

Disruption feared as Telefilm changes bosses

OTTAWA — One week after it was announced that Andre Lamy, Telefilm Canada's executive director, would be stepping down on Aug. 1 as head of the corporation, Peter Pearson resigned his post as director of the Canadian Broadcast Program Development Fund, effective June 1. The Pearson announcement, made on May 2, took the industry by surprise and the combined departures have spread concern about the ability of the corporation to maintain its efficiency during the shuffle at the top.

At presstime, André Picard, head of French production at Telefilm in Montreal, was rumored to succeed Pearson as head of the Fund, though Telefilm would not confirm the nomination.

In Montreal, industry feeling about Lamy's departure is that, although predictable given his Liberal ties and the will of the Conservative government to replace Liberal appointees to high-profile posts like the one at Telefilm, the timing couldn't have been worse. Both the Fund in particular and Telefilm in general had been functioning smoothly and the new policies were beginning to bear fruit. Apprehension was widespread that unless the government chooses someone with a strong private-industry experience in

film and television, the industry will have to undergo another waiting period while the new executive masters the intricacies of the industry.

These fears were echoed in Toronto, although attenuated by the belief that the new boss would come from the ranks of Toronto producers. The tradition at Telefilm is to have the top post alternate between Montreal and Toronto, and the rumored appointment of francophone Picard as head of the Fund suggests that an anglophone will be tapped to head the agency.

The announcement that Marcel Masse, minister of Communications, had asked Lamy to step down was made Apr. 23. The minister noted that the appointment is "at the pleasure of the Governor-in-Council" and so has no fixed term and can be terminated at the minister's discretion. Lamy has been Telefilm executive-director for five years.

"After five years, it is normal to shuffle people," Masse said in an interview. "It has nothing to do at all whether it is a Tory government or a Liberal government. What is annoying now is the fact that because it is a new government doing that, people suspect all sorts of things."

Telefilm Canada, formerly

the Canadian Film Development Corporation, assumed a major role in the production industry when it took on the administration of the Broadcast Program Development Fund in 1983. Funded by a 6% tax on the cable industry's revenues the Broadcast Fund has been a major booster of independent film production in Canada. Its current annual budget is \$68 million. Recently the Fund appeared to be on the verge of problems when the CBC, the major player in accessing the Fund, announced a freeze on independent productions as a result of an \$85 million cutback in its budget. The freeze prompted Communications minister Marcel Masse to introduce changes in Telefilm's mandate last month. It was Lamy who oversaw new policy directives to bring Telefilm in line with the changed mandate.

Masse said that during his term Lamy had "brilliantly accepted" the double challenge of strengthening the Canadian film industry and improving high-quality Canadian television programs.

A senior DOC official noted that Masse has been very pleased with his relationship with Lamy. However, Lamy is

(cont. on p. 49)

Fundamental change needed: broadcast review

TORONTO — Communications minister Marcel Masse Apr. 9 announced a long-awaited review of broadcasting policy. In a luncheon address jointly hosted by the Canadian Cable Television Association and the Broadcast Executives Society, Masse said that "changing technologies and economics, increased demand for services, increased competition face every broadcaster daily in the exercise of the profession. Yet that profession and that industry are obliged to function within the framework of legislation that is more than 17 years old. It is time for fundamental change."

He said he will be appointing a task force of "informed and thoughtful people to guide the review." He noted that the task force will undertake a fundamental review of the Canadian broadcasting system. He added, "policy for the Canadian broadcasting system cannot be de-

veloped piece-by-piece. The system is fragile — all its parts are interrelated. All parts of the system depend on each other for success. The activities and programs and investment plans of cable operators and conventional broadcasters and pay operators and educational broadcasters and specialty services all have economic effects on each other. And all these partners, taken together, are a single broadcasting system, charged with achieving certain cultural goals for the nation as a whole. For these reasons broadcasting policy must be comprehensive. It cannot simply adjust one or two of the pieces without considering the effect on the rest of the system."

The task force will undertake its mission through a series of closed-door meetings with all interested parties. At a background briefing with senior

(cont. on p. 33)

CRTC gets in act with own broadcast revision

TORONTO — Just days prior to Communications minister Marcel Masse's announcement of a task force to conduct an exhaustive review of broadcast policy which would include a look at the cable industry and the CRTC, Canadian Radio-television and Telecommunications Commission chairman André Bureau announced that the CRTC will be undertaking its own major policy review of cable regulations. In a press release Apr. 4, Bureau said that the review, slated to begin hearings on Apr. 30, is an attempt "to remove obstacles through a more rigorous review of our own objectives. We intend to be rigorous in asking ourselves whether or not we can live without certain regulations and still achieve the desired ends. For example, the thrust of the CRTC's approach to cable rates is to speed up the process and still ensure fairness for cable operators and subscribers."

Bureau has taken a marked deregulatory thrust to the administration of the CRTC, particularly in relation to the demands of the cable industry.

Through its decision-making procedures the Commission has *de facto* been making broadcasting policy.

Its most recent policy decision has been the licensing of distant television signals. The creation of superstations which would be carried across the country by satellite and transmitted to the home by cable has been vigorously opposed by off-air broadcasters who fear audience fragmentation and the erosion of their advertising base. The CRTC decision can be reversed by an appeal to cabinet. Any interested party can appeal to cabinet as soon as a broadcaster is granted a superstation license.

Bureau noted that other issues to be discussed in the cable review are signal carriage priority, tiering arrangements, audio services, simultaneous substitution and subscription television.

While Masse and senior DOC officials were briefing the media about the forthcoming broadcast policy review, Bureau was telling the annual convention of the Canadian Cable Television Association

how he was strengthening the CRTC's policy making. He announced the introduction of a strategic planning branch under the direction of Doug Ryan. Bureau also said that he has created "specific units within the broadcasting directorate of the commission which will be exclusively concerned with and responsible for policy planning and development for the various regulated sectors of the broadcasting industry as a whole."

Masse denied that the CRTC was pre-empting his policy review. A senior DOC official said it was in the CRTC's "best interests not to make major policy decisions." He added that they must all "sing from the same song sheet." In the meanwhile, the official said, "the minister will not do anything to contravene his relationship with the CRTC under the existing legislative framework."

Masse noted that he introduced Bill C-20 last December which if passed by the beginning of 1986 will allow him to

(cont. on p. 33)

Task Force Guidelines

The Task Force shall make recommendations to the Minister of Communications on an industrial and cultural strategy to govern the future evolution of the Canadian broadcasting system through the remainder of this century recognizing the importance of broadcasting to Canadian life. The strategy will take full account of the overall social and economic goals of the government, of government policies and priorities, including the need for fiscal restraint, increased reliance on private sector initiatives and federal-provincial co-operation, and of the policies of the government in other related economic and cultural sectors. It will also take full account of the challenges and opportunities in the increasingly competitive broadcasting environment presented by ongoing technological developments.

The Task Force will examine and make recommendations on:

- appropriate public policy objectives for the Canadian Broadcasting system in the environment of the 1980's and 1990's, addressing specifically the government's cultural and economic priorities.
- the role and mandate of the national public broadcasting service and the private broadcasting sector, the scope of the provincial broadcasting services and the nature of their interrelationships in the current and future economic context.
- the demands and desires of the public with respect to the services provided by the broadcasting system including, but not limited to, the balance to be sought among national, regional and local services; the particular needs of anglophone and francophone audiences across the country; the needs of ethnic audiences; the needs of native audiences; and the specialized needs of other Canadians.
- the role of regulation and other policy instruments including, in particular, expenditures of public funds as effective and efficient means of achieving the objectives.
- means of reducing structural impediments to the broadcasting system's contribution to the Canadian economy and society.

In formulating its evaluation of the key factors and trends in the environment, the Task Force will consult with, and take into account the views of a wide range of interested groups and individuals.

The Task Force will submit its report to the Minister of Communications by January 5, 1986.

Masse to review and revamp broadcast policy

(cont. from p. 32)

DOC officials prior to Masse's delivery of the speech it was made clear that the task force would consult important segments of the cultural community as well as the industrial sector. "We are not just talking to private broadcasters and cable," said one official.

The task force will be required to submit its report by Jan. 15, 1986. The timetable as outlined in the briefing is roughly as follows: four-six weeks for review of all previous work; six-seven months for consultations across the country; and two-three months for the preparation of a report.

When questioned how open the task force will be in releasing briefs and background information, a DOC official said that would depend on the task force. He noted that the task force would have to offer confidentiality in order to gain the co-operation it requires. It is not envisaged that the task force will have statutory powers to demand access to information. "It will rely on moral suasion." He added that the Freedom of Information Act will be applicable.

Masse said he expected the recommendations of the task force to be incorporated into a white paper. "I expect this white paper to be referred to a parliamentary committee, and formal public discussion will take place in that forum." The likely date for new legislation is the fall of 1986.

In the background briefing, DOC officials noted that the uncertain broadcast environment was impeding investment and growth. The officials spoke of severe structural barriers in the industry. When it was pointed out that broadcasting was the second most profitable industry in the country, officials noted that one "has to be aware of an imbalance in profitability between French and English Canada, an imbalance between the regional centres."

Both Masse and Communications department officials emphasized that despite the

fundamental review and the likelihood of major policy changes broadcasters should not place "a freeze on activity." Masse said, "it is not the role of government to interfere in your pursuit of progress, nor to further destabilize your industry. As a party and a government committed to economic growth and renewal, it is especially important to us that you be able to pursue your investment plans and your strategies for expansion in a healthy and stable environment. Your role is to run your businesses, to fulfill your commitments, and to live up to your mandates. Our role is to ensure that you do so within the best public policy framework that it is possible to create for the good of all Canada."

The budget for the task force has not yet been decided. The task force will probably have six members, their names to be made public by the end of April. At least one person has volunteered to serve for \$1 a year. A government official said that members of the task force "are not people who will need this job for a living."

Response to the announcement was cautiously optimistic. Murray Chercover, president of CTV, welcomed the initiative. Paul Morton, president of Global Communications, enthusiastically endorsed it. CBC president Pierre Juneau told the Canadian Film and Television Association that he welcomed "the initiative taken by the Minister to review the Canadian Broadcasting system. Whether I will welcome the results remains to be seen." He emphasized that it "is important that the study consider the evolution of the Canadian broadcasting system through the end of the century not just for the next few years." He added that "the CBC will, of course, be a willing participant in the process." He made it clear that the CBC was undertaking a continuing review of changes in broadcasting. "We have been," he said, "and are looking at the implications of new distribution and production systems using satellites

and digital technology, at more sufficient and more economic use of the broadcast spectrum, and at the distribution of Canadian programs not only within this country but also abroad." He emphasized CBC's willingness to work with other sectors within broadcasting. "The system is as complex as it is fragile and, if we are to make the best use of the opportunities available to us, then we will have to work together with private broadcasters, private producers, the cable companies, provincial production funds, government educational agencies, performing arts groups across the country and the whole creative community of Canada."

Bureau

(cont. from p. 32)

instruct the CRTC on broad policy directives. He said that "policy is government responsibility. Policy will not be made under the carpet. It will have full parliamentary hearings." He remarked that in the meanwhile it was "always possible to appeal to the government on

CRTC's decisions."

In his lunchtime address to the CCTA, Masse, sitting at the same head table with Bureau, made an impromptu reference to the seeming differences between himself and Bureau. "I prefer to have his mind working at the CRTC," said Masse, "than his head in my office."

In an interview with Cinema Canada after Masse's speech announcing a policy review task force, Bureau seemed unabashed by the minister's reference to his head. Bureau told Cinema Canada that the CRTC's policy review "can't wait. We'll have to adapt to the task force later on depending on its policies. In the meantime we can't sit and wait."

He did say, however, that renewal hearings for CTV, CFTO, and Global will be deferred, with their present licences being renewed for two years. Because of forthcoming policy changes, "it is totally inappropriate to review their five-year plan," said Bureau.

Bureau hinted that the main focus of the task force would be public broadcasting. "The public sector triggered the whole thing," he said. "Because of the impact of changes in the public sector, the task force will look at the whole broad-

casting sector."

Bureau welcomed the review saying that "we've been making changes piece-by-piece. It is a timely revision." He added that the CRTC's policy studies could be blended into the task force's research.

Senior DOC official Shirley Serafini denied that task force's focus would be the public sector. She told Cinema Canada that it was mandated to look at all sectors of the broadcast system, including the CRTC. Serafini said Bureau's view "was his own interpretation."

Bureau welcomed a review of the CRTC. "It is appropriate to ask ourselves if regulations are right," he said. "There are areas CRTC should withdraw from."

Bureau also had some qualms about Bill C-20. "It is not as clear as we would like it," he told Cinema Canada. "There is no doubt," he said, "that the power of direction should come from the government if well-defined. Whether the appeal-type clause should be there or not remains to be seen. It depends on the final wording. I am concerned in Bill C-20 where the government can intervene. The government should not intervene on specific licenses. It's not what the government wants to do. They want to make broad policy."

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La demande de licence d'exploitation du réseau a été déposée auprès du CRTC le 30 avril 1985 par le Commissaire du gouvernement à la cinématographie, François N. Macerola, au nom de la corporation.

Masse describes situation which provoked broadcast review

TORONTO - In a speech Apr. 9 to the annual convention of the Canadian Cable Television Association, Communications minister Marcel Masse outlined the upheavals in the broadcasting industry which have spurred the appointment of a task force to conduct an exhaustive review of broadcast policy.

He noted that since the last Broadcast Act in 1968 total broadcasting revenues increased to three billion dollars (including \$905 million for the CBC) from \$356 million (\$144 million for the CBC). "In 1968," he noted, "over 30% of the population received television services only from the CBC. Now, less than 2% of Canadians rely only on the CBC and over 90% of Canadians have access to at least 8 different channels. Today Canadians spend 22% of their viewing time watching CBC, 46% watching other Canadian channels and 32% watching American programming."

There has been dramatic technological change over the past 17 years: "21 programming services, including the new pay and specialty channels, are now delivered by Canadian satellites, and over 50 are receivable from American satel-

lites. Canadians are using satellite dishes to receive them.

"Thirty per cent of Canadian homes can now ignore the television programmer's careful work and watch programs as they please on their videocassette recorders and they also have the option to ignore the commercials on the programs they've recorded."

Masse also noted that in the same period the demands on the CBC have grown immensely and "the level of funding that successive governments have been able to provide in the face of other priorities over the past 17 years has not kept pace with the increases in those demands."

He added that the "need for a discussion of the role of public broadcasting is clear. We must be sure that the policies of the government are in accordance with the wishes of the people whose tax dollars support the public broadcaster and who are served by its activities." He said that a "new Canadian consensus must be forged with respect to our public broadcasting. We must examine Canada's expectations for its national, regional and local services and determine how those expectations can best be

met." He was at pains to point out, however, that he and the government "intend to ensure that public broadcasting not only survives but prospers in the coming years."

Last fall the CBC suffered an \$85 million budget cutback which seriously threatened its ability to meet its mandate. There is still some fear that the CBC may face further cutbacks in the Finance Minister's budget announced for the week of May 20. Many observers feel that the CBC cutbacks were a major spur to the fundamental review of broadcast policy.

In his speech Masse also indicated how he has gone about tackling some of the difficulties encountered in broadcasting since took he office last fall.

He listed the major problems: cable's concerns about revenue restrictions and unlicensed competition from satellite dishes; a production industry struggling to develop in a "climate of unstable financing and inconsistent public policy"; an underfunded public broadcasting system; a private television industry facing increased threats of technology and audience fragmentation; and an overall lack of recognition of the "profound importance of

the communications industry to the Canadian economy."

He said that he had responded quickly where he could. He pointed to the work of the Klinge commission (see Cinema Canada No. 117) in establishing a regulatory framework for broadcasting to remote and underserved communities. He noted that legislation introduced last December will enable the CRTC to deal more effectively with the threat of unlicensed services. Masse said another important step was working with Quebec communications minister J.F. Bertrand to study the future of French-language TV in Canada. He noted a working group had been established whose terms of reference are:

- to analyze the state of French-language TV in Quebec and Canada;
- to examine, review the policies, regulations and legislative frameworks of the two levels of government; and
- to recommend to ministers the overview as well as an outline of feasible and desirable orientations and, where appropriate, short and medium term joint actions, taking into account both private and public sector contributions.

Masse said the report of the working group, due in the next few weeks, "will constitute a major element in our overall review of broadcasting policy."

Finally, Masse pointed to the changes in the Broadcast Fund as his interim measure to help the country's production industry.



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Juneau/CBC need policies for TV production, not distribution

TORONTO - In an emotional departure from his prepared text, CBC president Pierre Juneau, in a luncheon address Apr. 12 to the annual general meeting of the Canadian Film and Television Association, called on Communications minister Marcel Masse's forthcoming broadcast policy task force not "to piddle around with distribution channels but, for God's sake, how we can put money back into production." Apologizing for his fervour he said, "forgive me if I get heated, but we find more ways of distributing foreign product, ignoring production."

Juneau's outburst received tepid applause from a private-sector audience unmoved by its public-sector suitor. At a number of points in his speech Juneau called for closer colla-

boration between the private and public sectors but not at the expense of existing CBC in-house production. He added the caveat that "we won't always see eye-to-eye because it is a *business* relationship. But we need each other; it's as simple as that."

Juneau told the CFTA that the CBC plans to stick to its ambitious Canadianization program announced last September and jeopardized by the \$85 million budget cuts. He said that CBC has set itself a goal of bringing down foreign programming in prime-time by one hour per week or 26 hours per year in the peak season until those programs represent no more than four hours a week of CBC's prime-time schedule with a significant proportion of foreign programs

coming from the U.K. and Europe rather than the U.S. He added there were similar goals for the French television network.

Juneau's timetable for replacing foreign programs is 1988-1989 at the latest. He indicated that he regarded the private sector "as our partners in this enterprise; it is still our firm intention that 50% of prime-time programs in drama, variety and entertainment generally come from private producers."

He said that by the end of February 1985, the English and French networks of CBC had committed between \$35 and \$40 million to projects co-financed by Telefilm, involving the payment of about \$17 million in cash to independent producers in 1984-85. This represented 135 productions in

drama, variety and children's programming for a total of about 400 broadcast hours. Much of this production has not yet been scheduled for telecast.

The list of upcoming productions include 22 new episodes of *Danger Bay* co-produced by Paul Saltzman with Disney Channel; *Anne of Green Gables*, co-produced by Kevin Sullivan with PBS; two features - *Toby McTeague* and *Striker's Mountain*; seven new half-hours on the children's international festival in Vancouver; six new hours of *American Century* with Michael Maclear and Ian McLeod and an international co-production on Democracy with Patrick Watson. Juneau noted that CBC is actively negotiating for two new sitcoms, eight to 10 features, two mini-

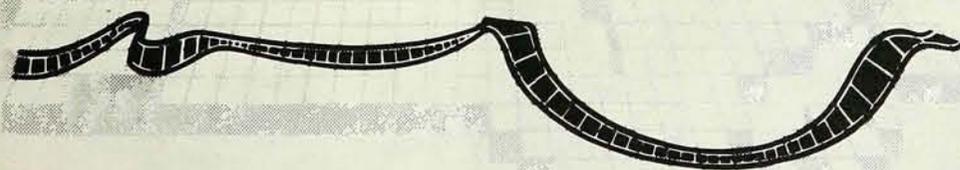
series, three or four children's series and 10 to 12 prime time variety specials. He added that the French network was just as busy. Juneau called on producers to present proposals for popular series. "We must have Canadian series with high production values which generate the same kind of interest on the part of the audience" as the American series they will replace.

Juneau noted that CBC's financial position would have to be solved if its Canadianization goals are to be met. He applauded the new rules for the Broadcast Fund but made it clear they were a one-year interim solution. He said "work has to start quickly on a longer-term financing solution." He added that the CBC has made proposals to the government and will continue efforts to reduce administrative expenses to direct more money into programming. He warned, however, that "it would be very unwise to create more work for independent producers by cancelling CBC-produced programs and bringing about more layoffs at the CBC."

He told the audience of private-sector producers and service suppliers that the proposed Toronto Broadcast Centre would not take away jobs from them. "It is not our intention to bring 'in house' any of the craft functions or services now obtained from private companies," he reassured his audience. "Second, our calculations with regard to studios and related support areas are based on a mean or base production-load and are not designed to meet the peaks of production." In other words, private sector procurement would continue to play an important part at the CBC.

Juneau concluded his speech with a final call for co-operation between the public and private sectors. "The solution will come when we stop fighting over the territory like animals and work together to develop it, when we find ways to use all the talent this country has to offer, when we can offer our audiences the quality and quantity of Canadian television they have every right to expect."

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Concordia screens student production

MONTREAL - Y.E.S., Concordia University's Film and Photography department's year-end screenings take place May 2-4 at the university's Conservatory of Cinematographic Art as students present films and photographs of their work in the academic year just ending.

Bidding a failed experiment as theatres close

TORONTO - Bidding for the product of major American studios has failed, according to many industry observers.

"There's been no bidding since Christmas. Only one or two summer pictures are being bid," a leading independent distributor says. Another distributor confirmed this, saying that "the formality of bidding is going on. Everyone follows the procedure. But 90% of the films goes to the circuits they went to before bidding was introduced. It's almost like a gentleman's agreement." However, Curly Posen, executive secretary of Motion Picture Theatre Associations of Canada, the national lobby group of exhibitors, said bidding is still going on.

Bidding was introduced in the summer of 1983 by Lawson Hunter, the director of the Combines Investigation branch, to spur competition among exhibitors. Hunter received undertakings from the major American studios to put films up for bid to exhibitors. The

undertaking did not commit the studios to disclose why particular bids were accepted. Independent exhibitors have complained in the past about secrecy around bid acceptance and rejection. Prior to bidding independent exhibitors were locked out of access to the product of the Hollywood studios which went to the two major cinema chains, Odeon and Famous Players. Garth Drabinsky, then president of Cineplex, complained about lack of competition which led to Hunter's investigation. Subsequently Drabinsky purchased Odeon Theatres. Industry observers felt that Odeon was weakened as a result of bidding.

Independent exhibitors and distributors have consistently complained that the bidding mechanism as introduced has been fatal for independent exhibitors. A leading industry figure said, "Lawson Hunter lessened competition in exhibition and distribution to a degree that is unprecedented in Canada film history. The

whole affair is badly handled. It's a absolute disgrace. Those people in Ottawa should lose their jobs."

Don Partridge, a senior official with the Combines branch, denied Ottawa's responsibility for the decline in competition. He told Cinema Canada "bidding may have declined because of fewer actors in the marketplace and because there is more product available. There are more pictures chasing a constant number of screens. Exhibitors don't have to scramble for product as they did before. They're not going after the same pictures."

When asked about adverse industry reaction to bidding Partridge commented that "if there is evidence of detriment to competition under the merger provision then we can take action. In terms of the undertakings we are satisfied at present that there doesn't exist a situation that any exhibitor is unable to obtain product."

(cont. on p. 39)

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New TF policies reduce cash from CBC

TORONTO - Private producers in Ontario expressed dissatisfaction with elements of Telefilm's new financing arrangements at a packed Telefilm information meeting Apr. 10. The meeting was called to outline new Broadcast Fund administrative policies resulting from the changes in Telefilm's mandate announced by Communications minister Marcel Masse last month. Facing a standing-room-only crowd of about 200, Andre Lamy, executive director of Telefilm, and Peter Pearson, director of the Broadcast Fund, were grilled by producers on the exact nature of the new licensing arrangements.

At issue is the additional 16% of the film's budget that Telefilm is prepared to invest in a film by matching license fees from broadcasters. Producers would like to see that additional money as a license rather than a loan. However, Pearson said that Telefilm money is available only "as an investment, loan or loan guarantee."

What angers producers is that the additional 16% of equity investment by Telefilm will be outweighed by a 16% reduction in income from license fees paid by the CBC. CBC has reduced license fees in order to find the \$15 million it promised to independent producers for the coming year. The CBC argued that the fees would be made up by matching money from Telefilm.

Bill Macadam of Norfolk Productions told Cinema Canada in a phone interview that all the new arrangement does is put producers further into debt. "The economics are not changed one whit," he said. He accused Telefilm of reinterpreting Masse's meaning. In his announcement Masse said, "Telefilm Canada will be allowed to match on a dollar-for-dollar basis the license fees being paid by Canadian broadcasters. The impact of the matching of license fees will be to double the value of the license fee commitments made by Canadian broadcasters during the next year." But if Telefilm advances the matching money as a loan or investment it does not double the value of license fee commitments.

Macadam is enraged that Telefilm does not seem to understand the difference between financing either through equity or debt and revenue streams. He noted that "license fees are the only source of income for producers." He added that the matching funding was supposed to be a subsidy to the network and Treasury Board has said there isn't a problem. He accused Lamy of never having understood financing. "These guys have got to go," he said. "It's the history of the bloody thing. The reason we don't have a healthy indigenous culture is because no one looks at the economic

realities of production." Macadam said a viable system would require the CBC to pay 50% of a production's budget in license fees. He pointed to the example of Channel 4 in the U.K. which pays on a sliding scale of 120% to 110%. He said that CBC is averaging under 20% on license fees and that is now going to be cut in half.

Peter Mortimer, executive director of the Association of Canadian Film and Television Producers, told Cinema Canada that the "CBC is renegotiating downward commitments that have been made." He said that CBC's license fees "are the lowest in the western industrial world. It's an absurd situation." He admitted, however, that there may be a problem with "Telefilm going outside its legislated mandate as to how it uses its money."

Pearson told the producers at the meeting that while he shared their concerns they weren't an impediment to production. He quoted over \$30 million worth of production signed in March. He said that "the recoupment schedule is being favourably organized for the producer. The private investor will be made whole before we recoup the supplementary 16%."

Under Telefilm's new policies, Telefilm can invest up to 49% of a project's budget under the following conditions: for distinctly Canadian projects which achieve 10 points in the

Canadian content point system; for the production of a pilot program for series; and by matching license fees. The latter is only available for the period from April 1, 1985 March 31, 1986.

Other matters that raised the interest of the producers were the future of theatrical films, the level of license fees from broadcasters and the Broadcast Development Fund.

Filmmaker Don Sherib asked Lamy what Telefilm's attitude was about feature films. Lamy said that "the first budget of Telefilm is still there but small relative to the Broadcast Fund." He added that "it is up to the film industry to propose feature films to the broadcasting industry. Last year 25 out of 96 projects were features." However, independent distributors polled by phone by Cinema Canada indicated there was little theatrical future for Broadcast Fund features.

On the development fund Lamy said that he "will not impose any strict guidelines. I want to make sure that the end result is a serious project. I trust broadcasters and producers without strict guidelines." To access development money producers must show that a broadcaster has an interest. Under the new regulations Telefilm can provide up to 10% of the Broadcast Fund for project development.

On the question of the level of license-fee from broadcaster, Pearson said there was no fixed floor. "That's the hardest question," he said. "The lowest that's come in is \$100."

Andre Lamy noted that Telefilm's administrative costs are now \$6.7 million up from \$1.2 million two years ago. Telefilm has offices in Los Angeles, London and Paris as well as Montreal, Toronto, Vancouver and Halifax. A second American office is due to open in New York. Telefilm employs about 75 people. The heads of the overseas offices were present at the information meeting.

Cable prizes for excellence

TORONTO - For the second year the annual convention of the Canadian Cable Television Association presented awards for excellence in cable programming. Awards were made Apr. 11 in eight categories. The winners were:

Current affairs/documentary - Speakout Productions and Dana Huggard of Rogers Cable in Vancouver for *Fight Back: Vancouver Transition House*.

Entertainment - Bryan McRae of Armstrong Communications in Welland for *Local 7777*.

Ethnic - Margarida Aguiar of Maclean Hunter Cable in Parkdale, Ontario for *Sim Podemos (Yes, We Can)*.

Event - Gordon Donnelly for CF Cable TV in Montreal for *Festival Multi-Ethnique*.

Promotion - Leslie Payne, Furio Sorrentino for Shaw Cablesystems in Vancouver for *Emily Murphy House Christmas Fund*.

Seniors - Jocelyn Cowan and Pat McKeegney of Rogers Cable in Kitchener for *Roundabout*.

Sports - Russ Greaves of Shaw Cablesystems in Nanaimo, BC for *Carling O'Keefe World Championship Bathtub Race*.

Youth - Gary Levine and Stephen Henry for Rogers Cable in Toronto for *Kalaphraz*.

Senior cable officials called for greater integration of marketing campaigns and programming in speeches to the audience of cable marketers and programmers.

Bidding fails

(cont. from p. 38)

Earlier this year executives of the Landmark Theatre chain leased almost half their holdings to Cineplex-Odeon because of the adverse effects of bidding. Posen said that theatres are still closing as a result of bidding. Figures were not available.

Foreign Oscar to York

TORONTO - A York University film student has copped top foreign prize at the student Oscars. Peter Weyman took the Best Student Foreign Film award for his 51-minute documentary, *The Leahy's: Music Most of All*.

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SHOOT ALBERTA

by Linda Kupecek

It's springtime in the Rockies. The cameras are rolling again. The oil patch may revive. And long-distance bouquets have landed on some Alberta doorsteps.

At the ACTRA Awards in Ottawa April 3, Alberta moved into the spotlight several times. Calgarian Don Truckey won a Nellie for best dramatic script for television with his *For the Record* script, *Rough Justice*, produced by Maryke McEwen. Truckey, 29, an editorial writer at The Calgary Herald, claims his long-distance breakthrough with network CBC was "a classic case of someone (Peter Lower) pulling something out of the mail." Since then, Truckey's *Tools of the Devil* has also been broadcast on *For the Record*, and his half-hour *Next Year Country* produced by CBC Calgary.

In competition for the award with Truckey was Jeannine Locke's script for *Chautauqua Girl*. That CBC movie, shot on location in southern Alberta, won the Nellie for Best Television Program of the Year for veteran producer Locke. *Chautauqua Girl*, set in the prairie towns of the 1920's, drew a record viewing audience of nearly 2.6 million for its January '84 telecast.

Another final nominee for best television drama script was Sharon Riis of Lac la Biche, Alberta, for *Change of Heart*, produced by Anne Frank for *For the Record*. Riis has two projects in the near future: a mini-series on Metis women, and a feature, *Loyalties*, to be directed by Anne Wheeler in June.

Fred Diehl was the recipient of the John Drainie Award for Distinguished Contribution to Broadcasting. Diehl, a veteran producer/director, spearheaded the revival of national and regional radio drama, and was responsible for establishing Calgary as a radio drama centre over a decade ago.

In Jasper, Wendy Wacko is in pre-production on *Striker's Mountain*, for a five-week shoot with a start date of April 13. The \$1.5 million made-for-television feature about a family-run mountain resort will be directed by Al Simmonds, with Richard Leiterman as D.O.P. Participants are Telefilm, AMPDC, Superchannel and private investors.

In Calgary, Garry Toth and Helene White of HBW/Toth Productions have completed taping nine episodes of *Connecting*, a Phil Donohue-style talk-show for teenagers.

Artists in Alberta united in

March to oppose the Mulroney government's cuts to the CBC and federal cultural agencies. In Edmonton March 10, a crowd of more than 700 overflowed the Shoctor Theatre in a highly successful rally. The Alberta

Ballet Company, the Edmonton Symphony, the Edmonton Art Gallery, Northern Alberta Performers Branch of ACTRA, the Phoenix Theatre, the Directors Guild of Canada, the Playwrights Union of Canada, Canadian Actors Equity and others joined forces in an evening of entertainment and presentations.

In Calgary on March 20, a

news conference timed to coincide with the national protest in Ottawa, bloomed into a mini-rally. Organized by the Southern Alberta Branch of ACTRA, the conference featured speakers from the Playwrights Union of Canada, the Periodical Writers Association of Canada (PWAC), Equity, ACTRA, Dancers Studio West, American Federation of Musicians, the Off-Centre Cen-

tre, and the Calgary Society of Independent Filmmakers. Although the CBC facilities in Edmonton and Calgary were reatively unscathed by the cuts, it is generally acknowledged that this is because the CBC services here already operate on such a lean budget that further trimming would dissipate them - as a region - and as a voice.

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CFTA sees indy future in alliance with broadcasting companies

TORONTO - Wilson Markle, the new president of the Canadian Film and Television Association, says that the independent production sector must come to the aid of the broadcaster. In a phone interview with Cinema Canada just after

his election Apr. 12, he said that "the independent sector will only survive with the health and help of the broadcaster. The broadcaster is facing a lot of pressure and has to fight to survive." Markle noted that the CFTA will be preparing briefs

and consulting with the about-to-be appointed task force on broadcast policy. He noted that "the main force of the briefs will be hopeful rather than critical."

Markle is particularly hope-

ful of an alliance with the CBC. Commenting on Pierre Juneau's speech Apr. 11 to the CFTA at their annual meeting, Markle said, "he turned an adversary (me) into a support." Juneau called on the CFTA to work with the CBC for the future of broadcasting. Markle said that if Juneau "can administer what he promises to deliver, he can count on a great deal of support." He cautioned, however, that "to date they (the CBC) have not been able to administer what they promised." Juneau promised the CFTA a radical Canadianization of prime time programming with at least 50% of that programming to be provided by the private sector.

Markle praised the CBC for its work with the private sector on production services. However, he was not happy with recent CBC decisions to do all computer graphics in-house. He complained that the CBC was spending millions of dollars on new equipment which should be going to programming. He noted that his company, Mobile Image, "supplies more computer graphics and special effects to the American networks than to the CBC. The CBC should be our largest client. It's our smallest."

In his speech Juneau promised that CBC's new broadcast centre will not compete with private sector production services, a statement which relieved Markle. On the contentious problem of CBC license fees Markle said that "it would be counter-productive to take that issue on."

Markle was acclaimed president of the CFTA at their annual general meeting Apr. 12. Markle told Cinema Canada that he became president because he "was chairman of the nominating committee. I couldn't find anyone else to do it. Nobody wanted the job knowing the issue. The president has a lot to lose and little to gain."

Other members of the new CFTA executive include Peter O'Brien, vice-president production; Ismè Bennie, vice-president distribution; Findlay Quinn, vice-president services; John Ross, treasurer; Robin Chetwynd, secretary; Jack McAndrew, director Maritimes; François Champagne, director Quebec; Alison Clayton, director Ottawa; Les Weinstein, director West; Michael Macmillan, director; Derek McGillivray, director; Victor Solnicki, director. Markle succeeds Stephen Ellis.



TONY MASON

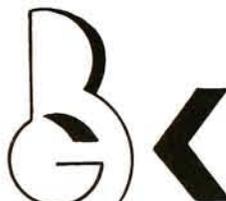


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Ancillary sales only salvation for Canadian theatrical distributors

TORONTO — Ancillary sales are keeping theatrical features alive and well in Canada, say leading independent distributors.

Phone interviews with five leading distributors revealed that ancillary sales are providing more than 50% of revenues for these companies. The fastest growing segment is in home-video sales. Daniel Weinzweig, president of Norstar, said that home-video is providing nearly as much revenue as theatrical releases. Other ancillary sales come from television, pay-TV and syndication. Despite the importance of ancillary sales, Weinzweig emphasized that theatrical releases are vital. "They create the demand in pay and home video. Theatrical is the key to our business. It is

the thing that makes the rest work."

Larry Rittenberg, president of Creswin, said that "the risk with theatricals is so high that it is necessary to have ancillaries to back yourself up."

Morey Hamat, president of Frontier Amusements, confirmed that "it is increasingly difficult to break even on theatrical releases. We have to have other possible sources of revenue." He added, "a good theatrical release can still make a great deal more money than home video. On a poor picture there is as much potential revenue in ancillary markets as in theatrical."

The most difficult problem the distributors face is acquiring product. The distributors complained about having English-Canadian rights tied up with

American. Weinzweig said that at the recent American Film Market buyers from third world countries could get access to product but where he couldn't. "It's a mass injustice. We need access to those pictures." He said that "buyers from Quebec could sign where we couldn't even get a conversation." Product is normally acquired second hand from the American distributor. Weinzweig is angry that Canada is part of the U.S. domestic market. "We feel we should be making deals directly with the producers. In the last six months we bought three British films from Americans."

Martin Bockner, general manager of New World Mutual Pictures, told Cinema Canada that the problem had been exacerbated recently because the major studios are acquiring

enormous numbers of pictures. "They get the best of the independent crop that we used to have," he said.

Bockner's harshest words are reserved for the government. He accused them of never having understood distribution. "They do not understand the film industry," he said, "all they understand is making bureaucracies grow." He is scornful of Telefilm's distribution programs. "That's a lot of nonsense," he said. He noted that he "does not see any future for the motion-picture production industry in this country as long as Telefilm exists and its policies are followed." Bockner said he would be "very, very happy if Mr. Masse would take the whole of Telefilm and put it in a corner of CBC and let them get on with it."

Weinzweig agreed. "Telefilm is doing nothing for theatrical features," he said. He added that it is difficult to give Telefilm products theatrical release. They are television products, Weinzweig noted. They don't work theatrically. And financially they don't make sense. "The TV rights are pre-sold. What's in it for us?" asked Weinzweig. "If it's a CBC co-production they won't even allow home-video or pay TV sales."

Weinzweig would like to see a Canadianization of distribution. He argued that a great deal of the profits that resulted from that could be plowed back into Canadian production. The independent distributors are currently trying to resuscitate their national organization to lobby the government on their behalf.



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Cable Association outlines plan for broadcasting policy changes

TORONTO — The Canadian Cable Television Association has called for sweeping changes in the regulatory environment governing the industry. The changes were documented in the industry's strategic planning document, Project 90, released at the opening of the CCTA's annual convention which took place April 9-11.

Project 90 pointed to an erosion of cable revenues since 1979, increased competition from home videos and unlicensed satellite distribution systems and regulatory uncertainty as destabilizing factors within the industry.

The document stated the major changes will have to be instituted to encourage the investment needed to keep up with advancing technology.

The cable industry would

like to see more flexible rate regulation. They want cable to be allowed to move toward market-based rates for all services. As an interim step the CRTC should recognize the requirements to earn sufficient profits to attract capital; provide built-in incentives for operating efficiency; and allow rate adjustments on a timely basis.

The industry would like to see cable participate in the ownership and operation of other broadcasting, content production or distribution entities.

On the programming side, the industry called for an increase in the number of U.S. originated discretionary services; basic service to be defined by local market conditions; and cable provision of

programming services such as pay-per-view and video downloading.

The document suggested that reduced Canadian content on pay-TV would increase its marketability. Although overall premium services are not expected to contribute more than 20% of cable's total return on investment by 1990. Other pay-TV recommendations included more flexibility in cable service packaging; the introduction of a second, complementary pay-TV service; Canadian programming expenditures geared to new production rather than old titles; and direct access to the Broadcast Fund for pay-TV.

The industry would also like to see the introduction of non-programming services on cable such as classified advertising. The industry demanded that

there should be no requirement for licensing of non-programming services; no rate regulation of these services; and no regulatory interference with the arrangements between cable operators and content or service providers.

The industry is opposed to distant signal copyright fees as imposed in the United States. A new copyright bill is presently under discussion in Parliament. The major American distributors have been pressing the government for changes in the copyright act to allow for royalties on retransmitted signals. The cable industry argued that U.S. border stations would be the primary distant signals affected but would not likely be dropped by the cable industry. Canadian distant signals, which are often

affiliates of CBC or CTV, would more likely be dropped. Copyright funds directed to a copyright tribunal would face the questions of how and to whom would the funds be allocated. The document pointed to the 6% tax for the Broadcast Fund and said no further charge or tax should be implemented in the guise of copyright protection. It argued that the marketplace will sort out the rights issue. "If rights holders want more revenue from broadcasters distributing their service to distant markets, then it will be up to the broadcaster to elect to buy the right, not to buy them or reduce his coverage."

At the CCTA convention Phil Lind, senior vice-president of Rogers Cable, called on his cable colleagues to enlist public support for cable's demands. He told a gathering of cable marketers and programmers, "we need a lot of public support to move the political people. We need the support of the people to deal with the competitive threat. We are going to have pay-per-view and other services." He added, "we have to ban forever the curious Swedish notion of the separation of carrier and content."

Project 90 was prepared by a CCTA steering committee with communications consulting firm Nordicity.



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Rogers gross

TORONTO — Rogers Cablesystems on Apr. 22 released its results for the six months ended Feb. 28.

Gross revenue rose to \$171.7 million from \$142.5 million in the same period the year before. Operating income increased by 42% to \$59.9 million for the period compared with \$42.2 million the year before. The loss from continuing operations was \$9.7 million compared with \$9.5 million in 1984. A loss from discontinued operations of \$2.5 million brought the 1984 loss to \$12.1 million. There was no comparable item in 1985. The net loss per share was \$0.49 in 1985 compared with a loss of \$0.49 from continuing operations and a final loss of \$0.61 in the prior year.

The prior year's results are restated to account for the company's operations in Syracuse, New York, and California which are being carried as "discontinued operations." In the current period there is no impact from these operations.

Basic cable subscribers increased by 58,000 in the first half to 1,970,000. During the same period, the number of discretionary services subscribed for increased by 109,000 to end the first half at 1,045,000 units.

CRTC responds favorably to recommendations in Project 90

TORONTO - In a speech Apr. 9 to the annual convention of the Canadian Cable Television Association, André Bureau, chairman of the CRTC, applauded the cable industry for its strategic planning as outlined in Project 90. Undertaken as a result of a challenge issued by Bureau to the industry last year, Project 90 outlines financial and structural strategies for the cable industry to the year 1990.

Project 90 calls for reduced rate-regulation, reduced Canadian content, greater access to additional American and Canadian signals on the basic and discretionary tiers, cross-ownership between cable and broadcasting, and introduction of new programming (pay-per-view and video downloading) and non-programming (classified ads, security/alarm, business data) services.

Bureau took a positive approach to most of the cable industry's suggestions. He pointed out that "the thrust of the CRTC's answer to the whole cable rate issue is reduced rate-regulation." He added that the CRTC is trying to "eliminate as much regulatory tape as possible." On the question of cross-ownership, he pointed out that "we are prepared to take a completely flexible approach to this issue in order to strengthen and expand the Canadian broadcasting system. I will even go as far as to say that the Commission's belief in financially strong entities has moved it to the point of being prepared to examine a relaxation of CRTC-imposed cross-ownership restrictions on a case-by-case basis if that is what it would take to ensure strength and long-term viability. Canada simply has not got the luxury of being able to afford failure in these areas."

On the addition of new services, Bureau noted that the Commission has "not been idle." He said that six new Canadian discretionary services have been added, two more are proposed, independent TV stations have been licensed and more applications filed, as well as 16 U.S. discretionary services authorized for distribution. He added "it is conceivable that if no suitable Canadian alternatives emerge, additional foreign services could be authorized if the demand warrants it."

Bureau said that the Commission would be ready to improve the pay-TV system in response to market needs. He was cautious about introducing new pay services arguing it would fragment already limited markets.

He was concerned that new programming services such as pay-per-view would "deflect the energy and interest of the

industry away from the major challenge of ensuring the success of the existing services." He added that "we are not convinced that pay-per-view is such a magic answer; it has had a questionable track record in the U.S. However, at the appropriate time it is worth

exploring."

Bureau indicated that non-programming services would be the subject of a public hearing in the fall.

In concluding, Bureau urged his cable audience to market cable aggressively for the content it carries. He pointed to the

image campaigns of milk, butter and telecommunications as role models for the cable industry. "All of these industries have actively and creatively benefitted from powerful and convincing image campaigns. I believe cable could enjoy similar rewards for similar efforts."

Cable response to Bureau's speech was enthusiastic. Phil Lind, senior vice-president of Rogers, commented that Bureau was heading in the right direction. He dismissed the possibility that the DOC broadcasting task force would produce a policy at odds with the CRTC's direction.



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NEWS

YOUTH TELEVISION SERVICE APPLICATION FIELD WITH CRTC

The application for Young Canada Television/Télé-jeunesse Canada was filed with the CRTC on April 30 by Government Film Commissioner François N. Macerola, acting on behalf of the corporation.

The proposed services will be made available via satellite to cable systems across the country. Intended to fill a substantial gap in the Canadian broadcasting system, it will provide a balanced and integrated schedule of programming, in both French and English, aimed exclusively at young people.

In the application, Mr. Macerola emphasized that the NFB is acting as a catalyst in this project. While the Film Board is funding the development of the proposed service, Young Canada Television/Télé-jeunesse Canada will be completely autonomous and will be run by its Board of Directors. Establishment of this new service will provide new opportunities and a major boost for independent producers and distribution companies across the country.

Young Canada Television/Télé-jeunesse Canada expects that it will be ready to go on-air in the fall of 1986 if it is granted a licence by the autumn of this year. The English and French channels will each broadcast over 100 hours of programming a week. Both channels will be made available to all Canadian cable systems for telecast on their basic or extended basic services.



Irene Angelico, co-director with Abbey Neidik of the forth-coming feature documentary *Dark Lullabies*, co-produced by the National Film Board and D.L.I. film company.

In terms of actual programming, Young Canada Television/Télé-jeunesse Canada said it will offer a varied menu aimed at the various age groups within the category of children and youth, which UNESCO defines as being up to 24 years of age. While programming will be predominantly Canadian, a wide variety of quality programs from around the world will also be scheduled.

FORTHCOMING FILM SCREENED AT GATHERING OF HOLOCAUST SURVIVORS

Dark Lullabies, a powerful new film exploring the impact of the Holo-

caust on the children of survivors and on their German peers, was screened as a work-in-progress at the "Canadian Gathering of Jewish Holocaust Survivors and their Children" held in Ottawa on April 28, 29 and 30. The audience's response to this moving film far exceeded the organizers' expectations. To meet the popular demand, the planned single screening was repeated three times.

Dark Lullabies, directed by Irene Angelico, herself a child of survivors, and Abbey Neidik, will be completed this summer. Shot in Israel, Montreal and Germany, the film chronicles Angelico's personal efforts to come to terms with the Holocaust, and the parallel struggle of her German contemporaries.

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Global to broadcast across country to counter threat from dishes

TORONTO – Global Television has announced plans for a national expansion program to counter the threat of superstations.

At a press conference on Apr. 16, Paul Morton, president of Global Communications, told reporters that Global will invest \$35 million in over 50 transmitters placed strategically across the country. The transmitters will provide free, over-the-air broadcast of the Global signal.

Global executives admitted that the return on the investment would be marginal. Seymour Epstein, chairman of Global Communication's executive committee, said that the station already serves half of the English population in Canada. He added that the expansion is incremental in terms of audience with two million potential additional viewers. He said that "it is a small expansion in terms of revenues but a major expansion in terms of expenditure."

Epstein justified the move as "buying an insurance policy. We are so fundamentally concerned about the way programming is bought. Even if the expansion reduces profitability it is worth doing compared to the alternative."

The alternative Global fears is cable-transmitted superstations bidding for popular American programs thus driving up their price. Morton pointed to the recent CTV raid of Hamil-

ton's CHCH television station as an indicator of a trend. CTV outbid the Hamilton station for five popular American series. The price tag of \$24.7 million is thought to be the largest paid by a Canadian network for a package of American programs. Global's prime-time schedule relies heavily on American programming.

Global's "insurance policy" relies on the recent Klingle report which recommended satellite distribution of programming to communities with less than two channels. The CRTC has said it will implement the Klingle recommendations. Global hopes to block satellite programming in its area of operation by providing a third service.

Morton admitted that the scheme was a gamble. "We're betting our own money," he said. "The largest shareholders are Seymour Epstein, Izzy Asper and myself." Morton, Epstein and Asper own about 72% of Global's shares.

Michel Perrault, a market analyst with Alfred Bunting, was puzzled why Global didn't go national via a satellite-cable link at a fraction of the cost. Morton responded that Global was committed to free, off-air broadcasting. He said that large portions of the country will not be cable accessible. "The great panacea of cable is not all that it may be cracked up to be," he said.

Epstein emphasized that

"Global is in the broadcasting business. We provide programs free of charge. We continue to subscribe to the principle that off-air broadcasting is far from dead in Canada. For 40% of the people, it is the only way to receive broadcasting."

If approved by the CRTC, Global will undertake the expansion in four phases. The first is a substantial increase in the power of two existing transmitters at Ottawa and Bancroft, Ontario. The second is the addition of three major new transmitters in Owen Sound, Parry Sound and Cornwall. The third would be the creation of 20 new transmitters serving 20 major centres across Canada which do not already have an existing English third service. The fourth extension would be the addition of 37 low-power transmitters for 43 smaller communities.

Morton said that the Global signal would be telecast without programming changes to account for time-differences. He estimated that the investment would generate 3000 temporary jobs and between 50-100 permanent jobs. He added that "Canadian content in the design and construction will be used in every possible facet of the implementation of this plan. The Canadian markers of television technology will be given top priority in awarding our contracts."

He suggested that the increase in audience for a na-

tional service would enable Global to spend more on Canadian programming.

Morton noted that the \$35 million needed for the expansion would be raised through internal cash flow and the

banks. He said that eventually Global will go to the market with a \$30 million preferred share issue. Morton anticipated filing an application with the CRTC over the summer with a decision by the end of the year.

Bazay in charge of The National

TORONTO – Veteran CBC reporter, producer and foreign news correspondent David Bazay has been named executive producer in charge of CBC TV's nightly network newscast *The National*. Bazay takes over from John Owen who has recently become managing editor of CBC Television News.

In a press release Owen stated that Bazay has "the ideal background to take over *The National*. He has been a reporter for radio, television and print. As our foreign correspondent based in Paris, he covered all of the significant European news events during his posting. He reported extensively from the Middle East, covering the wars in Lebanon and Israel. He was one of the first to report on the massacre in the Sabra and Shatilla camps. Since returning to Canada in 1983 he has played a major role as a producer in the development of our regional newsrooms in Montreal and Vancouver."

Prior to his Paris posting in 1980 Bazay was for four years

CBC's national reporter assigned to cover events in Quebec. Bazay joined the CBC in 1972 as a Quebec legislative reporter.

Global to film in Sudan despite political coup

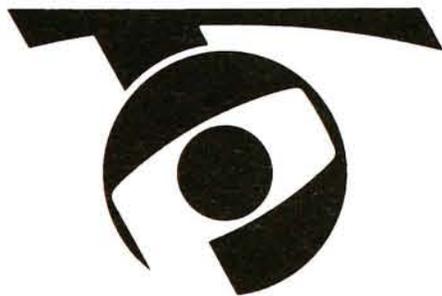
TORONTO – The overthrow of President Numeiri of Sudan will not be stopping a Global crew from filming an hour-long documentary on Africa's largest country. Global News is producing the documentary in association with UNICEF and the assistance of the Canadian International Development Agency.

Global anchorman John Dawe will be hosting the film in his first major overseas assignment and co-writing with producer Larry Jackson. Dawe told Cinema Canada the crew will have "total latitude" UNICEF is providing interpreters and transportation and opening doors that may remain closed to a film crew entering the country cold. Dawe said that the documentary will look at Sudan in its entirety. The only serious danger he believes the crew will face is susceptibility to disease: "Diseases are rampant." Cameraman/director for the project is Dan Laffey. This will be Global's second production with UNICEF. Two years ago Peter Trueman hosted *The Children of January* which examined the plight of Brazil's 10 million homeless children.

Bell to sponsor Global Playhouse

TORONTO – Global Television has announced that Bell Canada has undertaken sponsorship of the remainder of the Global Playhouse series beginning with *The Cap* airing April 25. The series will now be called Bell Canada Playhouse. Programs in the series will now be aired without commercial interruption to viewers in Ontario. Global would not release how much Bell was paying for the series. The series is produced by award-winning Atlantis Films. An earlier episode in the series was nominated for an Academy Award.

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Massive deficit for Pay-TV if CanContent regulations respected

TORONTO—Citing an imminent crisis for pay television, Fred Klinkhammer, the president and chief executive officer of First Choice Canadian Communications Corporation, has applied to the Canadian Radio-Television and Telecommunications Commission for relief from the Canadian content provisions of its license.

In a 98-page brief submitted April 25 First Choice argued that "conditions have proven to be substantially more difficult and more risky than any one

could have contemplated in 1984." The brief pointed to stalled subscriber growth in Western Canada, and major new expenses incurred by First Choice to maintain subscriber growth. It warned that First Choice would face a massive deficit of \$93.6 million by 1989 if it complied with the condition requiring 60% of the pay-TV company's program budget to be expended on Canadian content.

Another problem is the lack of Canadian content inventory.

The brief noted the "pay networks have already licensed the great majority of usable Canadian feature films and the inventory is dwindling at an alarming rate. The present output of the film industry is nowhere near the minimum of 36 to 40 feature films per year that would be required by the pay networks to meet the 30% time quota requirement, much less the upcoming 50% time quota starting in January 1986." First Choice also complained that the market had become riskier

with the explosion of the home video market and the growth of unlicensed satellite delivery systems in the west.

The company noted that it had spent \$34.1 million on Canadian content by the end of August 1984 which it said was about 85% of total subscriber revenues. First Choice noted that it had been exceeding its conditions of license "at a crushing cost."

First Choice is seeking relief from the Canadian content burden as of July 1, 1985. It has

asked that the minimum time requirement for Canadian programs be cut in half from 30% to 15%. It would like to see a minimum expenditure requirement of 50.1% of adjusted gross revenues (total revenues from operations less operating expenses other than for programming). The present conditions require First Choice to spend not less than 45% of total revenues from its operations on Canadian programming and not less than 60% of total program expenditures on Canadian programs. The company would also like to see a loosening of the cross-ownership restrictions to attract new investors into pay-TV. The present commission rules separate ownership of carriers and programmers.

Under First Choice's middle of the road projections (neither the best case, nor the worst case) the company would reach 21% of English cable homes in Eastern Canada by 1989. With an amended licence the company will have spent \$34.9 million on Canadian content production over the five-year period from 1984-85 to 1988-89. At the same time First Choice's cumulative deficit would decline from \$36.5 million to \$31.9 million.

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▲ There'll be special screenings of other programs, including 13 hours of "Television" — the highly acclaimed definitive history of the medium — and daily screenings of recently completed made-for-television Canadian movies.

▲ On demand screening rooms are available to delegates free of charge from 9:00 a.m. until midnight daily. Watch a program at your convenience, or bring your own material with you to show to other delegates.

▲ On Saturday, June 8, we'll screen all the winners at Banff '85, followed by a round table discussion with the jury, festival delegates, and the international media in attendance.

THE PROGRAM:

The Banff seminars, workshops, and case studies regularly attract some of the best minds in our industry. This year's line-up promises to be the strongest ever.

Seminars:

- ▲ A Producer's Guide to New Media: Global Opportunities for Quality Programs
- ▲ Public Television Around the World: Facing the Conservative Wave
- ▲ Sesame Street — At Home In Any Language
- ▲ Wendy Wacko Goes to Market: Can She Make It Internationally?

▲ Acting Up — The Profession of Living Dangerously

Additional workshops: Programs for Youth; Sound; Animation; Training for Television

Canadian Television Workshop: a selection of new, innovative Canadian programming and an opportunity to meet the key creative people involved.

International Showcase: selected highlights from the Banff '85 competition, followed by group discussions featuring leading international television critics.

Writing for Television: every afternoon, all week long, an international panel of distinguished television writers will discuss their work and answer your questions about the art, craft, and business of television writing, with particular emphasis on longer forms (features and mini-series).

SPECIAL EVENTS:

"The Rockies" Awards: the decisions of the 1985 International Jury; the Award of Excellence; and the Awards Ball, Friday, June 7

Marshall McLuhan Address

Tribute to Granada Television: Thursday, June 6 sponsored by Global Television Network

Pioneer Day: Sunday, June 2: kick-off celebration in the town of Banff

Casino Night: Monday, June 3: sponsored by the City of Edmonton

Alberta Barbecue: foot-stompin' fun sponsored by Alberta Culture, with k.d. lang and the reclines (Shoshona Media) Wednesday, June 5

Prime Time, Take 2: Saturday, June 8. Fashion Show sponsored by The Snowflake

Wrap Party: Saturday, June 8: Entertainment, Mr. Edward Duke

HOW TO JOIN THE BEST AT BANFF:

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Film Board launches two new documentaries

TORONTO — The National Film Board has released two new documentaries, one on shared custody, the other on nuns.

Dad's House, Mom's House explores the thoughts and feelings of two divorced couples who have worked through their hurt and anger to reach a joint-custody agreement. Under a joint custody arrangement both parents share equally in the upbringing of the children. The documentary was filmed in and around Toronto by director Lyn Wright, herself a parent sharing custody. It is the first Canadian film on the subject. The film was premiered Apr. 10.

Behind the Veil: Nuns comes out of Studio D, the NFB's women's filmmaking unit. The two-hour documentary is the first to record from a global perspective the turbulent history and remarkable achievements of women in religion. The film was directed by Margaret Westcott and narrated by Gloria Demers who also wrote the script.

Pickets form to fight dishes

TORONTO—Retailers of satellite dishes Apr. 9 picketed Toronto's Metro Convention Centre where CRTC chairman André Brouh was addressing the Canadian Cable Television Association. The cable industry has been facing stiff competition from unlicensed satellite distribution systems, particularly in the west where thousands of households have been lost to cable. Federal regulator Bureau has been fighting the proliferation of home satellite dishes.

David Brough, chairman of the Canadian Satellite Antenna Retailers Association, gathered some half-dozen dishes outside the Convention Centre together with an equal number of picketers carrying signs denouncing Bureau and the CRTC.

In a release distributed to media at the cable convention, Brough alleged that "we are being used by the chairman of the CRTC as a scapegoat in his well-publicized attempt to

sell out Canadian culture and replace it lock, stock and barrel with foreign-dominated programming services."

Brough argued that "Canadians do not purchase satellite dishes so they can bypass the broadcasting system. They buy dishes because for them there is no broadcasting system." He added that dishes are capable of joining the country by making one end of the country accessible to the other. Brough noted that prime-minister Brian Mulroney had a dish installed at his country residence at Harrington Lake.

Cinema Canada's classified ads are meant as a service and are free to individuals who subscribe to the magazine. This offer does not include companies or institutions, for which the charge is \$1. per word. Ads must be neatly typed and sent to Cinema Canada, Box 398, Outremont Station, Montreal H2V 3S6.

CCA awards mid-May in Montreal

OTTAWA—The Canadian Conference of the Arts announced Apr. 19 this year's recipients of the prestigious Diplôme d'honneur. They are Toronto arts patron Joan Chalmers, Montreal poet and journalist Gilles Henault and Vancouver playwright and teacher Mavor Moore.

The awards ceremony will take place in Montreal May 15 as part of the CCA's annual general meeting and conference May 15-17. The theme of the '85 conference is "the Arts and the Media."

Meanwhile, also on Apr. 19, CCA national director Brian Anthony announced the appointment of Michelle d'Auray as associate director.

Until her appointment d'Auray was a project officer in the cultural initiatives program at the department of Communications. She has worked with the McDonald Royal Commission, Applebaum-Hébert, and the Canada Council.

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Special measures for West from Telefilm

VANCOUVER - With the fine-tuning measures to the Broadcast Program Development Fund announced by federal Communications minister Marcel Masse on Mar. 15, Telefilm Canada can as of Apr. 1 use up to 10% of its annual funding to support the development of scripts and production projects. Particular emphasis is being placed on developing eligible projects and scripts in the Atlantic and western provinces, for which some \$2 million have been earmarked.

In parched western Canada, where Telefilm's development programs include all points west of Winnipeg, the news couldn't come sooner. In the first year of Telefilm West's Script and Development Program, applicants totalled 16; of these, seven met with approval. Western applicants to the Broadcast Fund totalled six; of these, four were approved. By September 1984, the fund had accepted another four projects while the Development Program accepted eight. The one petitioner to the Equity Investment Program was rejected because funds weren't securely in place.

But after a hesitant start, things are beginning to pick up.

In Calgary, Telefilm recently backed a program called *Connecting*, which, in a variety/documentary format, deals with the problems of teenage youth.

In Alberta, the Script and Development Program Fund has just given support to *Whispering*, a made-for-TV movie that will be set in Vancouver, and deals with children.

Also accepted for the Development Fund is *Little David Play Your Harp*. This half-hour project is based on a Canadian short story set in Saskatchewan. Though the budget is small, a commitment from a regional broadcaster enabled the program to move into further stages of evolution.

Another Saskatchewan pursuit to receive Development funding is a project called *Break Up*, on the experiences of a family moving into a small town.

In Vancouver, a series called *Serendipity*, based on Persian fairy tales, has been accepted for Development money and will air on the CBC.

In Alberta, the Equity Investment Program will support a project called *Ranch*, which had no easily discernable slot. The ranch of the title was an artistic endeavour created out

of wood on several acres of land. Telefilm felt it was an important cultural work, needy of documentation and commemoration.

With a renewed emphasis on regionalism, the growing number of approvals has begun to put the west in a position to now encourage applicants.

Telefilm loses Lamy and Pearson: industry concerned

(cont. from p. 32)

coming to the end of a five-year term. The official said that Masse is continuing discussions with Lamy about a new role for Lamy after his term ends on July 31.

Lamy, a brother-in-law of CBC president Pierre Juneau, came to Telefilm from the CBC where he was vice-president audience relations. Prior to that, Lamy headed the National Film Board for five years. According to a senior DOC official, Lamy learned of his dismissal directly from Masse. Lamy was not available for comment.

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"Enhancement" key to Joshua controversy

TORONTO - *Joshua Then and Now* is to have its world premiere at the Cannes film festival. The \$11 million film has been the subject of a protracted dispute between producers RSL Entertainment and completion guarantors, Motion Picture Guarantors, over \$2 million in budget overruns. A refinancing agreement was finally signed on April 10. Under the terms of the agreement MPG, MPG's reinsurer Lloyds of London, RSL, CBC, the banks, and Telefilm Canada contributed additional monies to ensure completion of the film.

In an interview with Cinema Canada, Robert Lantos, president of RSL, said that RSL has paid out \$950,000 and expects to incur a further \$50,000 in costs by the time the film is completed. He noted that that includes "reinvestment of all our fees plus additional cash."

At the heart of the dispute between RSL and MPG is the question of enhancement. MPG argued that RSL had made a film different from the one it had originally agreed to guarantee. Robert Lantos emphatically denied that this was the case. He said in "*Joshua* we made the script that was written and read by everybody. In fact, we cut in excess of 20 pages off the original script on which the completion bond was issued while we were shooting. We reduced the scope of the film."

Lantos argued that if RSL had erred it was in miscalculating the true costs of the film. "What became evident was, given the complexities of making this film, given the film we had set out to make, the film MPG guaranteed and that all the parties had financed, it would cost more money than we had expected or budgeted for." He said

that this had never happened to RSL in its 10-year, 16-film history. He added that all the parties involved had underestimated the costs of doing the original film.

"MPG studied the project," he said. "You don't put yourself at such risk without evaluating what it is going to cost based on data such as script, shooting schedule, budget and lengthy talks with the producer, director, etc. He looks at all of this and decides, yes this is realistic. This reflects what it's going to cost. Yes, I will guarantee it. We all evaluated it. We all had information available to us and the costs had not been anticipated."

Douglas Leiterman, executive officer of MPG, disagreed. In a written statement to Cinema Canada he noted that "under our agreements a big chunk of the overages are the obligation of the producers. They deferred \$200,000 of their fees on this account and also pledged \$300,000 in rebates."

Leiterman also noted that "the essence of all completion agreements is that the producer warrants his budget and agrees to shoot and edit the film within

the budgeted allowances. In addition the producer signs an inducement letter under which he is personally liable for over-budget living costs, music, cast, finance, legal and the like. The guarantor does not pay for enhancement of the film."

Both Lantos and Leiterman agreed that had it not been for Lloyds adjustor David Taylor a final agreement may not have been reached. Lantos said that "if Lloyds had not been involved things would not have worked out the way they did. We all perceived in Lloyds a greater desire to settle this to everybody's comfort than we perceived in MPG."

Leiterman said "there was a hero, a Lloyds adjustor named David Taylor who persisted until he achieved a settlement."

Whatever the wrongs and rights of the case, it will have reverberations in the industry for some time to come. John Ross, head of Linpar completion guarantors, told Cinema Canada one immediate effect of *Joshua* would be an increase in the cost of completion guarantees. He noted that CBC and Telefilm have added new clauses to their agreements.

Dutch to highlight CBC

TORONTO - The Dutch national television service, Nederlandse Omroep Stichting (NOS), will feature 10 hours of CBC programming on June 2 in a Canada Day special. The marathon program, beginning at two in the afternoon and running through until 11 at night will be hosted in Dutch by veteran CBC radio announcer Ken Haslam.

CBC programs featured include: *Oscar Peterson*; *War Brides*; *Strawberry Ice with Toller Cranston*; *Montréal en Fête*, a documentary on the cultural life of Montreal; *Air Wars*, a TV documentary by George Robertson; five *Cityscapes* - Vancouver, Winnipeg, Toronto, Quebec City and St. John's; and three episodes from the *This Land* series.

Funding in place for 1985 celebration of National Film Day

VANCOUVER - National Film Day '85, the city's fourth annual celebration of Canadian cinema, is taking place at Robson Square on June 22 from 2 p.m. to midnight. A number of new films, all Canadian productions, will be shown for the first time in Vancouver, and some for the first time anywhere in Canada.

The aim of the event - presenting a full day of historic and contemporary Canadian films - is not only to honor the art and industry of filmmaking in Canada, but also to heighten public awareness of the quality of filmmaking in this country. Titles include David Hauka's *Solus*, Peeter Prince's *Rediscovery: The Eagle's Gift*, Jeremy Podeswa's *David Roche Talks To You About Love*, Janis Lundman's *Las Aradas*, documentary Peter Smilsky's *Wall*

to *Wall*, and, from the NFB, documentaries *Muscle* and *Street Kids*, drama *Thanks For The Ride*. As well the event will screen Micheline Lanctôt's award-winning feature, *Sonatine*.

The event will be placing special emphasis on the fact that 1985 is international youth year. So programming reflects many concerns and attitudes of the 15-to-24 age-group usually neglected in more commercial, youth-oriented films.

Funding comes from various levels of government as well as donations from the film community, including Simon Fraser University's Center For The Arts, Community Arts Council of Vancouver, ACTRA, IATSE, BCFIA, NFB and Telefilm Canada.

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Pre-selection screenings of Canadian films for the 1985 Festival of Festivals will be held in Toronto June 24-28, 1985. Please call or write to the Festival office for entry forms or if you require further information.

ELIGIBILITY:

1. Any Canadian film (except sponsored or industrial film) is eligible - feature, short, documentary, animated and experimental.
2. Films must be certified Canadian productions or co-productions.
3. Films must have been completed after September 15, 1984.
4. Preference will be given to Canadian premieres.
5. Films for preview screenings may be submitted in 16mm, 35mm, 3/4" or 1/2" video.
6. Films will be presented in the Festival in 16mm and 35mm only (optical sound) and in their original language with English subtitles.
7. Deadline for receipt of entry forms is Monday, June 17, 1985.
8. Deadline for receiving prints or cassettes for preview is Friday, June 21, 1985.

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ADMISSIBILITÉ:

1. Tout film canadien (sauf les films industriels ou commandités) est admissible, qu'il s'agisse d'un long métrage, d'un court métrage, d'un documentaire, d'un film d'animation ou expérimental.
2. Les films doivent être certifiés comme étant des productions ou des co-productions canadiennes.
3. Les films doivent avoir été terminés après le 15 septembre 1984.
4. La préférence sera donnée aux premières canadiennes.
5. Les films, pour les visionnements préalables, peuvent être soumis en 16 ou 35 mm, ou en bande vidéo de 3/4 ou de 1/2 po.
6. Les films seront présentés, pendant le Festival, en 16 et 35 mm seulement (son optique), dans leur vision originale avec sous-titres anglais.
7. La date limite pour la réception des formulaires d'inscription est le lundi 17 juin 1985.
8. La date limite pour la réception des copies ou des cassettes pour les visionnements préalables, est le vendredi 21 juin 1985.

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Election gift to Toronto fest

TORONTO - Three days before the May 2 provincial election, Ontario's minister of citizenship and culture handed a \$100,000 birthday gift to the Festival of Festivals. Toronto's annual international film festival celebrates its 10th anniversary this year.

Wayne Clarkson, the festival's director, told Cinema Canada that the one-time donation will go to three special projects. The first is movies in the park. Screenings of classic films will take place in selected parks throughout Toronto. The second is a retrospective of Buried Treasures, the best films which have premiered at the Festival over the past ten years. The final project is what Clarkson calls "world crystal ball gazing."

The Festival will choose 10 filmmakers from around the world who will make film history in the upcoming years.

Clarkson noted that the Festival "has come a long way in a very short period of time. Toronto has achieved the status of a major international festival."

The Festival will take place September 5-14. It is budgeted at \$1.5 million cash and between \$350-400,000 in services. The ministry's \$100,000 donation is in addition to an annual grant of \$50,000. In addition the Festival is supported by the ministry of industry and trade, Metro Toronto and the City of Toronto as well as corporate sponsors.

Cineplex leases L.A. theatres

TORONTO - Garth Drabinsky, president and chief executive officer of Cineplex, announced April 15 that Cineplex has entered into a long-term lease arrangement with Kurstin Theatres of Los Angeles. Under the agreement Cineplex assumes management and control of the Fairfax theatre (three screens with 1,050 seats), the Gordon theatre (one screen with 890 seats) and the Brentwood (two screens with 895 seats). The Fairfax and Gordon are located in west Los Angeles; the Brentwood is in Santa Monica. Financial details of the agreement were not made available.

The addition of the three theatres will increase the number of Cineplex owned and/or operated screens in the Los Angeles area from 14 to 20. Cineplex repurchased the Beverly Centre cinema complex (14 screens with 1,200 seats) last December for \$4 million U.S. Cineplex plans to expand the Beverly Center by two theatres for a further investment of \$1 million. It will also invest \$1 million in renovating and refurbishing the three newly acquired theatres which will carry the Cineplex-Odeon name for the first time into the United States.

The Beverly Center is now the highest-grossing theatre complex in Los Angeles and one of the most profitable theatres in North America. It was recently awarded the Findie Award as Exhibitor of the Year by the National Organization of Independent Filmmakers for its contribution to the U.S. independent feature film industry.

Lynda Friendly, Cineplex's senior vice-president communications, told Cinema Canada that Cineplex was in competition with some major New York theatres as well as a leading American chain. She said the award was a recognition of Cineplex's commitment to booking art-type and independent films. "These are films," she noted, "that no one else would book. We gave them life in a high-powered environment."

RSL takes two to Cannes fest

TORONTO - For the first time ever, a Canadian production company has two films in official selection at Cannes in the same year.

RSL Entertainment Corp. producers Robert Lantos and Stephen J. Roth announced Apr. 16 that *Joshua Then and Now* and *Night Magic* have been invited to France's premier film festival, *Joshua* screening in competition May 17 and *Night Magic* screening May 16 out of competition.

Joshua Then and Now, directed by Ted Kotcheff from Mordecai Richler's screenplay of his novel, starring James Woods, Gabrielle Lazure, Alan Arkin and Michael Sarrazin, was produced in association with the CBC and Telefilm Canada. Director of photogra-

phy was François Protat. The film is scheduled for worldwide release by 20th Century Fox this fall. A four-hour miniseries will run on CBC in 1986.

Night Magic, a musical fable directed by Lewis Furey from a screenplay by Furey and Leonard Cohen, stars Carole Laure, Nick Mancuso, Stephane Audran and Jean Carmet. A France-Canada coproduction, *Night Magic* was produced in association with Telefilm Canada, French TV net TF1, Radio-Canada and the Societe generale du cinema. It is scheduled for North American release by Spectrafilm.

It's been five years since an English-Canadian film has competed at Cannes. The last, in 1980, was *Out of the Blue* directed by Dennis Hopper.



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Bayo gets gala Newfoundland premiere German Filmdays at Cinémathèque

ST. JOHN'S - Producer Harry Gulkin launched the world premiere of his fourth film on April 25 in this city better known for fish than film. *Bayo*, based on the novel "Lightly" by Atlantic author Chipman Hall, was received warmly by the Newfoundland audience which included premiere co-host Neil Windsor, the province's minister of Tourism and Development, and the mayor of St. John's, John Murphy.

The film set in an outpost, Tickle Cove, tells the story of a boy's (Stephen McGrath) relationship with his mother (Patricia Phillips), considered the town trollop, and his grandfather (Ed McNamara) who has finally retired from the sea. The film is spiced with a range of minor Newfie characters who, together with the location, give the film its sense of place.

Gulkin told Cinema Canada that it was important for him to create a film that authentically reflected Newfoundland. He noted that he had been uncompromising in his use of the distinctive Newfoundland brogue. "We had to retain the integrity of the place," he said.

Gulkin had nothing but words of praise for Newfoundlanders. He told reporters that he would have no hesitation in recommending the province to filmmakers if what one wanted was "spectacular scenery that is

different" or for warm reception or talented local help ("Newfies are natural actors"). He cautioned, however, that "Newfoundland has as many disadvantages and impediments to the filmmaker as can be found in the civilized world."

Gulkin noted that the film would not have been made without the support of the CBC and Telefilm. At a press reception before the screening and after the show in a thank-you speech to the crowded hall Gulkin had harsh words for government cutbacks in the arts.

"There is a tradition in this country of public funding of the arts," he said. "The arts are not an indulgence. To reduce public support of the arts is a danger to our national identity. The public sector cannot fund films that try to portray our feelings and emotions honestly. It is in our national interest to stop the cutbacks. We must be allowed to express ourselves through our national agencies."

Phillips, appearing in her first major cinematic role, echoed Gulkin's sentiments. In an interview with Cinema Canada she said, "if cutbacks keep on there will be a big exodus. If the country doesn't want us, we won't stay." The Irish-born actress who has made her name on the stage is passionate in denouncing Canadian self-

deprecation. "We have to stop pretending we are Americans," she said. "Our values are different. Our acting should reflect it. We have to accept ourselves."

For herself Phillips noted that she wants "to build a career as a person of the arts. I want to do many things. So many things interest me." Right now she is putting in a stint as an assistant editor at the National Film Board training to become a director. Later this year she will direct a small dramatic short for the NFB.

The big find of the film is McGrath, the 10-year-old St. John's boy who plays *Bayo*. McGrath is captivating in his first acting role as the boy who longs to be like his grandfather. Now he is revelling in all the attention responding with a sharp wit to reporters' questions. He wants to continue acting but the prospects of more roles in Newfoundland are dim.

Bayo is a CBC/Telefilm co-production. The film is being distributed by Norstar. It opens in Montreal and Toronto in May.

MONTREAL - West Germany produces some of the most avant-garde Super8 filmmaking in the world as you can see for yourself at the Cinémathèque québécoise's German 8mm Filmdays May 9-12.

Organized by the Association pour le jeune cinéma québécois and the Mainz Koordinationsbüro der 8mm Filmmacher (KOB 8) at the invitation of the Goethe Institute, the program provides a 10-year retrospective of independent Super8 production from all regions of the Federal Republic as well as highlights of current postmodern tendencies.

The first two programs, May 9 and 10, focus on the period 1975-82 underlining 8mm's aesthetic break from amateur filmmaking and the development of an independent film style.

The third program - Postmodern Times - illustrates the formal, conceptual and thematic innovations of the years 1983-84, while the final program - Underground Special -

presents recent innovative tendencies in the German film underground.

Highlights include *30 Oktober 1947* in which playwright Bertolt Brecht, then in exile in the U.S., testified before Senator Joseph McCarthy's House UnAmerican Activities Committee (May 9); *Überfall Auf 1004*, a partisan documentary of a popular protest against a nuclear waste factory (May 10); *Elegie*, a film poem by Peter Rühmkorf on war and industry as symbols of male power (May 12), as well as the prize-winning *Persona Non Grata*, a surreal flight through Berlin by night, which took first prize at the 1984 Quebec International Super8 Film Festival in Montreal. Projection time for each program will be about 75 minutes' duration.

Hosting the event are KOB 8 representatives Reinhard Wolf and Christiane Schauder. KOB 8 is a non-profit agency that promotes German 8mm filmmakers.

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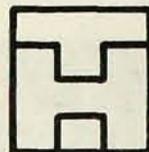
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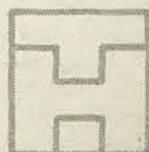
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Montreal film market grows

MONTREAL - Predicting buyers from as many as 400 companies, Montreal World Film Festival president and director-general Serge Losique expects a 50% increase in the number of participants at the Festival's Film, Television and Video market.

At a press conference Apr. 19, Losique noted that in 1983 145 companies participated in the festival market, followed by 214 in 1984. "At this moment,

we have strong reason to believe that this year's market will see more than 400 companies represented, Losique said.

The market will be held Aug. 25-31 and will use the four theatres of the Complexe Desjardins for 16 and 35 mm screenings. As in previous years, Jacqueline Dinsmore will be in charge of the festival's market activities.

World Fest reveals plans, additional provincial support

MONTREAL - Films in competition at this year's Montreal World Film Festival (Aug. 21-Sept. 1) will have their very own Palais des Festivals, says WFF president and director-general Serge Losique.

At a press conference Apr. 19, flanked by Quebec cultural affairs minister Clement Richard, Losique announced that the Theatre Maisonneuve of Place des Arts would screen all films in the festival's official competition, thanks to the Quebec government's decision to re-equip the facility with state-of-the-art projection equipment.

Films in the other festival categories will continue to screen at the five-theatre Parisien cinema.

One-hundred and twenty-four feature films from 40 countries are already under consideration for the ninth WFF, though Losique said he would not be announcing final programming before July.

Recently returned from Japan and the People's Republic of China, Losique said that *Ohan*, the most recent feature by Japanese cinema master Kon Ichikawa, had been selected for competition. The Festival will also screen Ichikawa's color remake of his 1955 anti-war film, *The Burmese Harp*.

The festival will also screen Masaki Kobayashi's *Tokyo Trial*, a feature on the 1945 trials of Japanese war criminals.

From China, Ling Zifeng's *The Border Town* will be in competition while Chen Kaing's *Yellow Land* will screen as part of the cinema of today and tomorrow category. Losique noted that recent Chinese cinema now treats of "themes related to individuals."

Indy Alliance to meet in Nfld

ST-JOHN'S - The Independent Film Alliance is holding the 1985 National Co-op Film and Video Conference May 27-June 1 in St-John's, Newfoundland. Participants include independent distributors in Canada, l'Association cooperative des productions audio-visuelles (ACPAV), and the second annual Co-op Film and Video Festival. Celebrating its 10th anniversary, the Newfoundland Filmmakers Co-op (NIFCO) will serve as host to some 60 delegates and observers from across Canada. The conference will feature meetings, workshops and the first presentation to independent film and video.

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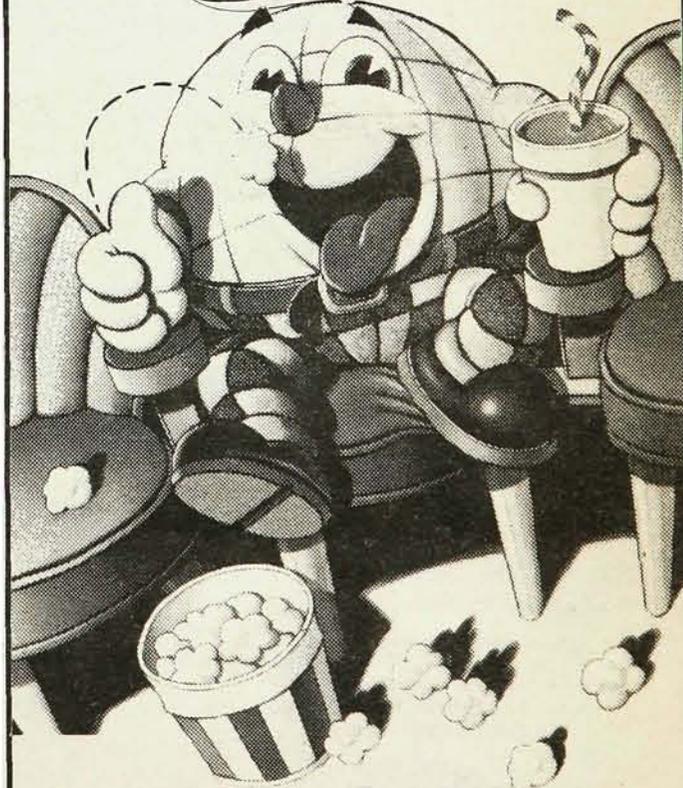


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Alberta/Quebec establish prizes for filmmakers

MONTREAL - Quebec cultural affairs minister Clément Richard along with his Alberta counterpart has announced the creation of two \$5000 annual prizes to celebrate innovation and creativity in film and television.

The announcement was made at a press conference Apr. 19 while, in Edmonton, Alberta Culture minister Mary Lemessurier was making a similar announcement. The Alberta-Quebec prize will be offered as of this year's Montreal World Film Festival (Aug. 21-Sept 1) to reward innovation in Canadian filmmaking. The Quebec-Alberta prize, also worth \$5000, will first be awarded in June at the Banff Television Festival for innovation in television.

Richard explained that the prizes, decided upon following a recent visit by Lemessurier to Quebec, stress the importance with which both provinces view the promotion of cultural

and artistic excellence in the Canadian film and videos industry. In Quebec, the Societe generale du cinema and in Alberta the Alberta Motion Picture Development Corporation are the provincially funded film development agencies.

Each prize will be attributed a four-person jury made up of two Quebecers and two Albertans. Richard said that film director Micheline Lanctôt and

film historian Michel Houle had both agreed to serve for Quebec.

As well, Richard said that, as of this year, a greater portion of Place des Arts would be given over to the activities of the Montreal World Film Festival. Richard said renovating Place des Arts' projection equipment would be part "of a \$3-4 million renovation program over the next few years."

Belmondo talks co-pro business

MONTREAL - French superstar and film producer Jean-Paul Belmondo is the drawing card for a luncheon organized by the Chambre de Commerce Française au Canada here on May 6.

Belmondo is part of a panel on the theme of Franco-Canadian Cinema: A Question of Business. Appearing with him are producer Denis Héroux, *Telefilm Canada* chairman Ed

Prévost and French banker Yves Rousselin, vice-president of the *Crédit Lyonnais*.

This month and next, Belmondo is shooting *Hold-up*, a France-Canada feature film coproduction set in Montreal. Héroux is executive producer along with Alexandre Mnouchkine of Paris. The big-budget production will be helmed by Alexandre Arcady.

Directors Guild names execs

TORONTO - The Directors Guild of Canada announced the results of elections for a new executive at its annual general meeting Mar. 23-24. The 1985-86 officers include: Alan Erlin, president; Randy Brandshaw, first vice-president; Larry Kent, second vice-president; and Clinton Solomon, secretary-treasurer.

Elected to chair the Guild's four district councils are: John Juliani for British Columbia; Les Kimber for Alberta; Syd

Banks for Ontario and Larry Kent for Quebec.

Departmental representatives on the national executive board are: Zale Dalen and Randy Bradshaw (Directors); Mac Bradden and Harold Tichenor (PM/ADs); Barbara Dunphy and Tony Hall (Art Department); and Michael MacLavery and Clinton Solomon (Editors).

Don Williams continues as the *ex officio* president of the Guild.



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Grierson Documentary Seminar '85

The Ontario Film Association invites film and videomakers to submit recent productions (of any length) for this year's Grierson Documentary Seminar. GDS'85 will take place from November 5-10, the programmer will screen material through the spring and summer months. The Seminar offers film and videomakers an opportunity to present their work and to exchange ideas about Canadian documentary production with educators, distributors, critics, and other media users. People whose work is selected for the Seminar will attend as guests of GDS'85.

For further information, contact:

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Forty nations at Vancouver Festival

VANCOUVER - The Vancouver International Film Festival is about to rear its praise-winning head for the fourth time. With an energetic campaign to prove itself a contender in worldwide film fests, Vancouver has come into its own, and without major financial backing.

This year, from May 10 to June 6, filmgoers can sample features from over 40 nations. One hundred and fifty feature-length films will premiere for the first time before British Columbian audiences; seventy-five of them for the first time in Canada. As well, there will be 20 shorts.

Canadian contribution is significant and a testimony to a growing industry. Canflicks include *Bava*, *Maurice*, *Mario*, *Mother's Meat* and *Freud's Flesh*, *Next Of Kin*, *Night Without Fear* and *Unfinished Business*.

The month-long event will be apportioned between three of Vancouver's venerable old theatres; the Ridge, Hollywood and the Vancouver East Cultural Center.

To present their works before the public eye, the following foreign guests will be present on the night of viewing. Bill Forsythe (*Local Hero*, *Comfort and Joy*); Nicholas Roeg (*Performance*, *Walkabout*, *Insignificance*); Anthony Harvey (*Lion In Winter*, *The Dutchman*); Marsha Mason (*The Goodbye Girl*, *Promise In the Dark*); Martin Rosen (*The Plague Dogs*); Barry Sandler (*Crimes of Passion*); Henry Jaglom (*Can She Bake A Cherry Pie?*, *Always*); Theresa Russell (*Bad Timing*); John Antonelli (*Kerouac*), and Milo Freni (*The Ceraveo Family*).

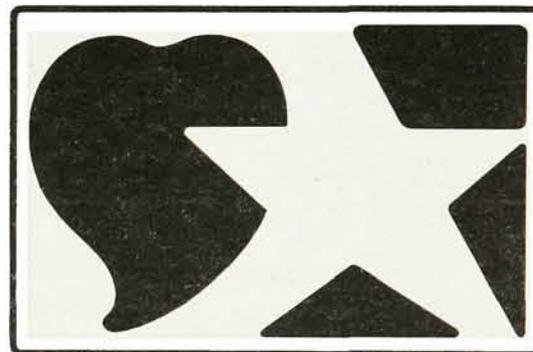
Festival Director Leonard Schein, with great pride in his

voice, feels the agonies of organization have been well worth the end-result. "It's a tremendous line-up of guests and the number of premiere films will make this a memorable and superior event."

The Fourth Annual Vancouver Film Festival is looking forward this year to the expected attendance of 60,000 supporters. And a record that would be.

Film Board relocates

QUEBEC CITY - In a move to streamline its cultural infrastructure and improve film and video services, the National Film Board has relocated its regional offices and operations to the Bibliotheque centrale de Quebec's main branch.



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of writing stories for the screen. The emphasis will be on story structure, character development and the basic elements of screenplays.

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Peter Lower experienced script editor/ writer/producer for CBC's FOR THE RECORD series: REASONABLE FORCE; THE BOY NEXT DOOR (1985).

David McLaren experienced writer in radio and television VANDERBERG; FOR REASON OF INSANITY.

Michael MacMillan Oscar-winning (1984), Oscar-nominee (1985), co-producer of 42 short Canadian dramas; RAY BRADBURY series (1985).

Anna Sandor a major screenwriting talent: CHARLIE GRANT'S WAR; SEEING THINGS; HANGING IN; RUNNING MAN, POPULATION OF ONE.

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ACFTP elects executive board

TORONTO - The Association of Canadian Film and Television Producers quietly held its annual general meeting on April 2. Iain Patterson of Husky Productions was elected as new president succeeding outgoing presidents Pat Ferns of PrimeMedia and Stephen Roth of RSL. Originally, the Association felt it very important to have Quebec and English Canada represented in the Association's executive, commented Peter Mortimer, executive vice-president of the association. Since then the association has affiliated itself with the APFQ and thinks it is no longer necessary to have the cumbersome dual-president arrangement.

Mortimer noted that the association's priorities will be developing a strategy with which to address Communication Minister Marcel Masse's task force on broadcast policy.

In reporting to the AGM Ferns said, "we have presented issues to the government clearly and forcefully with the result that we have received attentive hearings on issues of mutual concern from both the Minister and his staff." Roth pointed to the joint-negotiations the Association and the Canadian Film and Television Association has entered into with the Directors Guild and ACTRA.

Ferns and Roth both expressed their appreciativeness of the new government. "Now we have the beginnings of a constructive partnership which will benefit everyone," said Roth.

Other officers appointed to the board of the Association are: David Perlmutter (Velvet Productions), vice-president; Les Harris (Canamedia) vice-president; Frank Jacobs (Entertainment Financing) treasurer; Jim MacDonald (Marshall Arts) secretary. Stephen Roth remains a board-member along with Sam Berliner (Astral), Marcia Martin (Chumcity) and Ian McCloud (Cineworld).

Carmen breaks house record for Spectrafilm

TORONTO - Spectrafilm reported that *Carmen* broke house records at the Cremazie Cinema in Montreal. The box-office gross for the first week was \$42,007 and for the second, \$33,828 and was the highest grossing film in Quebec. Action Films subcontracted the Quebec rights from Spectra. *Carmen* will open in Edmonton at the Meadowlark on May 10 following a May 9 benefit for the Edmonton Opera Society.

Spectra will have three films at this year's Cannes Film Festival. These are a new Jean-Luc Godard film *Detective*; *Flash of Green* by U.S. independent filmmaker Victor Nunez which has been invited to appear in the prestigious Directors' Fortnight; and *Night Magic*, the RSL production directed by Lewis Furey and co-written by Furey and Leonard Cohen who is now on tour with a new album release. *Night Magic* will premiere at the Cannes Festival in the official program although not in competition.

Rouyn organizes Fourth International Festival

ROUYN - The 4th Festival du Cinema International en Abitibi-Temiscamingue will take place this year Nov. 9-14.

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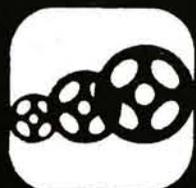
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by Michael Bergman

Who rules the waves?

Deregulation of industries is a popular trend these days. The reduction or removal of government interference and control is seen as a source of growth in many sections of the economy. Many businessmen feel the free hand of competitive forces and private enterprise works more efficiently and effectively. This attitude is clearly not the case in the Canadian film and broadcast industries where many producers consider increasing regulation as the only guarantee of continued growth and development, but also as a protection of the gains, such as they are, which have already been achieved.

The Canadian film and broadcast industries are regulated both directly by the government and through its several agencies and commissions, principally the Canadian Radio-television and Telecommunications Commission (CRTC), Telefilm Canada, the departments of Communications and National Revenue (oddly enough, but think of tax shelters), and indirectly by such crown corporations as the CBC and the NFB through their respective statutory mandates.

Here, regulation and intervention is not simply the result of a licencing process or to instill a sense of market and management balance for public benefit. Regulation in Canada of film and TV has its roots in several fundamental, but not necessarily compatible, policy aims.

The most difficult of these policies is the promotion and development of Canadian culture. The difficulty in this laudable policy arises from attitude and implementation. The inherent implication is that government must create Canadian culture; that, without government insistence, Canadian culture would not exist or would be too boring to provoke any interest. This has much to do with the Canadian pastime of searching for an identity and finding out that it is the national nonsense sport. All this has tainted government cultural policy as negative in the sense that it is defensive and passive. Its aims are to protect the erosion of Canadian culture, whatever it is, and to compel the Canadian public to take notice of it between watching American films or programs.

In pursuit of this policy, government agencies and regulatory bodies have sought to force or entice the public with Canadian content rules, whether through the investment of funds to the film indus-

try or through the licencing process for television. While

Canadian content requirements are also laudible, they are to some extent artificial. Rather than creating an inherent spirit of Canadianism in Canadian

film and television as the achievement of the Canadian potential in film and TV, policy is often a numbers game. Canadian content regulations are a matter of percentages; having the right number of Canadians and the right number of spots, whether or not the film or programme reflects or looks like anything Canadian. Cana-

dian content regulations have generally not been able to achieve their purpose because they have not been able to inject an attitude that Canadian values, *mores* and attitudes are something the public or the world is interested in seeing.

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The pursuit of cultural policies in film and television has a flip side which government either ignores or has yet to solve. Film and television are not only cultural vehicles, they are also businesses. They do not accent art for art's sake, but are profit-making, capitalist enterprises. In the United States, the film and broadcast industries see American cul-

ture as one of its greatest assets. Their industry often expressly – and certainly almost always implicitly – takes advantage of their culture to express its ideals and even negative traits. Simply put, the Americans can and do make money from their culture. In Canada, the attitude is quite different. There is an unspoken sentiment that profitable film or television pro-

ductions and Canadian culture don't mix. Canadian culture is seen as a deadweight which must be paid lip-service to in order to satisfy the requirements for government funding or licencing. A long-term, stable and growing Canadian film and broadcast industry needs a strong business emphasis. Pushing Canadian culture seems to be a different kind of thrust. Government's failure is to understand that the two must go together and develop a rational process by which this can be achieved.

The second great policy of government has been to establish a national film and broadcast industry, the foundation stones of which are the CBC and, in film, the NFB and more recently, the film tax-shelter. While the CBC, however maligned, has become a national institution, the NFB has always been relegated to the background while the tax-shelter, although it has resulted in a film industry (of sorts), is itself a spent force for the in-

dustry's continued development. Again, this policy is laudable, but some of the thinking behind it is also negative and defensive. These government initiatives were necessary because no one expected that anyone else could do it, whether for want of money, interest or initiative. This defensive posture has inhibited the unleashing of the full potential of even the government's most successful creations. Nowhere is this more evident than in attitudes towards the CBC. Instead of considering government funding of the network as an investment in a dynamic, successful institution (even if in need of occasional repair), the CBC's budget is considered as so much money from the taxpayer's pocket. Broadcasting and film are not viewed as growth industries but as fences to repel American or foreign domination.

Defensiveness, uncertainty of emphasis and the attitude that it is up to government to push the buttons resulted in government itself being uncertain of which button to push. This is evidenced by the other great failing of government policy and regulation in recent years: it is *ad hoc*, stop-gap and without long-term direction. One of the principal reasons for this uncertainty is the question of whether government or private industry should be responsible for the industry's direction. Should government be a marginal player or continue aggressive intervention? (Government intervention was not the result of left- or right wing ideology; its inception was considered one of necessity.) The insistence from certain sectors that government initiative continues to be necessary for the survival of film in particular has only reinforced the pressure that government must take initiatives which it may not wish to take. Examples abound, whether it be the initial pay-TV licencing fiasco, the creation of broadcast funds, the recent increase of broadcast fund participation, and so on.

In order to simplify this *ad hoc* process, the government has embarked on another policy which has to be seriously questioned: the linking of film and broadcast policy. This is typified by the broadcast fund. Film will provide the Canadian material for the broadcasters, while broadcasters provide the money and distribution network for filmmakers. Blurring the distinction between film and broadcasting has a very important by-product. Designed to compel filmmakers to use the Canadian broadcasting distribution network, it ignores the real problem of developing a Canadian film distribution facility. It emphasizes that the Canadian film industry must be dependent

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on the broadcasting industry instead of theatrical exhibition, its more customary and traditional outlet. The problem of foreign domination of the

film distribution system is uniquely avoided, notwithstanding that healthy Canadian distribution systems could provide an immense source of private

funding for the film industry. Government's concern for the film and broadcast industry is also selective. Witness the recent round of budget-cuts and reduction of government funding made with little concern for the effects on the industry. This selective attitude demonstrates another interest-

ing trait of government policy-making in this field: it can be made with little attention from the general public. While government policy may respond to the pleas of various sectors of the industry, the general public has very little idea, input or even concern as to what is going on. Perhaps this is be-

cause the general effort to develop Canadian film and broadcasting was made with so little overt pride of ability, achievement and national consciousness. Interestingly enough, there is clearly a national sense of sentiment for the industry, perhaps embryonic, but something to be developed which can create a greater demand for Canadian film and TV products. This is demonstrated by the recent outcry against CBC budget-cuts.

The final great theme of government policy is technology, though this seems to be the most uncertain and tentative. The numerous implications of new technology and its effect on production, exhibition, distribution and reception are unknown. The important thinking behind an area that requires much technical regulation is still developing. Here too, this important area again is fraught with negative and defensive attitudes. But there is all the difference between trying to catch up and understand new technology, instead of seizing it as a useful tool for aggressive and dynamic growth.

Government policy is not created in a vacuum. In many ways it is really a response, a response that indicates uneasiness and hesitation in the private sector. The one works on the other. A great deal has been accomplished by both private industry and government in their respective domains; a great deal more is possible. It should be demanded and must be expected. Both government and private-sector must reconsider their thinking in developing new strategies for the future.

Michael N. Bergman, Barrister & solicitor, is a member of the Bars of Quebec, Ontario and Alberta, with offices in Montreal and Toronto.



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Montreux Fest takes Vid Kids for prize

TORONTO — A Canadian half-hour children's musical variety show has been nominated as a finalist in the Golden Rose of Montreux TV Festival in the light entertainment category. *Vid Kids* produced by M&M Productions of Toronto with Avenue Television won the 1984 Canadian film and Television Association Award for best variety program under 30 minutes last year. Producer John Muller is delighted that his children's program has been selected over high-budget, prime-time international TV productions to compete for the coveted award. *Vid Kids* is aimed at 5-to-11 year-old audiences. The Golden Rose Festival is in its 25th year and takes place in Montreux, Switzerland, May 8 to 15 this year.

Cable Ass'n happy with Hébert, CRTC

TORONTO - The Canadian Cable Television Association elected Pierre Hébert as their new national chairman at their 28th annual convention on April 11. Hébert, who has served on the CCTA's board of directors since 1980, is the senior vice-president of Le Groupe Videotron Ltée in Montréal. He is also president of Cablespec which organizes and delivers programming through the Inter-Vision co-operative network in Quebec. He is also chairman of Cablon Telegroup, a consortium for the export of cable technology to England and Germany.

At a press reception after his election, Hébert told Cinema Canada that CRTC chairman (André) "Bureau opened the door" for the cable industry. He felt optimistic about Communications minister Marcel Masse's policy directions. "The Conservative party wants to make business work in an open fashion." He thought closer collaboration with broadcasters would take time but is convinced that "there will be a lot more cross-ownership." He noted that the issues he will face as chairman are not different from those in the past - "TVRO's and no double regulation." He said Project 90,

the industry's recently completed strategic plan "is a good general pattern of what the industry thinks. It is really the feeling of this industry about its future."

Hébert will be happy to consult with the CRTC and the task force set up by Masse to review broadcast policy. However, he said, "what we're scared of is this consulting process takes a long, long time. We need action from this consultation." He said that issues of major importance will have to be broken-up and dealt with piece-by-piece.

Elected alongside Hébert were five regional vice-chair-

men: Vaughn Tozer of Fundy Cablevision in Atlantic region; Paul Chamberland of CF Cable TV in Quebec region; Bill Rogers of Rogers Cablesystems in Ontario region; Clint Forster of Saskatoon Telecable in Midwest/Northwest Territories region; and Bruce Atkinson of Cowichan Cablevision in British Columbia/Yukon region. Noel Bambrough, president of Cablecasting Limited, was elected as CCTA's secretary-treasurer. Hébert succeeds Hugh Comack as chairman. Comack, president of Greater Winnipeg Cablevision, served as chairman of the CCTA in 1983/84 and 1984/85.

Norstar gets Canadian rights to Siege

TORONTO - Daniel Weinzweig, president of Norstar, had to go to the American Film Marketing L.A. to pick up the rights to a Canadian film, *Siege*. He met the Halifax producers on the seventh floor of the Hyatt Hotel. While down there he made a deal on *Coca Cola Kid*. Other films coming up from Norstar are *1918*, *Bayo*, *War Boy*, *Pumping Iron II*, *Insignificance* and a number of animated films. These include a *Master of the Universe* picture, *He Man* and

Shira: The Secret of the Sword; *Starchaser*, a 3-D animated effort; and *Here Come the Littles* from the popular comic strip.

Norstar will be releasing their first film on home video in May. *Brother From Another Planet* by independent filmmaker John Sayles did well critically and at the box office. Weinzweig said that by September he hopes to have three or four video releases a month.

Film Arts

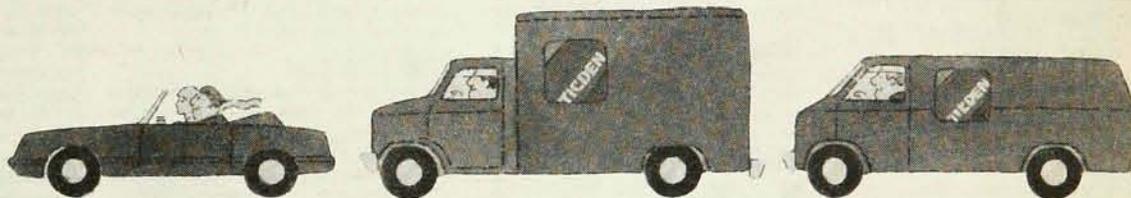
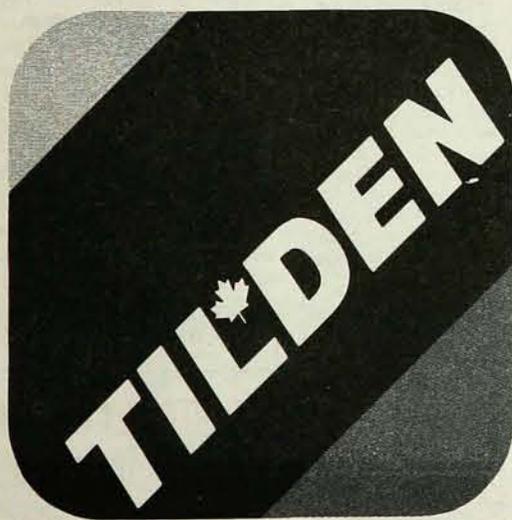
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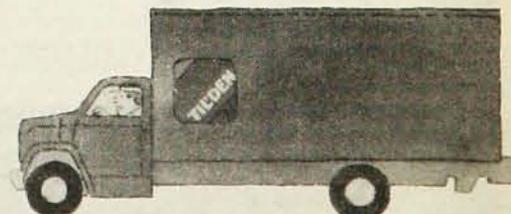
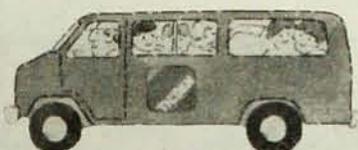
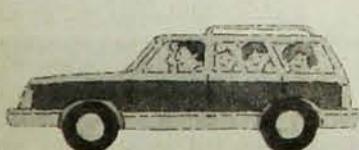
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