

TRADE NEWS

● **Current production profile:** Canamedia's *The Canadian Caper*, and R.S.L.'s *Paradise* in front of the cameras, with I.C.C.'s *Quest for Fire* ready to resume. Otherwise, 4 feature length documentaries,

2 animated features, 1 suspense film and one low-budget effort shooting on week-ends. Outlook still bleak. See Production Guide p. 52.

● **Distribution notes:** 9 to 5 reaches \$3,500,000 in Canada

and *Fort Apache*, the Bronx goes over \$1 million. After 5 weeks, playing in one theatre in five cities, *Tess* makes a handsome \$663,130. *Cage aux Folles* begins year two in Quebec. For Grosses, see p. 50.

IATSE 644 cameramen (Toronto) vote to take control in indy Cdn union

TORONTO — The Canadian members of IATSE local 644 (New York) have applied for a charter from the Canadian Labour Congress to form an autonomous union of Canadian cinematographers and camera operators to be known as CAMERA (the Canadian Association of Motion Picture and Electronic Recording Artists). A statement from CAMERA said the establishment of the new union would end "an era of divisive manipulation by three American locals of IATSE — local 644 (New York), local 666 (Chicago), and local 659 (Hollywood)."

The decision to form a separate union was made Sunday March 29, after the executive committee of IATSE 644 (Toronto) met with its business agent, Jim Keating. Earlier, the Canadian cameramen had applied to the New York office of IATSE 644 for a charter which would have granted autonomous status to the Canadian cameramen within the IATSE International.

(To date, the Toronto members of 644 form an integral part of the New York local, just as the Canadian cameramen in Vancouver's local 659 form an integral part of the Los Angeles local 659. Neither Canadian group benefits from a charter or from independently elected officers. Both groups pay dues directly to the U.S. offices of their respective locals.)

The March 29 meeting was called to hear the response from the N.Y. local to Toronto's request for a separate charter. The request was turned down.

Keating presented the meeting with a list of nine points, formulated by the N.Y. local

which effectively stripped the Toronto membership of any freedom within the N.Y. local. The points were described to CineMag as follows:

The nine points

- 1) Toronto IA members will no longer be involved in Montreal — all Montreal shoots are to be controlled out of New York.
- 2) Minutes of executive meetings must be confirmed in advance by New York.
- 3) New York must be informed as to all jobs performed by the Toronto membership.
- 4) Agenda for all meetings in Toronto must be approved by New York prior to the meetings.
- 5) The executive committee of the Toronto membership is declared ineffective — it is now to be considered an advisory committee.
- 6) All negotiations involving the Toronto membership will include either Larry Racis (local 644 business manager) or Chuck Austin (president of local 644).
- 7) Toronto member meetings are no longer to be considered official meetings — any action taken must be approved by New York.
- 8) The Toronto representative (Jim Keating) no longer has any authority to sign agreements — all agreements will be signed by New York.
- 9) New York is evaluating whether the Toronto facility is valid.

The response of the committee (Richard Leiterman, Rick Mason, Doug Connell, Jim McGammon, Bill Langstroth, David Appleby and Marc Champion) was to adjourn the meeting from the IA offices and move to

neutral territory to consider its next action.

According to Richard Leiterman, the committee realized that the crunch had come. Jim Keating, who had been stripped of his authority to negotiate for the Toronto cameramen by the announcement, informed the committee that regardless of the decision of the committee, he would resign his position with IATSE 644.

The committee soon realized that they had two alternatives. "One," said Leiterman, "was to write to New York and be good little boys and girls and follow their instructions, forgetting everything we'd been fighting for for the past year. The other was to leave."

The members of the committee then divided up the membership list of IATSE 644 to contact members of the local and gain approval to leave the union. They soon had commitments by telephone from almost 2/3 of the Toronto members — 90 of the 140 members.

When CineMag spoke to Leiterman shortly before press time, he said that CAMERA has written commitments from sixty members.

The new union's temporary executive consists of Richard Leiterman, President and Vice-presidents Jim McGammon and Marc Champion. Jim Keating will serve as business agent and Lyn Kelly as recording secretary.

It is ironic that Leiterman, who waged a considerable battle to get into IATSE in the early seventies, should be the President pro tem of a break-away union: "The struggle has always existed — for a while

(cont. from p. 11)

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Les bons débarras sweeps Genies as Academy picks best

TORONTO — A rather sedate gathering of Canadian film industry luminaries met at the Royal Alexandra Theatre on March 12 to watch the Quebec wing of the industry walk off with all but two of 1981's seventeen Genies for feature films.

The sweep was led by *Les bons débarras*, which took eight awards, including Best Picture, Best Actress (Marie Tifo) Best Director (Francis Mankiewicz), Best Original Screenplay (Réjean Ducharme) and Best Supporting Actor (Germain Houde).

Then *The Lucky Star* and *Atlantic City, U.S.A.* took three each. Bringing up the rear, with a single award, were *Hounds of Notre Dame*, *Tribute*, and *Fantastica*.

The presentations left little to chance, and the evening moved along very quickly. The lack of cue card fumbling and comic interplay between presenters (there was only a single presenter for each award), left the moments of surprise to the award winners.

The most impassioned speech came from Best Actor Thomas Peacocke, who played Pere Athol Murray in *The Hounds of Notre Dame*. Peacocke thanked everyone and then noted that "You know what the sad part is? I'm playing a hero and no one's seen the movie?" Francis Mankiewicz, in his acceptance speech for the Best Director statuette, spoke entirely in French, yet accepted Marie Tifo's statuette for Best Actress in English.

The funniest moment of the evening came after Susan Sarandon accepted the Award for Best Foreign Actress, and immediately returned to the stage to present the awards Art Di-

rection, Costume Design and Editing. The first two awards went to Anne Pritchard, for her art direction on *Atlantic City* and her costumes for *Fantastica*. Pritchard was absent and had asked Sarandon to accept for her, casting the actress in the dual role of presenter and acceptor.

Pritchard's absence highlighted the important number

(cont. on p. 15)

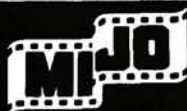
Shoes of Clay go to Cannes

TORONTO — *Alligator Shoes*, a low-budget film produced and directed by Toronto filmmaker Clay Borris, has been selected for the Director's Fortnight at the Cannes Film Festival.

Alligator Shoes, shot in Toronto and Bellevue on a four week shoot for \$350,000, features Clay Borris, Ronald Jones and Gary Borris in a story about a family trying to keep together against the lure of the big city.

Borris, when contacted by *CineMag*, said, "Of course, I'm overjoyed. It's the biggest thing in the world that can happen to you as a filmmaker, especially on a first feature." According to Borris, different people have been calling, expressing interest in distributing *Alligator Shoes*, but he has been adopting a "wait and see" attitude, putting off the decisions until after the Cannes Festival.

Last year, Canada was represented in the director's Fortnight by Micheline Lanctôt's *L'Homme à tout faire*.



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All screens not equal says Ontario censors to the Funnel and AGO

TORONTO — The Ontario Censor Board is in the limelight again. This time the issue does not involve a major distributor or an Oscar-winning foreign picture, but rather the work of Canada's most renowned experimental filmmaker, Michael Snow.

Rameau's Nephew by Diderot (Thanks to Dennis Young) by Wilma Schoen, a four and a half hour work made by Snow, was scheduled to be screened as a part of a retrospective of Michael Snow's work at the Funnel Film Theatre, an experimental venue in downtown Toronto. On March 13, the Censor Board refused to issue a permit for the screening. On Wednesday, March 25, the Board gave permission for a screening at the Art Gallery of Ontario. The permission was given in response to representations from Mavor Moore of the Canada Arts Council, Pierre Th  berge of the Montreal Museum of Fine Arts, and William Withrow of the Art Gallery of Ontario.

The cut demanded by the Board was a forty-six second shot containing a close-up of vaginal penetration. According to a statement from Board

Chairman Mary Brown, permission for the screening was granted "in deference to Michael Snow's international reputation and the social context of the scene."

Snow responded by cancelling the screening of the film, claiming that the Board's decision was "defamatory." He described the decision "an incredible discrimination against the Funnel."

A statement released by William Withrow of AGO said that "we cannot fail to support Mr. Snow's decision, which recognizes the importance of the Funnel as a leading and responsible art space, and one with which the AGO has worked on a number of cooperative ventures."

A statement signed by The Members and Board of Directors of the Funnel Experimental Theatre, stated that the decision by Snow was "a vote of confidence for our position that the film should be able to be seen at the Funnel, and in any other non-commercial, cultural context, free of cuts demanded by the Ontario Board of Censors... We are deeply disturbed

by their (the Board's) statement that a screening of *Rameau's Nephew...* at the Art Gallery of Ontario "would seem appropriate and not appear to contravene the spirit of the Act." The implication is that a screening at the Funnel Theatre would not be appropriate and would contravene the spirit of the Act... the situation demands that we call for an immediate repeal of the regulations of the Ontario Theatres Act which control non-commercial, cultural screenings of film and video throughout the province of Ontario."

When contacted, Anna Gronau of the Canadian Filmmakers Distribution Centre, the distributors of Snow's work, said that no legal action was planned against the Board.

In a related case, Fuse magazine has launched a lawsuit against the Ontario Board over their series of video screenings, *Less Medium, More Message*.

According to Clive Robertson, the editor of Fuse, censorship per se is not an issue — there is nothing that would be trimmed from the series, which is designed as programming dealing with political issues

for the communities involved — women, labour, human rights. Rather, "We refuse to comply with the Act as it is interpreted." Robertson claims the issue is jurisdictional, and involves the issue of charging admission. According to the Theatres Act, says Robertson, one is only subject to the Board

if one is charging admission for "direct gain."

Fuse contends that since they are merely charging admission to defray some of the costs of the screening itself — the series is being run at a deficit.

The case comes to court on April 7 in Toronto.

Scanners shoot-out in NYC

NEW YORK — A shooting occurred during a screening of David Cronenberg's *Scanners*, Jan. 18, at Loew's Theatre, 45th and Broadway, Times Square.

"I had to call Stephen Lack to find out the ending," says eyewitness, Bill Furey, a Montreal poet. "The second feature began before the first ended."

Furey reports "There were five or six blasts. At first I thought they were firecrackers. But when somebody yelled 'He's gotta gun' the crowd panicked, rushing for exits like there was a fire.

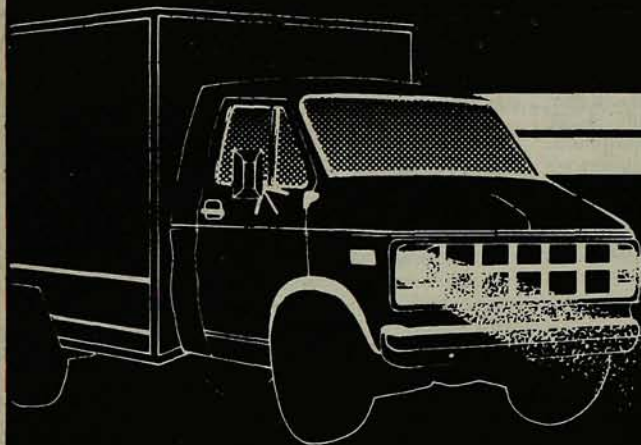
"I was swept up in the hysterical mob and my feet barely touched the ground until I reached the lobby where fifteen of Gotham's finest were poised, guns drawn.

"Soon they were dragging a hand-cuffed suspect past the popcorn stand. He was about 35, black, dressed — if you'll pardon the expression — to kill.

"Soon after, one victim was carried out on a stretcher, an I.V. in his arm, his shirt off and covered in blood. I wonder if he thought a Scanner got him?"

Blue To Paris

MONTREAL — *Out of the Blue*, the Canadian film by Dennis Hopper, opens across Europe in April, hitting nine theatres in Paris, two on the Champs-  lys  es.



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L.A. market smash success for American sales — repeat in works for 1982

MONTREAL—The American Film Market, held for this first time in Los Angeles from March 20-30, had a promising first year.

For the members of the AFM, Association, the market was a smashing success. Solid sales were reported while promotional costs were held down.

The market was of less interest to Canadian distributors, who found few interesting available films.

From a corporate point of view, the Canadian Film Development Corp. was kept busy, explaining the rules of production in Canada, and acting as liaison between Canadians present and foreign buyers. At presstime, the CFDC had yet to establish the impact of the market on the sale of Canadian films.

According to the by-laws of the AFMA, only members were permitted to use the market facilities to sell films. Explains founding member Michael Goldman, president of Manson International, "At the outset, we invited everyone who was active in the sale of English language films to join the association. There was an initial fee of \$1,500 to become a member, and an additional \$12,000 to participate in the Market. In order for a film to be available at the AFM, it had to be handled, under exclusive contract, by a member of the AFMA."

Atlantic City Tops Filmex

MONTREAL—Producer Denis Héroux reports a "delirious" response to *Atlantic City U.S.A.* which opened Filmex in Los Angeles April 2.

"Every producer loves his own films, but this time we have confirmation. The New York Times, The New Yorker, Newsweek... everybody is raving. The audience broke out in applause twice during the first screening... it was extraordinary."

The Canadian/French co-production, directed by Louis Malle, won Venice's Golden Lion last year but has just now opened in the U.S. Héroux reports a take of \$38,000 in N.Y. for the first 3 days in a 500-seat theatre.

"Paramount says it's starting off just like *Ordinary People*, and that's good. That's the kind of film it is. It's not an exploitation film... it has to build and grow," concludes Héroux.

The only Canadian company which currently holds membership in the AFMA is Filmaccord, headed by Michel Roy. Filmaccord handled *If You Could See What I Hear* and *Out of the Blue*. The former was met with applause at screenings of the rough cut and elicited great interest, reports Julia Frittaion of Filmaccord. Negotiations are ongoing with a major for U.S. distribution.

Cinepix, which normally handles world sales for Dal productions, turned over *Yesterday* and *Hot Dog* to Manson, which also handled *The Lucky Star* for Telemetropole, *Hog Wild* and *Freaks* for Astral Productions.

"Most of our Canadian films had been available at Cannes and Mifed last year, and extensive sales had already been made. That reduced the volume of sales we made with those films," reports Goldman. Nevertheless, he completed the sale of *Scanners*, selling Italy and Brazil, and reported interest in *Yesterday* which is no. 1 on the charts currently in Japan.

Goldman also reported "nice sales" for *Lucky Star*, which had been tied up by ICM Marketing until a few months ago. "We redid the ad campaign and the trailer, highlighting Rod Steiger," Goldman explains.

Asked about the AFM from the point of view of the Canadian distributor, Goldman commented, "I didn't get a feeling that it was worth while for them to be there." The sentiment was echoed by Cinepix's Marvin Wener who reported that little business had been done.

"From what I could see, about 50% of the films available were horror films, another 25% were already under contract with American distributors who have franchises in Canada, and the remaining 25% was a little bit of everything. They would have to open the market to foreign films to make it interesting for Canadian distributors," Wener comments.

Pelchat-Johnson also reports that the only complaint heard about the market was "the absence of films of quality."

From an organizational point of view, the AFM got high marks from all. "They're to be commended for the organization of the affair," said Wener. "The participants were thrilled with the set-up," echoes Pelchat-Johnson.

One element which obviously pleased both the organizers

Bourbeau declares bankruptcy: 11 M Investigation on fraud charges cont.

MONTREAL—On March 18, 1981, Jean-Pierre Bourbeau filed for personal bankruptcy in the Superior Court of Quebec. His liabilities totalled \$11.8 million while his assets were listed at \$449,500.

Bourbeau, Montreal lawyer and sometime film producer, distributor and exhibitor, had been accused of fraud in late February by a variety of Montreal actors and provincial investors. An intensive investigation is underway in the Economic Crime division of the provincial police, and documents have been seized (see CineMag, No. 57).

Bourbeau reportedly resigned from the Montreal Bar Association just prior to the formal accusations of fraud. "The personal bankruptcy action will preclude any additional lawsuits," commented a lawyer, close to the case.

Most of Bourbeau's dealings seem to have centered on reportedly bogus distribution deals, although he was also involved in the production of several co-productions (*Caro Papa*, *A Special Day*, *Guardian Angel*).

"One of his companies held the Canadian distribution rights to *It Rained All Night the Day I Left and Girls*," commented a Montreal producer. "From the papers seized, it looks like he sold the exclusive rights on *Rain* to four different people for \$100,000 each, and then sold the film a fifth time to CTV for the same amount of money." Likewise, he reportedly sold *Girls* to several different investors.

"Distribution was an easy front for Bourbeau," commented one creditor. "Production is so well monitored now that it would be hard to get away with much, but nobody regu-

lates distribution. The sector is wide open."

Bourbeau did business abroad, and at least a handful of foreign creditors are expected to come forward. David Raphael, once president of ICM Marketing and now with Cambridge Films, was present at the first creditors' meeting to describe his dealings with Bourbeau. He reportedly had packaged several films for distribution by Bourbeau.

Investigators are also anxious to speak with Ed McMullen, a Canadian producer now living on Grand Cayman Island, who had a business relationship with Bourbeau.

Of those in the film industry, the Montreal production house Interimage is the hardest hit. President Jean Label reports an amount of \$710,000 owing, all money raised to finance the company's productions.

For the moment, Interimage is fighting hard to meet its own obligations, but the going is tough.

"Over the last five years, Interimage has produced over \$10 million worth, raising \$2 million from individuals in Canada and a similar amount from individuals in France," Label reports. The company now needs a few hundred thousand to complete the production and marketing of current films, but no government agency seems ready to bridge the gap.

Royal Lemieux, to whom Bourbeau owes over \$1.7 million, spoke with CineMag about the situation. Lemieux is a construction contractor, living in St-Hyacinthe, Quebec.

"Films were simply Bourbeau's principal facade. He could have been dealing in anything. Most of his investors knew nothing about the film

business, and we trusted him. My lawyers were all in his office."

Lemieux invested through Bourbeau from 1976-80. "It was only last November, when he asked me to invest again in a hurry, that it became clear something was wrong." According to Lemieux, he thought he was only one of only two or three investors with whom Bourbeau dealt. "I was astonished when I saw the list of those to whom he owed money."

In a separate action, Bourbeau's company Unipro Films Inc. has filed for bankruptcy, forced to do so by French producer René Gainville. Gainville had sold the distribution rights for *L'associé* (*The Partner*) to Unipro, which was unable to meet its obligations. Gainville, manager of ARL Magyar Productions (Paris) claims an amount of \$150,000 from Unipro.

Contrary to information received from the QPP in February, no arrest warrant has been issued for Bourbeau who is reportedly staying with members of his family in Hull.

DGC on hold til negotiation fruitful

TORONTO—The Directors Guild of Canada reports that its negotiations to establish an industry wide collective agreement with the Canadian Association of Motion Picture Producers and with the Association des Producteurs de Films du Québec are in a state of suspension.

"The Interim Agreement entered into between us and these two producers associations expired on February 18th, 1981," reports president Syd Banks.

"Until such time as a collective agreement is negotiated and signed, the Directors Guild of Canada reminds CAMPP and the APFQ that it is the obligation of each member of the Guild to work only under a Guild Agreement and the Guild will insist that members withhold services from producers unless an individual Agreement has been signed by the producer," continues Banks.

Currently, productions under Directors Guild of Canada Basic Agreements are *The Amateur* and *Houseguests*.

Plouffe takes cut after Quebec

MONTREAL—The elaborate Quebec City premiere of *Les Plouffe* April 7 was unequaled in the recent history of Québécois cinema. The numbers of people and celebrities, the formality of the dress and receptions, all combined to honor this most popular family and the film which Gilles Carle had made.

Nevertheless, the producer Justine Héroux and executive producers Denis Héroux and John Kemeny screened the 4 hour 17 minute film that first night and decided to cut between 20 and 45 minutes out of the version to be screened in Montreal the following evening.

Similar cuts were made to the 25 release prints ready for a province wide break April 10. The film is scheduled for release in Toronto in a 2 hour 40 minute, subtitled version on April 24, and may make it to the television screens (CBC-Radio Canada) as early as the fall.

The film is an International Cinema Corp./Ciné London production, made with investments by Alcan, the CBC-Radio Canada, the Canadian Film Development Corp. and the Institut Québécois du Cinéma. Originally slated as a Canadian/French co-production, it was finally made as a fully Canadian film.

(cont. on p. 9)

Prime Time into Canadian act with television sales, Euro deals

TORONTO — Raising production capital is always a challenge. Independent television producers are finding it more and more necessary to seek co-production money from Europe.

Norfolk productions *Tales of the Klondike* covered more than its \$2.8 million budget with sales to Germany, France and Italy.

The European deals for the

drama series were handled by Prime Time Television of London, England. Colin Callendar, the managing director of Prime Time, spoke with CineMag about the selling of the series to the Europeans.

Prime Time acts predominantly in financing and raising co-production money for projects which are nearly at the ready stage. "If people send us projects, we want them care-

fully thought out. Don't send us a sheet of paper with ten ideas on it. Projects should also have some backing either from the CBC or some other domestic source of financing." Callendar says he's found that "There's no shortage of ideas, but there is a shortage of good ideas that will work and can be put together."

When Norfolk came to Prime Time, it had already decided which of the Jack London stories it was going to film and assembled the creative package with Peter Pearson and Peter Rowe. It had already shot the pilot, *The Love of Life*. "So when Bill Macadam and David Cobham came to us, we knew what Norfolk could deliver. The quality of the series was encouraging, and its production values matched the best of the BBC and ITV."

From that point, it was necessary to find a distributor. Prime Time is associated with Richard Price Television Associates (RPTA), a distributor which deals with finished product.

Prime Time then went to the Germans and the French. "One of our advantages is that we are very familiar with programming requirements — where a program should be placed, whether we should deal with broadcasters or distributors.

For example, if you are working on a co-production with the Germans, they are very thorough, they want to see everything on paper. They want to see scripts, casting decisions, and make suggestions. Other people are satisfied with an outline.

"Prime Time is like that. We don't just want to be the European agents for a finished product. We get very involved in productions, we like to work creatively."

How does Prime Time judge a production's appeal? "It's got to have some universal appeal. But there is a greater danger in the desire to create spurious subjects just to fit financing — that's instant death. If you look at the most successful English programming — *Upstairs, Downstairs*, or *Monty Python* or even *On The Buses* — it is the most intrinsically English. What we want is integration without assimilation."

The major European deals were made with Bayischer Rundfunk of Munich and Télécip, the Paris-based distributors/producers. "They were among the first people we went to. At Prime Time we don't shop around or hold mass screenings — in Europe, it's very different, that sort of approach upsets them."

Currently, Prime Time is

negotiating with England's new Fourth Channel. "One of the great potential areas for English-Canadian co-productions is the advent of the fourth channel. In essence, it's a broadcaster, not a producer. Like the American networks, it doesn't have film crews and editors under contract that it must use, there are no facilities to keep busy. The problem over the years has been that English broadcasters have had to use their own crews. With Channel Four, that problem doesn't arise, there's no difficulty using a Norfolk production crew."

This does not mean instant access, however. "Channel Four is going to be desperately choosy about its programming. They'll be looking for the intelligent and the unusual and the high quality. It can't be the normal sort of BBC or American Network product.

"The Jack London stories interested the English because they show a world which hasn't been seen before — the English have seen London and Manchester and Los Angeles and New York, but he hasn't seen the Yukon, the log cabin in Alaska, the trials of a gold prospector — it's a different world and a captivating world."

The series, *Jack London's Tales of the Klondike*, is slated to begin showing on the CBC May third.

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Racal-Zonal closes Canadian-English shops

TORONTO — Racal-Zonal Magnetics, Canada's largest supplier of magnetic stock for film soundtracks, has been closed down by its head office, Racal-Zonal Ltd. of England.

According to the letter from Racal-Zonal Ltd., their withdrawal from the market was caused "by the continuing adverse economic situation affecting world markets in general and United Kingdom manufacturing activity in particular."

The winding down of Racal

operations is set with a closing target date of June 30th, 1981.

Claude Tomlinson, the company's Canadian manager, said that he didn't know who would take up the slack in the stock. The 3M company is the logical producer, but is apparently stretched to the limits right now.

There is already a rush on the stock which Racal has on hand, and Tomlinson says that his company is "trying to slow it down, to allocate the remaining material to its customers.

After this, there is to be no more material coming from England. After June 30, if we have any left, we send it back."

Racal-Zonal was supplying approximately 80% of the mag stock used in Ontario and Western Canada. One reason that the business became economically untenable was that the stock was manufactured in the United States, sent to England for coating, and then shipped to the Canadian distributor — meaning that duty was being paid.

The closing is not the simple shutdown of a Canadian branch office. Racal-Zonal Limited itself will be closing operations in England, apparently another victim of the Thatcher government's economic policies.

Chadwick spells trouble

MONTREAL — On March 25, producer Harry Gulkin filed for bankruptcy, owing \$1 million to unsecured creditors. The debts were principally incurred during the pre-production of *The Incredible Mrs. Chadwick* which failed to go forward last year.

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People, People, People

CBC's *Sharon Dunn*, CITY's *Barbara Laskin*, CKVU's *Pamela Holm*, CFRN's *Daphne Little* and CBET's *Marilyn McKay* represented Canada at the New York symposium, entitled *Women In Broadcasting* (no pun intended), hosted by Twentieth Century Fox in association with American Women in Radio and Television and The New School. The symposium, comprised of 26 women broadcasters from the U.S. and Canada, was planned in conjunction with Peter Yates' film *Eyewitness*. Topics included *Women Pioneers*, the *Unique Role of Women Journalists*, and last but not never least, *Women As Transmitters For Power*.

The Danny Grossman Dance Company has been invited to perform under the auspices of the Dance Umbrella in New York from April 7 - 12. The company is the only Canadian one represented among six participants. This appearance marks the second time that it has performed under the auspices of the Dance Umbrella, one of the most prestigious small dance company festivals in North America.

Writer/lawyer/politician *Laura Sabia* and Judge *Ruth Cruden* have been appointed members of the Pauline McGibbon Cultural Centre.

All The World's A Stage

Can spring be far behind?... especially when previews start for *Spring Thaw '81* on March 24, with opening date set for April 1. Everybody's favourite spring flower *Rosemary Radcliffe* blooms once again, with *Alan Gordon* producing and watering.

The venerable *Sir Ralph Richardson* comes to the Royal Alexandra on May 23 to start in *Early Days*, where he plays a retired politician nearing death who recalls sweet childhood memories in his otherwise dour life.

After only 125 performances, Toronto, Toronto, the goody, goody revue at the Theatre in the Dell paid its investors a profit, with performances still drawing

better, better crowds. Best, best news!

The Imperial Room at the Royal York Hotel will be spotlighting *Tony Bennett*, *Tina Turner*, *Suzanne Somers*, *Hal Linden*, *Maureen Forrester* and the grand lady herself, *Ella Fitzgerald*. And speaking of the grand lady who also happens to be the only female member of the Variety Club of Ontario, she recently sent a \$1,500 cheque to the Variety Club Telethon because she couldn't attend in person.

Actor *Bill Hutt*, who will play the lead role in *Sly Fox* at the Alliance Theatre in Atlanta, has been invited to join the Players Club in New York.

Artsy Tartsy

Gallery One, Toronto's most exciting contemporary art gallery, is hosting a series of lectures on art delivered by three of Canada's most recognized curators and critics. This series is one of the many recently undertaken to increase public awareness and appreciation of art. A course of three lectures on Inuit Art is scheduled to follow. Lecturers on modern art include York University professor *Ken Carpenter*, curator and critic *Karen Wilkin* and *David Burnet*, curator of the contemporary Canadian art at the Art Gallery of Ontario.

The Metropolitan Toronto Library will house a major Canadian art commission by Vancouver artist *Aiko Suzuki*. This fabric sculpture called *Lyra* measures 44 feet by 23 feet, took eight months to complete, contains a million feet of fibre, is suspended from 146 points and is valued at \$44,000. Miss Suzuki was awarded the commission on the basis of a competition held by the Library's architect Raymond Moriyama. Funds were raised privately by the library board and matched by a Wintario Grant.

And In Conclusion

March is the cruellest month of the year - especially if you didn't win a Genie, didn't sell your film units and checked the prices for Cannes this year.

L. A. market: Canadian distributor lukewarm

(cont. from p. 7)

and the participants was the equalitarian tone set by the social side of the affair. "According to the rules of the market, members could not hold private parties. All participants were invited to all parties," said Goldman. "There was none of the exclusive feeling you get at Cannes," commented Wener.

Speaking of the role of the CFDC, which sent a 3-person delegation to the AFM, Pelchat-Johnson reports that requests about production in Canada were continual. "There was enormous interest in the rules of production, and the point system. One studio wants to

shoot in B.C. next summer, and we referred it to the right people. It was important that the CFDC provide accurate information about the Canadian situation to those who were interested."

Asked whether she felt that the CFDC's participation at the AFM was worthwhile, she commented that it could only be measured in terms of sales made, and that it was as yet premature to tally up the results. We prefer to let the individual sales agents and producers comment on their sales," she concluded.

Already, plans are being made for a repeat performance

next year. Despite suggestions from some that the AFM branch out in a new formula which would involve closer association with Filmex, the Los Angeles festival held this year just as the AFM closed, Goldman doubts this will happen.

"We did exactly what we set out to do; sell American films in a business market. We don't intend to rival Cannes with a festival, or even to branch out into foreign films. Filmex is something completely different, a showplace for foreign films, open to the public. We won't go that route. We were so successful this year, there's nothing to change."



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Manson reps Canadian prod

LOS ANGELES - Manson International has picked up the exclusive foreign distribution rights to several Canadian films, reports president Michael Goldman.

From Tele-Metropole International comes *The Lucky Star* by Max Fischer. Cinepix has chosen Manson to handle *Yesterday* starring Vincent Van

Patten and Claire Pimparé and *Hot Dogs* with Harry Reems, Nicole Morin, Geoffrey Bowes and Daniel Pilon.

Meanwhile, Manson reports that *Scanners*, which it is also representing, has picked up awards for Best Public Attendance and Best Director at the Imagfic Festival in Madrid.

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CAMERA to regroup cameramen

(cont. from p. 5)

we were outside the union and we tried to get inside and change it," Leiterman told CineMag. "We came to realize that this was impossible."

The events which culminated in the formation of CAMERA began over a year ago when Jim Keating was hired by local 644 (New York) to act as business agent for the Toronto membership. Keating, whose previous experience was as an organizer and negotiator for the Association of Canadian Television and Radio Artists (ACTRA) and the Teamsters, was to negotiate with producers and to develop an IATSE contract for documentary and low-budget features, two areas of the Canadian film industry which had never been under the control of the union.

The Toronto membership also asked Keating to explore the legal and constitutional routes to having the Toronto cameramen's charter reinstated.

The Toronto cameramen were not asking for a new local, but merely the recreation of local 665, which had been the union of the Toronto cameramen from 1926 to 1936.

In the original submission made to the New York Executive Committee, the Toronto members cited the fact that they had made their offices administratively and financially viable. They also warned that the viability of IATSE in Toronto was threatened by the presence of dissident cameramen. They also wanted control over their own finances. Keating and Leiterman took the members' submission, which had been passed unanimously by the Toronto membership, to the IA 644 executive meeting in New

MONTREAL—In 3 weeks, *Caligula* has grossed \$263,972 for Films Mutuels. Crowds continue to line up around the block to pay \$7 a head for this Penthouse special.

York on June 23, 1980.

Copies of their submissions were also sent to Walter Diehl, the president of IATSE International. No response was ever received from Diehl, and no reasons have been given for the ultimate denial of the charter.

In December, 1980, the Toronto membership filed a complaint with the U.S. Department of Labour charging irregularities in the Local's elections under the Taft-Hartley Act. (See accompanying story.) As of the last week in March, those charges were still under investigation.

There has already been intense interest and speculation on the effect of the new union within the Canadian film industry. Unlike IATSE, CAMERA will not be a single ticket union. "People with CAMERA can work with anyone," said Leiterman. "I think it will work that way."

Jock Brandis, the newly elected President of the Association of Canadian Film Craftspeople (ACFC), told CineMag that "My response is very simple — I'm happy. It breaks down some artificial barriers that have existed in this industry. There have always been cameramen that I wanted to work with but couldn't."

"What this will do is force the IA to soften a bit, which will be hard on them." The ACFC, according to executive director Suzanne DePoe, stands to lose up to fifty-seven members to the new union. "We don't resent it if it's for the greater good," said DePoe, "if it strengthens the industry and means that all Canadian cameramen are represented by a Canadian union."

Bob Barclay, the executive director of the Director's Guild of Canada, called the formation of CAMERA "The best news I've heard in three years. It's very important news, because the one key element which has never been indepen-

dent is the cameramen. Now that they have become independent and autonomous, we can have a Canadian film industry."

Yet one waits to see what the reaction of the American union will be. IATSE International President Walter Diehl was unavailable for comment and IATSE 644 President Chuck Austin did not return CineMag's calls.

One possibility is an even further tightening of the border for Canadian crews going to US locations, a progress which, according to the currently enforced regulations, means a wait of approximately five to eight months for work permit clearances.

The new union has applied to the Canadian Labour Congress for a charter as a Canadian union. According to Leiterman, it expects to receive the charter Saturday, April 4.

Voting irregularities led to earlier Taft-Hartley complaint

TORONTO — In December of 1980, the Toronto members of IATSE local 644 (New York) registered a complaint regarding the local's elections with the U.S. Department of Labor, charging that there were violations of the election rules under the Taft-Hartley Act, the legislation which governs American unions.

The Toronto membership charged that:

1) Toronto members were initially not allowed to nominate for the available executive positions. The business agent and a member from the New York local attended the Toronto nomination meeting, with a view to presenting the nominations at the New York nominating meetings. The member charged that reps were "stuck on a train" the night of the meeting and the Toronto nominations were not pre-

sented.

2) The Canadians were allowed to write in their nominations, but the ballots contained names of the New York nominees and blank lines. This created an imbalance; the Toronto nominees had not been included on the printed forms.

3) The New York office of local 644 declared the Toronto nomination meeting to be a "non-meeting."

4) At least one ballot was sent to a non-member.

According to Jim Keating, the former business agent for the Toronto membership, the members in Toronto were being treated as "less than full members of the union."

As of press time, these complaints of irregularities are under investigation by the Department of Labor.

Bellevue cuts payroll, release schedule after losing AFD distrib contract to Universal

TORONTO—Repercussions from Universal's distribution deal with AFD have been felt in Toronto. As of March 7, Bellevue Distributors of Toronto—which formerly handled AFD—is without a distrib deal with an American production company.

According to Bellevue VP Paul Rowe, Bellevue's theatrical release slate will drop from an anticipated twenty films in 1981 to four, and there will be layoffs in Bellevue's Toronto offices.

"We will continue on in a minor way until we have cleaned up the loose ends," said Rowe in an interview with CineMag.

In the U.S., AFD has effectively ceased to function as a distribution house, turning all its product over to Universal in a subdistribution agreement ex-

pected to last at least three years.

AFD, whose 1980 product included *Can't Stop the Music*, *Raise the Titanic* and *Times Square*, had been suffering from poor box office response to its pictures. According to Lord Lew Grade, AFD Chairman, the move to Universal was predicated by a desire to have the power of a

major distributor behind their releases.

In 1981, films from AFD will include *The Legend of the Lone Ranger*, *The Great Muppet Capers*, *The Last Unicorn* and *Honky Tonk Freeway*.

Despite the shutdown of all of AFD's American offices, the executive suites remain unswept.

Phillipino govt. into grant

MANILA—The Phillipino government has promised that country's filmmakers \$6.75 million to help native filmmakers upgrade the quality of their films. A self-policing academy will be appointed from the country's producers to oversee the disbursement of the fund.

Other plans involving the

government in the upgrading of the islands' industry include a "board of standards" to replace the Board of Censors and a National Motion Picture Centre to be built at the Cultural Centre of the Philippines. The Centre will contain a film lab and library and a 2500 seat auditorium.

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SHOOT ALBERTA

by Linda Kupecek

CALGARY - Symposium '81 in Edmonton (February 15-20) attracted filmmakers from Alberta and Los Angeles to participate in a week of forums and screenings. A recurring theme emerged in the discussions: the view of film as art without borders, without geographic barriers.

Robert Altman (U.S. director based in Los Angeles), commenting that he would move to Canada "in a second" if he thought he could make films here, said: "National boundaries don't mean a thing to me. I have no flag except the flag of art. It's a vision, a view, and everyone possesses it."

Micheline Lanctôt (Canadian actress/director from Quebec): "I wish we were all part of the same globe without any frontiers" ... "I think films should be universal."

Tom Peacocke (Genie nominee for *Hounds of Notre Dame*, Edmonton): "It's crazy not to allow artists to move back and forth across the border."

Marushka Stankova (Czech-trained actress now living in Montreal - *Revolution's Orphans*): "Artists leave one place. Other artists come. It is a reciprocal agreement."

Barry Healey (producer/writer/director, Vancouver) commented on the cooperation between western film crews last fall: "Everyone helped each other last year. There was a feeling of esprit de corps between the two provinces (B.C. and Alberta)."

Altman's *Health*, Lanctôt's *L'homme à tout faire*, and Healey's *Outtakes* all received enthusiastic response at the screenings. One audience member commented to Lanctôt: "*L'homme à tout faire* may be a Quebec film, but I think we can all enjoy it and appreciate it."

In turn, Altman so appreciated Winnipeg director Norma

Bailey's film *Nose and Tina* (NFB) that he requested a print for his personal library. Ditto the NFB short *Why Me?*

Altman commented, "Every time I join a group of people like this, I come away the winner. I learn more." And, "Being in Alberta has been like a wash for me. I'm coming away with more than I'm giving you" ... "I saw films today I had never seen before."

The rousing ovations accorded most films, the spirited discussions, and the generally convivial atmosphere, indicated the success of the week's shared experiences. Also there to share the experience were Christine Walsh of the Academy of Canadian Cinema (for the Calgary and Edmonton screenings), Anne Frank of CBC Toronto, Fil Fraser of Fraser Films, Gary Reading of NFB Calgary, Arvi Liimatainen (President of AMPA), Bill Marsden of the Provincial Film Development Office, Eda Lishman of The Producers Ltd., and several hundred others.

Directors Robert Altman and Micheline Lanctôt both had harsh words for film distributors at the recent film symposium held in Edmonton.

Altman (*MASH*, *McCabe and Mrs. Miller*, *Thieves Like Us*, *Nashville*, *Popeye*) was in Edmonton to screen *Health*, his recent venture, which 20th Century Fox refuses to distribute. *Health*, an unusual, demanding, intelligent film, was not considered an easily advertised or marketed commodity by Fox. Consequently, Altman, a cult figure in North America, and highly respected in Europe, cannot get his film released theatrically, as Fox controls it.

"Distributors don't want the same things as filmmakers," he said. "Television has deluded the public and has brought everything down to the lowest common denominator ...

"You have to meet a film

half-way. The distributors are taking away that half-way. The film has to do it all now."

Regarding pay-TV he predicted a gradual change in audience for film. He pointed out that an in-theatre experience is ongoing, uninterrupted, while pay-movies at home can be interrupted by the telephone, friends, etc., with a resulting change in audience demands and concentration span.

"Eventually, film will be made for an elite audience," he said.

Altman used the analogy of Broadway, which he says has become too commercial for good production. Regarding his own individual (and therefore, sometimes non-commercial style) he said, "I have a lot of press in film quarters, and I have a cult following. But *Popeye's* making so much money, I've destroyed the mystique."

Micheline Lanctôt agreed with his views, saying, "Hollywood frustrates me beyond belief. Their lowest common denominator approach is an insult to an honest filmmaker."

At a later time, she added, "An art film has no access to the commercial system." But, regarding the Canadian scene, she allowed, "We're still in the best position because we're still shaping our industry."

Perhaps Tom Crighton (one of the symposium moderators) summed it up best, when he opined, "Altman and Lanctôt are like the (near extinct) craftspeople who make handmade shoes and handmade boots."

Altman, referring to the recent glut of tax-inspired Canadian film, said, "I hope this thing is not successful. I hope you do not make 9 to 5, *Popeye*."

Asked how Canadians should develop their industry, he replied, "Find ways to finance it."

Asked where Canadians should be looking for material, Altman responded: "In their hearts."

Bob Cooper to produce for Fox

TORONTO - Despite announcements in the Toronto media, Robert Redford is not signed to star in *Off the Record*, a film based on Toronto producer Robert Cooper's experiences as CBC ombudsman.

The film, which is set to be produced through Redford's Wildwood Productions and funded "from dollar one" by Twentieth Century Fox, is to be produced by Cooper with a screenplay by Oscar-winner Steve Tesich (*Breaking Away*).

"I initially went to Redford with the goal of having him star in the film," said Cooper, "but to get him to this point in the production is very exciting. "What was wrong with the

story in the papers is that they have him signed to star. As anyone in this business knows, you have to have a screenplay first. He is working with Tesich and me on developing the screenplay."

Cooper did not rule out the possibility of Redford starring in *Off the Record*. "If you look at his past work, you know that when he is involved in a production, he plays an important role in a film."

No schedule has yet been set for the film beyond a tentative July deadline for the screenplay.

Off the Record will be an American production and not a certified Canadian film.

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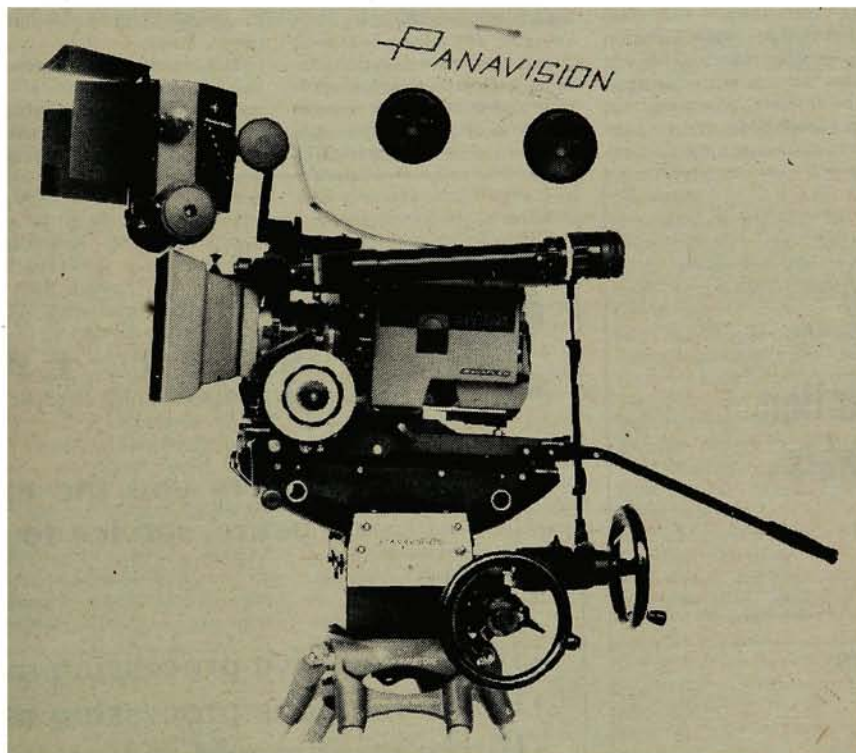
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Last picture show for Famous flagship University Theatre

A group of Toronto film fans are determined that Famous Players' University Theatre shall not follow the fate of the city's other movie palaces. Recalling how the Imperial, once Canada's largest movie house, was subdivided into six, and how other lavish theatres from the golden age like Shea's Hippodrome, the Tivoli and most recently the Odeon Carlton, were unceremoniously razed, Bryan Prettie, Karen Ford and John Lindsay called a meeting at City Hall on March 11 to form the Committee to Save the University Theatre.

Lindsay, a teacher and member of the American Theatre Historical Association, gave a presentation about the architectural, acoustic and aesthetic values which were inherent in the large theatres, and how

this affects the movie-going experience. "Many people," he said, "feel that the University is the best theatre in Toronto to see and hear a movie today." This view was echoed by Don White of Pathe Sound, who added that there have been numerous complaints of the poor acoustics in the 929 seat Uptown 1, which, if the University were demolished, would be the largest house in the busy Bloor-Yonge area capable of screening films in 70mm. and Dolby stereo sound.

Gail Kendall, whose father, Eric Hounson, designed the 1,382 seat theatre in 1946, brought along his original drawings of the building, as well as numerous photographs of the interior, which has not been significantly altered over the years, except that the screen

was moved forward from the curved back wall when it was enlarged to accommodate wide-screen projection.

The committee agreed that its first order of business was to arrange a meeting with Famous' chief executives, to find out whether the property has been indeed sold, and what the plans both of the chain and/or the developer would be for the site.

Both *Toronto Star* columnist Sid Adilman and Ontario Film Institute director Gerald Pratley have stated in separate articles that the sale of the Bloor St. land, which is among the most valuable in Canada, has been concluded. Executives at Famous have consistently denied that, and the land title register at City Hall is still in Famous Players' name. President Geor-

ge Destounis, in a letter to Ms. Ford, said that "to this date nothing has been finalized. I share your expressed views, and no consideration would be given to the redevelopment of the University theatre if indeed Famous Players did not have a replacement."

Destounis intimated that such a replacement might be in the oft-discussed refurbishment of the 1,600 seat Elgin at Yonge and Queen and the long-disused Winter Garden above it. But others say that Famous already has a replacement, in the form of the recently opened Cumberland Four behind their head offices.

The committee hopes to know by the time of their next meeting on March 25 what is happening, and whether a double bill of *The Last Picture*

Show and *The Wrecking Crew* will play Toronto's last deluxe house.

B. C. writers seminar go

VANCOUVER — The British Columbia Film Industry Association (BCFIA) is planning a Script Writers Lecture series, to take place April 13, 22, 27 and May 4, 11 and 19.

The following is a list of confirmed speakers and their topics:

Syd Field, "Where the Writer Begins," April 13. Bernard Slade, "Comedy & Character," April 22. Peter Stone, "The Writer & the Director," May 4. Kenneth Ross, "Research & Structure," May 11. Stanley Greenberg, "Form & Television," May 11. Gabrielle Upton, "Serialization," May 19.



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The Changeling reels in CMPDA gold Genie sweep honors Quebec

TORONTO — The Golden Reel Award, presented annually by the Canadian Motion Picture Distributors Association to the Canadian film which fares best at the box office, was presented to Garth Drabinsky and Joel Michaels for *The Changeling* in Toronto on March 11, the day before the Genie Awards.

In attendance were all previous winners — Harry Gulkin (*Lies My Father Told Me*), Larry Herzog (*Why Shoot the Teacher?*), Allan King (*Who Has Seen the Wind*), and Dan

Goldberg (*Meatballs*)

Millard Roth, executive director of the CMPDA, who presented the award in place of CMPDA proxy George Heiber, said "Box office is still the only report card that has any meaning — and it's the hardest to get a good grade on... When talent clicks and the public responds, the momentum created helps everyone in the industry — the exhibitors, the distributors and the producers."

Drabinsky, who flew in from Vienna where his crew has just

finished the European shoot of *The Amateur*, said that while he did not want to see government funding and assistance end for those filmmakers "who test the limits of public acceptance through their dedication to experimentation," he felt that "ultimately, success comes from making pictures that will earn their way... I believe we must further extend our efforts to make pictures people want to see."

The luncheon was M.C.'d by Al Waxman.

Genie is music to Art Phillips' ears: calls come

TORONTO — Art Phillips, Genie award winner for *The Lucky Star*, hopes that winning the award will change his life. "I'm going to rub it and get three wishes."

In fact, the statuette has already been meaningful. "Within three days after winning the award, I had six offers — two of them to do the scores for half-hour animated films based on Shoe and Broomhilda, one for the title song for *Heartaches*, and one for a new film by Max Fischer. I think Max would have called anyway."

Five years ago, the fifty-one year old composer was teaching pop composition at Concordia University and Vanier Cegep in Montreal. Since then, he has written the theme for the Montreal Olympics, and the scores for "Henry Ford's America, *The Champions*, *Pierre Berton*, *The Dionne Years* and, of course, *The Lucky Star*."

He has also produced and arranged material for Robert Charlebois, Gino Vannielli and Gilbert Bécaud.

"I credit my success to my students, because I think you learn more from teaching that anything else — your students ask questions, and you have to come up with the answers."

Phillips found working on *The Lucky Star* exactly the same as working on documentaries. "I work fast because, like most people who break into the business, I got a lot of last minute calls — someone would get sick, or have to cancel out. For *The Lucky Star*, I wrote four songs in three days — and then had to wait for them to film before I came back to finish the score three months later. There were contributions from Max, from the producer Claude Léger and they were contributions of a very high calibre in terms of musical insight and sense of humour... They knew where they wanted to go and that was a great help."

"Of course, producers always have ideas and suggestions, and that's where the problem lies for the composer. You have

to satisfy the producer and also make sure the music works."

Phillips' current project is *Ken Carter*, a feature-length documentary for the National Film Board directed by Robert Fortier. The film will document the attempt of Canadian stuntman Carter to fly a car across the St. Lawrence River.

The soundtrack for *Ken Carter* places considerably different demands on a composer. *The Lucky Star*, a lush period score, was one thing, but the score for the documentary "will be about one-third New Wave, about one-third country, and the final third heavy metal."

Arthur Phillips, with his grey hair and suit, doesn't look like the sort of composer to fit in with those who hang out in the leathery world of new wave rock. "That's something

producers have said — has he got anything that sounds like...? Because *Lucky Star* is all forties. But I'm a generalist. I'll research it and compose the music then hire the best person available to perform it under my direction. I don't farm out the work to other people and collect the royalties."

If he had to research the rock music for *Ken Carter*, the forties came more naturally to him. "I was nine or ten years old at the time *The Lucky Star* is set. I can remember the panic on hearing what was coming out of the radio... The great commentators, like Winchell, were highly visual, they made you feel that the war was in your backyard."

Arthur Phillips is one creator who the Genie has clearly helped. With the offers coming in, he may not even need his three wishes.

(cont. from p. 5)

of absentee winners — supporting actress Kate Reid (*Atlantic City*) was working on Broadway, foreign actor Jack Lemmon (*Tribute*) was shooting the new Billy Wilder film, composer Art Phillips (*The Lucky Star*) was absent, both acting winners from *Les Bons Débarras*, Marie Tifo and Germain Houde, were in Quebec City in a play.

As a result, only six of the winners were present to pick up their awards.

Andra Sheffer, the executive director of the Academy, said that she was "very happy" with the way the program turned

out on television, and thought that the set "looked great."

The special award winners were surprisingly brief. Micheline Lanctôt, recipient of a special achievement award, said simply "They asked me to be brief, so thank you very much," and Bob and Violet Crone, recipients of the Air Canada Award for Outstanding Contributions to the Canadian film industry, mentioned that twenty years ago they found that they "were sharing a dream of a film industry that would turn out five, maybe ten pictures a year." In context, the volume of 1980 production seemed extraordinary.

And the Genie winners are...

Best Picture: *Les Bons Débarras* — Marcia Couëlle and Claude Godbout, producers

Best Director: Francis Mankiewicz (*Les Bons Débarras*)

Best Actor: Thomas Peacocke (*The Hounds of Notre Dame*)

Best Actress: Marie Tifo (*Les Bons Débarras*)

Best Supporting Actor: Germaine Houde (*Les Bons Débarras*)

Best Supporting Actress: Kate Reid (*Atlantic City, U.S.A.*)

Best Foreign Actor: Jack Lemmon (*Tribute*)

Best Foreign Actress: Susan Sarandon (*Atlantic City, U.S.A.*)

Best screenplay — original: Réjean Ducharme (*Les Bons Débarras*)

Best Screenplay — adaptation: Max Fischer (*The Lucky Star*)

Best Cinematography: Michel Brault (*Les Bons Débarras*)

Best Art Direction: Anne Pritchard (*Atlantic City, U.S.A.*)

Best Costume Design: Anne Pritchard (*Fantastica*)

Best Editing: André Corriveau (*Les Bons Débarras*)

Best Sound Editing: Jean-Guy Monpetit (*Les Bons Débarras*)

Best Musical Score: Art Phillips (*The Lucky Star*)

Best Sound: Henri Blondeau, Michel Descombes (*Les Bons Débarras*)

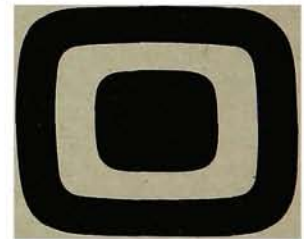
Best Theatrical Short: *The Strongest Man in the World* — Halya Kuchmij, producer

Best Theatrical Documentary: *Plusieurs Tombent en Amour* — Guy Simoneau, producer

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Most 16 mm cameras on the market today run at best in the 28 dB area; occasionally, a specially good one comes off the lines, but it is the exception rather than the rule.

All Aäton 7 LTRs are guaranteed at below 26 dB. What is more, the sound level decreases with ageing! Some LTRs, after a year's use, have been known to attain levels of 21 and 22 dB with 7247.

Though the quantity of noise coming out of a camera is a prime consideration, it is inseparable from the quality of the sound. It is well known that two cameras shown at the same dBA level on a soundmeter can have a very different "feeling". This is due to the frequency spectrum: low frequency noise is more friendly, so to speak, than high frequency. The noise that emanates from the Aäton 7 LTR is in this amiable low frequency range.

Another advantage of low frequency noise is that it is easier to camouflage than high. When shooting in tight quarters, with the camera a few feet away from the subject and the sound recordist between the two, a blimp may be necessary: it will bring an LTR down about 3.5 dB. In a similar situation where a high frequency noise camera is blimped, the sound level is reduced only 1.5 dB: high frequencies are hard to cover. The Aäton blimp is light (340 gr) and easy to handle: it *can* be a help in critical situations, where even 26 dB is too much.

Image Quality

Film positioning

The claw movements of most commonly used cameras today have a circular or ellipsoid path. This means that while the claw is drawing the film down, it is also penetrating and leaving the perf. Because it is difficult to be sure that the film is always positioned correctly with such a system, the registration pin became necessary as a means of ensuring this. However, this registration pin system is completely tributary to perforation pitch; and it is common knowledge that all rawstocks, even if they are made by the same manufacturer, often show variations in pitch.

Try this experiment: Take two film ends of fresh rawstock. Align the perfs at one end. How many does it take before the perfs no longer correspond? After a thousand frames there is often a serious gap, and sometimes even after 100 frames one is already lost.

This is why it was essential to invent the registration pin, which is what Mitchell did, way back when.

Unlike other cameras, the Aäton 7 LTR doesn't need a registration pin. Because the patented claw movement has a very linear stroke parallel to the film plane, the claw enters the perforation almost horizontally, and pulls straight down. The **claw tip itself ensures registration** before leaving the perf at the lower dead point of the claw path. And this system guarantees image positioning **stability to 1/2000th** of frame height.

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Dalen and relationships

TORONTO—Zale Dalen, two pictures into his directorial career, is not worried that he doesn't have a new project lined up. After all, the gap between his acclaimed first feature, *Skip Tracer* and the multi-Genie nominee *Hounds of Notre Dame* was almost four years.

Hounds, which Dalen shot for producer Fil Fraser in Saskatchewan (scheduled to be distributed through Pan-Canadian Films), was an immensely satisfying project for Dalen, although he did not initiate it.

"The script had a lot of heart, and provided wonderful opportunities." The shoot in Saskatchewan was logistically challenging as well. "We tried to create a blizzard and I learned a lot. When you're blowing snow between the cameras and the actors you learn suddenly that snow is very light absorbent and all you get is white. So we had to use smaller snow and less of it. Later, we had a real blizzard and learned that you can't do anything in a real blizzard."

The shoot lasted five weeks and involved a crew of twenty-five and a cast of seven professional actors. An assortment of non-professionals played the students of the school. Despite the outstanding results obtained from the non-professionals, Dalen prefers working with professionals. "With a professional actor you can ask him to build a character, and it takes far fewer words to achieve the characterization. With non-professionals, you cast by physical type and hope that, basically, they can play themselves."

What did Dalen do in the long gap between his two films? "I wrote a screenplay—a comedy, very drug-culture oriented, and I think I managed to convince most of the people in the industry that I was crazy. The people who put money into Canadian films just don't have that kind of background." He also worked as a sound man, and ran the equipment rental house that he and his wife, Laara, own in British Columbia.

According to John Board, who worked as Dalen's assistant director on *Hounds*, Dalen has a very quick grasp of a scene. Dalen says that he makes his decisions on the set by

considering the structuring of the scene—where, for example, you want to use a closeup as punctuation. "Character also has a lot to do with it. In *Skip Tracer*, you had this very cold, sterile character. In *Hounds*, it's almost Dickensian—Pere Murray is practically slovenly, and you have all the clutter in his office, the activity in the school. When I got the rushes they had been touched with a golden sort of light—I'm not sure we used that in the release print, but that golden sort of feeling was what we wanted.

When Dalen describes the screenplay he is currently working on with John Board and Rob Iveson, he talks about the emotional values, its warmth. For many, these words, and indeed *Hounds of Notre Dame* seem a little strange coming from the man who made *Skip Tracer*. Dalen sees no contradiction. "Emotions, relationships with other people are all we have. *Skip Tracer* took the same story from the other side—a man who was almost a robot. What it said was maybe the robot doesn't like being a robot."

Bunraku film makes sales

TORONTO—Marty Gross's *The Lovers' Exile*, a feature film recording the performance of the Bunraku Puppet Theatre of Japan, has been acquired for showing at Joseph Papp's Public Theatre in New York.

The film, which has just finished a successful Sunday run at Toronto's Festival Cinema as part of New Cinema's Festival of New Films, will be released theatrically in Toronto by New Cinema, hopefully day and date with the New York premiere. The Public Theatre in New York has previously showcased such prestigious films as Fassbinder's *In a Year of Thirteen Moons*, as well as screening retrospectives of filmmakers like Kenji Mizoguchi, Otto Preminger, and Samuel Fuller.

The Lovers' Exile has also been sold to The Public Broadcasting System in the U.S. for a fall airing.

MORE FROM LES

by Les Wedman

VANCOUVER—British Columbia was the pioneer in the use of warning captions in advertisements to augment and expand on the ratings the provincial film classifier gives to movies shown here.

The first warning caption was written in 1964 by Ray MacDonald—then called a censor. After viewing the sensationalistic Italian documentary *Mondo Cane*, he decided the public needed to know this was no ordinary Restricted film. Newspaper ads for the movie were required to include the caption: "Be Warned—all the scenes in this picture are true—some of them are very shocking."

Today about two-thirds of all features shown in commercial theatres bear warning captions. A survey proves audiences generally approve but occasionally they also get a laugh from the captions. Like, for instance, the warning applied to Richard Lester's *The Three Musketeers*: "A considerable amount of sword fighting." MacDonald privately declared that he never wrote that but publicly, since it came from his office, he was stuck with it.

Now his successor, Mary-Lou McCausland, has introduced a new warning caption.

"Not suitable for children," it reads.

Her action was prompted by two so-called comedies—*Cheech and Chong's Next Movie* and *Used Cars*, both rated Restricted by the Motion Picture Association of America. In B.C. they were given Mature ratings, but movie exhibitors also were required to display the following warning captions in all ads and in theatres.

"*Used Cars*—Not suitable for children. Frequent coarse language and swearing; some nudity and suggestive scenes."

"*Cheech and Chong's Next Movie*—Not suitable for children. Frequent coarse language; a satire on drugs and sex."

Says the classifier "Hollywood has begun to play games with us. The film studios are trying to predict our reaction to certain kinds of material and are making their movies with the various rating systems in mind."

B.C. has three categories of classification—General, Mature and Restricted. Under provisions of the B.C. Motion Pictures Act the classifier has censorship powers—she can order cuts in films. But following the policy established by her predecessor, Ms. McCausland prefers captions to scissors.

"Our Restricted rating does not really reflect the spirit of

such films," she says of the offending movies, "but they're not quite mature either." B.C.'s Restricted category contains material that could be a strong R or a non-hardcore X in the U.S.

"People have tended to forget that Mature is not General. The 'not suitable for children' caption is a reminder," says McCausland, "one that puts the responsibility back where it should be, in the hands of parents."

Signs point to a busy time for major film production in B.C. starting about April, according to Justis Greene, provincial film development officer. Bulk of the action will be American as Hollywood gears for threatened strikes by both directors and writers.

Less talked about but still getting made were two low budget British Columbia features. One is *Take-off*, done on Vancouver Island by Victoria's Randy Cheveldave for \$750,000. The other is *The Butcher of Burquitlam* produced by Lawrence Keane and directed by Chris Windsor for a mere \$250,000.

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Scanners tops March pics

TORONTO — *My Bloody Valentine* was the top Canadian grosser in the past three weeks, garnering \$764,000 in its first three frames in Canada. But those figures are not as rosy as they seem. According to Bob Yankovich of Paramount, *Valentine*, which opened in 69 situations, had fallen to ten by its third week.

The American figures for the horror flick reveal an almost equally drastic dropoff, from \$805,000 in its first week to \$350,000 in its second, despite spreading from eight to fifteen keys. However, these figures total close to \$2 million for the low-budget shocker. It has not been announced what that will translate to in terms of film rentals to the distributors.

Scanners, girding for its late March breaks in Western Canada and Montreal, brought in \$325,000 in its fifth and sixth week from two American keys, Chicago and Philadelphia.

Unlike *Valentine*, *Scanners* has benefited from good press in Canada and the U.S., including profiles of writer-director

David Cronenberg in *Newsweek* and *Today*.

The oddity among Canadian releases is *The Haunting of Julia*, a two year old Canadian horror film, originally called *Full Circle*. The Julian Melzack production, toplining Mia Farrow, is currently in one American city, Washington, where it has quietly racked up \$36,000 in three weeks in one theatre.

On the French language track, two films are currently playing Toronto — Genie contenders *Les bons débarras* and *L'homme à tout faire*.

Figures are recently unavailable for *L'homme*, but *Les bons* has opened strongly in two situations, The International and The Eaton's Cineplex. First week figures for the International are a tidy \$9,576, with second frame estimates at \$8,300.

At Cineplex, the melodrama grossed \$4,294 first week, with estimates at \$3,900 for the second.

Total two week figures for *Les bons* should come to \$26,000 in Toronto.

Cultural review preview at Cdn Image

PETERBOROUGH — A group of independent and experimental filmmakers presented statements to Louis Applebaum, co-chairman of the Federal Cultural Policy Review Committee at the Canadian Images Festival.

Representing a spectrum of the non-commercial industry, the independent attitudes ranged from refusal to participate in the Cultural Review Committee to demands for a serious commitment to film as an art in Canada.

John Doyle, representing the Independent Film Alliance du Cinema Indépendant, stated that the only role "of the federal government should be to remove blocks, to facilitate the artists' work." He further asserted that the primary goal was "to facilitate the growing expression of indigenous Canadian culture and not to aid colonial or centralist concerns."

Doyle wanted to see the role of the Canada Council expand-

ed and to see the development of a parallel system of distribution for independent filmmakers.

The second speaker, François Dupuis of L'Association Vidéo et Cinéma du Québec (AVECQ), stated that his organization had decided to decline to participate in the hearings, because "at a moment when Pierre Elliot Trudeau plans to enforce his personal vision of an imaginary country, we cannot give to this prince our collective vision of hope and our individual visions as cultural workers... We cannot imagine our culture being controlled by a political elite."

Striking a note that was to be repeated by many members of the Think Tank, Dupuis added "maybe you're right to do it, maybe it's the time to do it, but maybe it's too late."

Bob Verrall, of the Council of Canadian Filmmakers, noting that "a country cannot buy its image on the world market" demanded that CBC-2, if it is licenced, be used as a showcase for Canadian independents, not as a collection of reruns and talking-head programs. Interestingly, Verrall's demands sounded very close to what Pat Ferns, president of the Canadian Film and Television Association (CFTA) has been saying since the announcement of the planned second network.

Al Razutis of the Association of Canadian Film Artists, an experimental filmmaker of some note, was the most concise of the panelists, listing his demands in point form — requests that funding of independent and experimental funding be organized through a "jury of peers," that taxation of all non-Canadian films be introduced, with the monies there obtained going to indigenous film production, and that the archival needs of the experimental and independent film artist be met.

All of the panelists had strong aversions to the Hollywood North syndrome, and all expressed fear that film as an

artform would be dead within this country in a very short time — estimates ranging from two to five years.

The replies to the panel came from Louis Applebaum, co-chairman of the Review Committee and Tom Simons, one of its members. They were virtually non-replies, acknowledging the seriousness of the issues and the need to look at all points of view. The only moment of drama came when Simons, addressing François Dupuis' statement regarding Trudeau's personal vision, noted that the Review would not be taking place without the support of seventy members of parliament from Quebec.

Dupuis, who had been speaking in French, translated by Louise Carré, switched to English, his voice choked with emotion, and stated that "the support of Trudeau by the Quebec MP's was 'their shame, not Quebec's.'"

Audience response to the seminar was mixed. There were few questions when the discussion was opened for the audience. One observer noted that "I'm sick of these panels about film where there is nobody from distribution or exhibition."

It was, in effect, a dress rehearsal for the Applebaum Commission, which begins its public hearings next month.

Argentina gives warm welcome

BUENOS AIRES — According to trade reports, two Canadian films have made the top twenty grossing films in the first five weeks of the year in Argentina.

Filmplan's *Dirty Tricks* has grabbed \$32,219, placing it eleventh on the list. It is followed by Astral's *Deathship*, which has pulled in \$12,738 during the first five weeks of 1981.

T.O. grant for feasibility study

TORONTO — The Toronto City Council has made a grant of \$20,000 to the city's Film Liaison Officer. About \$5000 of that will go to help finance a feasibility study for the proposed Guild Hall in Toronto, as reported in Cine Mag No. 57. The Office had originally requested \$10,000, but is expecting to receive the other portion of the grant from the Metropolitan Toronto Cultural Affairs Department.

According to Toronto Film Liaison Officer Naish McHugh there have been legal problems with the grant. According

to the Municipalities Act, the government is not supposed to be involved in the financing of private enterprise. As a result, the money from the city will be administered as part of the Film Liaison Office's budget, with a city representative sitting on the steering committee.

The other \$15,000 of the grant will be used, half in the promotion of Toronto as a film location and as the capital of the Canadian Film Industry, and half to sponsor events at the Trade Forum at the Festival and similar industry gatherings.

I N T R A N S I T

Nada Harcourt has been named Head of Children's Programming at the CBC. She succeeds Dodi Robb, who was recently appointed CBC Director for the Maritime Provinces.

Harcourt has worked in children's television for a number of years at the network. Previously she was manager of program production, with responsibility for the production, planning and procurement of children's programming.

Also at the senior web, Margaret Lyons, Program Director for the CBC's Radio Service for the past six years, has been named to co-ordinate a study to determine the long term future of the Radio service. The survey will attempt to gather the best thinking in and outside of the CBC to arrive at sensible options for the radio network.

Gerry Flahive has been appointed to act as liaison between the National Film Board and Toronto educational and cultural organizations. Prior to his appointment to the NFB position, Flahive was a freelance writer and researcher and worked as Assistant to the Film Co-ordinator for Toronto Harbourfront. Also at the NFB, Alain Poirier has been appointed to work with the Ontario Francophone community, promoting the utilization of NFB films and Services. Poirier formerly worked for Le Théâtre du Nouvel Ontario in Sudbury.

Zinat Nuraney, formerly of JWT Direct Advertising, has assumed the post of advertising

manager at 20th Century-Fox in Toronto. Dinah Hoyle has left her position at Pan-Canadian.

Yorkville Studio Centre has announced that its subsidiary, VTR Productions Limited and The Video House has become exclusive duplicators and distributors in Canada for Home Theatre and Wizard Video of Los Angeles.

René Clair, the great French film director, died in Paris at age 82. Clair, whose career predated sound, was one of the central figures in the medium's movement into talkies, with such films as *A Nous La Liberté*, (which Chaplin rifled liberally for *Modern Times*), *Le Million*, a comic operetta about a missing lottery ticket, and *Sous Les Toits de Paris*.

E.Y. (Yip) Harburg, the songwriter who penned the lyrics to "Over the Rainbow" died in Los Angeles at the age of 82 in an automobile accident. Harburg, whose collaborators included Jerome Kern, Ira Gershwin and Harold Arlen, was awarded an Oscar for that song and wrote for numerous other movies and stage plays, including *Finian's Rainbow*. Bosley Crowther, for forty years the most powerful film critic in America, has passed on at the age of 79. Crowther, who held down the first string movie slot at the *New York Times* until his retirement in 1967, held a make-or-break power over foreign films and, often, domestic films that were released during his tenure.

Michael Maltese, the Warner Brothers writer who collaborated with cartoonist Chuck Jones to create the "Roadrunner" series of cartoons is dead in Los Angeles at 73. During his long career at WB, he worked on such cartoon characters as Bugs Bunny and Daffy Duck. In the sixties, he worked at Hanna Barbera to help create The Flintstones and Quick Draw McGraw. His last film was *The Bugs Bunny/Road Runner Movie*, with Jones.

Ketti Frings, screenwriter and novelist, has passed away in Los Angeles. Awarded the Pulitzer Prize for her stage adaptation of *Look Homeward, Angel*, she also scripted Mitchell Leisen's *Hold Back the Dawn*, Robert Siodmak's *The File On Thelma Jordan*, and the film adaptation of *Come Back, Little Sheba*. She was 71.

Eleanor Perry, screenwriter and novelist, has died of cancer at the age of 66 in New York. Her screenplays included *David and Lisa* for which she received an Oscar nomination, *Diary of a Mad Housewife*, and *The Swimmer*. Her novel, *Blue Pages*, was published in 1977. Robert L. Wolfe, one of the finest of modern day film editors, passed away in Los Angeles after a battle with cancer. His films included groundbreaking work for Sam Peckinpah, on *The Wild Bunch*, *The Getaway* and *Junior Bonner*, as well as work on *All the President's Men*, and his Oscar nominated work for the editing of *The Rose*.

Canada's best as ACTRA announces award nominees: BC site

TORONTO — The ACTRA awards Judging Panels have completed their first round, and the list of finalists for the tenth annual ACTRA Awards has been announced.

The Nominees

The Gordon Sinclair Award for outspoken opinions and integrity in broadcasting: Harry Boyle for "Media Watch," Eric Malling for *The Fifth Estate* and Charles Templeton for "Dialogue."

Du Maurier Award for the best new performer in Canadian Television:

Lally Cadeau for *Harvest (For the Record)*, Wendy Crewson for *War Brides* and Allan Levenson for *Today I am a Fountain Pen*.

Best Television Program of the Year:

A Gift to Last (CBC - Toronto), *Store Wars* from *The Canadian Establishment* (CBC - Toronto), and *Ten Toronto Street (The Canadian Establishment)* and *The Hanga Shore* (CBC Newfoundland).

Best Radio Program of the Year:

"A Salzburg Diary" (CBC - Vancouver), "Africa Week" (CBC - Toronto), "Sunday Morning" (CBC - Toronto) and "War Measures" from *Morningside* (from CBC - Toronto).

Foster Hewitt Award for excellence in sportscasting: Dave Hodge (CFRB), Bernie Pascall (CTV - Vancouver), and

Jim Robson (CKNW Vancouver).

Earle Grey Award for best acting performance in television in a leading role:

Lawrence Dane for *A Question of the Sixth*, Dixie Seatle for *Population of One* and Al Waxman for *The Winnings of Frankie Walls*, all from *For the Record* (CBC - Toronto).

Andrew Allan Award for best acting performance in radio: Zoe Caldwell for *Fifth Business*, Douglas Campbell for *The Life of Galileo* and Martha Henry for *Memoir*.

Best Acting Performance in a Supporting Role in Television: Helen Burns for *Today I Am A Fountain Pen*, Mary Pirie for *Lyon's Den* and Sonja Smits for *War Brides*.

Best Acting Performance in a continuing performance in television:

Don Francks and Elizabeth Shepherd for *The Phoenix Team* and *Kim Yaroshevskaya* for *Home Fires*.

Best Variety Performance in Television:

Dinah Christie for *D.C. and Friends*, Jeff Hyslop for *Dancin' Man* and Johnny Wayne and Frank Shuster for *Wayne and Shuster Superspecial*.

Best Variety Performance in Radio:

Bill Buck, Norm Grohmann, Marla Gropper and Bill Reiter for *Dr Bundolo's Pandemonium Medicine Show*, Gene di Novi for "Cole Porter" on *Morning-*

side, Linden Soles for *The Decade* from *Sixty Minutes with a Bullet*.

Best Host/Interviewer - Television:

Eric Malling for *The Fifth Estate*, Sherv Shragge for *Shragge's Journal* and Patrick Watson for *Store Wars* from *The Canadian Establishment*.

Best Host/Interviewer - Radio: Bronwyn Drainie and Patrick Martin for *Sunday Morning*, Don Harron for *Morningside*, and Jacqueline Toupin for *Keewatin Country*.

Best Writer - Television Documentary/Public Affairs:

Les Nirenberg for *City of Love* from *Man Alive*, Peter Pearson for *The Chairman* from *The Canadian Establishment* and Ted Remerowski for *Store Wars*.

Best Writer - Radio Documentary/Public Affairs:

Naomi Diamond for *The Handicapped Child* from *Open Circuit*, Lillian Garson for *Growing up in the Coke Ovens* and Harry Rasky for *Africa Week*.

Best Writer - Television Drama:

Rob Forsyth for *Harvest*, Tony Sheer for *Maintain the Right* from *For the Record* and Grahame Woods for *War Brides*.

Best Writer - Radio Drama: John Murrell for *Memoir*, Jim Nichol for *Biko* and Sharon Pollock for *Sweet Land of Liberty*.

Best Writer - Television Variety:

Roger Abbott, Dave Broadfoot,

Don Ferguson, Gord Holtam, John Morgan and Rick Olson for *The Royal Canadian Air Farce*, Ted and Alex Barris for *A Little Part of Canada* and Charles Weir, Guy Shulman, Mark Shekter and Robert Sandler for *Dancin' Man*.

Best Writer - Radio Variety: Erika Ritter for *Invasion of the Stewardesses (Morningside)*, Linden Soles for *The Decade* from *Sixty Minutes with a Bullet* and Dan Thatchuk for *Dr. Bundolo's Pandemonium Medicine Show*.

And the winners are...

On Friday evening, April 3, Gordon Pinsent hosted the ACTRA Awards which were broadcast nationally from Vancouver. And the winners were...

Best acting performance in a continuing performance in television: **Don Francks** for The Phoenix Team; Best writer-television drama: **Grahame Woods** for War Brides; Best acting performance in a supporting role in television: **Mary Pirie** for Lyon's Den; Best writer-television variety: **Roger Abbott, Dave Broadfoot, Don Ferguson, Gord Holtam, John Morgan and Rick Olson** for The Royal Canadian Air Farce; The Gordon Sinclair Award for outspoken opinions and integrity in broadcasting: **Eric Malling** The Fifth Estate; Du Maurier Award for the best performance in Canadian television: **Lally Cadeau** for Harvest (For the Record); Foster Hewitt Award for excellence in sportscasting: **Jim Robson** (CKNW Vancouver); Best writer-television documentary/public affairs: **Ted Remerowski** for Store Wars; Best host interviewer-television: **Patrick Watson** for Store Wars; Best variety performance in television: **Dinah Christie** for D.C. and Friends; Earle Grey Award for best acting performance in television in a leading role: **Al Waxman** for The Winnings of Frankie Walls; Best writer-radio drama: **Sharon Pollock** for Sweet Land of Liberty; Best host/interviewer: **Bronwyn Drainie and Patrick Martin** for Sunday Morning; Best writer-radio documentary/public affairs: **Harry Rasky** for Africa Week; best writer-radio variety: **Linden Soles** for The Decade; Andrew Allan Award for best acting performance in radio: **Zoe Caldwell** for Fifth Business; Best variety performance in radio: **Linden Soles** for The Decade; Best radio program of the year: **Sunday Morning**; Best television program of the year: a tie/**Store Wars** and **Ten Toronto Street**, both from The Canadian Establishment.



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