

TRADE NEWS

Big nine join to form producers group, looking for increased commercial clout

MONTREAL - With the creation of the Association of Canadian Movie Production Companies (ACMPC), there is a major shift in the offing among those who lobby the government and negotiate with the guilds and unions.

In the first week of May, nine of the ten largest feature film production companies in Canada founded the ACMPC with the intention of providing leadership in areas of their concern. "We don't intend to leave the decisions to others through default," reported P.R. chairman for the new organization, Ron Cohen.

The founding companies are Astral Film Production Ltd., Dal Productions Ltd., Filmplan International Inc., International Cinema Corporation, Paragon Motion Pictures Inc., Robert Cooper Productions Inc., RSL Films Limited, Ronald I. Cohen Productions Inc. and Tiberius Productions Inc. In 1980, these companies produced over \$75 million worth of feature films.

Says Peter Simpson of Simcom, "I'm not a joiner...but I endorse their objectives 100%."

These objectives have not yet been clearly defined, and a constitution and by-laws are not expected until June. What

is clear, however, are the concerns which brought the companies together.

"We wanted to regroup those companies who have permanent staff, who are open for business everyday and carry an overhead, who are seriously engaged in the business of producing feature films. We're less interested in the producer who comes up with a project once every three years," explains André Link of Dal Productions.

Continues Pierre David of Filmplan International and the group's financial chairman, "Dues are set at \$10,000 per company for the moment. All members have already paid half that sum, a firm commitment to the new organization."

The group is not exclusive, insists David. Any producer can make application, and he expects others to join as they

undertake feature production.

In a press release, announcing the creation of the ACMPC, Cohen defines the most significant achievement of the founding members as, "...the strengthening of relationships on the development, production and distribution levels with American 'Major' and 'mini-Major' distributors."

Clearly, the new association is modeled on the American example. "It will be like the Motion Picture Association of America (MPAA)," said one member. "What we're looking for now is a Jack Valenti," echoed two other members.

(The MPAA regroups the American Majors, and Jack Valenti is its executive director. Valenti, a man of considerable power, is scheduled to meet with Canada's Minister of Com-

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Fox to meet Valenti soon to say thanks and raise question of distribution of American film

MONTREAL - Jack Valenti, executive director of the Motion Picture Association of America (the American Majors), received a "courtesy call" from André Lamy, executive director of the Canadian Film Development Corp. during the American Film Market in Los Angeles, held the last week of March.

"I met with him to convey the Minister's desire to meet with him as soon as possible," Lamy told Cinema Canada, referring to a meeting between Valenti and Minister of Communications, Francis Fox. On the agenda of that meeting will be two items, according to

Lamy.

"First, there is the question of the distribution of American films in Canada," Lamy said, without elaborating. "Then, Mr. Fox would like to express his satisfaction with the distribution of Canadian films in the U.S."

Ex-Secretary of State John Roberts had met with Valenti in 1978 and secured a promise that the American Majors would try harder to distribute Canadian films in the U.S. This promise has been kept, according to Lamy, and the success of that distribution has been "adequate."

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IATSE responds to CAMERA suggests IA 644 was set-up

TORONTO - The Canadian Association of Motion Picture and Electronic Recording Artists was granted a charter on Saturday, April 4, by the Canadian Labour Congress. The charter grants CAMERA full authority to represent Canadian cameramen in labour negotiations.

Prior to the formation of CAMERA, Toronto-based cameramen belonged either to IATSE 644 or the Association of Canadian Film Craftspeople (ACFC). The impetus for the formation of the new union was the refusal of the New York office of IATSE 644 to allow the Toronto branch a certain measure of autonomy.

A conflict had been escalating between the NY and Toronto offices of IATSE 644, (see *Cine-Mag* no. 57). The core members of CAMERA have broken away from IATSE 644.

In an interview with *Cinema Canada*, New York based president of 644, Chuck Austin, and business agent Larry Rociis, questioned the authenticity of the new union, CAMERA. They reported that IATSE 644 had yet to receive a single resignation from the former IA members of the new union.

Furthermore, they underlined that the "nine points" which constituted the response of the NY office to the Toronto

members, and which precipitated the break, were not on IATSE letterhead and did not constitute an official directive. Jim Keating, business agent of the Toronto 644 branch, had communicated the nine points to the Toronto executive committee; in effect, the nine points stripped the Toronto members of any autonomy.

Noting that the Toronto membership of IATSE 644 had doubled in the last year, Austin and Rociis suggested that the qualifications of some of the new members were in doubt. They mentioned that Don Montgomery, the Secretary-Treasurer of the Canadian Labour Congress, had told Rociis in a telephone conversation

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Plouffe storms P.Q.

MONTREAL - As predicted, *Les Plouffe* has taken the province by storm, grossing almost a million dollars in its first three weeks. Distributed by Maurice Attias of Ciné 360, the film made \$260,982 in its first week, \$377,106 in its second, and \$268,272 in its third.

Directed by Gilles Carle and produced by Justine Héroux for International Cinema Corp. the film opens the Directors Fortnight where Clay Borris' *Alligator Shoes* also screens.

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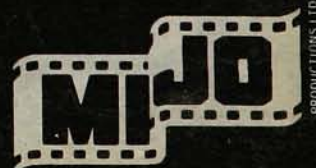
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CAMERA answers IA charges that new union is Trojan horse

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that CAMERA had been issued a "provisional charter" to use as a weapon to obtain a Canadian charter within IATSE. Lastly, they reported that Jim Keating, the current business agent for CAMERA had refused to show the producers a list of CAMERA members.

When *Cinema Canada* spoke with Richard Leiterman, the President of the union, and Jim Keating, they spoke to these charges.

"That's probably correct," said Leiterman in answer to the resignation issue. "I have kept my IA card the same way I hold a British union card. My IA card might enable me to work in New York. But if they want my card, they can have it."

Keating added that CAMERA had no desire to initiate any actions with IATSE, but would wait and see what actions IATSE would take.

Keating agreed that the "nine points," which effectively stripped the Toronto membership of their autonomy, were not on official IATSE letterhead. "But they were given to me specifically, point by point by the New York executive—I was in closed meetings with them for two days. If they want to split hairs,

there was no document."

Leiterman said that he had always found that the union was "loath to put things on paper."

In response to the charge that the Toronto members of the local had exchanged their memberships for support in the new union, doubling its size, Leiterman and Keating put the increase in membership at about 33%. "The main reason for the increase," said Keating, "was that with our own office and representative we were able to do a little organizing. At the time, we were very optimistic about the charter." Leiterman placed part of the reason for the increase on the expansion of the film industry in the last two years and also the fact that the new members were looking at it partially as a potentially Canadian union.

With regard to the meeting with the producers, Keating said that it was a meeting with commercial producers to allay their fears as they related to IA local 873, the Toronto technicians union. "There was never a question of showing membership lists at that meeting. We wished to stress that we would continue to work with 873 if they would work with us." Don Mclean, one of the

producers at the meeting, confirmed Keating's version.

Also, at the time of that meeting, the new union did not have an official membership list, merely a list of those who had pledged membership.

When contacted regarding the provisional nature of the CAMERA charter, Don Montgomery of the CLC said that it is a charter (*Cinema Canada* has seen the document) and there is nothing provisional about it. He added that remarks he had made had perhaps been misconstrued. Montgomery had said that if the Toronto membership made their peace with IATSE and did receive a Canadian charter, then the Canadian Labour Congress would do everything to facilitate that reuniting. "It was a step we were reluctant to take, but a Canadian union has rights and we have a responsibility to them. Some months ago, when they applied for the charter, we informed the IA that if they did not issue a charter, we would."

The new union now has an official membership—at a meeting on April 15, they signed up one hundred members, including several of what Leiterman termed "the big guns" of the ACFC, such as Mark Irwin, Robert Fresco and Henri Fiks,

as well as confirming the interim executive until formal elections are held.

Several issues still confront CAMERA. Don McLean of The Partners, a commercial production house, said that "Our concern is that most members of CAMERA are carrying two cards. Until those guys are with you exclusively, you don't have a union. My sympathies are with CAMERA, but there are 12-15 key cameramen in this industry, and we have no evidence yet that Keating has them."

McLean also sees a problem in that IA may back down and offer the Toronto membership a charter. "CAMERA is a means to an end. The problem is apparently that people in New York feel that this country does not deserve autonomy. If the people in New York weren't so stupid and pigheaded they would have given them the charter."

Bill Woods, the president of IA local 873 (the Toronto technicians local), the local which would be most affected by the formation of CAMERA, does not see the new union as being a problem.

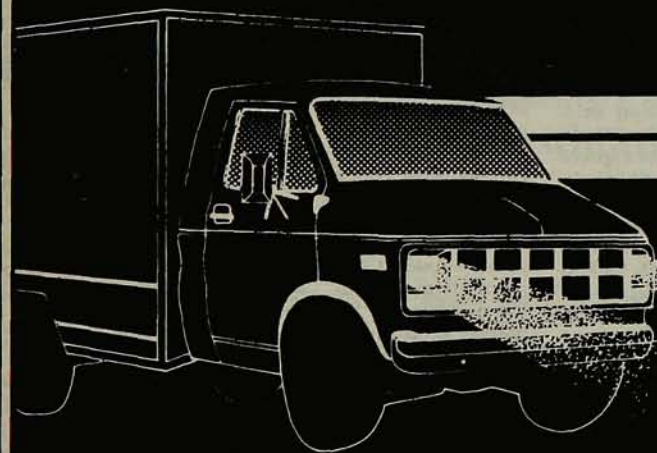
"We haven't yet worked out a position because it hasn't been necessary. Most of the people in IA 644 we never worked

with anyway. The main thrust is that they're hoping that IA will give them their charter. It would solve all their problems."

Despite Keating and Leiterman's insistence on the integrity of the union, the worry on the part of some elements of the industry that it is merely a stalking horse for an IATSE charter for Toronto local remains.

Discussions with Racis and Austin make this possibility unlikely. Racis told *Cinema Canada* that "It would seem that what they're doing is trying to box everyone up here into an enclave. We have always tried to allow the free flow of people in both directions. We understand that nationalism is a big issue up here, but we feel that nationalism and unionism are incompatible. Union means to draw together as one. That's why we have so few cameramen's locals in the States (there are three—644 New York, 659 in Hollywood, and 666 in Chicago). We have had requests from Atlanta and Miami as well."

According to Austin and Racis, IATSE had no involvement in the sudden tightening of the entry permits for crews working on Canadian financed productions, laying that at the feet of capricious immigration departments. ●



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Canadian Images accused by censors for showing film by B.C.'s Razutis at fest

PETERBOROUGH—The Canadian Images Film Festival has been charged with violating the Ontario Theatres Act for screening Al Razutis' film "A Message from our Sponsor," a short film which the Ontario Censors Board had refused to pass without the deletion of several seconds of explicit sexual material.

Charged by the Ontario Provincial Police were: Sue Ditta, the director of Canadian Images; Al Razutis, the director of the film; Ian McLachlan, who is a member of the Board for both

Canadian Images and Artspace, where the film was screened; and David Bierk, the executive director of Artspace.

Under the Theatres Act, the four face fines of up to \$2,000 and jail terms of up to one year each. Had the Ontario Provincial Police, whose Project Pornography squad conducted the investigation which led to the charges, chosen to lay criminal rather than civil charges, the four could have faced fines up to \$25,000.

At press time, the trial date had not been set.

Dispute over the definition of "public screenings", FUSE axes censor suit

TORONTO — FUSE Magazine, which was scheduled to go to court against the Ontario Censor Board April 7, has withdrawn its lawsuit in the face of motions from the offices of the Attorney General of Ontario.

The lawsuit was over the jurisdiction of the Ontario Censors Board regarding a series of videotapes, *Less Medium, More Message*. The series, which had been put together by FUSE and the Trinity Video Center in Toronto, was designed to be shown to specific groups within the community.

FUSE's lawsuit centered on the Theatre Act's definition of

what constituted public exhibition. The magazine was not protesting the clipping of a censored film; it refused to comply with the procedure the board demanded because it did not feel that its screenings of the films constituted public exhibition.

On Friday, April 3, four days before it was scheduled to appear in court, the magazine was served with a counter application raising a technical defense and asking for an adjournment of the trial.

The technical defence was based on the position that the letter that FUSE received from OCB Chairperson Mary Brown did not constitute an official request from the Board.

A statement from the magazine's editors stated that "FUSE magazine does not wish to engage the time or money on issues which do not address the essential question: What is a public exhibition? Nor can FUSE magazine take the risk of an adjournment since the video tapes in question must be returned to their owners within the very near future."

A statement from the Directors of Trinity Square Video claimed that "prior government censorship of communi-

cations is... a form of malicious political interference."

The screenings of the video tapes have been rescheduled and will be by invitation only, thus complying with the definition of "private showings."

The Board's interpretation of public exhibition has also affected the Funnel experimental film theatre in Toronto, which was forced to discontinue its evenings of open screenings, wherein anyone could show up with a reel of film and have it screened for an audience. Such screenings are traditions in experimental theatres such as New York's Kitchen theatre.

Elsewhere on the censorship front, Louis Malle's *Pretty Baby*, which was banned in Ontario in 1978 by the Board, was screened in Toronto on April 17 as part of a series at the Ontario Institute for Studies in Education. As the screening was part of a members only screening in a series at OISE, it fell outside of the purview of the Board. It is believed to be the first screening of the film in the province.

Quebec flick "unacceptable" for Ontario's public, censors ban Pierre Harel's *Vie d'ange*

TORONTO—The Ontario Board of Censors has banned *Vie d'ange*, which was scheduled to play in the Toronto Harbourfront series *Entre Nous*, a series of films from Quebec.

The film, which depicts two people who are trapped in a sexual act until they realize that they are in love, had originally been submitted to the Board in March. After cuts were demanded by the Board, series programmer Hannah Fisher appealed for recon-

sideration of the decision, which meant that the film had to be screened by the entire Board.

The Board's decision, to ban the film outright as being totally unacceptable for Ontario audiences.

Hannah Fisher expressed shock: "I didn't even have the presence of mind to ask why."

The decision is the latest in a series of decisions which have affected fringe screenings—the controversy surrounding Mi-

chael Snow's film *Rameau's Nephew*, the Ontario Film Theatre's screening, in conjunction with the Swiss Consulate, of *Les petites fugues*, and the elimination of The Funnel Experimental Film Theatre's open screenings—rather than the major distributors and exhibitors.

Replacing *Vie d'ange* at Harbourfront was the Genie award winning documentary *Plusieurs tombent en amour*, a film on prostitution.



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Outlook at the CFDC: a cautious year

MONTREAL - In the first week of May, the Canadian Film Development Corp. was looking at between \$20-\$30 million worth of production, submitted to it for consideration for the year 1981. "I have no way of knowing how many more films will be submitted to us during the remaining months of the year," Lamy told Cinema Canada, though the CFDC still expects a smaller volume of production this year than last.

The CFDC has a total budget of \$4.1 million with which to operate during the fiscal year '81-'82. For the moment, the funds are allocated as follows: \$1.3 million for anglophone productions, \$900,000 for francophone productions, \$500,000 for distribution, p.r. and marketing, and \$1.2 for administration.

Most of the funds spent on English language films are expected to be used as interim financing, while expenditures on French track films are liable to be on an equity basis.

"The situation is much tighter this year, and the CFDC - like everyone else - is being much more careful," reports Lamy. The CFDC will look for serious guarantees before backing projects. "If we can turn around the interim money once this year, we'll be happy," he commented.

Lamy expects the CFDC to back about 6 or 7 features, and to be involved in 1 or 2 television series.

Lamy declined to comment on the suggestion, made by staffers in the Ministry of Communications, that the CFDC is looking for an additional \$4 million for this fiscal year. "It is not good form to go looking for additional funds from the government now that the system of distributing additional funds

has been modified," responded Lamy.

Prior to the modification, agencies which required additional funding would prepare documents and solicit the Treasury Board for the additional funds. "Now, the initiative is up to the Minister," reports Lamy. If funds become available, the Minister picks the agency he wishes to fund, advises it that sums are available, and then requests documents proving that the agency can meet whatever requirements are necessary.

"The new system cuts down on the in-fighting among agencies for funds, and eliminates the costs of preparing those documents before there is any

assurance that funds are, indeed, available," explains Lamy.

Lamy did confirm that the Minister Francis Fox is expected to attend the annual meeting of the APFQ on June 6, and that a major film policy speech may be in the offing. "But we never know until 24 hours before the meeting whether he will really come."

Fox had been expected to make a major policy speech at the annual CFTA meeting, but, in the end, did not attend.

Asked by Cinema Canada, the evening of the opening of *Les Plouffe*, about the timing of a major film policy speech, Fox replied "We've been a bit slow about that, haven't we?"

Ménard takes Brault, Guy and O'Brien to court for bad faith

MONTREAL - For the first time in Canada, a producer is suing a broker for bad faith in the distribution and sale of a public issue.

The company 98204 Canada Inc., whose president Robert Ménard is also president of Les Productions Vidéofilms and producer of *Une journée en taxi* is suing Brault, Guy, O'Brien Inc., and the Seven Arts Studio for \$1,143,549. The cause: the non-sale of units for the Canadian-French co-production, starring Jean Yanne and Gilbert Renaud and shot last year in Montreal.

According to the papers filed at Quebec's Superior Court on April 29, Ménard accuses B.G.O. of "not fulfilling its obligations, of making false representations, and of bad faith." Combined, B.G.O. promises caused Ménard to borrow money and

make a film which he wouldn't have undertaken, had he not counted on the brokers carrying out their part of the bargain. The film's budget was set at about \$1 million.

Briefly, Ménard's declaration is as follows:

B.G.O. handled the public offering of \$200,000 of Ménard's previous film, *Coffin*, and sold all units. Both parties were happy with the outcome, and Ménard signed a contract, whereby B.G.O. was to handle the financing of any other films undertaken by Ménard.

Prepared to undertake *Une journée*, the producers organized a screening of *Coffin* for past and prospective investors on May 7, 1980. The response was overwhelming, and Jean-Claude Dorval of B.G.O. in-

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Cover: Howie Mandel is up to his usual high jinks. For details on how his career has suddenly started to branch out, see pages 38-39. (photo: Jac Jacobson)

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Interim situation cautious, deal makers gauge public mood grim

TORONTO - If the financial community is accurate in its predictions, the Canadian film industry will see fewer than twenty features made in 1981. Moreover, it will be almost impossible to obtain interim financing from major banks without a firm distribution deal, and budgets will drop well below the 1980 averages.

Yet many of the financiers Cinema Canada spoke with saw the almost guaranteed upheaval as a good thing ultimately, for the industry, as it will cause a stabilization in 1982 after the inflated production of 1979-1980.

The problems the industry faces this year are in large part a result of the massive investor shortfall of 1980, when an estimated \$40 million in film units went unsold, leaving many interim financiers holding a property they had no desire to own.

The Canadian Imperial Bank of Commerce, according to Joseph Downey was "left in positions that we had anticipated we'd be out of." Downey declined to give figures. The CIBC, which was involved in the interim financing of ten films, may still be involved in as many of seven of the films, according to some industry estimates.

Roymark, the investment arm of the Royal Bank of Canada, is still involved in one of the seven films for which it provided interim financing in 1980. Frank Jacobs of Roymark sees its criteria becoming much more stringent in the next year. "We're looking much more closely because we have to be aware of what people are buying. We're going to be much tougher this year and insist on a strong distribution deal before hand. Last year, any distribution deal was enough."

For Famous Players Corp., which invests smaller amounts in a number of films, the story is even more serious. According to Larry Pilon, Famous has only recouped on 4 of the 17 projects it backed in 1980: *My Bloody Valentine*, *Happy Birthday to Me*, *Bells* and *Antoine et ses anges*.

There are a number of explanations for the 1980 involvement shortfall, but financiers are unanimous about the role of the Canadian press.

"The press was devastating from Cannes on," said Ian MacDougall of the Canadian Film Development Corporation. "It was as if the film industry was a whipping boy."

According to Gerston Rosenfeld of Cooper-Rosenfeld, "The word had gone out to potential buyers that film investment was not a good investment - it was spread by the media and within the brokerage commu-

nity itself."

Frank Jacobs added that "the timing of the stories was inappropriate. The guy who doesn't know the business sees the stories and believes them."

Another explanation was the absence of a film which had returned big profits to its investors. Joseph Downey says that "the primary reason was that North American theatrical distribution deals had not been made."

Michael Harrison of Walwyn Stodgell Cochran Murray felt that "the public needs education, but most of the education was disheartening. One reason that Peter Simpson is going into a second offering on *Curtains* is that in the prospectus, it said that *Prom Night* had returned \$100,000 to its investors (this was prior to *Prom Night's* \$3.5 million TV sale). An investor would see that and ask "This is the big hit that

grossed \$14,000,000 domestic?"

The failure of many films to gain theatrical release in 1980 led to what David Perlmutter of Jarnac/Quadrant referred to as a "skip year." People are going to wait and see until they know what is going to happen. In 1979 there was a flood of new investors."

Many 1979-1980 films will be released this year. Already *Scanners*, *My Bloody Valentine*, *Atlantic City*, *USA, Les Plouffe*, *Improper Channels*, *Cries in the Night*, *Dirty Tricks*, and *Happy Birthday to Me* are in exhibition, *Gas*, *Tanya's Island*, *Heavy Metal*, *Hot Touch* and *The Last Chase* are scheduled for release later in the year. Ian MacDougall believes the momentum created will rekindle investment enthusiasm. "At the end of the year, there's going to be \$125 million looking for films to shelter them and there isn't going to be enough product."

The failure of many films to pay off their interim financiers may lead to the withdrawal of a sizeable block of available financing. Downey says that the CIBC is going to "sit back and wait, at least until we've seen a resolution of our 1980 position." Approximately \$20 million, therefore, that was available to producers in 1980 will not be available in 1981. And the ripple effect, in this case, will remove \$40 million in financing. As Perlmutter noted, "If you can't get first position financing (that is, the banks which are the first to recoup their money after the units have been sold), where are you going to find second position money?"

"The answer is that there will be less production, which is not necessarily a bad thing." Predictions from Perlmutter, MacDougall, and producers like Victor Solnicki of Filmplan all see a massive fall-off in production in 1981.

All see some restructuring and attrition in the industry, but the prescriptions for the current financial ills are varied. Frank Jacobs stated the most obvious one. "We need some winners. If you've been hitting bad pictures, you're not going to keep investing. But I'll bet that every guy who invested in *Meatballs* has been back every year."

Cross-collateralization, the packaging system used by Filmplan over the past two years and by Robert Cooper Productions in 1980, is seen as "a more intelligent approach to film investment" by Frank Jacobs, but Michael Harrison and Gerston Rosenfeld both see dangers in the packaging of several films in a single public offering.

Harrison agrees that it's "a better hedge for the investor, but it's not so good for a producer. If the producer has a hit

(cont. on p. 9)

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Predictions positive for 1982, new packaging formulas in view

(cont. from p. 8)
and a dog, he doesn't see the producers' profits until the dog is paid off."

Gerston Rosenfeld feels that the capital which must be raised by the producer is dangerously high - "Filmpian's 1980 package was almost \$15 million, and the chances for success for the investor is only improved minimally."

Ian MacDougall would rather brokers put packages together for their clients. "I would have liked to have invested in *Scanners*, but without the other pictures in the package."

A second possibility suggested is the formation of mini-studios, either on a production basis, with the stronger producers banding together to raise equity capital, as Robert Cooper attempted to in 1980, or as a distribution consortium. "If you want to deal consistently, using the Hollywood studios as distributors, you have to guarantee them a continuous flow of product, which you don't have with one or two pictures a year," said MacDougall. "But if five producers, each with one or two pictures were to get together and present their films as a package, Hollywood would see the group as reliable producers, and investors would get the feeling that this is a business, that putting money into film is a quantifiable in-

T.O. super 8 soon

TORONTO - North America's largest Super 8 Film Festival - the Toronto Super 8 Film Festival - will take place June 5, 6 and 7 at the Medical Sciences Building, University of Toronto.

This three day event will offer a program of general, open and award screenings as well as a special screening of the super 8 feature being shown at the 1981 Cannes Film Festival.

During the Festival there will be a Trade Show displaying the latest in super 8 and video equipment, Lab Tours and demonstrations of optical printing, sync sound editing, rotoscoping and animation.

The workshop program will feature approximately 20 presentations covering various aspects of technical and creative filmmaking including such topics as scriptwriting (Frank Daniel), the search for a subject (Colin Young), super 8 in Brazil (Abrao Berman), experimental sound and image (Erica Beckman), interactive video (Sony of Canada), lighting (Mark Irwin), directing and acting (Jean-Pierre Lefebvre), personal filmmaking (Jim Kelly), musical composition (Ned Cordery and Alberto Kniepkamp), as well as super 8 in Mexico and much, much more.

Registration fee for the Festival is \$15 for three days or \$6 per day.

vestment. If people just get fifty cents back on the dollar, they'll stay with it."

What will happen in 1980? Several producers, it is felt, will drop out of the industry. "The one-off producer will disappear," says MacDougall.

The slack in the production of Canadian certified films may be taken up by American productions - TV movies of the week, for example, according to Perlmutter. The reluctance of the banks will cause budgets to drop - and much of the production will move into television, where the upside risk is not as great, but the downside risk is far smaller.

Yet most of those spoken with feel that the turn-down will create a healthier industry in the long run.

As Gerston Rosenfeld said,

the industry still has several advantages. There is a beneficial tax climate, "a wealth of talent in all aspects of the industry through the CBC," and the experience gathered in production in the years since the tax shelter was introduced.

David Perlmutter feels that the introduction of pay-television will be of distinct benefit. "Canadians may subscribe for the American films, but if the fees are weighted for Canadian films, then the diversion of income will help the industry. The box office levy in the U.K. accomplishes the same thing."

The drop in big budget pictures will mean "fewer Ava Gardners and more Canadian talent, and more confidence on the part of producers," according to MacDougall.

The reduction of available

money is a double-edged sword - extremely difficult in the short term, but with potential long term bonuses. No doubt, it will mean hard times in 1980 for the people who work in the industry, crews and actors especially.

There is also the potential danger of the "Americanization" of the industry. Michael Harrison thinks that "brokers are going to be sitting back and watching for producers who know what kind of pictures the studios are looking for." Which could mean the ultimate vindication of the "Hollywood North" school of films production.

Yet the potential success of films in distribution (over twenty-five Canadian films are scheduled for American release in 1981) could mean the return

in 1982 of many investors. Those who see some money back on their 1980 investments may be prepared to back the producers who have weathered the storms of 1981.

In addition, the investor will have a better appreciation of the time involved in the return of money from film production. As Frank Jacobs observed, "Even if you are Chartoff and Winkler with *Rocky*, it takes time to see the producers' profits."

banks on solid distribution deals before production begins should ensure that films with real commercial potential are made, rather than the 'deal oriented productions which have resulted in dozens of unreleased films since the introduction of the Capital Cost Allowance.

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Producer: BERYL FOX

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Beryl Fox Film Productions
Ms. Y. Cutrara

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INCANNES CONTACT:
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ACMPC allegiance causes withdrawal

(cont. from p. 1)

munications, Francis Fox, soon.)

In forming the new association, the founding members

have withdrawn from other producers' association: all had previously belonged to the Canadian Association of Motion Picture Producers (CAMPP); the Montreal producers were

also members of the Association des Producteurs de Films du Québec (APFQ).

"In the new association, we're anxious to do away with those divisions which have always

been part and parcel of the producers' groups - English vs. French, Toronto vs. Montreal, commercial features vs. other sorts of films," sums up Link.

The members of the ACMPC objected to the organization of CAMPP on several levels: it had no executive director with clout, was never staffed with permanent personnel, and had gradually admitted many individuals to its ranks who had slim production credentials. "We were at CAMPP meetings, having to listen to line producers and production managers talking as if they ran the feature production industry," commented one producer.

In contrast, the ACMPC admits only production companies, not individuals, to its membership. It is probable that CAMPP will eventually disappear, and that the remaining member-producers will join the CFTA.

In Quebec, the situation is different. Most of the Montreal members of the ACMPC had been active members of the APFQ; they had formed a strong feature film committee within the association. In the words of its president, Claude Godbout, the formation of the ACMPC is a "blow" to the APFQ which has fought hard over the years to retain the membership of those producers.

The APFQ continues to count among its members many fea-

ture film producers, all of whom produce in French: Productions Prisma (*Les bons débaras*), Productions Vidéofilms (*Coffin*) and Corporation Image M et M (*L'homme à tout faire*). It also represents producers in all other sectors.

Curiously, the creation of the ACMPC followed hard on the heels of an address, made by André Lamy, executive producer of the CFDC, to the CFTA in which he made an appeal for producers to consolidate, to "speak with one voice," to put an end to divisions.

The creation of the ACMPC would seem to have the effect, at least in the short run, of polarizing the producers, drawing those who aim at the international market with English language, American-style commercial films on the one hand, and leaving the more culturally oriented producers (many of whom produce in French) to fend for themselves within the APFQ and the CFTA.

"The members of the ACMPC are reacting," surmised Lamy. "They probably felt a bit marginal in the other associations, outnumbered." Lamy expressed the hope that, in time, common ground could be found among all producers' groups.

Stephen Roth of R.S.L. Films is president of the ACMPC. Pierre David of Filmplan International is responsible for finances and Ronald I. Cohen, for public relations.

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CALL'EM

by Linda Shapiro

People, People, People

internationally acclaimed guitarist *Liona Boyd* has been drawing SRO audiences for her performances in Copenhagen, Belgium, Los Angeles and San Diego.

Crime does pay—especially if you're radio writer-producer *George Jonas*, and criminal lawyer *Edward Greenspan* and the CBC. A 13-week drama series based on Canadian crime stories will be aired on CBC's Sunday Matinee series this fall.

Arnold Robinson who sang with the inimitable "My Prayer" Platters from 1968 to 1973 has joined the Nylons. He is scheduled to make his capella debut with the group in June at Ontario Place.

The very successful musical revue *I'm Getting My Act Together and Taking it On the Road* will certainly be keeping its act together throughout the summer. After nine months of rigorous performing, actress *Judith Lander* is taking a five-week rest to be replaced by *Diane Stapley*.

Goings on and about

The goodbye roast for Universal's *Bill Soady*, organized by publicist *Barry Carnon*, was quite a literary and gastronomic event. The over 150 industry friends celebrating Soady's promotion to Vice President and General Sales Manager and his move to New York and inevitably Los Angeles were treated to the wit and wisdom of an inimitable head table consisting of: *Jack Bernstein*, *Leonard Bernstein*, *Bobby Meyers*, *Chris Salmon*, *George Destounis*, *Michael Taylor*, *George Heiber*, *Eugene Amodeo* and *Bob Wilkinson*, Universal's Vice President who flew in from Los Angeles. And as the words flew, the food—all nine, kosher courses of it—kept coming and coming. Soady, always full of quippy quotes, certainly left all his Canadian well-wishers with quite a swan song... or was that chicken?

Bookies

Toronto novelist *Joy Fielding* née Teperman, has sold the paperback rights to her latest book entitled *Kiss Mommy Goodbye* at a publisher's auction in New York for \$300,000. Doubleday has published the hardcover edition of this novel that tells the trying tale of a divorced woman searching for her children who have been abducted by her former husband.

The Toronto-based General Publishing Company outbid four competitors for the paperback rights of *Jean Pelletier's* and *Claude Adams' The Canadian Caper*, the account of the six Americans who escaped from Iran. Macmillan of Cana-

da reports hardcover sales of over 100,000. U.S. rights have been sold to William Morrow. In the past few months, General Publishing paid \$65,000—Canadian record price—for the paperback rights to *The Northern Magus*, Richard Gwyn's biography of Pierre Trudeau.

The Writer's Union of Canada and the Association of Canadian Publishers are working on a major study of the business of books in Canada. It is sincerely hoped that the findings of this two year study will provide an intelligent base for change from within and from without. Organizers of the Canadian Book Inquiry are seeking private as well as public funding. While the Canadian government has infused \$20 million into the industry, it is obvious that books cannot live by money alone. Production costs are very high; the Canadian market is very small; distribution and marketing systems are very antiquated and a lot of people are very depressed.

Worth forgetting

The latest joke around Toronto's financial circles goes something like this. "I just made a killing on Bay Street. I shot my broker." Caveat Broker.

For love and money

If you've got a worn only once, well maybe twice, wedding gown and just don't know

what to do with, then a newly created service called *Jewel Gowns* may have the answer. Bridal apparel, in mint condition of course, is sold on consignment. Sizes range from 5 to 18, in styles ranging from peasant to pretentious, in prices ranging from \$60 for polyester to \$375 for opulent with matching train and headpiece. Second marriage outfits in colours other than, of course, white are also available.

The 35 year old owner of *Conversations Unlimited* just got plain ole sick and tired of handing out good ole loving, no-nonsense advice for free. Two years ago, she started her own advice via telephone business and her phones haven't stopped dingalinging. Most of her callers are men, ranging from the type who can't meet girls in bars to those who wear women's clothing. Talking about dingalings... For her service, simply send her a \$50 cheque and presto, you're eligible to ring her at a specific time for your 20 minute chat. Although she admits to no training in psychology or the healing sciences, she contends that she has majored in life and has a natural ability with people.

And in conclusion:

Whether you're doing the Cannes-Cannes or the can't, May you all enjoy. ●

Negotiations stall between ACTRA-producers: new offer

TORONTO—Although the ACTRA membership has ratified the industry agreement which would cover all actors and freelance writers in their relations with the four major film production groups—The Canadian Film and Television Association, the Canadian Association of Motion Picture Producers, the National Film Board and the Association des Producteurs de Film du Québec, the producers groups have found some snags.

Representatives of CAMPP and the CFTA have submitted a new proposal to ACTRA, and the two groups open negotiations again on June 1.

The proposal touches on two areas.

First, the producers wish to differentiate between films which are financed through the capital cost allowance, and those which are not. They would be prepared to accept ACTRA's tougher regulations concerning foreign actors on CCA films, but want more latitude on non-CCA shoots.

Second, the producers want to open discussions about residual payments, especially concerning the use of films on normal television.

The agreements, which had been accepted in principal by negotiators for both sides, outline pay scales, contractual procedures and working relationships between producers, performers and writers.

Ron Levine

Photographer for the Academy of Canadian Cinema at the 1981 Genie Awards



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Crawley honored by CFTA, Lamy and Domville speak, Fox no show

TORONTO — Budge Crawley was given the third annual Jack Chisolm award at this year's Canadian Film and Television Association Luncheon, on April 10. The award, which is given "to a person who has made an outstanding contribution to the film and television industry," is sponsored by Kodak Canada.

The luncheon also heard

speeches from Government Film Commissioner James de B. Domville and André Lamy, executive director of the Canadian Film Development Corporation.

Domville attacked the problems inherent in the Canadian marketplace, noting that in 1978 only 3.3% of Canadian screen time was given to Canadian films. Then suggested

that, "Rather than spending all of our time and energy trying to figure out how to get into the American market, I think we should spend some time figuring out how to get into our own market first."

He outlined the need for mechanisms which would give Canadian films equal footing with foreign films. "I don't think we can do it any longer by hoping that good films will find larger markets — and being disappointed when they don't. Such mechanisms are commonplace around the world."

Domville went on to cite the quotas and levies in such countries as Britain, France, and West Germany, and noted that even the United States has an investment credit to encourage film productions.

Among the possibilities outlined by Domville were the Australian model of a 50% tax

write-off on film profits, a tax break on Canadian film profits for exhibitors, and a box office levy.

Addressing the issue of television, he noted that the newer delivery systems must be used to generate revenue to finance high quality Canadian programming, citing the American cable royalty system as an example.

André Lamy addressed the issue of a unified voice for the industry, saying that "our industry has been plagued by too many voices; too many people thinking only of their own problems rather than the overall picture, the common good." He also called for a more "structured coordination of federal policy and program activities, involving both the public and private sectors."

Addressing the role of his own agency, the CFDC, he said

that it had asked the government to broaden the CFDC's mandate, to allow it to aid in the financing of both documentary and television films.

Like Domville, he addressed the marketplace, advocating the development — through a partnership between the public and private sectors — of a system of distribution aimed at less commercial and more regional markets.

He insisted on the necessity of "the continuation of the 100% Capital Cost Allowance. We have urged the government to continue the CCA."

The audience, which included a wide spectrum of industry figures, including producers Garth Drabinsky, Harold Greenberg and Ronald Cohen, CITY-TV magnate Moses Znaimer and other representatives of both film and television, was enthusiastic in its response.

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I N T R A N S I T

TORONTO — Robert Barclay, the executive director of the Director's Guild of Canada, has left his post with the DGC to return to filmmaking. Barclay, who held the position for two years, told Cinema Canada that he was leaving first because the position does not exist in the Guild's constitution — he was hired by the Guild to hold the organization together after his presidency of the Guild ended — and, second, "because I am a filmmaker. If I stayed here, I'd probably be here forever."

NORTH BAY — Clovis Rousseau, the NFB's Distribution rep in North Bay, has retired after 28 years with the Board. He plans to continue his two favorite hobbies — repairing televisions and handicapping race horses.

TORONTO — Cineforum, Toronto's independent film theatre devoted to animation and the

silent cinema will be closing down at the end of the summer, according to programmer-manager Reg Hartt. Hartt, the owner of one of the world's most extensive collections of animated films and classic features, will also be selling his collection. Cineforum was best known for the filmmakers weekends and animation festivals which brought such renowned animators as Tex Avery, Grim Natwick and Chuck Jones to Toronto.

HOLLYWOOD — George Lucas has cut his ties with Hollywood by turning in his membership cards in both the Director's Guild of America and the Writer's Guild over a fine levied against him by the DGA over the placement of director Irving Kershner's credit on *The Empire Strikes Back*.

TORONTO — William T. Armstrong, former assistant gen-

eral manager of the CBC's English services Division will become the general manager of Toronto's new Massey Hall, which is slated to begin operations in September '82.

OBITS — Norman Taurog, aged eighty-two, passed away in Rancho Mirage, California. Taurog, who won one of the first directorial Oscars in 1931 for *Skippy*, had an extensive career in Hollywood, beginning in 1917 as an actor and working his way up behind the scenes to become a director in the late 1920's. Best known for his work in comedy and with children, he helmed such pictures as *The Adventures of Tom Sawyer*, *Little Nellie Kelly* (one of Judy Garland's first starring vehicles), *Boy's Town*, six of the Jerry Lewis-Dean Martin vehicles and seven of Elvis Presley's celluloid ventures, including *Blue Hawaii* and *G.I. Blues*.

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CBC shut down by NABET

TORONTO—A one-day walkout by the National Association of Broadcast Employees and Technicians severely affected live programming on CBC radio and television on May 4.

The walkout, which saw 2100 CBC technicians out of the studios and onto the picket lines, was part of an "indefinite" strike by NABET members, who have been working without a contract since June, 1980.

The main issues in the action were pay and jurisdiction. The NABET technicians are demanding a two year contract with a fifteen per cent pay increase in the first year and a seven per cent increase in the second year, with a cost of living clause.

They are also demanding a contract which would protect their jobs in the event that the CBC contracts with independent producers to create programming.

The CBC has offered a ten per cent increase in the first year, to be followed in the second by a ten and a half per cent increase.

With regard to job security and jurisdiction, the CBC has offered a letter which guarantees the existing jobs and assures the union that the current number of hours of programming produced within the corporation would remain at its present level.

The first evidence of the walkout came on the evening of May 3, when technicians refused to run the scheduled commercials during the live broadcast of the NHL playoff game between the Minnesota North Stars and the Calgary Flames. After the hockey game, the technicians left the CBC studio, turning off all the equipment they could, including the transmitter, effectively cancelling *The National*.

On Monday, both the radio and television broadcast schedules were affected. Such live television programs as *The Bob McLean Show* and *Take Thirty* were cancelled, as was the scheduled live telecast of the acclaimed Canadian Opera Company of *Norma*, starring Joan Sutherland.

The effect on CBC-Radio was even more severe, as much more of radio is produced live in the CBC studios. Don Haron's program, *Morningside*, was eliminated, and hourly newcasts were cut from five to three and a half minutes. Taped music was substituted on both the AM and FM bands.

The technicians were back to work on Tuesday, but indicated that further strikes were possible. Byron Lowe, NABET's chief negotiator, said that the walkout was intended to force the CBC management into a serious bargaining position.

The union has indicated that it would be willing to accept

the federal conciliation report that would give the technicians increases of 12% the first year and 10% the second and continue the union's existing jurisdictional rights. Under the current contract, the CBC is required to demonstrate that all NABET employees are being used before contracting external production companies.

Wallenberg special into production

TORONTO—Rubicon Film Productions has announced that it will be producing a one-hour television documentary on Raoul Wallenberg, the Swedish diplomat credited with saving thousands of Jews from the death camps during World War II.

Budgeted at \$200,000, the film is to be shot this summer in seven countries—Canada, the United States, England, Israel, Sweden, France and Austria. Shooting is slated to commence May 18.

Director David Farel, a Hungarian-born filmmaker now working in Toronto, has felt close to the story for many years; his father was one of the many rescued by Wallenberg. It wasn't until he saw the story in the *New York Times Magazine* in 1980 that he realized the story was far bigger than he had thought.

He began doing extensive research, which involved contacting the Wallenberg committees operating in Europe and Israel

CRTC gives green light for application requests for pay television, sets guide

OTTAWA—The Canadian Radio and Television Commission has called for applications for the first licenses to be issued for pay television in Canada.

The CRTC, nine years after the first applications were made for the licensing of pay television in Canada, has set a closing deadline for applications on July 10, 1981. Hearings are expected to be held in the early autumn, possibly September, with the first payable casts to begin in early 1982.

Although the Commission set no Canadian content quotas, it did state that the criteria for the granting of licenses would be based largely on three factors. First, the percentage of the schedules given over to domestic programming. Second, the number of Canadian programs. Third, the percentage of revenues spent on the acquisition of Canadian programming.

The commission also eliminated from the running any

and interviewing those with memories of the Swedish diplomat.

Producer Wayne Arron, whose previous films include *Exposure*, which won several awards at the Yorkton Festival, and *Lies*, a documentary on the making of *Lies My Father Told Me*, was brought into the project in March to help with the logistics.

system which was dependent upon advertising dollars and any religious broadcasting systems.

The commission also endorsed a system which would allow feevee subscribers to pay on a per channel basis, rather than a universal subscription system that would automatically enlist all current cable subscribers. Cable industry advocates had touted the universal system as the one which would generate the most revenue for the Canadian producers of programming.

It is expected that the initial applications for licensing would come from two groups—a consortium of broadcasters that include CBC, CTV and TVA and the Pay Television Network (PTN) which includes over 125 Canadian cable companies.

It is expected that during the initial licensing the new Pay-cable channels will follow the American pattern, offering a mixture of current movies, entertainment specials and sports events. There is also a strong possibility for a cultural network which would offer opera, ballet, classical music and dance performances.

According to Phil Lind, VP of Rogers Cablesystems, over 50% of the monies that they would receive from payable fees would be used in the acquisition of Canadian programming.

Harold Ballard, the owner of the Toronto Maple Leafs hockey

team and the Hamilton Tiger-Cats football team, has already announced his plans to put his teams on pay cable rather than free television.

According to Colin Watson, the vice chairman and chief executive officer of Rogers Cablesystems, the PTN consortium will apply for at least two pay channels, one in French and one in English, with a strong possibility that there would be other channels applied for.

Ted Rogers, of Rogers Cablesystems, in a statement issued April 21, said that "This will be the basis for fully interactive two-way services" in cable television, a system whereby viewers can vote in referendums and order purchases through their television. Such systems are already in place in Ohio and in Portland, Oregon, a city wired by Rogers Cablesystems.

Pat Ferns of Nielsen-Ferns Productions feels that the industry in Canada will have no difficulty in producing the massive amount of material that will be demanded by the sudden opening of several new channels. "The constraint on us is not one of talent, it is one of the marketplace. You could see it at the beginning of the feature film boom, there was a lack of crews, but the industry rose quickly to the demand. As far as we're concerned, there are no major creative and technical constraints."

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SHOOT ALBERTA

by Linda Kupecek

On April 15 the Westbrook Theatre in Calgary hosted the world premiere of *Death Hunt*, the \$10 million action-adventure which filmed in the Banff/Canmore area from March to May 1980 in a storm of controversy. The Raymond Chow/Albert S. Ruddy production, which starred Charles Bronson and Lee Marvin, was based on the true story of RCMP pursuit of "Mad Trappers" Albert Johnson in the 1930's. The script of *Death Hunt* (née *Arctic Rampage*) drew heavy criticism from relatives of the historic characters, who claimed "gross distortion" of the facts, particularly with the portrayal of RCMP Corporal Edgar Millen (played by Marvin) as a drunkard, and the re-named pilot Wop May as a homicidal maniac. Prominent Alberta writer Rudy Wiebe continued the controversy (fueled by numerous letters to the editor in local newspapers) with charges that the *Death Hunt* writers pilfered ideas from his earlier (unproduced) *Mad Trapper* script. Meanwhile, cast and crew toiled at the specially constructed set in Canmore with a host of prominent Canadian actors, as well as seventy Albertans.

Canadian Odeon and Twentieth Century Fox re-carpeted the Westbrook for the premiere, with limousines, flowers and tuxedos in evidence. Producer Murray Shostak, actors Henry Beckman and August Schellenberg, Twentieth Century Fox representatives André Beaugard and Linda Goldenberg flew in for the occasion. Local crew and cast members in attendance included John Scott (wrangler) Jamie Brown (makeup and special effects) Jim Roberts (actor) and Trudy Work (production secretary). Producer Shostak introduced the film with words of praise for the benefits of filming in Alberta, which were greeted with mixed reaction from those crew members whose names were omitted in the credits, and those actors whose roles were reduced to near-extra category.

A reception at the historic

Wainwright Hotel in Heritage Park followed the screening. Canadian Odeon district manager Chris Van Snellenberg, advertising manager Ed Svihura, western general manager Barney Regan, and Astral-Columbia-Fox branch manager Barry Fillier attended, as well as Malcolm Harvey (Calgary Film Development Office) William Marsden (Director, Film Industry Development Office, Alberta Economic Development, Edmonton) Bruce MacDonald (Business Development, City of Calgary) and Mayor Ralph Klein (former broadcaster recently elected Mayor of Calgary).

Canadian Odeon reports that *Death Hunt* is playing on 35 screens in Alberta, and 125 screens across Canada, with a Texas opening slated soon.

On March 13 an advance screening of BM Film Corp's *The High Country* (a.k.a. *The First Hello*) was held at the Brentwood Cinema after a small reception at the Calgary Inn. Lawyer Gabor Zinner hosted the gathering for producer Bruce Mallen, who sent telexed greetings. Directed by Harvey Hart, *The High Country* (starring Linda Purl and Timothy Bottoms, with Paul Jolicoeur as "Squeaky") was filmed in the Banff area in the fall of 1979. Actors Jolicoeur and Grant Lowe, 2nd stuntman Billy Groves were present, in addition to Jack and Peggy Goth, Harry Cole (*Ghostkeeper*) and Maggie Murphy (Western Casting).

The Alberta 75 Showcase held in Edmonton in March featured film projects assisted by the 75th Anniversary Commission: Goshawk Film Productions' *Spirit of 75*; Thoughtbubble Productions Ltd's *The Threadbare Mayor* (with puppet by Ronnie Burkett); Filmwest Associates' *Our Architectural Heritage*; and Tinsel and Sham Film Productions' *Alberta-Sketches of a Province*; plus *Peace by Piece*; *Fitness Carol*; *Heritage Alberta*; *The Riders*; *The Homecoming*; *Tones of Two Cities*; *They Led the Way*; and *To Climb Chief Mountain*.

A reception at Government House in Edmonton launched the Showcase. Dr. Jerry Ezekiel of Film and Literary Arts, Alberta Culture, was master of ceremonies for the film showings. Not available for screening were *Alberta: The Time and the Place* (Londalita Films) *Ride into History* (Precious Films Ltd.) and *Generations* (Century II Motion Pictures Ltd.)

Ron Brown of Century II reports that *Generations*, a one hour television pilot, is near completion. The 75th Anniversary project (about a family conflict over an inherited farm) was directed by Frank Fry, and will soon be available for private screening. Nearing production is the historical drama *Edmonton Chronicles*. Also in progress, reports President Brown, are *Finding Out* (a half-hour television program for Alberta Agriculture) *Klondike Days* (a half-hour travel program) and three other projects.

On April 13, Alberta Culture and the Alberta Women's Bureau co-hosted a screening of *The Persons Case*, a one-hour television drama based on Emily Murphy's historic struggle to have women legally declared persons in 1929. The ACCESS television production starred Frances Hyland, and was written by Sharon Pollock. John Wright directed the cast, which included Tanya Riga, Angela Gann and Stu Carson. The Alberta Women's Bureau and Alberta Culture co-sponsored the \$126,500 production. A wine and cheese reception followed the screening at the University of Calgary.

Congratulations to recent award winners: Tom Peacocke brought home a Genie for his performance in *Hounds of Notre Dame*; Sharon Pollock won an ACTRA award for her radio script *Sweet Land of Liberty*; and CFCN picked up three awards at the CanPro Awards in Victoria. Rick Francis, manager of CFCN Film Productions, reports that the documentary *Interferon* (produced and narrated by Mayor Ralph Klein in the days before the election) won a Gold Award for Best Information Special; *The*

Chucks, an essay on chuckwagon racing, won a Gold Award for the Sports Special Category, and CFCN Lethbridge won a certificate of merit for *This Day Belongs to Me*.

The Calgary Inn was the site of a reception sponsored by AMPIA and the CFDC on April 6, Ian McDougall, Ken Rosenberg and Karen Laurence toured Calgary and Edmonton, meeting with interested parties... Douglas Film Group premiered their new dramatic television series *The Garage Gazette* on March 21 at the Citadel Theatre in Edmonton. Donaleen Saul and Geri Cook wrote the scripts about the adventures of a children's newspaper. Michael Douglas directed the cast, which included Doug Paulson, Sharon Lolownia, Brad Hodson and Val Pappes. ACCESS sponsored the 15 minute programs... Group 3 Films Ltd.'s feature *Parallels*, produced by Jack Wynters, directed by Marc Shoenberg, and shot in Edmonton in 1979 with Judith Mabey in the leading role, is being handled for world wide syndication by Linder, Brooks and Kearce Inc. of Atlanta, Georgia, who also have the rights for theatrical distribution of the film. Theatrical and television distribution in Canada will be

handled by Creswin Ltd, Toronto...

Deborah Peaker of Northern Film Productions Ltd., Edmonton reports that her adventure documentary *Spirit of the Hunt* has completed photography, and is ready for editing. Budgeted at \$125,000, the film focuses on a communal buffalo hunt narrated by Will Samson. Peaker hopes to have the film cut and ready by September.

Cast and crew of *Takeover* (a drama for the CBC *For the Record* series centering on a Calgary businessman) flew into Calgary for two days of shooting... And a sizzling contemporary version of *Dante's Inferno* is heating up the streets of Calgary. The original steamy script was by millionaire Hymie Singer, who contributed the \$500,000 budget. Director Philip Marshak and Producer Martin Dorf (the team that gave us *Dracula Sucks*) have now hired a second writer. Marshak reports that the new script is PG, "a camp, tongue-in-cheek comedy with threads of wisdom." There is no DGC, IATSE or ACTRA involvement in the picture, which held open auditions for cast and crew at the Trade Winds disco. ●

Alberta ready to legislate financial development agency

EDMONTON—A new bill before the Alberta legislature is indicative of continuing government support for the Alberta film industry. Tentatively titled the Alberta Motion Picture Development Act, the proposal for government funding for commercial film projects could be operational by the fall of this year.

A number of meetings between the Minister of Economic Development, the Honorable Hugh Planche, and representatives of Alberta Motion Picture Industries Association (AMPIA), as well as the CFDC, have led to the concept of "matching money at commercial terms."

If passed, the act would allow the Alberta Government to match money already raised from the private sector, with

funding determined by an appointed board and a checklist of criteria.

The act will apply not only to feature films, but also to short films of a commercial nature.

The Alberta Government is also involved, through Alberta Culture, with the Banff International Festival of Films for Television, to be held in Banff Sept. 20-30th.

Duke goes again, now with D. Moore

TORONTO — Dudley Moore, who starred with Bo Derek in the hit comedy, "10", will play the lead role in Daryl Duke's comedy romance, *Six Weeks*, to be shot in August.

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Native-born Marsden takes helm in Alberta, others make moves

CALGARY — On the first of the year, Bill Marsden has officially moved into the Film Industry Development Office (Alberta Economic Development) in Edmonton. Unofficially, Marsden had been easing into his role as Director for several months, quietly pursuing and renewing contacts in the industry.

A veteran member of Alberta's film community, Marsden, 52, has retired from his companies, JEM Film Productions Ltd. and Lodalta Film Productions Ltd., in order to act as Director of the Film Office.

Born in Alberta, Marsden has over 25 years experience in the motion picture industry, including documentary and theatrical films. A contract with Canawest ended in 1972, and Marsden formed JEM Film Productions. (Ken Jubinville is a current partner.)

Marsden entered the business as a cameraman, moving into the writing, production, and direction of films. As a producer, he has been the recipient of the Alberta Achievement Award, and the AMPA Distinguished Service Award.

"This job is made for me," said Marsden recently. "I've always liked helping people in the business, even competitors, but now it's nice I'm out of the competitive end. I help everybody and anybody, and get paid for it." Many young filmmakers could benefit from his philosophy: "Anything that you do for others always comes back."

Marsden is optimistic about the Alberta film scene, particularly with the proposed development of Tri-Media Studios. "I think the studio is going to put Alberta on the map as a production entity, and the money invested will make people keep production going." He added, "The studio will have a much greater impact on the industry in Alberta than most realize."

In the meantime, "I'd like to see the solid bread-and-butter base that exists (the documentary, educational, 16mm and sponsored films) expanded into films of a speculative

nature which could be marketed outside of Alberta," he said.

In addition to over 100 motion picture credits, and his involvement with the film industry task force, Marsden soars in other areas — he flies a single-seater bi-plane. This 3/4 scale fighter aircraft with an open cockpit (The Hawker Fury circa 1930) was built by Marsden, who has won eight trophies for his vintage planes. He also flies an antique 1946

Stenson airplane, with the registration FLIK. He dresses the role of period pilot, with helmet, goggles, and flowing white scarf.

Marsden applauds the establishment of the City of Calgary Film Development Office (under the management of Malcolm Harvey). "I think that's terrific, very far-sighted on the part of Calgary. I'm looking forward to working with them."

In the meantime, Eda Lish-

man, production manager on *The Hounds of Notre Dame*, has moved the offices of her company, The Producers Lishman Ltd. from Edmonton to Calgary... Les Kimber has returned from a business jaunt to L.A. where, no doubt, his cigar smoke provided the smoke with some competition... Harvey Korman, entertainment lawyer transplanted from L.A. to Calgary, recently conducted a seminar for artists, managers

and agents on "getting to know what the deal is." Korman aims to protect people from entering contracts in an ill-prepared flurry. "The name of the game is to educate people and show them the ins and outs of contract law," said Korman... And for film nostalgia buffs, Ivan Ackery's book *Fifty Years on Theatre Row* offers a historic look at the cinema scene in Vancouver and Calgary over five decades of popcorn.

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Kastners to work for Robert Cooper

TORONTO — Robert Cooper has announced that *The Terry Fox Story* will be developed for production by John and Rose Kastner, the mother and son team who produced the Emmy-winning documentaries *Four Women* and *Fighting Back*, as well as the recent CBC production, *Sharing the Secret*.

Said Cooper, "In a story of such drama and reality, I could think of no better team than the Kastners to protect the integrity of the story."

WHAT THE CRITICS HAVE TO SAY

Atlantic City

"Atlantic City, Louis Malle's fine new movie, may be one of the most romantic and perverse ghost stories ever filmed, set not in a haunted castle but in a haunted city... It's beautiful and squalid and, like the movie itself, sometimes rueful and sometimes funny."

- Vincent Canby, *New York Times*

"The sets of characters seem to come from different movies. This may be right for a city with so many overlapping worlds, where everybody floats in a dream of the future or past. It may be right, too, for Sarandon, a floater of an actress, to link everybody up. But I'm rationalizing after the fact. While watching this, I couldn't believe

the people were from the same planet."

- Veronica Geng, *Soho Weekly News*

"Sarandon is touching and funny - a truly fresh performance. But the movie's sweet, elegiac heart belongs to Lancaster. Lou may be the role of his lifetime, and he carries it gently, obviously cherishing the gift."

- David Ansen, *Newsweek*

"True to this vision of life, the movie has an unemphatic vagueness about it. It observes the ambiguous gesture, records the half-formed thought very well... one finally begins to long for a firmer narrative, some truly dramatic conclusions to scenes."

- Richard Schickel, *TIME*

"This oddest of odd couples (Lancaster and Sarandon) is so gloriously eccentric as to transfigure their sordid milieu... Curiously, the fact that *Atlantic City* is a Canadian-French co-production seems to work in its favor as a perceptive glimpse of a community in architectural and spiritual transition."

- Andrew Sarris, *The Village Voice*

"In *Atlantic City*, Louis Malle is in full control and at his ease, and his collaboration with John Guare produces a rich, original comic tone... Malle's skill shows in the way he keeps this picture in its frame of reference and gives it its own look."

- Pauline Kael, *The New Yorker*

"As Lou, an almost prissily natty numbers runner certain that everything - even the ocean - has deteriorated, Burt Lancaster gives the performance of his life in Louis Malle's *Atlantic City*... Guare's script for *Atlantic City* is a commodious comic masterpiece."

- Jay Scott, *The Globe and Mail*

"Malle's direction doesn't have the sheer zip of his best work in France, such as *Murmur of the Heart*. But it's artful and sophisticated, with moments of startling compression. What's crucial is that he provides his idiosyncratic screenwriter with the proper atmosphere for his fantasies."

- Michael Sragow, *Rolling Stone*

Les Plouffe

"The suggestion is around that it is the best movie ever produced in this country. It may not be the best, but it is hard to think of one that is better."

- Ron Base, *The Toronto Star*

"*Les Plouffe* has heart, craft and a powerful sense of itself. Not once does it reach for a cheap box-office device; not once does it set itself a challenge it can't handle. Its appeal is rooted in honesty and it deserves a national audience."

- Wayne Grigsby, *Maclean's*

"Anything negative that can be said of the film can be countered by the positive. Except this: at three hours, its length is unconscionable. An epic needs epic emotions. What *The Plouffe Family* has is epic cute - it's an opera founded on a single sprightly tune, and while it may make a terrific TV miniseries when it is aired next year, it is not a feature film."

- Jay Scott, *The Globe and Mail*

Improper Channels

"It's a movie that leaves me with mixed feelings. But I still like it. There are some good hearty laughs."

- Bruce Kirkland, *The Toronto Sun*

"But at its best - and this film contains some genuine, laugh-out-loud howlers - *Improper Channels* steers a clever course through recognizably dire straits."

- Jay Scott, *The Globe and Mail*

Les bons débarras

"Director Francis Mankiewicz and screenwriter Réjean Ducharme make several cogent points about growing up and the parent-child relationship... Nevertheless, the film is over-

long, repetitious and obvious. Ten minutes into it, and you can correctly guess that it will end in tragedy."

- Rob Edelman, *Films in Review*

My Bloody Valentine

"This time, the token psycho stalks around in coal miner's attire, takes people's hearts out, and uses them for candygrams. In the process, he must have also taken out director George Mihalka's and screenwriter John Beaird's brains... It might be enjoyable to those who are fond of spending their leisure hours visiting slaughterhouses."

- Gary Furtak, *Films in Review*

Kelly

"*Kelly* may not be the kind of movie that will stay with you a long time, but it is simply the kind of movie you'll feel good about seeing."

- Bruce Kirkland, *Toronto Sun*

"*Kelly*, the first and only emission of Famous Players' recently disbanded film production division, is a wilderness movie for children who have never been to the wilderness, made by people who give no indication of having been north of Finch Avenue, which puts them nicely on a par with their intended audience... While the kids are running to *The Empire Strikes Back* and *The Black Stallion*, the Famous Players filmmakers are grinding out a widescreen repeat of *Sky King* and *Lassie*."

- Jay Scott, *The Globe and Mail*

"This is a pine-wooded, trout-streamed Oz where a troubled city girl can be transformed into a sweet, natural child by the miracle of her father's sea plane touching down. Within its narrow confines, *Kelly* is enjoyable in the same way that feeding the animals at a game farm is kind of fun."

- Ron Base, *The Toronto Star*

The Lover's Exile

"The pic is admirable and faithful to the traditions of the Bunnaku."

- Adil, *Variety*

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MORE FROM LES

by Les Wedman

VANCOUVER—Montreal and Toronto have their annual film festivals. Banff has a festival of TV films. Vancouver used to have an officially-recognized international film festival and next year, everything going as planned, it will have another.

This time, though, it will be an International Children's Film Festival, a 10-day event for which strong support already has been promised, with even more interest from all levels of the community anticipated before the festival becomes a reality in the fall of 1982.

Filmmaker Tom Shandel, also on the board of Pacific Cinematheque, is chairman of the festival's planning committee. Represented are provincial government departments, Canadian Film Development Corporation, public agencies and private industry as well as artistic groups.

Pacific Cinematheque, which had been researching a festival of its own for more than six months, decided to join forces to stage a film festival that will have greater roots in the community. Cinematheque's Paul Yeung, who ran the Hong Kong Film Festival for three years, will be offering his expertise, and Cinematheque will be the mechanism that runs the children's festival.

Also involved with the planning is filmmaker Bahmann Farmanara, now living in Vancouver. Before the Islamic revolution in Iran, Farmanara was connected with the Teheran International Children's Film Festival, one of the most popular, important and lavish events in the film world.

"In a very modest way," says Shandel, "we hope to have Vancouver fill the gap."

The festival currently is budgeted at \$250,000 and most of the money is expected to come from the private sector, with federal and B.C. government participation on a lesser scale. The Vancouver festival people will be working closely with Festival of Festivals' programmers, one of whom came out from Toronto to consult with planners here.

It's far too early for details, but according to Shandel, the festival will offer daytime screenings for schools and students, family screenings in early evening, and later—for adults—a program of films about children.

The Vancouver International Children's Film Festival will be a competitive one, with a full jury selected from notables around the world. One of the first visible signs of the festival and it's on the drawing boards now, is a poster to introduce the festival image and create a presence in all countries from whom films are expected.

A dozen years ago Universal Studios made Marv Newland "an incredibly great" offer for his first animated short, *Bambi Meets Godzilla*.

For an exclusive seven year contract to use the cartoon any way they liked, Universal offered him \$50. What's more, he was willing to take it.

"I was interested. Fifty bucks was a lot of dough. I was still a student and I didn't think much of the picture. It was just something I dashed off," says Newland now.

Currently he's best known to western moviegoers as creator of another animated short—a nine-minute *Sing Beast Sing*, the second animated film he's done from an original story.

And although it was entered in this year's Academy Awards and in Canada's Genie Awards' competition—nominated in neither—*Sing Beast Sing* hasn't made Newland either a rich man or so much in demand as an animator that he can't handle all the work landing on his International Rocket Ship company doorstep in his walk-up studio in downtown Vancouver.

Of course he has competition in his field. There are half a dozen established animators

in Vancouver all hustling for the money to be found in TV commercials, TV films and animated features.

They're a friendly lot, though, and occasionally even work together although right now, says Newland, "everyone's running a little bit desperate."

He is carrying around in his pocket a cheque for one week's rental of *Sing Beast Sing* to a commercial movie chain. It's for \$17 plus change and he says he's been offered as little as \$10 per week, which he's turned down. Seattle is the best place for short films, he finds. Theatres there pay \$50 a week, which is what he'd have accepted for seven years for *Bambi Meets Godzilla* until Universal's lawyers thought there could be problems with the names in the title. That ended the offer.

To do animated shorts Newland goes out and looks for investors the same way live action filmmakers do. It's a matter of finding someone who's interested in making an investment that won't pay off for five years or so—a long term investment. *Sing Beast Sing*, which took Newland about five years to complete and get into theatres was the first animated film to be done under the Canadian tax incentive that allows film investors to write it off.

Newland actually leaves the fund-raising to others "because there's something about straight business that takes the wind out of your sails. In dreaming up cartoons it's hard to be really silly and still be a good business person."

What he wants to do is three

shorts at a time so he can use them as a package to sell and make a fantastic TV deal. That could happen and allow his investors to make their money back inside a year.

If he had anything to complain about, he suggests, it would be that after doing *Sing Beast Sing*—and he's glad it's over—and doing what he calls "two pretty neat TV commercials, beautifully produced and, I think, very successful," there's been nothing happening.

He's been walking around as if the whole world hated him. That's an exaggeration because Newland has been working on Ivan Reitman's \$7.5 million animated feature, *Heavy Metal*. Most of the work is being done in Montreal and Toronto—and he has lost some artists to the east for this project. But here he and his freelance animators are right on schedule with their part in getting this Canadian feature finished by fall. It's the first feature he's worked on.

He concedes he has to do "whatever pays the rent" but his love is doing animated shorts even though the financial return on that is a bit small. Initially you can't make money but "if it's a decent picture it will never wear out and never date itself."

Even though they are old, Newland still laughs at *Daffy Duck*, *Tom and Jerry* and even *Farmer Al Falfa* when he runs across these ancient cartoons in theatres.

"I love movies. I love anything made on film," he says.

He has lost interest, however in ever making a live action film because "everybody in the world thinks they can make a live picture."

Jorgen Wedseltoft certainly does and he is making one. It's

going to be called *Sing Marv Sing* and it's scheduled to be at least a half-hour film about Marv Newland and his work. Wedseltoft, who has made films in the U.S. before moving here to go into the theatre business, is aiming at educational television.

But making a movie about Marv Newland means it will be entertaining as well. ●

Wilks-Close still in business, says head men; prods go

TORONTO—The rumours circulating in the television industry that Wilks Close Productions have gone bankrupt are greatly exaggerated.

According to Wendell Wilks, the rumours probably began when they laid off some of their staff and moved their offices while undergoing a \$4 million refinancing.

Wilks told *Cinema Canada* that, "You don't go bankrupt and then instantly get new money from your bank."

Wilks-Close is currently developing two new series, *The McLean Show*, which Wilks describes as "a Canadian Phil Donahue" which is being shot in Calgary, and *The Marty Allen Show*, a comedy variety to follow their successful variety series, *The Palace*.

Wilks said that his company had been carrying a large overhead and had some 'payables' left outstanding, but that those financial problems which had led to the rumours were now behind them.

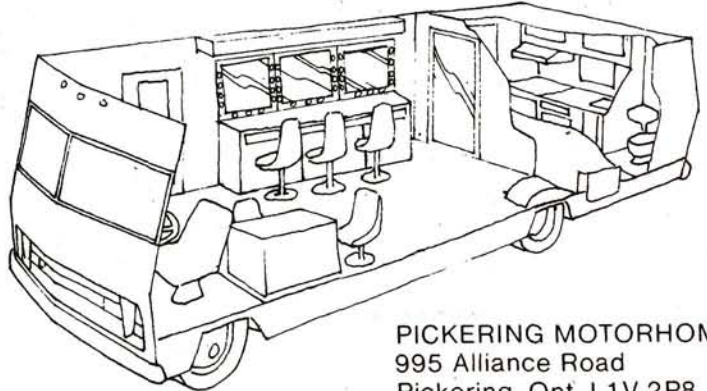
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Brooks to Canada to whip up interest in *The Howling*; May launch

TORONTO - The latest horror hit, *The Howling*, from Avco Embassy (released in Canada through New World Mutual) has a lot going for it - good special effects, a witty, literate

script from John Sayles and, at the centre of the film, a performance of eerie erotic power from Elizabeth Brooks, an unknown actress who got the part in the film after director Joe

Dante found an eight by ten glossy of her in a stack of actresses shots.

As Marsha in *The Howling*, Brooks is involved in what will doubtless become a classic

masterpiece - a couple is making love and *both* of them turn into werewolves. Cinema Canada interviewed Elizabeth Brooks when she was in Toronto to promote the film.

Brooks, an attractive brunette who radiates none of Marsha's kinky appeal in person, was born in Toronto, although she is now a naturalized American citizen. She began her career at age five on stage, and continued to work on stage until she was placed under contract by Universal Studios, who kept her busy guest starring on such TV-series as *The Rockford Files*, *Emergency*, *The Night Stalker* and *Ironside*. They also made her study acting. "I had no formal training. Universal insisted I go to a drama coach, Henry Mastergeorge, and I studied a little with Cornell Wilde." She remains unconvinced of the necessity of training, however. "You don't need acting lessons to become a successful actor - you need determination and drive. They say you need to be in the right place at the right time, but you also have to make the right place and time."

Her training did little to prepare her for *The Howling*, which demanded sitting still for a seven-hour makeup session to transform her into a

werewolf. "We didn't do many of the special effects until after the main shooting was completed. We did some. Most of the special effects during the love scene were done while we were filming - the nails, the contact lenses. The face bulging out was done after. I'd sit there from six in the morning until very late in the afternoon. It gets tedious. For me to walk in as a novice and the first thing they tell you is they're going to do a plaster cast of your face, you think 'That's no big deal' until they start doing it. Rob Bottin (the twenty-one year old special effects coordinator) understood how difficult it is to sit there with this stuff all over your face - your eyes, your nose, everything - and it's being piled on and getting heavier and you cannot move. Now I have some claustrophobia - if it were not for him talking all the way through, it would have been a lot harder. Bob Carter, who actually did the full transformation became very close to Rob during the filming, because it's a traumatic thing to be changed that much and you look in the mirror - the reaction is 'Oh my God.'"

(cont. on p. 78)



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Colleges hard hit with budget cuts, two film programs threatened

KITCHENER - Conestoga College, one of the most successful film training schools in Canada, is phasing out its film program, with the projected shutdown date spring of 1982.

According to Conestoga College President Kenneth Hunter, the program is being closed because it is capital intensive. "To support the program properly - and I believe it's a good program - requires a capital expenditure of between \$300,000 and \$500,000 over the next five years for the replacement and maintenance of equipment to really carry out its intent, and the college doesn't have that kind of money." The decision to cut the film program and several other certificate programs at Conestoga was made on a financial basis, according to President Hunter. "There was a mismatch between projected income and the projected budget - it was a matter of internally reducing expenditures both academically and non-academically."

The elimination of the film program will eliminate the need for the capital expenditure and save the college the \$150,000 operating budget the department absorbed each year.

Bob Boeking, the coordinator of the film program, had a different view of the events which suddenly eliminated the program. The college executive, he told Cinema

Canada, "ignored the fact that they had to renew equipment. I submitted a report outlining how much we would need. If they'd looked after the costs on an ongoing basis, there wouldn't have been a problem." Boeking also places part of the blame on the success of the program - every graduate from Conestoga is now employed in some aspect of the film industry. "Because of the success we were retaining students and the program was way over-subscribed. Of the twenty-five admitted to first year, ninety percent of them would stay. So instead of thirty-six students, we had sixty, with only two full-time faculty members. I told them that we needed another full-time faculty member, and they felt that they couldn't afford it."

Boeking felt that the closing of the Conestoga department, and the impending elimination of the program at Algonquin College in Ottawa (the only film program in Ontario offered in French as well as English) was partially a reflection of the lack of direction at Queen's Park. "They're leaving difficult decisions to individual colleges, and some very good programs are being lost. If a delegation from the film industry went to the government and said 'This is a good program and it should be retained,' they would retain it."

The Algonquin College film program's fate is currently hanging by a thread, with the final decision to retain or eliminate the program waiting for the submission of a brief from the advisory committee of the Ottawa college's film department - a committee which includes Ian Scott, Paul Lapointe of the National Film Board and Budge Crawley.

According to Bill Collins, the co-ordinator of the Algonquin program, the decision was less sudden than the Conestoga elimination, the recommendation having been made in March that certain programs would have to be cut. Collins, who came to the film program from Algonquin's media department, had a mandate to pull the department together, and cancelled first year enrolment in the fall of 1980 to reorganize the upper levels, which made the elimination much easier.

Algonquin had four criteria for the retention of their programs - level of enrolment, attrition, job placement, and cost effectiveness. The film program only had twenty-one students, although it had planned for a fall enrolment of twenty-five students into the English track and fifteen into the French - 40 positions for which there were already 160 applicants. Collins noted that due to organizational difficulties, there had been serious problems maintaining enrolment.

In terms of cost effectiveness, however, Collins felt that the program was in good shape - they own their equipment and, unlike the television program at Algonquin, the equipment

doesn't demand frequent replacement.

More important than the individual closings though, is the trend Collins perceives towards film departments, with two of

the provinces major production programs closing down in the face of budgetary restrictions. "The industry needs a training ground, and I feel this is a real disaster."

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TORONTO - The Canadian Animation Producers Association (CAPA) and the Canadian Film and Television Association (CFTA), have announced a "coming together."

CAPA will become a division of CFTA with the President of CAPA sitting on the CFTA Board. The animation industry will retain its identity as a special interest group with its own elections and officers within the umbrella of CFTA.

Michael Hirsh, President of CAPA, stated that "this year the animation industry in Canada has become a world leader in the production of quality animation. This past year, we have seen a tremendous growth in the industry with the production of two animated feature films (*Drats* and *Heavy Metal*), at least five half hour holiday specials and numerous award winning animated commercials. It is now in the best interest of the animation industry and its continuing growth, to join CFTA and speak with one voice to address the problems the industry will face in the future."

The new officers of CAPA are: President, Michael Hirsh (Nelvana); Vice President, Michael Mills (Michael Mills Productions); Secretary-Treasurer, Vladimir Goetzelman (Cinera Productions).

Coming releases highlight horror and comedy as summer starts

TORONTO — A lot of horror, some comedies, and several epics highlight the May-June release schedule.

Columbia opens the Canadian horror flick *Happy Birthday to Me* on May 15. A Dal Production, *Happy Birthday* toplines Melissa Sue Anderson and Glen Ford. June 5 sees Columbia shifting gears with *Cheech and Chong's Nice Dreams* in the comic duo's first picture away from Universal. At the end of the month, on June 26, Canadian producer Ivan Reitman's *Stripes*, an army comedy with Bill Murray and John Candy, opens nationally in Canada and the U.S.

Paramount has a pair of pics on the schedule that promise to garner top box office — *The Fan*, a thriller which stars Lauren Bacall and James Garner, and *Raiders of the Lost Ark*, produced by George Lucas and directed by Stephen Spielberg and starring Harrison Ford and Karen Allen. *The Fan* opens May 15 and *Raiders* goes June 12. Also on Paramount's slate are several double bills

from Disney to celebrate the end of school — *Freaky Friday*, with Jodie Foster and Barbara Harris is paired with *Herbie Goes Bananas* for release on the 12th. Also on the 12th a double of *The World's Greatest Athlete*, starring Jan Michael Vincent and *Herbie Goes to Monte Carlo*.

Twentieth Century Fox opens *Savage Harvest* on May 15, with Tome Skerritt and Michelle Phillips in what the press release describes as "Jaws in Africa," with lions instead of Bruce the Shark. Following on May 29 is *On the Right Track*, with vidkid Gary Coleman as a kid who lives in the subway and predicts the future. On June 12, Twentieth opens its first big summer release, Mel Brooks' *History of the World, Part I*, and follows on June 19 with Burt Reynolds' \$14 million car movie, *The Cannonball Run*, in which Burt Lancaster shares billing with Farrah Fawcett-Majors and Dom DeLuise.

Universal weighs in on May 22 with the preem of triple-

threat Alan Alda's *The Four Seasons*, a comedy-drama in which writer-director Alda shares the screen with Carol Burnett, Len Cariou, Jack Weston and Rita Moreno. On May 29, the AFD pickup of the long-awaited *Legend of the Lone Ranger* gets its national release. Clinton Spillsbury stars as the masked man and cinematographer William Fraker directs. In June, *Bustin Loose* unspools on the fifth, with Richard Pryor and Cicely Tyson in the leads. *The Great Muppet Caper*, also from AFD, opens June 26 with Kermit, Miss Piggy and the muppet crew in the sequel to their hit *Muppet Movie*. This one should bring home the bacon.

United Artists is absent in May, with the recut *Heaven's Gate* in the theatres since April 24 and *Thief* still seizing sizeable coin. June, however, brings two epics to the screens; Ray Harryhausen's special effects extravaganza *Clash of the Titans* on June 12 and the latest Bond picture, *For Your Eyes Only*, with Roger Moore again

essaying the superspy role.

Warner Brothers opens *This is Elvis*, a compilation documentary on the singer in Toronto on May 8. Following on May 15 is *The Hand*, a psychological thriller with Michael Caine and Andrea Marcovicci. May 22 sees the unreeling of *Outland*, a \$16 million sci-fi picture toplining Sean Connery and Peter Boyle. June 19 sees another big buck extravaganza, as Christopher Reeve, Margot Kidder and company return in *Superman II*, which has already had sizeable runs in Europe and Australia.

New World Mutual opens *The Howling*, Avco's horror picture that has already grossed several million in the U.S., including a million in its first week in New York, on May 15. Werewolves in Northern California with Dee Wallace, Patrick McGeehan and Slim Pickens. Also on May 15, New World has Stacy Keach and Jamie Lee Curtis in *Road Games*, a film that looks like an existential truck movie. Could be an instant cult classic. On May 29, New World opens *Take This Job and Shove it*, with Robert Hays in his first film role since *Airplane*. *Take This Job*, from Avco, also features Barbara Hershey and David Keith. New World also hopes to release *Tanya's Island*, the Canadian beauty and beast flick with D.D. Winters in the title role. Farther down the road, on July 10, is John Carpenter's *Escape From New York*.

Saguenay Films, in conjunction with Crown International, has two Canadian films. *High Country*, with Harvey Hart at the helm and Timothy Bottoms and Linda Purl in the leads, is set for sometime in late May, following its run in Western Canada. June 5 will unspool *The Last Chase*, Martyn Burke's futuristic thriller with Lee Majors and Chris Makepeace. Crown is giving the picture a big U.S. push at the same time.

Ambassador, after the classy month of April (Fellini, Gilles Carle, *Lion of the Desert*) moves into exploitation for May and June, with a national release of the chopsocky epic *Kill and Kill Again* on May 15 and *The Burning*, a horror picture with Brian Matthews and Leah Ayres on June 5. Ambassador will also be gearing up for their big July release, Brian DePalma's *Blowout*, with Nancy Allen and John Travolta.

Toronto's New Cinema will be offering *Like a Turtle on Its Back*, which will follow *Confidence* at the Fine Arts in Toronto. The Beraud drama has been well-received in New York.

Frontier Amusement will be opening *High Heels*, a Chabrol film, a horror double bill of *When the Screaming Stops* and *Walk of the Dead*, and a

comedy called *The Body*. No dates have been set, but Frontier plans for May-June release.

Citadel Films is offering three films in May. *Riding High*, an actioner about a motorcycle stunt rider will come first, followed by *Intimate Games*, a pic one source has called a "spicy comedy." *Greasy Kid Stuff* is slated for the end of the month, and is said to be a nostalgic comedy in the "American Graffiti" mold.

CFTA backs Ferns in second year as president; woos APFQ

TORONTO — The Canadian Film and Television Association has re-elected W. Paterson Ferns (Nielsen-Ferns International) as its president for 1981-82. Elected vice-president for the ensuing year is Robin Chetwynd (Chetwynd Films Ltd.).

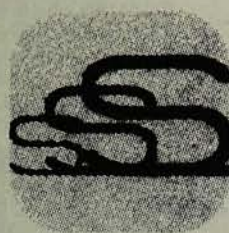
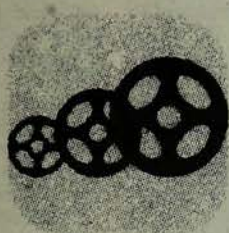
"The CFTA is embarked on a number of important projects," said Ferns, "involving Canada's independent film and videotape production industry. In an attempt to increase the overall viability of the industry, we must make significant contributions to the dialogue and decision-making on many current issues: pay television, Canadian content, the Applebaum/Hebert Commission, CBC/NFB policies towards an increased share of their programming to private producers, taxation and tariff policies."

The Association des producteurs de films du Québec (APFQ) has been invited to appoint a representative to the CFTA Board of Directors and similar invitations are out to the British Columbia Film Industry Association, the Alberta Motion Picture Industries Association and the Saskatchewan Association of Motion Picture Producers.

Other directors elected to the CFTA Board of Directors are: TV & Short Film, William Macadam (Norfolk Communications), John Muller (M & M Film Productions); A/V Slides, Gerry Keeley (Multiple Images Inc.); Videotape, Film & Sound Recording Studios, Peter Llewellyn (VTR Productions), Pat Judges (Best Film Industries); Animation, Michael Hirsh (Nelvana Ltd.); Laboratories, Glenn Robb (Crawley Films), Fred Lemmin (PFA Laboratories); Distributors, Stephen Ellis (Ralph C. Ellis Enterprises); Suppliers, George Birley (Alex L. Clark Ltd.); Director at Large, John Ross (J.T. Ross Associates); Immediate Past President, F.J. Quinn (Medallion Laboratories).



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Directors Guild claims victory in B. C. dispute over art jurisdiction

VANCOUVER - The British Columbia Labour Relations Board heard four days of testimony in April concerning the jurisdictional dispute between the Directors Guild of Canada and IATSE local 891 (Vancouver)

over art directors.

As reported in the DGC newsletter, the Guild claims victory: "It would appear that the Guild has won the case in British Columbia for including the Art Department under DGC jurisdic-

tion as is done in every other Province in the country."

The hearings were postponed before the final summaries could be made by the legal counsels, and will be concluded on June 18.

Barbara Robinson, testifying for IATSE (she is employed in the New York office of I.A. International), stated that no art directors are members of the Toronto I.A. local 873, where the jurisdiction belongs to the

DGC, and that the Vancouver I.A. local is the only one in either the U.S. or Canada which presumes to contain both art directors and other technicians. She confirmed that art directors in New York are not members of IATSE, and spoke about the "inequities in the United States," according to the newsletter.

Witnesses for the DGC explained the historical background of the art directors' adherence to the DGC, and Susan Pelky provided a list of 10 films which had been made in B.C. in which the art directors worked under the DGC Basic Agreements.

Karen Bromley testified that "in every instance where there was some freedom of choice in Canada, art directors had chosen the Guild to represent them," continues the newsletter.

DGC elects exec

TORONTO - The Directors Guild of Canada elected a new executive board and officers at its April 26 meeting.

The DGC is in the process of reforming the manner in which it elects the board, making it more responsive both to regional constituencies and craft groups. Final ratification of this new method is still to be confirmed.

The new executive board consists of Lew Lehman, President; Ralph Thomas, 1st Vice President; Don Buchsbaum, 2nd Vice President; John Board, Secretary; Marilyn Stonehouse, Treasurer; Alfred, Art Department; Mac Braden, Eastern Council (Quebec); Karen Bromley, Art Department; Liz Butterfield, Chairman, Accounting Committee; Zale Dalen, Directors; Grace Gilroy, Western Council (Alberta); Gary Plaxton, Chairman, Constitutional Committee; Joe Scanlan, Central Council (Ontario); Robin Spry, Chairman, Publicity Committee; Michael Steele, Western Council (British Columbia); Brad Turner, Central Council (Ontario).

Arrest coming soon

MONTREAL - As the investigation draws to a close, provincial police are preparing an arrest warrant for entertainment lawyer Jean-Pierre Bourbeau. Sources at the Quebec Provincial Police state he will be arrested and accused of fraud for a sum larger than the initial \$3.5 million mentioned in the original suit.

Bourbeau declared a personal bankruptcy in March of \$11 million. Producer, distributor and sometime exhibitor, Bourbeau also managed sums for several actors and actresses.

The fraud charges deal in the main with distribution and foreign sales, not with production deals.

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Cole getting ready to shoot again as Ghostkeeper goes to Cannes

CALGARY - Harry Cole of Badlands Pictures Ltd. reports that an eight minute trailer of *Ghostkeeper* was well-received at the American Film Market in Los Angeles. The low-budget thriller filmed at Lake Louise in December is expected to be finished and released at Cannes.

Jim Makichuk directed the story of three young people terrorized in an isolated ski-lodge, with Cole as producer, and Doug MacLeod as associate producer/production manager. Extreme cold and hazardous road conditions prevailed as the Calgary-based company completed their three-week shoot at Deer Lodge in Lake Louise with leading actors Murray Ord, Georgie Collins and Shari McFadden.

"We've tailored this film as a suspense-horror film, with the accent on suspense," says Cole.

A totally Canadian certified feature film, *Ghostkeeper* was funded through private investors in Alberta. The AFM sales were handled by Alex Massis of ISRAM Film Corp. (N.Y.). Contracts are pending with Mexico, Italy, Germany, Paraguay, Argentina, Iceland and Australia. At the moment, there is no U.S.

Healey gives advance raves to Grey Fox

EDMONTON - Barry Healey, in Edmonton for Symposium '81, reported that a final cut of *Grey Fox* is expected by May. Healey described the \$3.5 million picture as "simple and eloquent," "a basic character piece with beautiful photography by Frank Tidy" (*Duelists* and *Lucky Star*). Phil Borsos, the Vancouver director who made his feature debut with *Grey Fox*, was praised by Healey for "the very particular style that comes out of a documentary background. The camera watches." (Borsos' NFB documentary *Nails* was nominated for an Academy Award in 1980). At the Symposium Healey screened his hilarious short film *Outtakes* which he wrote, produced and directed. *Outtakes* focuses on the trials and tribulations of an inept movie shoot.

Meanwhile, *Grey Fox* is slated for release in the fall of '81. Of the forty actors in the cast, only Richard Farnsworth (who played Bill Miner) was non-Canadian. Healey commented on the "esprit de corps" between Alberta and B.C. during the many overlapping shoots last year, and praised the actors and casting directors for their cooperation.

or Canadian distribution.

Cole predicts the film (with a budget of under \$1 million) should be in a profit situation in its first year.

In the meantime, Cole is preparing another feature,

Golden Touch, for a 6 1/2 week summer shoot. The \$3.9 million adventure comedy has Cliff Robertson confirmed as available for the leading role.

"Right now we are discussing interim financing, preparing

submissions to the Securities Commission, and discussing the brokerage role," reports Cole.

Script is by Cole, who feels the adventure comedy genre is "sadly missing in the industry."

He describes *Golden Touch* as "the parody of a man 25 years behind the times and how he adapts to the sophisticated computerized world of today. He uses his own style with comic results."

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Open warfare for Festival International du Nouveau Cinema

MONTREAL - On April 14, the Festival International du Nouveau Cinema Montreal launched a no-holds-barred campaign to safe-guard the event which celebrates its 10th anniversary this year and is scheduled to take place this November.

According to its organizers, Claude Chamberlan and Denis Couture, the Festival is threatened by the continued non-support of the Institut Québécois du Cinéma, and by the federal government's Film Festival Bureau which is seeking approbation of the event by the IQC before considering the Festival's request for funds.

An open letter concerning the conflict was circulated on April 14.

The Festival has also fallen victim, according to its organizers, to the will of the federal and provincial authorities to rationalize the grants given to the various events which take place in Quebec.

The three-man, inter-governmental committee appointed to make recommendations about the World Film Festival of Montreal has concluded that the Semaine de Cinéma Québécois - yet another festival - be held simultaneously with the WFF, acting as a sort of Directors Fortnight, and screening both Québécois and foreign films. According to Chamberlan and Couture, this suggestion amounts to a clear usurpation of the Festival International's mandate, and is

clearly illegal.

In a letter dated April 14, the federal deputy minister of Communications, Léo A. Dorais, wrote to the Semaine de Cinéma Québécois, offering a \$13,000 grant if the Semaine would accept to move its dates to coincide with the WFF. Dorais also suggested that the Semaine change its name to something similar to "Semaine du Cinéma Nouveau."

Head organizer of the Semai-

ne, Carl Mailhot, signed the letter, accepting these conditions for the Semaine.

Sharing similar concerns about young cinema, and Québécois cinema, the Festival International du Nouveau Cinéma and the Semaine de Cinéma Québécois are in direct competition for funds. The Festival International, in a comparative table of revenues and expenditures, claims to be the more self-sufficient and profit-

able event. It reveals that in 1980, revenues for the Festival from the box office were \$11,046 while expenditures were kept to a minimum of \$32,646, of which only \$7,833 went for salaries. The Semaine, on the other hand, took in a box office gross of \$14,921 against expenditures of \$143,921, of which \$65,916 went for salaries.

In 1980, the Festival received no grants from the provincial government while the Semaine

received \$35,500 from the IQC and \$20,000 from the Direction Générale du Cinéma.

Last year, a request for funding was sent to the DGCA by the Festival International in February. In August, the Festival was advised that the dossier had been transferred from the DGCA to the IQC. It was only on November 13, three days after the end of the Ninth Festival International, that it was ad-

(cont. on p. 25)

Losique reveals plans for World Fest: Germans coming, Kazan

MONTREAL - German director Rainer Werner Fassbinder's latest movie, *Lili Marleen*, starring Hanna Schygulla, Giancarlo Giannini and Mel Ferrer, will open the 1981 World Film Festival, which will be held in Montreal August 20-30. Rex Reed will be one member of the jury, it has been learned.

The fifth festival will also feature a tribute to celebrated American director and novelist Elia Kazan, with Mr. Kazan in attendance, Festival Director Serge Losique has announced.

A major innovation will be the first International Economic Conference on "the business of the film and television industry." Industry specialists from around the world are expected to participate in this conference, which will concentrate on "commercial exchanges of film and television productions

between North America and Europe," as well as the implication of pay television and videocassettes and discs. Sessions will take place August 24-27.

Losique also announced that the headquarters for the Festival, the Economic Conference and the Film Market will be at the Hyatt Regency Hotel in downtown Montreal. Festival and market showings will again be held in the five-screen Le Parisien complex, with opening and closing nights at Place des Arts.

Each year the Festival pays tribute to the cinema of a specific country, honoring the United States, Italy and France in the past. This year the "German Cinema of Today" has been chosen, and Fassbinder's *Lili Marleen* will be one of 10 new German motion pictures

in this section. A large delegation of German directors, actors, producers and film officials will attend.

The other six regular sections of the World Film Festival are the competition; hors concours; Latin America cinema; recent television films; cinema of today and tomorrow; and homages.

Features in competition will vie for the Grand Prix of the Americas, prizes for best director, script, actor and actress, and one special jury award. Shorts will compete for the Grand Prix of Montreal and a special jury prize. Canadian films not in the competitive section will be eligible for the International Press Prize.

The tribute to Mr. Kazan will come under the Homages section. Kazan will be in atten-

dance at the screening of one of his major works.

Topics of specific interest to Canadian and American filmmakers at the economic conference include "commercial exchanges between Canada and the U.S.A."; "should Canada continue to be labelled as part of the U.S. domestic market"; "sharing the pay television market" and "policies and cooperation in feature film production."

Other panels will cover the exportation of American films and television programs to Europe and European exports to the U.S.A.; exchanges between Canada and Europe, including the results of the coproduction treaties with France, the United Kingdom, Italy and Germany; and the implication of pay television and the videocassettes and discs.



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On location: Ontario takes spot light as film office attract films

The following text was prepared by the Film Industry Development Office, Province of Ontario. It is the first in a series of articles in which Cinema Canada offers space to the provinces to explain why shooting in Canada is a good idea for foreign producers.

While Ontario/Canada has benefited most from the boom in Canadian film production (most of the talent and facilities are here), it has now emerged as a first-class location for international productions.

The facts tell the story: in 1978, 13 features were made in Ontario. A year later, that figure had doubled, and by 1980, it had zoomed again to 22 features and 89 million dollars. 90 per cent stayed in Ontario, according to provincial government estimates.

But this central province of 8.5 million people has more than geography and big cities going for it. In the highly competitive business of luring producers across its borders, Ontario has not only enjoyed un-

common success, but has launched a major promotional campaign to back it up.

The impetus comes from the provincial government's Ministry of Industry and Tourism, and specifically from its three-man Film Industry Development Office.

Says Blair Tully, the Ministry's assistant deputy minister, "bringing a production to Ontario creates direct jobs, very often brings in foreign exchange, and supports a whole industry infrastructure by purchasing a wide variety of goods and services."

Ministry figures show that close to 1,800 new jobs were created in the province as a direct result of features filmed in Ontario in 1980.

Toronto especially offers a filmmaker the sophisticated settings of a world capital with the peace and security of a small town.

That can be a potent combination when a producer has Toronto on his or her short list of cities to portray and shoot in. The Film Development Office can help in finding locations across the city and province, and can steer producers to

resources, and talent. One such example was *Escape from Tehran, the Canadian Caper*, a CBS made for TV movie that saw Toronto turned into Tehran with remarkable faithfulness.

Said Stanley Rubin, executive producer, "Toronto has an amazing diversity of locations, which is why we can use it as Tehran, a city 8,000 miles away, and different in every conceivable way."

Rob Iveson, the *Caper's* producer, directed his praise to the government as well: "If it hadn't been for Ontario's Film Development Office, I would never have convinced CBS that we could turn Toronto into Tehran in mid-winter, and shoot totally on location thereby saving thousands of dollars."

But aside from location, labs, skilled technicians and an extremely co-operative government, Ontario shares one crucial benefit with all other Canadian locations: an 85 cent dollar. This lets American producers literally stretch their production budget by fifteen per cent, and is the reason why five American made-for-TV movies were shot in Ontario during

the past year. With no pretense to bringing a "Canadian" production, U.S. producers have found a close foreign location with sophisticated facilities and experienced talents.

But the competition remains keen. Four other Canadian provinces have film offices, as do 48 States and a dozen cities.

Since Ontario is the primary beneficiary of the film boom, it could also have become a major victim during its leveling out, a prediction uttered more than once last year following Canada's performance at Cannes.

Brian Villeneuve, of the Film Office, reacts carefully: "Despite the press reports, 1980 was a record year for productions in Ontario. The first six months of production this year won't break any records, but I'm confident volume will be high and will remain there for the next three years."

This upside brings a smile to Villeneuve. With Ontario's dominance in cable television (Rogers Cablesystems of Toronto is the world's largest cable company): with the government-owned Canadian Broadcasting Corporation increasing

its co-productions with independent Canadian producers, with the advent of pay-TV and the whole explosion in "product," Ontario is ready to reap the rewards of being in the right place at the right time.

You can learn more about the province's services by contacting Brian Villeneuve, Peter Mortimer or David Newman at Suite 115 in the Carlton.

Festival (cont from p. 24)

vised that the provincial grant would not be forthcoming.

The Festival maintains that the reasons offered for the refusal to fund are invalid, and that the IQC's position constitutes a willful attempt to kill the event. It also objects to the federal position, which suggests that the IQC must approve a grant to the Festival before the federal aid will be extended.

Jean Lefebvre, director of the Film Festivals Bureau, judges the Festival's 1981 budget to be "unrealistic" and has requested a revision of that budget or letters of confirmation that the revenues claimed therein from the provincial and municipal governments are guaranteed.

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NFB NEWS CLIPS

NFB In New York

Part II of the National Film Board's Retrospective at the Museum of Modern Art in New York city opened with Don Brittain's *Volcano: An Inquiry into the Life and Death of Malcolm Lowry* (1974). Brittain was on hand to greet a full house opening night and to talk about his work. The MoMA retrospective of over 300 NFB films began in January with an Animation program. Part II the documentary will run until May 12, and August 24 - September 15 is devoted to feature films.

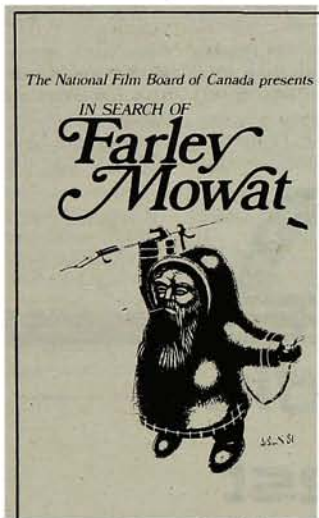
NFB Retro on the Move

Following its New York success, the NFB Retrospective is now on the road - Loas Angeles County Museum of Art is showing NFB films in May and June, Chicago and Washington are scheduled for some time next year, and several Canadian institutions are considering similar programs.

Gilles Carle Working on Chess Film

Gilles Carle, triumphant from his success with *Les Plouffe*, is working with the NFB's French production studio on a new film about chess players. Film Board producer Hélène Verrier and international chess master Camille Coudare came up with the idea of making a film about the people who are obsessed

with this ancient game of patience and mental agility. The film will look at chess players of all kinds from amateurs to grand masters, and the world they live in. Coudare is working closely with Carle throughout the production. Shooting will continue through to the world championship tournament between Karpov and Korchnoi in Italy this September.



NFB Celebrates National Book Festival

Across Canada, the NFB celebrated the National Book Festival in a big way. Andy Thomson's film *In Search of Farley Mowat* was launched in twenty-six cities across the country with Farley Mowat attending screenings in Toronto and his hometown, Port Hope.

Wim Wenders In Montreal

German filmmaker Wim Wenders (*The American Friend*) visited the National Film Board in April to meet with NFB directors and members of the Directors Guild. The North American premiere of Wenders' latest film, *Lightning Over Water*, was held at the NFB's Theatre 3 and screenings of his other works were shown to capacity audiences at both the Board and the Musée des beaux-arts. Wenders was invited to Montreal by the NFB, the Goethe Institute and the Musée des beaux-arts.

Festival in the short-film category. This intriguing film was directed by André Leduc and Jean-Jacques Leduc and produced by the NFB's French Animation Studio.



NFB Publishes New Catalogues

The NFB has just published three important catalogues, two prepared in conjunction with the International Year of the Disabled: *Films about the Disabled distributed by the National Film Board of Canada* and the *Catalogue of 16mm English Films Available in Canada* (\$2.50). As well the Board has just released *Beyond the Image: A Guide to Films About Women and Change*. All three are available from local NFB offices.

Mankiewicz's Latest Film Scheduled for Fall Release

Still riding the resounding success of *Les bons débarras*, Francis Mankiewicz and Réjean Ducharme are just finishing their latest feature, *Les beaux souvenirs*, scheduled for release September 1981. The film stars Monique Spaziani, Julie Vincent (named best actress at the Chicago Film Festival for her role in the NFB's *Mourir à tue-tête* (A Scream from Silence), Paul Hébert, and R.H. Thomson. *Les beaux souvenirs* is a co-production of Lamy, Spencer and Company, Ltd. and the National Film Board.

ZEA to Compete at Cannes

ZEA, a film that transforms the commonplace into magic, that explodes the familiar, will compete at this year's Cannes Film

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H3A 1B9
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Atlantic Region
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(902) 426-6000

The following is a partial list of people from the private industry who plan to attend the Cannes festival. (Members of the press are not included.) The initials following names stand for: p.-producer, d.-distributor, dir.-director, e.-exhibitor.

Who's who and where at Cannes

ABRAMSON, Herb, p.
"Chatwill's Verdict," Argosy Films

ATTIAS, Maurice, d.
"Les Plouffe," Ciné 360, Palais Miramar

BARRETTE-LOGAN, Muriel,
CFDC/Cinema Canada, Hôtel Carlton

BREATH, Linda, d.
"Alligator Shoes," New Cinema

BECK, Alexander
"The Pit"

BÉRIAULT, Gilles, d.
Prima Films & Action Films, Hôtel de Paris

BORRIS, Clay, dir.
"Alligator Shoes," Cabbage-roll Productions

BRODIE, Jacqueline
Film Festivals Bureau, Cinema Canada, Hôtel Carlton

BROUSSEAU, Roland, d.
Compagnie France Film

CARLE, Gilles, dir.
"Les Plouffe"

CARO, Pierre
"Black Mirror," Mirada Productions, Hôtel Carlton

CARON, Huguette
Cinema Canada, Hôtel Carlton

CASTILLO, Nardo, p.
"Black Mirror," Mirada Productions, Hôtel Carlton

CAUCHARD, Danièle
v.p., World Film Festival of Montreal

CHALOUH, Claire
Société de Radio-télédiffusion du Québec, Hôtel Régina

CHAREST, Micheline
"Clown White"

CHESLEY, Stephen, pub.
"Heartaches," Stephen Chesley Associates

CHOUINARD, Louise, e.
Les Films SMC (Québec), Résidence Gallia Bella

CLARK, Richard, dir.-gén.
Fédération internationale du cinéma super-8, Quinzaine des Réalisateurs, à la Malmaison

CLARKSON, Wayne
dir. of Toronto's Festival of Festivals, Cinema Canada, Hôtel Carlton

COHEN, Ronald
"Ticket To Heaven," Ronald I. Cohen Productions, Hôtel Montfleury

COLBERT, Jean
Films Mutuels, Hôtel Le Gonnet et de la Reine

COLE, Harold J., p.
"Ghostkeeper," Badlands Pictures Ltd.

COURNOYER, Armand, d.
Institut québécois du cinéma, Hôtel Carlton

COUZIAN, Henri, d.
Les Productions Dima Ltée, Hôtel Le Gonnet et de la Reine

CUTRARA, Yvette, sales agent
"By Design" & "Surfacing," Beryl Fox Film Productions

DAGENAIS, Bernard, d.
Cimadis, Hôtel Gallia, résidence Montfleury

DAVID, Pierre, p.
Filmlan International, Hôtel Le Gonnet et de la Reine

DAY, Lawrence S., actor
Hôtel Carlton

DAY, Lawrence S., actor
Hôtel Carlton

DICK, Jacques, p.
"Une journée en taxi," Les Productions Vidéofilms, Cinema Canada, Hôtel Carlton

DICKIE, Lawrence, p.
"Ghostkeeper," Badlands Pictures Ltd.

DUPUIS, Louise
"Black Mirror," Mirada Productions, Hôtel Carlton

FISHER, John, d.
"Alligator Shoes," New Cinema

FISHER, Ken
Ministry of Industry and Tourism, Cinema Canada, Hôtel Carlton

FLEURY, André, p.
Télé-Métropole International, Hôtel Gray d'Albion

FORGET, Robert, p.
"Zea," National Film Board of Canada, Cinema Canada, Hôtel Carlton

FORTIER, Jean J., dir.-gén.
Institut québécois du cinéma, Hôtel Carlton

FOX, Beryl, p.
"By Design" & "Surfacing," BDF Productions Ltd.

FRUITMAN, Orval, d.
Pan-Canadian

GODIN, Nicole, p.
"Une aurore boréale" & "Les fils de la liberté," Interimage Inc., Cinema Canada, Hôtel Carlton

GAUDREAU, Richard, d.
Films Mutuels, Hôtel Le Gonnet et de la Reine

GRAY, Nick, p. man.
"Alligator Shoes," Cabbage-roll Productions

HARBONVILLE, Christophe, p.
"Reckless," Canamerica Filmcorp., Carolco's stand

HÉROUX, Denis, p.
"Les Plouffe," International Cinema Corporation, Hôtel Carlton

HÉROUX, Justine, p.
"Les Plouffe," International Cinema Corporation, Hôtel Carlton

HOLIFF, David, agent

JOHNSON, Patricia, creative dev.
"Ticket To Heaven," Ronald I. Cohen Productions, Hôtel Montfleury

KRAMREITHER, Tony, p.
"Some Do It For Money, Some Do It For Fun"

KROONENBERG, Pieter, p.
"Heartaches," Rising Star Films, Résidence du Grand Hôtel

LABERGE, Yves, dir.
"Tous les garçons," Hôtel de la Poste

LAFFONT, André
National Film Board of Canada, bureau de Paris, Hôtel Carlton, Cinema Canada

LAJEUNESSE, Daniel
Société de radio-télédiffusion du Québec, Hôtel Régina

LAMY, André, exec. dir.
CFDC, Cinema Canada, Hôtel Carlton

LANTOS, Robert, p.
RSL Productions Ltd., Hôtel Gray d'Albion

LAPOINTE, Diane, d.
J.A. Lapointe Inc., Hôtel Florian

LAPORTE, Jean
Société Radio-Canada, Hôtel Abrial

LEDUC, Jean, p.
"Une aurore boréale" & "Les fils de la liberté," Interimage Inc.

LEDUC, André, dir.
"Zea," National Film Board of Canada

LEEBOSH, Vivienne, p.
"Ticket To Heaven," Cohen-Leebosh Productions, Hôtel Montfleury

LEFEBVRE, Jean, dir.
Film Festivals Bureau, Cinema Canada, Hôtel Carlton

LÉGER, Claude, p.
"L'Odysée de la Pacific," Les Productions Claude Leger, Hôtel Carlton

LEONE, Rita, d.
Cinépix, Palais Miramar

LÉTOURNEAU, Anne, actress
"Les Plouffe"

LINK, André, p.
Dal Productions, Hôtel Majestic

LOEWY, Victor, d.
Vivafilms, résidence Gallia

LOSIQUE, Serge, pres.
World Film Festival of Montreal

MALO, René, d.
Les Films René Malo, Hôtel Le Gonnet et de la Reine

MATH, Hannah, pub.
Budman Math Inc., Hôtel Montfleury

McCLELLAN, Gordon, editor
"Alligator Shoes"

MCDUGALL, Ian
CFDC, Cinema Canada, Hôtel Carlton

MEUNIER, Robert, d.
Cimadis Inc., Hôtel Gallia

MONGEON, André
Société Radio-Canada, Hôtel Abrial

MORTIMER, Peter
Ministry of Culture and Recreation of Ontario, Cinema Canada, Hôtel Carlton

NEWMAN, David
Ministry of Culture and Recreation of Ontario, Cinema Canada, Hôtel Carlton

NOVEK, David, pub.
CFDC/Cinema Canada, Hôtel Carlton

PATTERSON, David, p.
"Heartaches," Rising Star Films, Résidence du Grand Hôtel

PELCHAT-JOHNSON, Jocelyne
marketing director CFDC, Cinema Canada, Hôtel Carlton

PERLMUTTER, David, agent
Fisco/Carolco, "Bells," "Utilities," "Incubus," "Mr. Patman," "Circle of Two"; Compass Sales, "Misdeal," "Love," "Double Negative," Hôtel Majestic

PERLMUTTER, Renée, p.
"Love," Hôtel Majestic

PHILLIPS, John, p.
"Alligator Shoes," Cabbageroll Productions

PICHELIN, Marie-Noël, e.
Les Films SMC (Québec), Résidence Gallia

POZHKE, John, p.
"The Magic Show" & "Soldier Stories," Cinequity

RAIBOURN, Gerald, p.
"Heartaches," Rising Star Films, Résidence du Grand Hôtel

ROY, Glenda, pub.

ROY, Michel, sales agent
Filmaccord Inc., Palais Miramar

SAVOIE, Michael, dir.

SLAN, Jon, p.
"Threshold," "Improper Channels," Hôtel Montfleury

SLOTT, Gene
Argosy Films, "Chatwill's Verdict"

SMITH, Maurice
"The Magic Show" & "Soldier Stories"

SMITH, Roland, e.
Les Films SMC (Québec), Résidence Gallia Bella

SOBEL, Harold, p.
"Firebird"

THOMAS, Ralph, dir.
"Ticket To Heaven," Hôtel Montfleury

TREMBLAY, Meggy, d.
J.A. Lapointe Inc., Hôtel Florian

VENNAT, Michel, pres.
CFDC, Cinema Canada, Hôtel Carlton

VILLENEUVE, Brian
Film Promotion Officer of Ontario, Cinema Canada, Hôtel Carlton

WENER, Marvin, d.
Cinépix, Palais Miramar

All of those listed above can be reached through the Cinema Cana offices, room 115, Hôtel Carlton.

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ALLIGATOR SHOES
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Recent features, sales information

TITLE production company (p.c.) producers (p.) director (d.) and budget	CANADIAN AND U.S. DISTRIBUTION	WORLD SALES (TV SALES)	FILMS AT CANNES	AT FEST FROM CANADA	COMMENTS
ALLIGATOR SHOES p.c. Alligator Shoes Productions p. John Phillips, Clay Borris d. Borris budget: \$350,000. date of release: June 1981	Canada: New Cinema Entre- prises Corp. Ltd.	New Cinema; John Fisher	Director's Fortnight		Clay Borris, John Phillips John Fisher
ANTOINE ET SES ANGES p.c. Antoine et ses Anges Inc. p. Claude Castravelli d. Castravelli budget: \$665,000.	Canada: Citadel Films	Original Film Co.; Robert Little (TV: North Ame- rica by Citadel Films; others ter- ritories by Orig- inal Film Co.)	English version only: Heaven Help Us		
LES BEAUX SOUVENIRS p.c. National Film Board of Canada/Lamy, Spencer & Associés p. Jean Dansereau d. Francis Mankiewicz budget: \$1.2M			No		
BEING DIFFERENT p.c. Double S Production (Astral) Ltd. p. Harold Greenberg d. Harry Rasky budget: \$1M	Canada: Astral Films Ltd. U.S.A.: 20th Century-Fox	Manson Internati- onal; Michael Goldman	Yes		
BELLS p.c. Coco Film Productions 1 Inc. p. Robert Cooper, Stanley Colbert d. Michael Anderson budget: \$5.3M		Fisco/Carolco, Andy Vajna sales agent, Lee Rosenberg		representation only/ possible product reel	
BLACK MIRROR p.c. Mirada Productions (Mtl)/P.C.P. (Paris) p. Nardo Castillo, Pierre Caro d. Pierre-Alain Jolivet budget: \$2.5M		Cambridge Film Group Ltd.; David Raphael	Yes		Nardo Castillo and Louise Dupuis Mirada), Pierre Caro (P.C.P.).
BUT ALL IN GOOD TASTE p.c. Manesco Films Ltd. p. Anthony Kramreither d. Kramreither budget: unknown			No		
BY DESIGN p.c. BDF Productions Ltd. p. Beryl Fox, Werner Aellen d. Claude Jutra budget: \$2.8M		Yvette Cutrara	Yes		Beryl Fox will also be taking Surfacing (1979). Sales agent; Lou George, Arista
CALYPSO ST-LAURENT p.c. National Film Board of Canada/La Fondation Cousteau p. Jacques Bobet d. Jacques Gagné budget: \$1.4M			No		Documentary film
CAP AU NORD p.c. L'expédition 74ème Nord Ltée p. Jacques Pettigrew d. Pettigrew, Mariette Thibault budget: \$231,000			No		Documentary film
CHATWILL'S VERDICT p.c. Verdict Productions Inc. p. Herb Abramson d. William Fruet budget: \$2M		Herb Abramson	Yes		Herb Abramson
CIRCLE OF TWO p.c. Circle of Two Productions Ltd. p. Henk Van der Kolk d. Jules Dassin budget: \$5.7M		Fisco/Carolco; David Perlmutter	Yes		
CLOWN WHITE p.c. Martin Paul Productions Ltd. p. Martin Harbury d. Paul Shapiro budget: \$250,000.	American distribu- tor (non-theatrical): Coronet Films	International Film Exchange	Yes		Representation by Micheline Charest

Trade winds

MADRID - Canadian films did very well at the Madrid International Festival of Imaginative and Science Fiction Cinema, with prizes going to *Scanners* and *Death Ship*. *Scanners* picked up awards for best director David Cronenberg, special effects artist Gary Zeller, and makeup. Alvin Rakoff's *Death Ship* won an award for set design.

LONDON - Canadians who own dish antennae to pick up satellite signals should take heart at the case of Steve Birkhill, the British engineer whose do it yourself antenna has allowed him to pick up programs destined for everywhere from Russia to Nigeria. According to trade reports, he didn't even need a permit to build the antenna, which qualified as a "recreational structure less than ten feet in height."

ROME - Russian director Sergei Bondarchuk is preparing his co-production (Italy-Mexico-U.S.S.R.) of *John Reed*, with Franco Nero in the title role. This is the second film to be based on Reed's life, which involved covering the Russian Revolution and writing the classic text on the revolution, *Ten Days that Shook the World*. Bondarchuk's version will be in competition with *Reds*, Warren Beatty's long awaited treatment of the subject.

SYDNEY - The Australian Broadcasting Tribunal banned a scheduled broadcast of the film *Taxi Driver*. David Jones, head of the tribunal, said that there were two reasons for the ban, the first being that the film would encourage people to adopt the attitude of the title character and the second being that actress Jodie Foster had become "embroiled" in reports about the attempt on President Reagan's life. The media in Australia reacted with accusations of paternalism and censorship.

LONDON - A group of American directors, including Francis Coppola, Stephen Spielberg, Brian DePalma and Martin Scorsese have approached The Rank Organization with an eye to purchasing Pinewood Studios in London. It is not known at this time what the consortium, which is headed by veteran British helmer Michael Powell, is offering. Rank is considering the offer.

HOLLYWOOD - In a move against those States whose legislatures have passed laws →

Recent features

blind bidding for theatrical product - the procedure which forces theatre owners to bid on product for their theatres sight unseen - Twentieth Century Fox and Universal have announced a boycott of those States as shooting locations. The boycott has been formally announced in letters to the governors of such States as Michigan and Massachusetts, both of which have anti-blind bidding statutes on the books.

Quote of the Month:

An anonymous Texas journalist, on being informed that Canadian producers often conceal the fact that their films were shot in Canada: "But Canada's so exotic. Y'all must have a screw loose not to know that!"

Filmfund needs Ontario man to resume trading

TORONTO - The Ontario Securities Commission has issued a cease trading order against the Montreal-based Filmfund Financing Corporation.

The OSC issued the order when Abraham Appel, the company's only registered officer in Ontario, resigned, leaving the company without an Ontario address.

The commission also expressed concern that the capital position of Filmfund was in danger of sinking below the required \$30,000.

The OSC will be holding a hearing into Filmfund's difficulties on May 19. If Filmfund satisfies the OSC requirements prior to that date, the trading ban may be lifted.

Filmfund Financing Corp. is the financial arm of the Ronald I. Cohen group of companies, and is the issuer of public offering for *Ticket to Heaven* and *Harry Tracy - Desperado*.

TITLE production company (p.c.) producers (p.) director (d.) and budget	CANADIAN AND U.S. DISTRIBUTION	WORLD SALES (TV SALES)	FILMS AT CANNES	AT FEST FROM CANADA COMMENTS
COMICS p.c. Filmplan International p. Claude Héroux d. Ron Clark budget: \$3.05M	Quebec: Films Mutuels Canada: New World Mutual		No	For Filmplan International: Pierre David; and for Films Mutuels: Jean Colbert and Richard Goudreau
CURTAINS p.c. Simcom Productions p. Peter Simpson d. Richard Cuipka budget: \$3.7M			No	
DOUBLE NEGATIVE p. David Perlmutter, Jerome Simon, David Maine d. George Bloomfield budget: \$3M		Compass Sales; David Perlmutter	Yes	
DRATS p.c. Nelvana Ltd. p. Patrick Loubert, Michael Hirsh d. Clive Smith budget: \$5.4M			No	
LES FILS DE LA LIBERTE p.c. Interimage Inc; a co-production avec Antenne 2 (France) et la Société Radio-Canada p. Jean Lebel, Nicole Godin d. Claude Boissol budget: \$3.5M		(TV sales: Radio-Canada/Antenne 2)	Yes - mini series of 6 x 1 hour	Nicole Godin Jean Lebel
FIREBIRD p.c. Mara Film Productions p. Glen Ludlow d. David Robertson budget: \$975,000.	Canada: Roke Distribution U.S.A.: Merritt-White	Harold Sobel	Yes	Harold Sobel
THE FRIGHT p.c., Filmplan International p. Claude Héroux d. Jean-Claude Lord budget: \$4,8M	Quebec: Films Mutuels Canada: New World Mutual U.S.A.: 20th Century-Fox	20th Century-Fox	No	For Filmplan International: Pierre David; and for Films Mutuels: Jean Colbert and Richard Goudreau
GAS p.c. Filmplan International p. Claude Héroux d. Les Rose budget: \$5.5M	Quebec: Films Mutuels Canada: New World Mutual U.S.A.: Paramount	Paramount	No	For Filmplan International: Pierre David; and for Films Mutuels: Jean Colbert and Richard Goudreau
GHOSTKEEPER p.c. Badlands Pictures Ltd. p. Harold J. Cole d. James Makichuk budget: unknown	North American sales: Badlands Pictures Ltd.	Isram Distribution (N.Y.), Alex Massis	Yes	Harold Cole and Lawrence Dickie for Badlands Pictures

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Recent features

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THE GREY FOX p.c. Grey Fox Pictures Inc. p. Peter O'Brian d. Phillip Borsos budget: \$3.48M			No	
HANK WILLIAMS: THE SHOW HE NEVER GAVE p.c. Simcom presentation of a Film Consortium Production p. William Marshall, Henk Van der Kolk. d. David Acomba budget: unknown			No	A 90 min. non- theatrical film
HAPPY BIRTHDAY TO ME p.c. The Birthday Film Co. Inc. p. John Dunning, André Link d. J. Lee Thompson budget: \$4M	Canada, U.S.A. and others territories: Columbia Pictures	Columbia Pictures	No	For Cinépix: Marvin Wener, Rita Leone and André Link.
HARD FEELINGS p.c. Drah Production (Astral) Ltd. p. Harold Greenberg d. Darryl Duke budget: \$4M	Canada: Astral Films Ltd. U.S.A.: 20th Century-Fox	P.S.O.: Mark Damon	Yes	
HARRY TRACY - DESPERADO p.c. Desperado Production Inc. p. Ronald Cohen d. William A. Graham budget: \$8.34M	North American sales: Creative Ar- tists Agency; Steve Roth and Michael Ovitz	Serendipity Films Ltd., Larry Sugar	No	Ronald Cohen and Patricia Johnson

Schellenberg hypes
Death Hunt, chats

TORONTO - August Schellenberg is almost a metaphor for the Canadian film industry. He is consistently praised for his performances in such films as *The Coffin Affair*, *Death Hunt* and *One Man*. He has worked for the CBC in everything from *Riel* and *Drying up the Streets to The King of Kensington*. He has had unreleased films (*Kings and Desperate Men*, *Power Play*) and worked in big budget pictures that died a short, uneventful death (*Bear Island*). His work reveals a real affinity for that dominant feature of the Canadian landscape, snow. (He is currently preparing to return to Alberta to complete the filming of *Latitude 55* in a blizzard that will be created in studio.) He was nominated for a Genie this year as 'best actor,' but nobody seems to know who he is.

He is as yet uncertain what he will be doing after the completion of *Latitude 55*. "If things go right, I'll be doing Jean-Claude Labrecque's next

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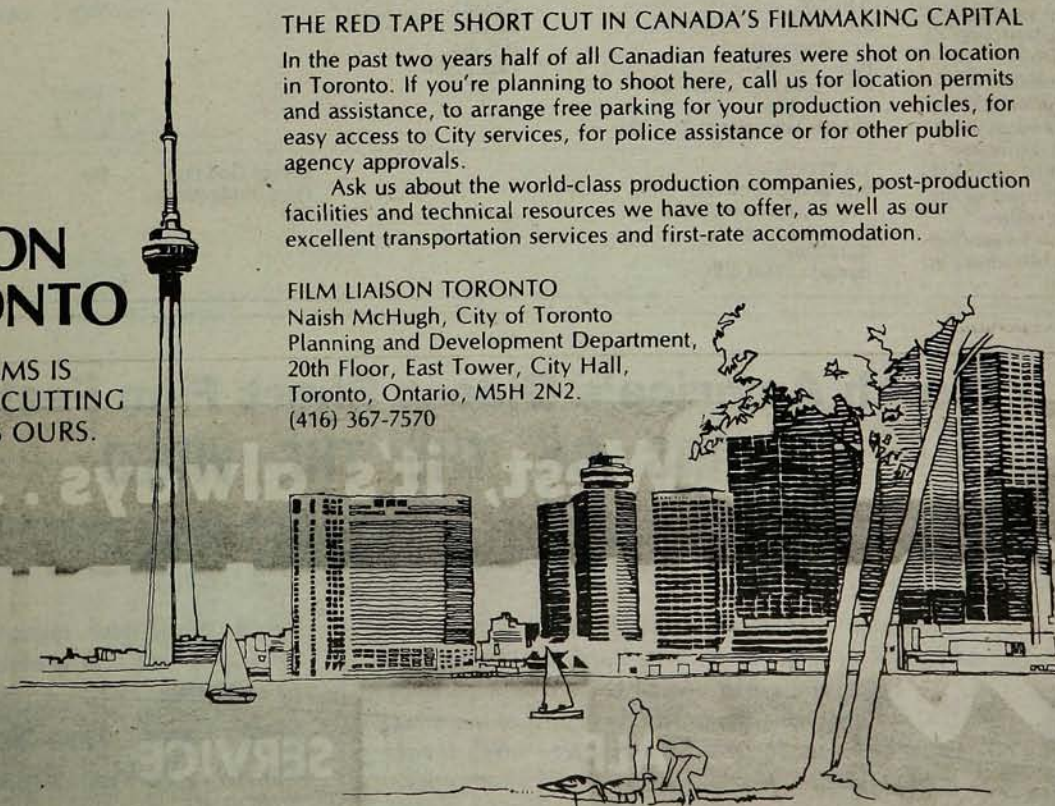
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Recent features

film, which will be based on the Megantic Outlaw. If Micheline Lanctôt gets her money, I'll be working on her new project, *Of No Fixed Abode*. She wrote the role for me, which is quite an honour. It's challenging."

Currently helping in the promotion of *Death Hunt*, the Lee Marvin/Charles Bronson action picture, in which he plays a prominent supporting role, Schellenberg was pleased to be working on a big budget film. "It's nice to have your own Winnebago on location, not as an also ran. The film business is always the same, hurry up and wait, but it's much more comfortable when you're fed nice and picked up and driven. It's nice when you're paid well."

Schellenberg does not find a single approach to his roles. *Coffin*, for example, was a highly scripted film based on a real character. "I had three months to prepare, so I read a lot about him and talked to people who knew him to try and get some insights into the man himself and tried to immerse myself in the character, rather than to give Augie Schellenberg's idea of what *Coffin* should be."

For *Death Hunt*, where he works as part of a comic relief duo with Morey Chaikin in scenes which have the quality of improvised banter, the director, Peter Hunt, "More or less gave us our heads. It was mainly Morey's doing. Morey wrote a lot of our dialogue. It was a joy working with him - I met him on the shoot."

For his memorable thug, Nick in *Drying up the Streets*, he drew on his own background. "I used someone I knew back home in Montreal. Where I grew up most of the guys were of that milieu."

Sitting Bull, a role he essayed in Patrick Watson's *Witness to*

TITLE production company (p.c.) producers (p.) director (d.) and budget	CANADIAN AND U.S. DISTRIBUTION	WORLD SALES (TV SALES)	FILMS AT CANNES	AT FEST FROM CANADA COMMENTS
HEARTACHES p.c. Rising Star Films p. David Patterson, Gerry Raibourn exec.p. Pieter Kroonenberg d. Don Shebib budget: \$4.9M		Worldwide sales agency: Seven Arts Studios Inc.; worldwide subsales agent: Paul Kijzer	Yes	For Rising Star: David Patterson, Gerald Raibourn and Pieter Kroonenberg.
HEAVY METAL p.c. Heavy Metal Animation Co. Inc. p. Ivan Reitman d. Gerry Potterton budget: \$7.3M	North American distribution: Columbia Pictures	Saraland N.V.	representation only/ possible product reel	
HOT TOUCH p.c. F.K. Productions (Astral) Inc. p. Harold Greenberg d. Roger Vadim budget: \$4.7M	Canada: Astral Films Ltd U.S.A.: 20th Century-Fox	Manson International, Micheal Goldman	Yes	
THE HOUNDS OF NOTRE-DAME p.c. Père Film Productions p. Fil Fraser d. Zale Dalen budget: \$1.125M	Canada: Pan Canadian	Salzburg Entreprises Inc.; Milton Salzburg	No	
IF YOU COULD SEE WHAT I HEAR p.c. Cypress Grove Films Ltd. p. Eric Till d. Till budget: \$5.6M		Filmaccord; Michel Roy	No	
IMPROPER CHANNELS p.c. Proper Channels Inc. p. Alfred Pariser, Morrie Ruvinsky d. Eric Till budget: \$4.3M	Canada: Saguenay U.S.A.: Crown	Isram	Yes	
INCUBUS p.c. Incubus Productions Inc. p. Marc Boyman, John Eckert d. John Hough budget: \$5.1M		Fisco/Carolco; David Perlmutter	representation only/ possible product reel	
KELLY p.c. Famous Players Film Corporation p. Sam Freeman d. Christopher Chapman budget: \$3M release date: March 20 1981	Canada: Paramount U.S.A.: Paramount		No	
LATITUDE 55 p.c. Savage God One Film Productions Ltd. p. John Juliani d. Juliani budget: \$800,000.		Savage God One Film Productions Ltd.	No	

North America's Oldest Short Film Festival

URNS ON THE THE VIDEO

NOV. 2nd — 8th, 1981

The Yorkton International Short Film Festival has added competition categories for videotaped short productions.

Producers, artists and all those interested in film and video are invited to join us at our annual competitions in Yorkton, Saskatchewan which feature: workshops, film markets, adjudicated competitions and international film displays

Newly revised rules, regulations and entry forms are now available by contacting:

Sheila Harris, Exec. Sec.
Box 477, Yorkton, Saskatchewan
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The Yorkton International Short Film and Video Festival

Recent features

TITLE production company (p.c.) producers (p.) director (d.) and budget	CANADIAN AND U.S. DISTRIBUTION	WORLD SALES (TV SALES)	FILMS AT CANNES	AT FEST FROM CANADA	COMMENTS
LOVE p.c. Coup Films Ltd. p. Renee Perlmutter d. Annette Cohen, Nancy Dowd, Liv Ullmann, Mai Zetterling budget: \$2.97M		Compass Sales; David Perlmutter	Yes		Renee Perlmutter
THE MAGIC SHOW p.c. Moviemagic Productions Ltd. p. David Koyle, Chris Dalton d. Norman Campbell budget: \$4M	North American sales: John Pozhke through Cinequity	Paul Kijzer	representation only		John Pozhke, exec.p.
MELANIE p.c. Melanie Productions Inc. p. Simcom Ltd/Peter Simpson d. Rex Bromfield budget: \$4.3M			No		
MISDEAL p.c. Quadrant/MLI Film Productions p. Michael Lebowitz d. John Trent budget: \$3.5M	North American sales: David Perlmutter	Compass Sales, David Perlmutter	Yes		
Mr. PATMAN p.c. A Film Consortium Production p. William Marshall, Alexander McDonald d. John Guillermin budget: \$6.9M	North American sales: David Perlmutter	Fisco/Carolco, David Perlmutter	Yes		
MY BLOODY VALENTINE p.c. The Secret Film Company Inc. p. John Dunning, André Link Steven Miller d. George Mihalka budget: \$2.5M released on Feb. 14, 1981	Canada, U.S.A. and others territories: Paramount	Paramount	No		For Cinépix: Marvin Wener, Rita Leone and André Link
THE ODESSEY OF THE PACIFIC p.c. Les Productions Claude Léger (Mtl)/Babylone Films s.a. (Paris) p. Claude Léger, Romaine Legargeant d. Fernando Arrabal budget: \$2.5M	Distribution sales agent, Les Produc- tions Claude Léger; representation: Video Voice	Europe and South America: Raphael Romero; North A- merica: Les Produc- tions Claude Léger and Video Voice	Yes - in French ver- sion only, L'odyssée de la Pacific		Claude Léger for Les Productions Claude Léger; Legargeant for Babylone Films
ON N'EST PAS DES ANGES p.c. Les Productions Prisma Inc. p. Claude Godbout, Marcia Couelle d. Guy Simoneau, Suzanne Guay budget: \$151,000 released on May 1981	Quebec: Les Films du Crépuscule Inc.	Les Productions Prisma Inc.	No		Documentary film
PARADISE p.c. RSL Productions Ltd. p. Robert Lantos, Stephen J. Roth d. Stuart Gillard budget: unknown	Quebec: Vivafilms Canada: New World Mutual U.S.A.: Avco-Embassy	Avco-Embassy	representation only		Robert Lantos from RSL Prod.

Yesterday and on stage in Walsh, was improvised for television.

But what Schellenberg tries to bring to all his roles is honesty. "You can lie on stage, but on film you can't lie. If there's a thirty foot closeup of you and if you're not pushing the right buttons, you're in trouble."

Despite the mixed critical reaction to *Death Hunt* (Bruce Kirkland of the Toronto Sun called it "a thinking man's action picture," Ron Base of the Toronto Star calling it "dumb"), Schellenberg was happy with the experience. "Marvin was a treat. I didn't have any problems. I've received a lot of compliments for my performance."

"Peter Hunt, the director, was very generous. When Morey and I would have suggestions, he'd listen to us. We got close-ups."

Kicking Horse set to round up financing

CALGARY - A new motion picture development financing company has been formed by Kicking Horse Productions Ltd. The new company, Harvest Pictures Ltd., was incorporated across Canada in January, and now has several projects in development.

Spokesman Arvi Liimatainen, 31, a partner in Kicking Horse, and the current President of the Alberta Motion Picture Industries Association (AMPIA) has said that Harvest Pictures will be involved in a variety of projects, including features.

Harvest Pictures hopes to provide investors with "a series of opportunities, rather than a single shot," said Liimatainen. The development financing company is "a way of finding money for Kicking Horse projects," while allowing investors some input and involvement. The company aims to attract "people interested in films rather than tax shelters."

The first project in the works for Harvest is a feature dealing

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Recent features

TITLE production company (p.c.) producers (p.) director (d.) and budget	CANADIAN AND U.S. DISTRIBUTION	WORLD SALES (TV SALES)	FILMS AT CANNES	AT FEST FROM CANADA COMMENTS
LES PLOUFFE p.c. International Cinema Corporation p. Justine Héroux, Denis Héroux d. Gilles Carle budget: \$4.5M released on April 1981	Quebec: Ciné 360 Canada: Ambassador U.S.A.: Columbia Pictures		Yes - opening the Director's Fortnight in its international version of 2h48min. French with English sub-titles	For International Cinema Corporation: Denis Héroux and Justine Héroux; and for Ciné 360: Maurice Attias
LE PLUS BEAU JOUR DE MA VIE p.c. Les Productions Prisma Inc. p. Marcia Couelle, Claude Godbout d. Diane Létourneau budget: \$150,000 released on March 1981	Quebec: Société de distribution Cinéma Libre Inc.	Les Productions Prisma Inc.	No	Documentary film
POWDERHEAD p.c. Inflight Productions p. Michael French d. John Anderson (drama) French (ski-shots) budget: \$750,000			No	
QUEST FOR FIRE p.c. Cinétrail Inc. p. John Kemeny, Denis Héroux, Claude Léger d. Jean-Jacques Annaud budget: \$9.5M	Canada, U.S.A. and others territories: 20th Century-Fox	20th Century-Fox	No	For International Cinema Corporation Denis Héroux and Justine Héroux
RECKLESS p.c. Canamerica Filmcorp. p. Christophe Harbonville, Nicholas Clermont d. Djordje Milicevic budget: \$3.6M		Carolco	representation only	For Canamerica: Christophe Harbonville
SOLDIER STORIES p.c. Cinequity Funding p. Ian McLeod	North American sales: John Pózhke through Cinequity	Cinequity, John Pozhke	representation only	A 90 min. docu-drama on Vietnam
SOME DO IT FOR MONEY, SOME DO IT FOR FUN p.c. Manesco Films Ltd. p. Anthony Kay d. Kay		Anthony Kramreither	Yes	
TICKET TO HEAVEN p.c. Cohen-Leebosh Productions p. Ronald Cohen, Vivienne Leebosh d. R.L. Thomas budget: \$4.5M	North American sales: Creative Artists Agency: Steve Roth, Michael Ovitz	Serendipity Films Ltd., Larry Sugar	Yes	Ronald Cohen, Patricia Johnson, Vivienne Leebosh, and Ralph Thomas.
THRESHOLD p.c. Paragon Motion Pictures p. Jon Slan, Michael Burns d. Richard Pearce budget: \$5.7M		J. & M. Films Sales Ltd.	Yes	Jon Slan
TRIBUTE p.c. Lawrence Turman and David Foster presents a Joel B. Michaels/Garth H. Drabinsky Productions p. Joel B. Michaels, Garth H. Drabinsky d. Bob Clark budget: \$6.5M released on Dec. 19, 1981	Canada: Pan Canadian U.S.A.: 20th Century-Fox	Carolco	No	
UNE AURORE BOREALE p.c. Interimage Inc. in co-production with La Société Radio-Canada and TF-1 (France) p. Jean Lebel, Nicole Godin d. René Lucot budget: \$1M		(TV sales: Radio-Canada and TF-1 (France))	Yes - in 16mm, 85 mins.	Nicole Godin and Jean Lebel
UNE JOURNEE EN TAXI p.c. Les Productions Vidéofilms (Mtl) and Renn Productions (France) p. Robert Ménard, Claude Berri d. Ménard budget: \$1.5M		Les Productions Vidéofilms (Quebec) and Renn Productions (France)	Yes - on video-cassettes	For Les Productions Vidéofilms: Jacques Dick.
UTILITIES p.c. Robert Cooper Film Productions One Inc. p. Robert Cooper d. Harvey Hart budget: \$6.2M		Fisco/Carolco, Andy Vajna; sales agent, Lee Rosenberg	representation only/ possible product reel	

with contemporary Canadian rock music, "a parody of the music business" centering on the Vancouver band Doug and the Slugs. Other projects in development are a television variety/comedy series with Paul Hann; a documentary consumer series aimed at the travel industry; an action adventure feature (*Craig's Man*) in treatment form; and two Canadian adventure films.

The structure of Harvest Pictures allows Kicking Horse Productions to be a partner, with investors completing the organization. There are four partners in Kicking Horse: Arvi Liimatainen, Grace Gilroy, Pete White, and Doug Cole, all of whom act as company members and as individual freelancers. Each contributes multiple skills. For example, in February, Liimatainen worked on a script, in March moved to B.C. to direct a *Beachcombers* episode and in April moved into gear as a producer. While Liimatainen is a member of ACTRA, DGC and AMPIA, writer White is the National Director for the newly formed Alberta Branch of the ACTRA Writers' Guild, production manager Gilroy is Edmonton rep for the Directors Guild of Canada and handles budgets and market research, and cameraman Cole doubles as a director.

"All of us believe that good stories make good films and there hasn't been a lot of evidence of that in Canadian motion picture production in the last five years," said Liimatainen. He sees a two-fold problem: "getting the money" and "living down the reputation." He said, "After you tell them what you're there for, you have to tell them that you're not like the other guys."

White and Liimatainen started Kicking Horse a few years ago, after spending three months in the Ambassador Tavern drinking beer and talking film (in which they were working as freelancers). As they worked almost steadily in sponsored film, they acquired more partners. Previously, Liimatainen had attended Northern Alberta Institute of Technology (for a two-year course in radio and television arts) and worked as a cameraman, scriptwriter, story editor and director/producer (CBC Edmonton). Liimatainen was also first a.d. on *Parallels* and *Latitude 55*, and has three years experience in making educational films for ACCESS and the Alberta government.

However, the formation of Harvest marks a move from sponsored films to speculative films. "We will always make sponsored films, but there comes a point where you want a stronger challenge," Liimatainen said. "You take a chance on your own talents. We know we have the experience. We believe we have the talent."

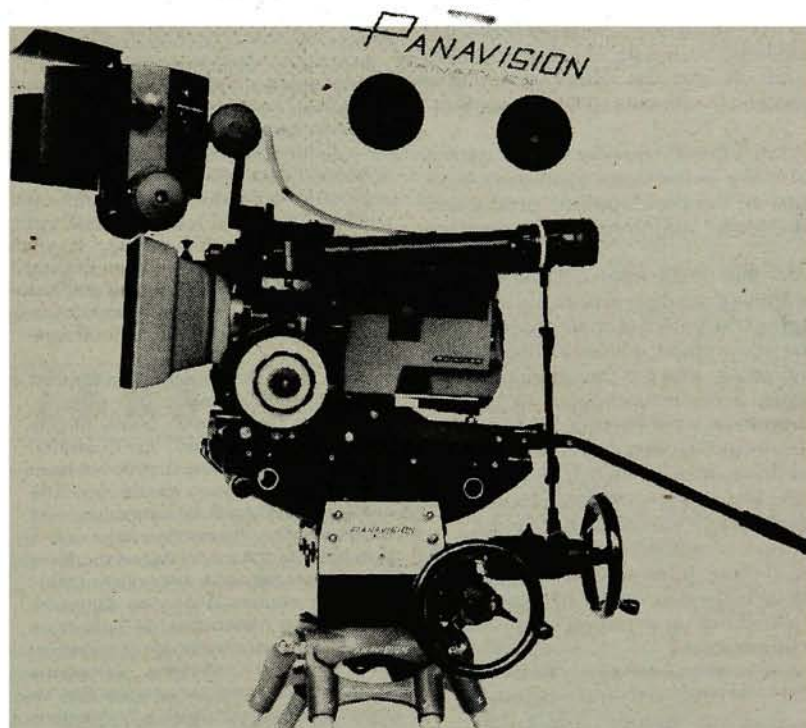
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