

Its operation will be completely integrated with the development of Canadian independent television production. **Performance** will invest in virtually every Canadian program that it will exhibit on its service. Further, it intends to shape that investment in a way that has the most chance of succeeding in stimulating an internationally competitive production industry - namely, through investment leverage and via "core companies".

Investment Leverage

Leverage is simply the use of initial funding to enable full scale financing of a project. **Performance** will take advantage of this approach in virtually every project it considers...

- development financing (i.e., about five per cent of total production budget) will be provided for from fifteen to twenty-five projects in the first year alone;
- investment of 50 per cent of production budget in high cost variety and musical specials (i.e., production budgets of \$200,000 to \$500,000) where co-production opportunities exist (eg., U.S. pay, European broadcasters, Canadian broadcasters);
- investments of approximately \$750,000 to over \$1 million in made for pay television drama and dramatic series, where serious co-production and co-financing arrangements exist.

The following exhibit illustrates **Performance's** impact on Canadian programming over five years. Remember, too, that **Performance** will not itself produce anything.

This is based on a conservative penetration rate of 25 per cent of cable subscribers. If more subscribe to the **Performance** service, more dollars will flow to Canadian producers. As a matter of course, **Performance** expects to re-invest its profits, after preferred share dividends, into productions for future years. For example, this "forward funding" commitment in Year Five will be \$35.1 million.

This plan takes into consideration the developmental state of the production industry - that is, it assumes the need for a measured and steady increase in demand for entertainment programming. It is totally dependent on the expanding skills and entrepreneurial instincts of independent producers. They are **Performance's** partners, and the whole production financing plan is geared to their capabilities and needs. True, CTV or CBC could participate via below-the-line investment of facilities and staff in one or another production. But it is the independents who will most effectively turn a \$200,000 up-front investment by

Performance into a viable \$600,000 production project.

Performance has confidence in Core Companies

- producers like Ferns, Boisvert, Nielsen and Beaubien have proven their competence and their commitment to Canadian production generally;
- reliance on core companies broadens, not diminishes, access to talent and program concepts, since, in their absence, a pay television programming director will inevitably rely more exclusively on his own, more limited range of contacts and interests;
- core companies can be effectively evaluated and a relationship with them amended or terminated, viz - the degree to which they have effectively leveraged the pay service's investments, - the extent to which they have stimulated and collaborated with companies and individuals throughout the country.

Performance believes that the challenge of Pay Television is Industrial Development. This challenge will not be met simply through the development of a form of tax on pay television revenues that would be administered independently of the pay television network's needs. It requires a deliberately developmental approach to strengthen production capability, infrastructure, financing ability, and marketing capacity. Such an approach is set out in the **Performance** application to the CRT. As a market, as a force for financial leverage, and through a concentration on core companies as principal development vehicles, **Performance** intends to create Canadian competitive strength in the expanding domestic and international market for entertainment programming. The cultural benefits are evident. The industrial strength to realize them is within our grasp.

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Jack McAndrew, General Manager,
Programming and Production

Performance,
the Canadian Entertainment Network

Questions about Performance?

During the Festival of Festivals, contact Peter Pearson in his room at the Park Plaza to discuss **Performance**.

The Performance Team

- Peter Pearson: film director and producer, former president of the Directors' Guild of Canada, Chairman of the Council of Canadian Filmmakers, a record of sixty television and film credits, including *Paperback Hero*;
- Jack McAndrew: independent producer, former head of CBC Television Variety, producer of the Charlotte-town Festival and Feux Follets, former Director of Confederation Theatre;

- John Shepherd: founding president and now Chairman of the Board of Leigh Instruments, former Vice-Chairman and Executive Director of the Science Council of Canada, first president of the Canadian Institute for Economic Policy, member of the Royal Swedish Academy of Engineering Sciences;
- Jacques de Courville Nicol: president of the Turnelle Group of Companies (video and electronic equipment, commercial and industrial production, studio facilities) and former vice-

president of Mid Canada Communications Network (extensive broadcasting operations);

- Hugh Faulkner: vice-president of Alean; former Secretary of State, Minister of State for Science and Technology, and Minister of Indian and Northern Affairs;
- Laurie Edwards: partner in Nordicity Group Ltd., formerly Manager of Strategic Planning for the CBC, former Director of Broadcast and Business Relations for TVOntario, former Secretary of the Science Coun-

cil of Canada;

- Peter Lyman: partner in Nordicity Group Ltd., former management consultant with Peat, Marwick and Partners (over thirty professional assignments), former chief of staff for Federal Cabinet Minister;
- Ken Marchant: lawyer and economist, former vice-president and counsel to Merchant Bancorp Inc., former economic and constitutional advisor to the governments of Canada and Ontario, former consultant to the CBC and multilingual television.

Lease up, Beath out of Festival

TORONTO - The Festival Cinema, part of the three-theatre Toronto chain programmed by Linda Beath of New Cinema, has been sold. As New Cinema's lease essentially ended with the Festival of Festivals, the theatre will be operated by owner Bennet Fode until the close of the sale in April of 1982.

According to Beath, a variety of factors contributed to her decision to move out of the theatre as an exhibitor. "We couldn't commit to a first-run policy, and the rent was very high. In that neighborhood (Yonge Street south of Bloor), it is very difficult to compete. Running the theatre was economic suicide." Located in the heart of Toronto's first run dis-

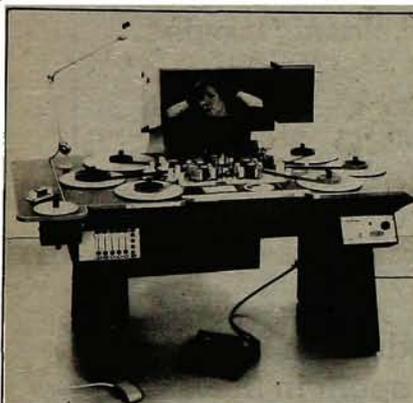
trict, the Festival, which ran largely foreign product, was in competition with over 40 screens within a ten block area.

"The ideal for us," said Beath, "would be a pristine fourplex for first-run films. But it is difficult to find a location and construction costs are too high right now."

This does not mean a radical change in the theatre's policy, however. According to Beath, she will consult with Fode on the programming of the theatre, with the first film scheduled for after the Festival of Festivals - a moveover of *Lili Marleen* from the Fine Arts Cinema, where *Cutter's Way* will make its Canadian debut run.

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MORE FROM LES

by Les Wedman

VANCOUVER - B.C.'s film development officer Justis Greene is hoping that his most recent excursion into Hollywood's Lotus Land will result in getting two filmmakers to B.C. who have reasons to be wary of making movies in Canada.

One is Robert Altman, whose *Quintet*, made a few years ago in Montreal under horrendous weather conditions, proved to be a box-office flop. The other is American-based Italian Dino Di Laurentiis, whose efforts to interest Canadian Film Development Corporation in linking up with him for film projects were met with very cold shoulders belonging to Michael McCabe, then executive secretary of the film funding CFDC.

Greene talked at length with Altman, who made Vancouver home with *That Cold Day in the Park*, and returned to do *McCabe and Mrs. Miller*. Even though he calls his production company Lion's Gate, Altman more than once said he would never work in B.C. again and he also has been quoted as saying Canadian nationalism gives him a pain in the ass.

His apparent change of heart may be because he has back with him now, again as production manager, Jim Margellos, Vancouver filmmaker who has been active on the Canadian film scene. Margellos, Greene believes, has had a steady influence on Altman.

The filmmaker recently sold his sound facilities in Los Angeles and keeps looking for new fields that might produce some green for him. Currently he is into live theatre, producing plays in Los Angeles he hopes to take to Broadway. That could lead to Altman filming live plays for Home Box Office television. Apparently he has one in mind now that Nicholas Claremont - the man associated with Linda Manz' *Out of the Blue* floperoo, might direct in Vancouver.

A couple of years ago Dino Di Laurentiis approached the CFDC about making a comic book film, *Conan*, in Canada. Even then Justis Greene hoped B.C. could get a piece of the

action.

For whatever concessions he wanted, whatever monetary assistance he asked for, Di Laurentiis - as a foreigner he couldn't qualify to make films with CFDC participation - promised to build in Canada sound stages and a filmmaking school. McCabe firmly rejected his advances.

In the ensuing fracas Di Laurentiis' daughter, Raphaela Di Laurentiis, so it's reported, was referred to as a "California bimbo." At least she remembers the expression and she reminded Greene of it, asking him whether the term still applied.

She gave him "strong indications" that she would be interested in filming in B.C. and Greene still is working on that possibility. Meanwhile *Conan* has been finished - John Milius directing - and it stars muscleman Arnold Schwarzenegger for whom Vancouver certainly is more than a place on a map.

Twelve million dollars will be spent on three movies to be made in B.C. this fall by American companies, one starring Bette Davis, another Suzanne Pleshette and the third, Sylvester (Rocky) Stallone.

The 73-year-old Grand Dame of the screen will star in an EMI Television film produced by Paul Cameron, who last worked in Vancouver with Daryl Duke on *I Heard the Owl Call My Name*.

Suzanne Pleshette, the wife in the long-running Bob Newhart Show on TV, also makes a two-hour television comedy for Quinn-Martin Productions. It's called *Help Wanted: Male*.

The Sylvester Stallone film is the only theatrical release. It is *First Blood*, produced by Andy Vajna.

It now looks like a September start for Fraser Heston's *Motherlode* mining drama that's been a frustrating delayed action project for the young writer and producer now living in West Vancouver.

Canadian actor Nick Man-

cuso - his latest movie, *Ticket to Heaven*, should be in release here later in the fall - will star.

But what's more interesting is that *Motherlode* will be directed by Charlton Heston, who also will have one of the five speaking parts in the picture that his son wrote for him. Fraser Heston's first screen feature was *The Mountain Men* that also starred his father and Brian Keith.

Actor Heston has only directed once before, and that was *Antony and Cleopatra*, made in Spain, with him as Antony. Son Fraser was assistant director on that project.

Reason for the long delay for *Motherlode*, which was scheduled to shoot here last winter, is money, mainly. Toronto producer Danny Fine apparently now has it all together and Heston expects *Motherlode* to go from "on hold" to green light action after a couple of weeks of pre-production planning. The film will be shot entirely on location a short distance from Vancouver up the Squamish Highway.

If and when *Motherlode* gets going, it will boost the lagging production record for films in B.C. this year. A second unit shoot for Robert Wagner's *Hart to Hart* TV series is welcome, according to film development officer Justis Greene, but he needs and keeps wooing bigger action.

Working in Stewart, B.C.'s northern mining town that's become a Movie Mecca, is John Carpenter, Hollywood's royally recognized king of the horror flick. He is doing a new version of *The Thing* and using Stewart for exterior shots. Interiors will be shot in Utah.

After Carpenter clears out of Stewart a British-Metro-Goldwyn-Mayer co-production movie goes in. It's called *Eureka!* and will shoot in November-December, in Stewart and in Barkerville for nine weeks.

So many other projects have been talked about and proposed but right now the action in the B.C. film industry is as slow as it's been in three years.

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Canadian pics featured at Fest of Fests

TORONTO - Featured in three of the Gala Presentations, this year's Festival of Festivals will offer a huge Canadian contingent, both of films and actors, directors and producers.

From Ralph Thomas' *Ticket to Heaven*, which opens the fest of September 10, producers Ron Cohen and Vivienne Leebosh and actors Nick Mancuso, Saul Rubinek, Meg Foster, R.H. Thomson and Jennifer Dale will attend, along with director Thomas.

Heartaches, the gala presentation for September 16, will bring its director, Don Shebib and actors Annie Potts, Winston Reckert and Robert Carradine.

The closing night Gala, Richard Pearce's *Threshold*, will be attended by its director, producers John Slan and Michael Burns, and star Donald Sutherland.

The four Canadian films in the Culture Under Pressure series will all be attended by their directors: Peter Raimont for *Magic in the Sky*, Taheni Rached for *Les Voleurs de jobs (Where Money Grows on Trees)*, Albert Kish with *This is a Photograph*, and Jan-Marie Martell, director of *One Among Many: Dr. Nahn*.

Harry Rasky will be attending the Real to Reel series of

documentary films with the Ontario premiere of *Being Different*. Also in attendance will be Gilles Blais with his film *Les Adeptes (The Followers)*, a film about Hare Krishna followers in Montreal and its effect on their families, making an interesting tie-in with *Ticket to Heaven*, based on a story about the Moonies. Rounding out the Canadian documentary delegation will be Holly Dale and Janis Cole with their hard-hitting documentary, *P4W (Prison for Women)*.

Two of the Festival's Special Presentations will be attended by the filmmakers. Ron Mann will bring his well-received jazz documentary *Imagine the Sound* and director Bonnie Klein and her film *Not a Love Story: A Film About Pornography* will be joined by Linda Lee Tracy, Dorothy Henaut (producer) and editor Anne Henderson. Other Canadian films in the Special Presentation category are Kevin Sullivan's film *Krieghoff* and Bruce Elder's short, *Fool's Gold*.

Canada will be very well represented in the animation series, with a program of sixteen award-winning animated films from the National Film Board, including *Special Delivery*, *The Street*, *Every Child* and

The Sweater.

Two Canadian films highlight the massive comedy retrospective - Gilles Carle's *Les Plouffe* and André Forcier's *L'eau chaude l'eau froide (A Pacemaker and a Sidecar)*.

Less is More, which last year featured *Les Bons Débarras* and *L'Homme à tout faire*, will offer Paul Tana's *Les grands enfants* as its Canadian entry.

Finally, in the Third Dementia series, two British films by Canada's Norman McLaren will be screened - *Now is the Time... To Put on Your Glasses* and *A Round is A Round*.

Avco picks Humungous

TORONTO - *Humungous*, a horror film currently in production in Ontario, will be distributed through Avco Embassy Pictures, according to producer Tony Kramreither.

Humungous, which Kramreither is producing with M.M. Stevenson, is being directed by Paul Lynch and scripted by Bill Grey. Lynch's last film, *Prom Night*, was also distributed by Avco, whose Canadian acquisitions have included *Scanners*, *Tulips*, *Paradise*, *Melanie* and *Dirty Tricks*.

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Pay TV is central focus of Trade Forum, extended to eight days

TORONTO - If there will be a single overriding concern at this year's Festival of Festivals' Trade Forum, it will be Pay-TV.

Although only three days of the Forum will be officially devoted to the new distribution window, nearly every national applicant for the new fee-free franchises will attend, and much of the two-day seminar planned by the Canadian Bar Association will tackle such issues as "Financing considerations made necessary by the New Media and Markets" and "Contending with the New Markets for film."

According to Toronto lawyer G. Chalmers Adams, "Pay-TV is the only issue. Everything else

is known." Adams will be delivering a lecture on "The Impact of New Media and Markets on Talent Negotiations." According to Adams, "producers must anticipate the new markets. Relationships in the production industry must ensure the availability of the new media in the regime of the collective agreements governing the industry."

Michael Levine, of Rosenfeld, Malcolmson, Lampkin and Levine, who will be chairing a panel discussion on Foreign Distribution and Licensing, wants the panel to address itself to the central issue of the film industry making money. "If you accept the key to the in-

dustry as distribution, then you realize that the Department of Revenue's position on revenue guarantees is extremely problematic. Those who do well should be encouraged, not penalized. I am hopeful that there is a growing sympathy in changing the policy on revenue guarantees." Sharing the panel with Levine will be Montreal lawyer Michael Prupas, L.A. lawyer Gary Concoff, Lee Rosenberg of Adams, Ray, Rosenberg and David Drylinder of HBO and Viacom.

Peter Steinmetz will be chairing a panel discussion of the tax-shelters for movie and television "from the point of view of the critical investor. "The

idea is to tell the film audience what the investor worries about when he looks at the shelter. Steinmetz, a member of the firm Cassels, Brock, will be joined by accountant Richard M. Wise and attorney Marvin Yontef of Stikeman, Elliot, Roberts and Bowman, who will take the audience through a prospectus step by step, discussing the legal and financial problems and risks involved.

Stanley Hart, who will lecture on "Financing Considerations Made Necessary by the New Media and Markets," plans to examine ways to alter the structure of financial disbursements of new moneys. "It is central to the tax shelter

structure and brokerage rules that accompanies it, that the producer is pretty well hamstringing in the distribution the extra sources of revenue provided by the new media. Now, the unit-holders own a whole film, including all the ancillary rights. Is there a way to exclude the new markets - so that income could be used as producer's points, finders fees, or to build interim financing?"

Hart is uncertain as to the emergence of new issues. "I think they've picked these issues (Pay-TV) to get new topics to discuss. There's not much that's new."

Collective agreements pertain as Filmplan gets APFQ permit

(cont. from p. 3)

APFQ last April to join the Association of Canadian Motion Picture Production Companies, is the first of the members of the new association to film in the province. Although there was a certain confusion at the outset, discussions between all parties involved quickly clarified the situation: Filmplan, like any other non-APFQ production company, would need a permit from the APFQ in order to work with the unions. This permit commits Filmplan to remit 3% of the gross salaries

of the technicians to the APFQ coffers.

Members of the APFQ remit only 1% of gross salaries to the association.

Sources at the APFQ report that all parties are happy with the arrangement, and glad that the collective agreements which have brought a certain order and stability to the film milieu in Quebec were respected. Binding agreements have been in place between the APFQ and the unions since the strike/lockout of 1976.

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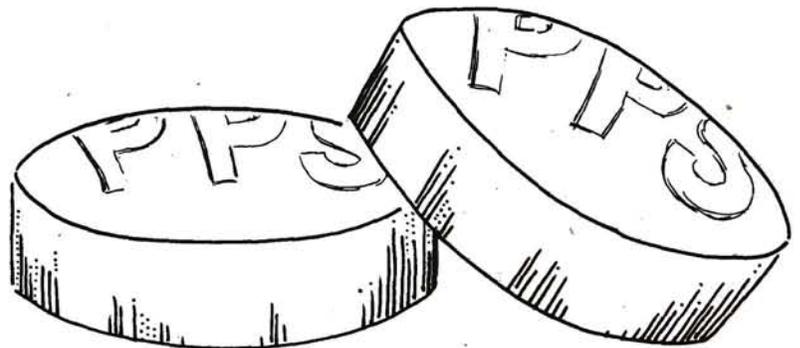
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Losique in firm control as Montreal fest combines beauty and glitz

By KEVIN TIERNEY

In this year's World Film Festival program, there is a section on page 6 called, "Grandeur and Servitude in the Organization of a Festival." The section begins with a question, "What is it, organizing a festival?" About half way down the page of answers to that question is the following statement: "It's having on your back people who, having never invented anything themselves, believe they can assume rights over everything you have created." It's signed Serge Losique and Daniele Cauchard.

Serge Losique is president and director-general of the Montreal World Film Festival and Daniele Cauchard is the vice-president and associate-director. While Cauchard is quiet and low-profile, Losique is very much in the limelight.

As a personality, Losique embodies the very essence of cinema: an art-industry, people like to call it, finding such an application wide enough to encompass that which is beautiful and that which is downright gaudy. By extension, these are also to be found in Losique's festival.

Losique has made his reputation in Montreal by attempting to find audiences for foreign films, forgotten classics and serious cinema in general. At the same time he is aware of where some of the bread and butter lies. When asked why American critic Rex Reed had been named to the jury, Los-

ique replied, "You and I might not like his taste, but his column is syndicated in over 100 American dailies and that's important." Unfortunately it isn't quite as easy to explain the presence of Gina Lollobrigida as jury president. Glamor? Perhaps, but of another era.

Losique's enigmatic nature causes many to question him and his amazing success. But answers prove elusive — they are more likely to be found in the festival than in the man.

Each year the sentinals of decency and good taste, the government and the press, the very people implicated in the opening statement, come to Montreal to bury Losique, not to praise him and each year they fail. This year's was the most popular festival ever, surpassing last year's record high attendance figure of 100,000 by 32,000. And in case anyone forgot to note the fact, Losique called a first-ever post-festival press conference to announce it.

This success was despite a relatively weak crop of features in the competition. "Yes, there is room for a world film festival in North America," said Gilles Jacob, head honcho of the Cannes festival, "but Mr. Losique will have difficulty finding 20 quality films for this year in Montreal." While Losique the art lover might have had trouble, Losique, the man with a nose turned to the industry, managed to do just fine.

So we had three American films represented: *Carbon*

Copy, an insulting bit of sick sitcom; *Butterfly*, a sort of *Lolita* goes west, designed to display the talents of one Pia Zadora, the wife of the film's extremely wealthy executive producer, and a man who sought to re-define the word chutzpah by not only making it clear that he was out to buy his wife a film career, but to buy the festival — jury, press and all — to boot; and *The Chosen*, the eventual winner of this year's Grand Prix des Ameriques, which even in light of the choices proved to be a most conservative winner.

From Germany, there was the impressive *Desperado City*, a first film by Vadim Glowna and one that came to Montreal via the Directors' Fortnight in Cannes where it had been voted best first film. *We Children From Bahnhof Zoo (Christiane F.)*, a gritty film that was preceded by commercial success stories and a sensational best-selling book, continued its successful track record here and ended up being named winner of the Air Canada Prize as the most popular film screened this year.

Three smaller films of quality were: *L'Année prochaine si tout va bien*, a first film by Jean-Loup Hupert, in the tradition of 'charming' French films; *Sally and Freedom*, directed by Gunnel Lindblom, the only film in the competition directed by a woman, (it ended up garnering the Best Actress prize for its leading lady, Ewa Froling); *Who's That*

Singin' Over There?, another first film by Slobodan Sijan, a young Yugoslavian (it took home the Special Jury Prize); *Chakra*, a fine Indian film was thought by many to be a strong contender until it was learned that it had already won a prize at the Locarno festival, thereby disqualifying it from consideration here.

Also of some note, but for all the wrong reasons, was *Kings and Desperate Men*, the only Canadian film in the competition. Directed and everything else'd by Montrealeur Alexis Kanner, it was a lesson right out of Wolfe's *You Can't Go Home Again*.

The Out of Competition section gave local audiences an opportunity to preview a few of the big successes from this year's Cannes festival, including Palme d'Or winner *Man of Iron*. The startling *Possession*, Lelouche's *Les uns et les autres*, *Francisca*, *Quartet*, *Blood Wedding* and Alain Tanner's beautiful *Light Years Away* all proved popular with audiences and critics alike. Canada had its strongest representation in the Cinema of Today and Tomorrow with *Imagine the Sound*, *Alligator Shoes*, *Black Mirror*, *After the Axe*, expat John Laing's *Beyond Reasonable Doubt*, Silvio Narizzano's *Choices*, *A Private World* and perennial entrant Harry Rasky with *Being Different*.

Unquestionably the most peculiar section of this year's festival was the Homages.

There was supposed to be one to Elia Kazan, but that lost whatever potential steam it might have had when Kazan's health prevented him from attending. Robert Wise did manage to make it, although from the almost embarrassingly small turnout at his press conference, it's hard to know just how many people cared. Another was for Pasolini, but all we saw was *Salò* or *The 120 Days of Sodom*, his last film and one that makes its point very early on and proceeds to literally and figuratively rub our noses in it for another 100 minutes.

As to why anyone would choose to pay homage to jury members Luis Berlanga and Gilles Carle, and then show only one of their films, *Patrimonio Nacional* and *Les Plouffe* respectively, is anyone's guess. The producer of *Les Plouffe*, Denis Heroux, was also paid homage, but for *Atlantic City*, a film that was ready for last year's Montreal festival but instead turned up at Venice where it won the Golden Bear. Meanwhile, Montreal audiences are still awaiting its commercial debut. As well, Heroux sits on the festival's Board of Directors. When it was announced that the International Press Prize for the Best Canadian Film Shown Out of Competition had been won by *Les Plouffe*, Gilles Carle commented, "This is embarrassing."

The most common complaint registered by the out-of-town press about this festival has always been its lack of stars, but this year, while they were busy making fun of La Gina, along came a couple of certifiables that even impressed the Toronto triumvirate of The Sun, The Star and the Globe and Mail: Sissy Spacek and Rainer Werner Fassbinder.

Spacek arrived with her husband-director Jack Fisk to promote her newest film, *Raggedy Man*. Had the film been entered in competition it would have been a serious contender. However, as Fisk pointed out, "Major studios aren't interested in entering their films in competition here or anywhere else because they feel they can only lose." Meanwhile, Spacek charmed everyone within a 200-foot radius with her Texas accent and squeaky-clean good looks.

But "The Moment" came with the arrival of Fassbinder. Although *Lili Marleen* had opened the festival, it was already playing commercially in Toronto. Fassbinder had been scheduled to attend from the beginning, but those who know him had not been overly optimistic about his materializing: "Who knows with a man like that," said *Lili Marleen* producer Luggi Waldleitner.

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PHILIPPE GARCIA, président

Fassbinder, Spacek lights up press as public flocks to see films

But arrive he did. Looking like he'd just left an audition for a re-make of the *Wild One*, he made two brief appearances before SRO audiences at the midnight screenings of his newest film, *Lola*, a film that almost takes up where *Maria Braun* left off.

By the time he made it to his press conference on the second day of his three-day visit, he looked and acted both bored and frightened by all the attention — but not to the point of losing his sense of humor.

Q: "Why did you choose Montreal over all the other festivals like Chicago, New York and Toronto?"

A: Because Montreal seems to me to be the highest point of hope for Western culture."

A more likely explanation for his presence here might be Florian Hopf, a critic and friend of Fassbinder's who was on last year's jury. Hopf, along with Gabriel Rohrer of Germany's Export-Union, was responsible for the selection of films in the German Cinema of

Today category; for many, this 18-film perspective was the highlight of the festival. Eleven of the 18 films were the first features of directors and they showed clearly that what we, here in North America, have just come to recognize as 'New German Cinema' is already being reacted to by a whole new wave of German filmmakers. As for their ability to penetrate the North American market, the seemingly ever-quiet Film Market (that Losique wants very much to be a major facet of the festival) had at least one busy stand, the German Export-Union booth, where five of the films shown here were sold to American distributors.

As is his custom, Losique announced the dates for next year's festival (same as this year) during the closing ceremonies, as well as the news that next year Spanish cinema would be show-cased. Later in the week he spoke of trying to define a particular event which would feature Quebec cinema (20 Québécois films

were screened this year), in hopes of calming some of his more vociferous critics (opening night audiences were treated to another so-civilized protest by the Quebec Directors' Association and the Syndicat National du Cinéma). But he also warned of the inherent danger of creating something marginal.

By Sunday, the last day of the festival, the fatigue and giddiness that usually accompanies marathons of this sort was evident within the press corps. Sitting in a bar awaiting the jury's decision, everyone offered their own. The two front-runners were *Desperado City* and *L'année prochaine si tout va bien*, but the most popular theory was that those two would divide the jury (the scenario had Gilles Carle representing one side and Rex Reed the other) and the prize would go to everyone's second choice, *Who's That Singin' Over There?* Interestingly enough, not one person mentioned the eventual winner,

The Chosen. With the results in tow, it was back to the bar but this time there was a decidedly different atmosphere.

It may be tacky to discuss age but it's almost inevitable as a result of the jury's decisions. Clearly there was a gap between what the press and other serious festival attenders thought and what the jury had in mind. A gap that stems from two very different senses of cinema and extends to whether or not a festival of this sort should seek to play it so safe.

And though it's dangerous to offer any kind of suggestion in light of Losique's opening statement, it should not be inconceivable to offer suggestions for next year's festival. Perhaps the International Press Prize for a Canadian Film Shown Out of Competition, after this year's fiasco, should be laid to rest. How can people be expected to compare and contrast such diverse works as features, documentaries, TV movies, homages and choose the best? And if there is a best

film, shouldn't it be in the competition?

It would seem to make a lot more sense to give the press a chance to lend its support to new filmmakers by having them vote for best first feature, as is done elsewhere. And while we're at it, why not give two prizes for scriptwriting, one for best original script and another for best adaptation, instead of one award given this year to *Garde à Vue* (an adaptation)?

Whereas last year the festival continued its wandering, still in search of itself, this year the people — the audiences — found it and gave it its core. Certainly the local media coverage helped greatly: the francophone papers pulled out all the stops; and while the *Gazette's* entertainment section tried its feeble best, its efforts were sabotaged by a woefully provincial front page story that appeared on the Friday before the end of the festival. Its thrust was that the festi-

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val was a party for an ego-maniac named Serge Losique and that it was being thrown at the "poor taxpayers' expense." Without making any attempt to offer a context within which the average reader could de-

side anything, the story was a cheap shot.

Losique will undoubtedly continue being Losique and no matter how many government committees are formed to investigate his festival, there is little evidence to support the belief that they will succeed in

preventing him from realizing his vision. Given the way we would all like to 'give it' to the governments just the way he has, now might be as good a time as any to say, "Bravo, Serge. And on behalf of some 130,000 others, thanks - it was fun." ●

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IN TRANSIT

Appointments - *Marc Parson* has been appointed head of the National Film Board's Paris Office. Parson was previously the coordinator of information and promotion for the Board's French Marketing Division.

Fred Silverman, having headed the programming of every major U.S. network, has been named to teach a graduate course at Syracuse University, his alma mater. This follows his replacement at NBC by *Grant Tinker*, head of MTM productions.

Wed - Actress *Jennifer Dale* and producer *Robert Lantos*, on August 16 in Montreal.

Obituary - *Vera-Ellen*, one of the loveliest musical stars of the '40s and '50s passed away in Los Angeles on August 30. She was 61. Vera-Ellen was signed by Goldwyn in 1945 and cast opposite Danny Kaye in *Wonder Man* and *The Kid from Brooklyn*, moved to Fox for *Three Little Girls in Blue* and *Carnival in Costa Rica*, and then to her period of stardom at MGM. At Metro, she appeared opposite Gene Kelly in *On the Town* and in the "Slaughter on Tenth Avenue" number in *Words and Music*. She later partnered Fred Astaire in *Three Little Words* and *Belle of New York*. Her last film was *Web of Evidence* in 1959.

CBC Telefest to honor students

TORONTO - CBC Telefest '81, Ontario's newest film/television festival, plans to honor the producers of its winning entries at an awards luncheon Thursday, September 24, 1981 at Toronto's St. Lawrence Town Hall with more than 200 guests from education and the film/television industry in attendance.

Created and sponsored by the Ontario Region of the Canadian Broadcasting Corporation, CBC Telefest '81 is a competition open to students in film and television production courses at Ontario colleges and universities. These students were invited to submit class projects to the CBC for evaluation and selection in five major categories - video short, video long, film short, film long and animation. The Regional Director's Award will be presented to the producer of the entry con-

sidered to show the highest level of creative and technical artistry.

The April 30 deadline brought 44 selections from 18 schools and the four original categories were expanded to include animation.

The panels of judges include, among others, ACTRA winner Al Waxman; CBLT Program Director, Ivan Fecan; Director of ESD Television Programming, Jack Craine; Head - CBC Arts, Music and Science, John Barnes; and Head - CBC Radio Drama, Susan Rubes.

It is planned that the September 24 awards presentation will be telecast as a salute to the works of the student producers. It is also planned that many of their works will appear during the CBC Toronto/5 telecast schedule.



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Kanner gets canned, takes on critics with Spry in second round

On Saturday, August 22, 1981 *Kings and Desperate Men*, the only Canadian film in competition at the World Film Festival had its world premiere. Later that day there was a press conference attended by Alexis Kanner, the film's producer / director / writer / actor, and a number of other people who had been involved in the film.

TAKE 1

Alexis Kanner looks tired and rightfully so. Not only did his film *Kings and Desperate Men* take almost three years to see the light of day (darkness of a theatre?) but the night before it had its world premiere, he worked with a projectionist at the Parisien until 4:30 in the morning trying to line up the sound track.

Certainly the fullest press conference thus far, audience and participants, but it ended up looking like a rehearsal for *Waiting for Margaret*, who was late in arriving.

Needless to say, there were a fair number of questions about the missing lady and a certain amount of fatigue was to be detected in Kanner's voice as he repeated what by now has become a refrain: "No, I'm not sorry I cast her in the part because I thought then and I think now that she was perfect for the part and the camera loves her. However, the publicity given the film because of her has not always worked in the best interests of the film. We've got a very high profile and, for a lot of people, it will be a target."

After such a long and tiring time with his second feature, Kanner says he's learned something from the experience — he shouldn't 'wear so many hats'. Extending his metaphor, the man must have a house full because under his own name he is credited with co-authoring the script, starring, producing and directing. Under a 'nom de lens', Henry Lucas, he's listed as having done everything from editing to camera operator to sound man.

If it works out, that's one thing, but if it doesn't, there aren't a lot of people to blame.

No distribution has yet been finalized but Kanner expects that something should be announced by the end of the week.

TAKE 2

On Wednesday, August 26, 1981, it was announced that there would be a second press conference to be held the following day for *Kings and Desperate Men*. While the festival has in its history offered additional screenings of popular films, this was a new one. The request for a second meeting came from Alexis Kanner, who, according to festival public re-

lations director David Novek (and Kanner's p.r. man), felt his film had been unjustly treated by the Canadian press and he wanted to talk about it.

At a very early point in Alexis Kanner's second press conference it became apparent that this wasn't to be an ordinary press conference where the journalists ask and the director, writer, or whatever, answers. Instead, it would be the opposite — Kanner would ask and we, the press, would respond. The questions posed by Mr. Kanner were not directed at individuals but at the Cana-

dian press corps as a whole and particularly the people who review film.

Kanner was accompanied by Robin Spry, who had attended the first conference as part of the cast of *Kings and Desperate Men*, but returned to lend moral support to Kanner as only one who has received a similar treatment can lend.

"I am not bitching or whining. I'm just asking for a review that reads as though it were written after seeing the film and not before," said Kanner. "Why are the Canadian critics so hostile to Canadian

films, is it our inferiority complex? I don't understand it."

Spry spoke with similar pain over an incident that had occurred with his first film some 15 years ago, when a Clyde Gilmore had left him feeling dreadful. Yet the film went on to be well received abroad. It seemed most unfortunate to him that the critical community in Canada in all the arts just did not seem willing to give Canadian books, plays and music a chance and he, too, felt that this was an experience unique to Canada.

Kanner said he had been

prompted to call this second conference after many people, including the Russian delegation (they thought the film a wonderful example of capitalist terrorism), said they couldn't understand why there had been such hostility.

The press, for its part, was quick to respond. Hands abounded and the responses of the assembled journalists were varied but virtually unanimous in denouncing the film as inept. One American critic qualified his own involvement, saying that he had for some

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Macerola outlines distribution goals for NFB, counts on pay TV

At the opening session of the International Economic Conference held at the World Film Festival, NFB Deputy & Film Commissioner François Macerola recognized the crisis in the Canadian Film Industry. "Despite the millions that the government has been devoting to the production of new films, millions distributed principally to the CBC/Radio Canada, the CFDC and the Film Board, still 95% of the screen time in Canadian theatres is devoted to foreign productions, primarily U.S." he said. "Our television screens should be offering at least 50% Canadian content but do not reach that level,

and films reaching classrooms in this country are sourced, in the majority, from the U.S."

Macerola felt that some of the blame could be placed on the lack of coordination between film producing associations. A concerted voice on issues would strengthen the case. The Director of the Film Board, James de B. Domville, in his submission to the Applebaum-Hébert Commission, had already expressed the hope that this would be one of the recommendations of the Commission.

The Film Board has become a truly national organization, said Macerola, with produc-

tion studios across the country, and a vast network of film distribution offices. There are at this time 30 NFB offices in Canada. In 1981, these offices booked 450,000 films to groups or individuals. The Board is, however, looking for new ways of reaching the public, including access via cable lines or through more frequent broadcasts on CBC/Radio Canada. Pay TV is obviously a fascinating new avenue, and one that the Board views with particular interest. Macerola said that the Board hoped that the content regulations placed upon pay TV would encourage the programming of Canadian pro-

duct, so that it would become another means of reinforcing the Canadian identity.

Macerola felt that the Board has made a very obvious commitment to regional production. Fifty per cent of the NFB budgets committed to filmmaking are allocated to studios outside the Montreal headquarters. There is also an increasing degree of collaboration with local cultural organizations to encourage the development of regional cinema.

In feature films, the Deputy Commissioner admitted that there was a real challenge of developing a public taste in Canadian cinema, given the dearth of good productions. Macerola reported that the NFB is actively seeking means of collaborating with the private sector to correct this situation.

In conclusion, Macerola said, "Yes, Canadian cinema is in a period of crisis, but we have the money, the competence and the talent to change this — at least in the long term. There must be a real effort to work out solutions between the public and the priv-

ate producers. These efforts must be supported by public funds and by private investment, if we wish to see Canadian cinema played on our national screens."

Hot Touch to Deauville

LOS ANGELES — Manson International has announced that it will be the international sales representative for the Astral Film Productions Ltd./Trans-Atlantic Enterprises Ltd. feature, *Hot Touch*, directed by Roger Vadim, starring Wayne Rogers, Marie-France Pisier, Melvyn Douglas, Samantha Eggar, Lloyd Bochner and Patrick MacNee.

Manson International President Michael Goldman advised that *Hot Touch* has been chosen by the Selection Committee of Deauville to participate in this year's Deauville Festival which runs September 4-13, as has *Ticket to Heaven*. Manson will be represented at Deauville by Warner Wolfe, their Paris representative.

Kanner takes two with press

(cont. from p. 17)

time now been trying to write as much as possible on Canadian film, but he couldn't find anything positive to say about this one and finally he suggested that Kanner "bury the film and move on to something new." Others referred to Kanner's courage in having made the film but suggested that he might be better off going back to acting.

When asked if it were true that the investors in the film had pressured Kanner into submitting the film in the competition, Kanner replied: "No, it was never suggested. The film is here because the festival

asked me to submit it after a screening in Los Angeles."

Kanner did not respond at all when it was mentioned that perhaps he was responsible for the bad publicity the film was getting because of his decision to cast Margaret Trudeau. In a country like Canada, where many are cynical about the financing of film production, this could only be seen as a hype job and, now, his own hype-creation was coming back to haunt him — the Frankenstein syndrome, where the monster you create comes back to destroy you.

On the whole, Round two was a draw.

Kevin Tierney ●



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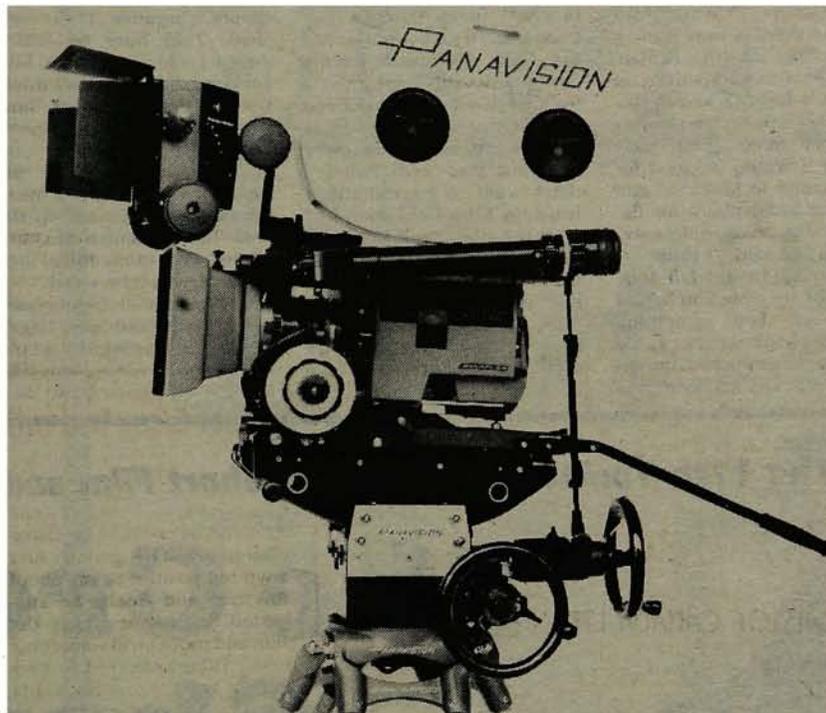
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Fassbinder holds court as public sees *Lola*, soon to shoot in NY

High atop the Hyatt Regency, securely ensconced in the penthouse suite that overlooks a parking lot, a lonesome structure housing Canadian Tire, the docks and the St. Lawrence Seaway, Ranier Werner Fassbinder held court for the press.

The night before he had been introduced by an extremely agitated Serge Losique in Salle 1 of La Parisien, just prior to the first North American screening of his latest film, *Lola*.

Appointments had been made in advance and hard to get. The schedule had to be agreed upon — 45 minutes to an hour per and not everyone could be accommodated: The full star treatment. We were met in the press room, taken up, ushered in and ushered out.

Dressed as he had been the night before, in a leather sleeveless jacket and khaki army shirt not quite able to contain all of the formidable Fassbinder, he looked as incongruous as a Hell's Angel member would look surrounded by the Hyatt decor.

We spoke through a translator — a German film critic

who is a good friend of Fassbinder's, while two other friends watched and laughed, surrounded by coffee cups, beer bottles, ash-trays and depressed looking peanuts.

He began by telling me that every possible question had been asked him in the last 15 years but not to worry, "because I always answer differently," — the truth as I was later to learn when I attended his press conference and heard new answers to questions I had asked less than an hour earlier.

For example, when I asked him why he had come to Montreal, he told me, "On Tuesday I begin acting in a new film by Wolf Gremm (his film, *Fabian*, was shown in competition at last year's festival) and in this film I play a policeman but it's a science fiction film. So I thought it would be good for me to come to Montreal and get some atmosphere for the film." At the press conference, however, he said, "I came because I didn't want *Lili Marleen* to be my only film here. I wanted to show something newer so people would be able to see the latest stage in my development. *Lili Marleen* was

only a stop along the way. I must go on."

Lola is set in 1956 during the height of German reconstruction and *Maria Braun*, a film with which it has much thematic likeness, ends in 1955. "If you noticed in the credits of *Lola*, I call it BRD no. 3 and I called *Maria Brun* BRD no. 1. Soon I will make no. 2, which I will probably call *Winter Songs*. There are maybe 10 more films to come on the history of Germany and by then I'll have to make more to keep up with time."

When asked about his evolution as a filmmaker from small, personal films to large, big-budget stories, he replied, "My first films were made for me and my friends and then I learned that it wasn't enough to do that. I got wiser — films have to be something more than just your own vision. I don't want to be esoteric, I want my films to be seen."

On the other hand, he spoke of losing his films to the public, although it didn't strike him as a necessarily terrible loss. "The films that haven't been seen by lots of people remain mine. They can still be bought because they were made for

the public and each time someone buys a ticket, they are buying a piece of the film. *Maria Braun* has been seen by so many people that I can't talk about it anymore as something that is mine."

As for his being considered complacent by a new wave of younger German filmmakers, Fassbinder laughed off the suggestion. "The German directors who have started after me are already older than I am. Then there are others, the punk Germans, who are really the kids of the capitalists. They are old, very old. They've eaten wisdom like old men, with spoons, because they can't chew. They have no future, they've given up. Let them say I am complacent, I don't mind. But if I'm complacent, how come I have so many problems with my films in Germany, especially with the right-wing press? If you mean complacent positively, in the sense that audiences can have more access to my films, then I'll underwrite the word."

By about the 40-minute mark in our hour, Fassbinder began to speak in English but would look to his left very quickly if he felt himself faltering and then

switch back to German. "Maybe 10 days of speaking only English would make me feel comfortable." Comfortable enough to make another film in English? "I am working on a film now with my ex-wife, because since the divorce we're friends. It takes place in New York — a perfect place to do a musical. It's about a woman, a TV, and a murderer next door. She's a singer who is supposed to do a great concert at Madison Square Gardens but she never gets there. I want to see people dancing to the sounds and lights of police sirens."

Kevin Tierney ●

LOS ANGELES — *Tomorrow Never Comes* has been acquired for domestic theatrical release by Filmcorp Distribution, Inc. Chief Operating Officer Stirling W. Smith reports that the film will be test marketed in the fall of 1981 for principal release in early 1982. The Michael Klinger production is directed by Peter Collinson and stars Oliver Reed, Susan George, Stephen Mchattie, Raymond Burr, Paul Koslo and the noted British playwright John Osborne.

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CBC makes up for lost time, screens independent features in fall

TORONTO - Nine Canadian films, some of which have had little or no theatrical distribution, will be shown as part of CBC's fall season, beginning Thursday, September 24.

Included in the series will be two multiple award winners and all three of the productions from Film Consortium of Canada. September 24 - *The Silent Partner*, produced by Garth Drabinsky, directed by Daryl Duke, starring Christopher Plummer and Elliot Gould. Winner of six Canadian Film Awards.

• October 1 - *State of Shock*, produced by Christopher Dalton, scripted and directed by Martyn Burke, starring Peter O'Toole and David Hemmings.

Sec. commissions new policy, prods default

MONTREAL - A revised national policy is expected from the provincial securities commissions before the end of September.

Although no details are available, sources both within the commissions and within the film community are satisfied that the revisions go a long way to meet the producers' objections to certain items in the first National Film Policy.

"Producers may be having a difficult time raising money this year, but they can't say that we haven't bent over backwards to help," commented one commission employee. Within the commissions, there is still a strong feeling that the producers themselves, in their negligence over regulatory procedures, are responsible for turning off many potential investors in film.

By regulation, producers must provide information regularly both to the unit-holders and to the commissions which authorized public issues. This continuous disclosure information contains financial reports, reports on sales and returns to the investor.

On Sept. 2, 1981, 29 films were in default at the Ontario Securities Commission, having failed to meet the commission's standards in reporting, or having failed to report altogether. Multiple the number of films in default by the number of unit holders per film, and there is ample reason for those who regulate the industry to wonder if the producers involved are making a serious effort to maintain good relationships with their investors.

The films in question are the following: *Mr. Patman*, *Never Trust and Honest Thief*, *Nothing Personal*, *Off Your Rocker*, *Quadrant Film Investment-A*, *Running*, *Tribute*, *A Change of*

(cont. on p. 54)

Also known as *Power Play* and *Coup d'État*.

• October 8 - *Klondike Fever*, produced by Gilbert W. Taylor, directed by Peter Carter, starring Jeff East, Barry Morse and Gordon Pinsent.

• October 15 - *Circle of Two*, produced by William Marshall and Henk Van der Kolk, directed by Jules Dassin, starring Richard

Burton and Tatum O'Neal. Not yet released in Canada. Slated for fall release in U.S. through World Northal.

• October 22 - *Wild Horse Hank*, produced by William Marshall and Henk Van der Kolk, directed by Eric Till, starring Linda Blair and Richard Crenna.

• October 29 - *Murder by*

Decree, produced and directed by Bob Clark, starring Christopher Plummer and James Mason. Winner of several Genies.

• November 5 - *Mr. Patman*, produced by William Marshall and Alexander MacDonald, directed by John Guillermin, starring James Coburn and Kate Nelligan. Not yet released.

• November 12 - *Title Shot*, produced by Rob Iveson, directed by Les Rose, starring Tony Curtis and Richard Gabourie. Never released.

• November 26 - *Suzanne*, produced by Robert Lantos and Stephen Roth, directed by Robin Spry, starring Jennifer Dale, Winston Reckert and Gabriel Arcand.

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Craft awards new addition to Banff Fest: Bank of Montreal backs

BANFF — Achievements in writing for television will be recognized for the first time at this year's Banff International Festival of Films for Television. The Bank of Montreal will present two craft awards for writing — one for Best Drama Script, and one for Best Documentary Script. The two winners will be chosen from entries in competition at the 1981

Festival and will receive the "Rockie" trophy.

The presentation of the writing awards will be in addition to the Bank of Montreal Award of Excellence, which will recognize a Canadian who has made an outstanding contribution to television programming in Canada.

The Bank is initiating the craft awards as a part of its in-

volvement in the Banff Festival and as a precedent to the establishment of awards in additional craft categories in future Festivals. The major private sector sponsor of the 1981 Festival, the bank has contributed

\$150,000 to the Festival's total budget of half a million dollars.

Festival Director Carrie Hunter feels that the awards for writing are an obvious choice for the initial craft awards. "It all begins with the script,"

Hunter commented, "and the quality of the script — good or bad — is reflected in the end product."

The 1981 Banff TV Festival will be held September 20-30 at the Banff Centre.

HBO foots bill for Terry Fox pic

TORONTO — In a first for a Canadian producer, Toronto's Robert Cooper has obtained funding for *The Terry Fox Story* from Home Box Office, the largest of the American pay-TV networks. According to Cooper, the film will go into production in March or April, with a \$2 million budget.

The cast and crew for the film have not been set yet, but Cooper has not eliminated the possibility of using a one-legged actor to play Fox, whose 'Marathon of Hope' caused a tremendous outpouring of emotional and financial support for cancer research.

Originally Fox had agreed to work as a consultant on the production, but his death meant that researchers John and Rose Kastner will work with Fox's family instead.

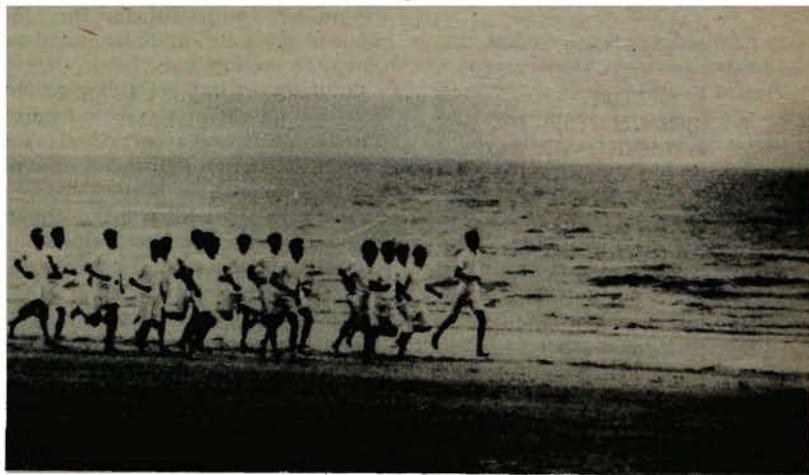
The film is planned for a

Canadian theatrical release, with pay-tv exhibition in the United States, possibly around Christmas 1982.

Before shooting the Fox film, Cooper will make *The Unknown Comic*, a film starring Murray Langston, known to viewers of *The Gong Show* as the unknown comic, appearing as he does with a paper bag over his head. The film will be scripted by Langston and director William Levey, whose previous credits include *Skate-town, U.S.A.* Budgeted at approximately \$5 million, the shoot will begin in October in Toronto, according to production manager Gladys Gilroy. Chris Dalton will produce, with Cooper acting as exec. Gilroy said that they will probably use an ACFC crew, although tech credits are not set.

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