

Departures and Arrivals - **Frank Taylor**, former National Film theatre director, has sold his interest in Ottawa's Phoenix Theatre and relocated in Toronto, where he is programming for this fall's Festival of Festivals. **Phil Shaw** has anked his position as editor at the *Ottawa Arts and Entertainment Revue*. Two publicists have left their jobs - **Clifton Rothman** is no longer with Stephen Chesley Associates and **Elizabeth Blomme** has left David Novek Associates.

Bob Rehme, former honcho at Avco Embassy Pictures has joined Universal Pictures as president of distribution and marketing. As noted by Stuart Byron, Avemb under Rehme "became the industry's great revival story of the past few years with a series of classy horror films, including *The Fog*, *Scanners*, *Prom Night* and *The Howling*." Rehme acquired several other Canadian films while at Avemb, including *Tu-*

lips and Dirty Tricks. Personals Scriptor **Keith Leckie** (*Crossbar*) was wed on June 6 to **Mary Young**. ACFC grip **Mark Manchester** and his wife **Jessie** have welcomed twin girls into their family.

Marc Parson has been appointed head of the National Film Board's office in Paris. Parson was until recently Coordinator of Information, Promotion and Publicity for the French Marketing division at NFB's headquarters in Montreal. He will take up his new position on August 3. Crossing the Atlantic in the other direction, **André Lafond**, former head of the Paris office, has just taken on the position of Director of the Quebec Region for the Board. He will be located in Montreal at 550 Sherbrooke Street West.

Obits - **Stanley Jackson**, the 67-year old producer, director and writer passed away in Ottawa. At the National Film Board for

many years, he was best known for his film *Shyness*.

Ross Martin, the character-actor who gained fame as master of disguise Artemus Gordon on *The Wild Wild West*, died in

California at the age of 61. His film roles included *The Great Race* and *Experiment in Terror*.

Lamy calls for universal pay-television

In this context, I would like to make several observations stemming from the recommendations put forward in our brief. 1. Government strategies must not create two categories of creativity. There are many Canadians working in all areas in the private sector in film and video, who deserve the same opportunity to develop and grow artistically, as those who enjoy the protection of working within cultural agencies.

2. The private sector must be recognized as the creative centre of Canada - our national cultural resource. Federal cultural agencies cannot satisfy the cultural demands of Canadians - either the demands of the creators or those of consumers. Government should employ its legislative, fiscal and regulatory powers to create an environment in which the private sector flourishes.

3. Government cannot afford to limit its support to the dissemination of private sector creativity to the State's own distribution systems - CBC/Radio-Canada and the NFB. If it does, these agencies risk becoming our cultural ghettos. We must deal with many distributors and all forms of distribution in Canada and abroad.

4. Television reaches enormous audiences. In exploiting the opportunities provided by television, Canada must look at its totality - cable, network, syndication and pay-TV - to develop means of dissemination and to obtain revenues for future program production.

5. New technologies must be made to work for Canadians. As stated in our brief, the only validity of pay-TV in Canada is to increase access by Canadian producers to Canadian audiences. In the opinion of the CFDC, a Canadian pay-TV system will only serve the country - culturally and economically - on a universal basis. Canadian taxpayers are already subsidizing the production of programming, through the CFDC, the NFB and the Capital Cost Allowance. They should all have the opportunity to see what their tax dollars have produced.

Finally, we must come to terms with the "artist" vs "the industry". The concept of planning measures to support the industrial infrastructure required to disseminate creativity does not deny the role of the creator. A book is just a pile of paper without the author's words imprinted on it. A record is just a black plastic disc with grooves on it if one neglects to add the singer or musician. Same too with film. More so than either publishing or recording, film and video employ and support all the arts.

The orchestration of government policies aimed at helping these cultural industries is becoming essential. The advent of new technologies is blurring distinctions, and measures aimed at supporting one industry may prove detrimental to another. The CFDC believes that the broad approach, implicit in a cultural industries strategy, must be taken if Canadians are going to reap rather than squander the benefits of technology.

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