

### Budget wreaks havoc with film industry - one year delay sought

MONTREAL - Various elements of the federal budget, tabled on November 12 by Minister of Finance Allan MacEachan, have dealt a serious, if not mortal, blow to the Canadian film industry.

In a move which was applied to all tax shelters, MacEachan announced that "taxpayers will be permitted to claim only one-half of the normal full-year's capital cost allowance in the year of acquisition." This effectively reduces the CCA for Canadian films to 50% in the first year and 50% in the second, applicable on January 1, 1982.

In other measures, the budget reduced the top income tax bracket from 68% to 50% - reducing the incentive for the use of tax shelters - and will no longer allow the interest on loans taken out to finance shelters, to be tax deductible.

The effect of the measures on the already fragile film industry is the subject of a serious debate. Although most producers admit that they can live with the reduced CCA, the abruptness of its applications is thought to be wholly inappropriate. "The CCA system may not be the best system," comments Stephen Roth of RSL, "but the government has no business removing it until something else is in place." Alternative methods of government support must be forthcoming, according to Roth, if an independent production sector is to exist in Canada.

In an effort to convince the government to postpone application of the half-year convention for film investment

until 1983, a meeting was held on November 18 at the National Film Board in Montreal, which brought together representatives of the film organizations in Canada. Federal reps were present, including James Domville, film commissioner and president of the NFB; André Lamy, executive director, and David Silcox, president of the Canadian Film Development Corp.; Ian McLaren, director of Cultural Industries for the Department of Communications; and several members of the Minister of Com-

munications' staff.

The meeting resulted in representations to the Minister Francis Fox by a delegation comprised of Jack Gray, president of ACTRA, Roth, director Robin Spry and producer Joseph Beaubien. "We have every hope that the government will hear our arguments," reported Beaubien.

There is no doubt that industry reps have got the message through to the Minister of Communications. What is not clear is whether he can reach the

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### Filmplan phases out, David on move

MONTREAL - Pierre David has announced the creation, in 1982, of Mutual Productions U.S.A. based in Los Angeles, and the simultaneous closing down of production functions by Filmplan International.

Filmplan's affairs will continue to be administered by Mutual Films Corporation Ltd., a wholly owned division of Civitas Corporation Ltd.

David, president of Filmplan and of Montreal-based Mutual Productions Ltd., told Cinema Canada that the new arrangement will allow him to "structure projects in the U.S. or Canada outside of the limits of the tax shelter," and says that he has already been hired by Universal in L.A. to produce a film next year which it will fully finance.

Since 1979, Civitas and Jillian Film and Investment Corporation, owned by Toronto lawyer Victor Solnicki, have shared an interest in two companies, Filmplan International which produced six features (*Dirty Tricks*, *Hog Wild*, *Scanners*,

*Gas*, *The Fright and Comics*) and Filmplan International II which has made two more this year (*Dreamworld* and *Videodrome*). Claude Héroux has been line-producer for all shoots.

"I've enjoyed working with Solnicki," comments David, "but with Mutual Productions in Montreal and L.A., I'll be able to work without a partner. Mutual will be fully owned by Civitas." Increased mobility, and a willingness to work in L.A. are crucial, according to David, for continued success in the feature sector.

Guy Desmarais of Geoffrion, Leclerc, an officer of Filmplan International and the broker who handled its public offering in '79 and '80, told Cinema Canada that recoupment on the '79 package had now reached 50% and that last year's offering had already brought in 40%. "We're still missing the revenues on major sales to Home Box Office and the networks, and we expect to fully

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### Open skies policy a threat to Cdn pay TV

TORONTO - The federal Department of Communications is expected to reverse its present policy and permit the private reception of U.S. satellite television signals by individuals, federal sources say.

Federal Communications Minister Francis Fox is expected to announce the new policy November 28 in Toronto. It is anticipated the new policy will permit only the private use of earth stations by individuals or families using their own antennas, and that Ottawa still would prosecute anyone bringing in the signals and retransmitting them for commercial gain, such as cable companies, or owners of apartment blocks.

Earth stations - bulky satellite dish antennas about eight to twelve feet in diameter and costing close to \$6000 - enable users to receive television signals direct from satellite transmissions, bypassing such conventional carriers as public broadcasters or cable. Federal sources say the estimated number of known earth stations in Canada is around 300, with the actual figure possibly around three or four times higher.

If private use of earth stations is permitted, users would be able to receive foreign sig-

nals, such as U.S. pay-TV's Home Box Office, and several 'superstations', without fear of prosecution. At issue for some time has been the individual's right to receive satellite TV signals, as persons are entitled by law to receive all conventional TV and radio broadcasts, versus the ability of the satellite antennas to steal pay-TV signals.

Apparently, Ottawa will come down on the side of the free right of use for individual reception.

The federal government has lost two important court cases concerning the reception of satellite signals in recent months. Charges of operating an illegal earth station were dismissed against Shellbird Cablevision Ltd. of Cornerbrook, Newfoundland, on October 29, after Newfoundland Provincial Court Judge Gordon Seabright ruled that satellite reception and redistribution did not constitute broadcasting as defined in the Broadcasting Act. The company had been receiving and rebroadcasting the signals of the U.S. Public Broadcasting System, and has resumed broadcasting the signal even though the Canadian

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## Technical realities forcing political hand (from p. 3)

Radio-Television and Telecommunications Commission has announced its intention to appeal the decision.

A County Court judge in British Columbia also dismissed the Crown's appeal of an earlier decision acquitting Loughheed Village Holdings Ltd. of operating an illegal earth station at its 760-unit apartment complex in Burnaby. The Court decided that the Crown failed to prove that satellite signals constitute radio communication as defined under the Broadcasting and Radio Acts.

Communications analyst Sandra Gathercole said the Cornerbrook and Burnaby decisions were crucial factors leading to the government's change of attitude concerning satellite signal reception. She said the law has simply acknowledged the technical reality. "Since there is no longer a technical barrier to receiving these signals, they (the government) are removing the legal barrier," Gathercole said.

Gathercole also said that while the CRTC would no longer be able to regulate the reception of satellite television signals under an open skies policy, their remaining control point would be retransmission

of the satellite signals and the delivery point of that signal into the home, if it were through cable.

Paul Audley, head of the Tele-Canada application for a Canadian pay-TV license, expressed apprehension of the proposed federal move to permit the private use of earth stations by individuals, fearing that it would only be a matter of time before the cable companies demanded their right to receive and retransmit satellite TV signals. Once the Canadian cable companies start receiving and retransmitting signals directly from the U.S., said Audley, they effectively would be under the jurisdiction of the Federal Communications

Commission, not the CRTC.

Under the terms of a 1972 Intergovernmental Agreement between Canada and the U.S., both nations agreed that neither would, except on an incidental and peripheral basis, beam any satellite signals across the border without the prior consent of the other government. But recently the FCC has granted several U.S. carriers the right to provide trans-border satellite services, including transmission of TV signals, conditional on the subsequent approval of the Canadian government. Canada was not consulted in advance of the FCC decision, but now appears ready to officially allow the signals into the country.

## David opens US office (from p. 3)

recoup on both issues," Desmarais said.

The restructuring of Filmplan in 1981 was made necessary when Geoffrion, Leclerc declined to handle the public issue for *Dreamworld* and *Videodrome*. Larry Nesis of Steadford Securities Ltd. is handling the most recent package, a \$9 million offering involving a 100% share of

*Dreamworld* and a 50% share of *Videodrome*. MCA Theatricals Inc., an affiliate of Universal, is retaining a 50% interest in *Videodrome*, and has advanced \$2,771,950 of the film's total budget of \$5,951,805. The budget for *Dreamworld* is \$5,820,145. By mid-November, David announced that \$2.5 million of the current issue had already been sold.

## CFI loses key staff in dispute

OTTAWA - Five employees of the Canadian Film Institute have tendered their resignations over objections to the manner in which the CFI was being administered. The resignations were accepted by the management.

Piers Handling, associate director of the CFI and spokesman for the group (which also includes the director of the National Film Theatre in Ottawa, the regional coordinator and the editor of Film Canadiana) called for a public investigation of the CFI, claiming that the board of directors is now "self-elected" and that "no annual meeting of members was held in 1980." Stating that the 1981 members' meeting was held "in secret," Handling wonders "Who is the Institute's management accountable to?"

The CFI's total budget is \$515,000 of which \$360,000 come from federal and provincial agencies. It is the feeling of those resigning that the CFI has abandoned its cultural mandate.

Meanwhile, on Oct. 23, the CFI, which has been plagued with financial difficulties, announced new orientations for 1982. "Information services will be rationalized... to in-

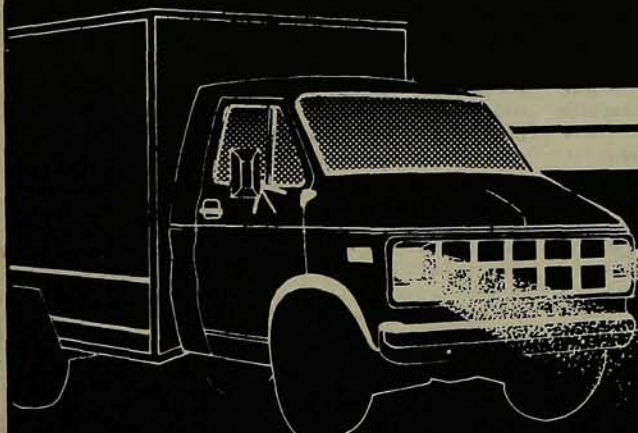
clude continuous updating and computerization of data." Also, the CFI plans to establish a new Documentary Film Festival in 1983 to complement the International Animation Festival currently being run every other year. Plans for building an Omnimax/Imax theatre in the capital are also in the works.

## Distributors furious

TORONTO - Canadian distributors are irate about the new valuation rates, effective Nov. 4, established by the Customs and Excise Division of the Department of Revenue. The new valuation rates do not affect the duty on films coming over the border, but will affect the sales tax due on imported films.

The new rates changes are as follows: super 8 film, 8 cents a foot; 16mm, hiked from 8 to 10.5 cents; 35mm from 3 to 15.5 cents; and 70mm from 3 to 53 cents.

These important increases come when independent distributors in Canada are already fighting for their lives and American majors increase their domination of the Canadian market.



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## CFDC announces expenditures over \$4 M

MONTREAL - The Canadian Film Development Corporation (CFDC) spent a total of \$4.2 million assisting 80 film projects between the beginning of its fiscal year, April 1, and October 31, announced CFDC president David Silcox and executive director André Lamy.

Silcox and Lamy said the CFDC has participated in the financing of 71 English and French projects currently in the development, production, or post-production stages, as well as participating in the launching of nine films as part of its new distribution policy.

The CFDC has made interim loans of \$1,575,000 and equity investments of \$825,000 to 13 films or television series presently before the cameras. The CFDC also allocated \$1,132,000 in loans to 53 projects at the script and development stages and provided \$544,000 to help the completion of five films. Distribution investment totalled \$132,000; equity investments of \$63,000 and interim loans of \$69,000.

In English production, the CFDC made interim loans of \$1,575,000 (its entire interim loan participation so far this fiscal year) to five films: *Video-drome* and *Dreamworld*, both Filmplan productions produced by Pierre David and Victor Solnicki; *Death Bite*, a Hyperion Film Production and Distribution Co. Ltd. project produced by John Pozhke; *B.C. - A Special Christmas*, produced by Cinema Productions; and *Till Death Us Do Part*, a Seagull/Brady production, James Shavick and Larry Hertzog producers. Equity investments totalling \$215,000 were made in two other films: *Stations*, a

Picture Plant production produced by C. Majda and G. Parsons, and *The Wars*, a Nielsen-Ferns/National Film Board co-production produced by Dick Nielsen. Interim loans to aid post-production totally \$500,000 were made to two films: *Love*, a Coup Films production, Renee Perlmutter producer, and *Hank Williams: The Show He Never Gave*, a Simcom production. As well, the CFDC made loans of \$1,049,000 to 44 projects in the script and development stages.

In French production, the CFDC has made equity investments of \$609,000 in four features, one feature-length documentary, and a documentary television series. The features were: *Les beaux souvenirs*, a Lamy-Spencer Ltée/National Film Board co-production; *Les fleurs sauvages*, a Cinak Inc. production; *Les doux aveux*, a Animage Inc. production; and *Les yeux rouges*, by Les Productions Le Coup Blanc Inc., which was also aided under the new 'first works' program

undertaken by the CFDC in conjunction with l'Institut québécois du cinéma, Radio-Canada, and Radio-Québec. The CFDC invested in the feature documentary *Le futur intérieur* by Les Productions Monique Messier Inc. and the documentary TV series *Connaissance du milieu*, produced by Jean-Louis Frund Inc.

Three features received equity investments totalling \$44,000 to aid post-production: *Les bons débarras*, a Productions Prisma Inc. production; *Au clair de la lune*, a Les Productions Albinie Inc., National Film Board co-production; and *Métier Boxeur*, a feature length-documentary produced by Momentum Inc. Eighty-three thousand dollars were allocated as loans to nine films in the script and development stages.

The CFDC aided the distribution of nine films: *Les Plouffe*, *Cries in the Night*, *The Handyman*, *Surfacing*, *Le plus beau jour de ma vie*, *On n'est pas des anges*, *Improper Channels*, *Girls*, and *Antoine et ses anges*.

## Shebib shooting drama for CBC

TORONTO - Director Don Shebib is back with the CBC, directing a television drama, *By Reason Of Insanity*, for the network's For The Record series.

Starring Patricia Collins, Michael Kirby, Barbara Williams, and John Wildeman, from a script by David McLaren, *By Reason Of Insanity* examines the controversial use of insanity pleas in murder cases. It begins when a young man commits a murder during a robbery, and proceeds to explore the legal and moral ramifications

of this killing.

Alan Burke will produce *By Reason Of Insanity*, which is expected to be broadcast early in the new year. The executive producer of the For The Record Series is Sam Levine.

Shebib's latest comedy, *Heartaches*, with Margot Kidder and Winston Reckert, was enthusiastically received at the Toronto Festival of Festivals and will close the London Film Festival November 17. Its release is expected either in late December or early 1982.

## First Canada-German co-pro goes

TORONTO - *Julie Darling*, the first Canadian-West German feature film co-production, began shooting November 16 in West Germany, one week after receiving official co-production certification from the Canadian Film Development Corporation (CFDC).

Described by Canadian producer John Pozhke as a "terror fiction mystery thriller," *Julie Darling* is being made by Cinequity Funding Corp. of Toronto and Tat Film of Berlin. Producing with Pozhke for Cinequity is Maurice Smith, while the German producer is Ernst von

Theumer.

The film stars Sybil Danning, Tony Franciosa, and Isabelle Mejias. The Canadian portion of the cast has not been decided officially. Directing is German Lutz Schaarwaechter, with Canadian director of photography Miklos Lente. The art director is Lindsey Goddard, and the production manager for the Canadian shoot, scheduled for a week in mid-December, is Jason Paikowsky.

Cinequity recently completed filming another terror-thriller, *Death Bite*, September 18 in Toronto. William Fruet directed.

## Four team up to move on major television production in Alberta

CALGARY - Four production houses, two in Edmonton and one each in Calgary and Toronto, are combining efforts to develop *Emperor Pic*, a major movie for television.

*Emperor Pic* will be based on the lives of Emilio Picariello, a Crows Nest bootlegger in the early twenties, and Florence Lassandro, the last woman to be hanged for murder in Alberta.

Nick Bakyta of Tinsel and Sham Productions Ltd. (Edmonton) will act as producer in developing the screenplay, and Pat Ferns of Primedia Productions Ltd. (Toronto) will be executive producer.

CFRN Television (Edmonton) and CFCN Television (Calgary) are involved because they are committed to co-develop or co-produce television properties in Alberta for national exposure, while Primedia will handle

international distribution of the film.

The ninety-minute drama was conceived by Edmonton writers Morley Price and Barry Freeman, with development funding released by the four principals.

## Tulips fail to bloom in western climate

WINNIPEG - The Astral film *Tulips* opened here and in Vancouver with dismal results. During the week ending Oct. 8, the film grossed \$1,821 in two theatres in Winnipeg and \$6,100 in four theatres in Vancouver. Starring Gabe Kaplan, Bernadette Peters and Al Waxman, *Tulips* was directed by Rex Bromfield in 1979 and had extensive re-shooting done in 1980 under the direction of Al Waxman.



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# Dansereau wraps fictional pic in Quebec City

MONTREAL - Several low-budget features have been shot this year throughout Quebec: Jean-Pierre Lefebvre and Marguerite Duparc have each wrapped one in Bedford, Anne-Claire Poirier finished *La quarantaine* in St-Hyacinthe, while Yves Simoneau (*Les yeux rouges*) and Fernand Dansereau (*Les doux aveux*) have used Quebec City as the site of their films.

Dansereau, who won a Canadian Film Award several years ago as one of Canada's outstanding filmmakers, has completed *Les doux aveux*, a theatrical feature starring Marcel Sabourin and Hélène Loiselle. For Dansereau, known primarily for his work at the National Film Board in documentary, and his many labor films made in conjunction with

community groups, his film is a departure.

"It had been four years since I had directed a film. I began to work on an idea with the young people in the company, and slowly, a 'personage' began to grow and develop. It was an old woman, based on my grandmother, and we decided to go ahead and work on a scenario, putting older people and adolescents together." With obvious enthusiasm for the film, Dansereau received backing from the Institut Québécois du Cinéma and the Canadian Film Development Corp and found a single investor who was ready to put up the remaining \$88,000.

"We were limited by the \$368,000 budget, but the shoot was far from impossible. We shot it in 22 days, paid union

fees for a 23-member crew, and had four first-rate actors in leading roles, wrote music and the rest. I don't understand why filmmaking has got so expensive these days; we would have been very comfortable with a budget of \$500,000."

After years of making films tailored to the requirements of the NFB, or with groups, Dansereau eventually felt a certain freedom in dealing with fiction. "The documentary tradition runs deep, and Hélène Loiselle pointed out at the beginning of the shoot that I was simply asking her to play herself, not really to develop a character. We soon got free and began to use our imaginations in ways that were new for me. I hope that this film will communicate

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**Cover:** *Desperate for his unemployment cheque, George Segal takes on the postman while The Neighbour's Irene Cara stands caught in the crossfire. For an In Progress report, see page 32. Photo: Bandy Munkacsy.*

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# CINEMA

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Coming for Christmas

## IATSE on the offensive with charter

TORONTO - Two autonomous camera technicians' unions will continue to exist within the same Canadian jurisdiction in the immediate future, as talks of a possible merger between IATSE International local 667 and the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA) fell through in October.

A proposed meeting between the executives of IATSE 667, CAMERA, and the Canadian Labour Congress at the CLC's offices in Ottawa, October 20, was cancelled at the last minute when the IATSE delegation, to be headed by international president Walter Diehl, telephoned to say they would not be coming. According to Henri Fiks, a member of CAMERA's executive board, CAMERA had presented six demands that had to be met before the union would consider merging collectively with IATSE 667.

CAMERA demanded that the new union which would result from the merger have a national charter with full autonomy as required in the CLC constitution; that all CAMERA members be automatically accepted as members in the new local; that new elections be carried out under the direction of the CLC for the new local; that no disciplinary action of any kind be taken against any present or former IATSE members involved with CAMERA; that Jim Keating and Lynn Kelly, former IATSE employees currently with CAMERA, be employed by the new union as business administrator and booking agent respectively; and that the new local recognize the established jurisdictions of all unions including the Association des Professionnels du cinéma du Québec (APCQ), SNC, and the Association of Canadian Film Craftspeople (ACFC).

After the Ottawa rebuff, CAMERA held a membership meeting October 22 at which they decided to remain an au-

tonomous organization.

"CAMERA had looked into the possibility of a merger (with IATSE), not the necessity of one," said Henri Fiks. "We decided the existence of a Canadian union was more important than joining an international one that invariably must answer to their main body."

CAMERA was granted a charter from the CLC on April 4, 1981, giving full autonomy to represent Canadian cameramen in labour negotiations. The union was formed in reaction to the refusal of IATSE, at the time under the jurisdiction of local 644 in New York, to grant the Canadian camera technicians a certain measure of autonomy. After IATSE International granted an autonomous charter for the jurisdiction of Canada to its Canadian members on October 1, 1981, creating local 667, many CAMERA members considered rejoining IATSE, as the rationale for CAMERA's creation, autonomy, had apparently been achieved.

IATSE 667 business representative Ken Leslie-Smith maintains that not a single member of IATSE resigned to join CAMERA, but sources close to CAMERA claim that Leslie-Smith's assertion is "a technicality, a mere quibble", and that nearly all of CAMERA's 80 members, including executive board members Richard Leiterman, Marc Champion, Miklos Lente, and Mark Irwin, have effectively left IATSE. Leslie-Smith claims 200 local 667 members, a figure undoubtedly including the "unresigned" CAMERA members.

The membership dispute arises from the difficulty of officially resigning from IATSE. Leslie-Smith says that the procedure for resignation is simply to sign a withdrawal card and to send in a letter for an honourable resignation. Henri Fiks maintains that when he resigned from IATSE five years ago it

took six registered letters over the course of two years to drop out of the Toronto IATSE chapter and that he never received official recognition of his resignation from IATSE's New York office. Fiks points out that members cannot resign from IATSE unless they are in good standing, and disgruntled members who leave soon lapse into not paying their quarterly dues and are suspended.

Another issue that left many CAMERA members uncertain about the possible merger was the actual strength of IATSE 667's newly-granted autonomy. A clause in the IATSE constitution holds any charter revocable for infraction, which CAMERA members view suspiciously in its possible application to the Canadian local. Ken Leslie-Smith maintains this clause is no different for local 667 than for any other IATSE local. "We are a local of IATSE International of the United States and Canada. We are an international union whose jurisdiction is Canada," said Leslie-Smith.

Also at issue was IATSE's 'single ticket policy'. IATSE will not permit its members to work the same shoot as members of other unions, (i.e., CAMERA or the ACFC). In the IATSE constitution, any other union operating in the same jurisdiction is an inimicable union. "The most important demand of our six for a possible merger was that local 667 recognize the jurisdictions of the other Canadian unions," said Henri Fiks. Ken Leslie-Smith said the newly-created autonomous local will stay with the single ticket policy. However, *Mother Lode*, a Canadian production directed by and starring Charlton Heston, which Leslie-Smith said signed a contract with IATSE locals 667 and 891, featured CAMERA executive board member Richard Leiterman as director of photography.

## The NFB and CBC dominate first Bijoux Awards in Toronto

TORONTO - *War Brides*, a Canadian Broadcasting Corporation production, won four Bijoux awards, including best television drama over 30 minutes, at the first annual Canadian Short Film and Television Awards October 28 at the Harbour Castle Convention Centre in Toronto.

Besides the top TV drama prize, *War Brides* collected three Bijoux in the crafts categories: Barbara McLean for best art direction, Vic Sarin for best cinematography in a dramatic production, and Myrtle Virgo for best editing in a dramatic production.

The CBC dominated the awards, winning a total of ten, including three craft awards for *Running Man*: best actor (Chuck Shamata), best direction of a dramatic production (Donald Brittain), and best sound (Ed Chong). Other CBC winners include Lally Cadeau as best actress for *You've Come a Long Way*, Katie, Michel Gerard for best non-dramatic script (the "10 Toronto Street" episode of *The Canadian Establishment*), and *Air Farce* as best television musical-variety.

The Atlantis Films production of *The Olden Days Coat*, based on a Margaret Lawrence short story, was selected best television drama under 30 minutes. Lauron Productions' *The Breakthrough* won the best independent production award for producers Ira Levy and Peter Williamson.

As expected, the National Film Board dominated the documentary awards. Producer Wolf Koenig's *Nose & Tina* won the best documentary under 30 minutes award, with director Norma Bailey earning the prize for best documentary direction under 30 minutes. *Challenger: An Industrial Romance* won producer Stephen Low the Grierson Award for best documentary over 30 minutes.

Two other NFB winners were *Estuary* for best industrial film and *Getting Started* for best animation. Larry Crosley won the outstanding musical score award for his work on the NFB's *The Lost Pharaoh*.

*Snow*, produced by the Ontario Provincial Parks, was selected best sales/promotion/public relations film. *Energy Efficient - Imperial Oil*, produced by Patti Grech for Rabko Television Productions, won best commercial. Chosen best audio-visual non-portable program using 1-7 projectors was *Modulating*, produced by Multiple Images Inc., while Norman Natrass's *The Green Network* won in the 8-18 projector category.

Other craft award winners include Robert Fresco for

*Steady As She Goes* (best documentary cinematography); Harvey Zlaterits for *The Hawk* (best documentary editing); Roger Lemelin and Gilles Carle for *Les Plouffe* (best screenplay); Colin Chilvers for *Innertube - R.C. Cola* (best visual effects).

*Exposure*, produced by Wayne Arron, won the Neilsen-Ferns International First Production Award. PFA Labs and its president, Fred Lemmin, were presented the Chetwynd Award for technical achievement.

## Atlantic filmmakers make first festival

ST. JOHN'S - The first Atlantic Film Festival was held Nov. 2-8 here, with participants coming from the four Atlantic provinces.

Run on a shoe-string budget of \$5,000, festival director Mike Riggio told Cinema Canada that he hopes in the future the festival itself might move from province to province, and plans to hold the 1982 event in Halifax.

There has been a proliferation of film groups in the East, including the three co-ops based in Fredericton, St. John's and Halifax. The festival provided a 'first ever' opportunity to screen the mass of independent productions.

Financial support came from the National Film Board of Canada and the CBC-St. John's. Screenings were held in the Longshoreman's Protective Union, a downtown theatre equipped to run 16mm and video. Three workshops were held in conjunction with the festival. The subjects were: pilot-testing film and television, the film industry in Atlantic Canada and children's animation.

## Dansereau (cont. from p. 6)

a sense of 'spectacle' to the audience. That they will come to laugh and cry and be entertained. It's certainly not an intellectual film."

Editing has begun, and soon Dansereau plans to approach distributors, hoping to find theatrical distribution. "Regardless of what happens in the cinema, I realize that, in Quebec, we have always been shooting for television. All of my films save one have been screened on TV, and when you consider the quantity of people you can reach through television in relation to the reduced number who come to the theatres, that's not so bad."

## West coast art directors to IATSE, not DGC, says Labour Board

VANCOUVER - Art directors working in British Columbia will now come under the jurisdiction of IATSE 891 according to the October 7 decision made by the Labour Relations Board of B.C. (LRBBC).

Jurisdiction had been contested by the Directors' Guild of Canada and the Guild's B.C. District Council. In Eastern Canada, art directors have belonged to the DGC for several years.

The question was resolved when the LRBBC ruled that the DGC was not fulfilling "the definition of a trade union within the Code" in the prov-

ince. Lack of provincial autonomy for the Council was cited, limiting its "authority to conclude a binding collective agreement."

Recognizing the East-West split which exists in union membership in the States concerning art directors, the LRBBC found that the same split existed in Canada. Summing up the attitude among Vancouver art directors, IATSE's p.r. man told Cinema Canada: "All of IATSE's work comes from Los Angeles. Some from New York but none from Toronto. The industry in the West is Hollywood-based." In Hollywood, art directors are

represented by IATSE 876 whereas Eastern-based art directors are represented by United Scenic Artists which broke from IATSE long ago.

Recognizing, nevertheless, the "significant professional benefit" which art directors derive from membership in the DGC, the LRBBC advised that "it could also be to the advantage of B.C. IATSE art department members to hold dual memberships in the Guild and IATSE..." It urged the unions to settle their differences and to allow the art directors of both groups to move freely across the country.

# Mann follows jazz with poetry, De Antonio helps out

TORONTO - Twenty-three year old Toronto filmmaker Ron Mann, who produced and directed the highly acclaimed jazz documentary *Imagine the Sound*, has begun shooting a new film about poets under the working title *Poetry in Motion*.

Mann said the new film is similar in approach to his previous picture, adding that he hopes to compile "the first ever

film poetry anthology. The film will concentrate on the performance aspect and examine the extension of poetry into other art forms, music, dance, etc." Several crew members who collaborated with Mann on *Imagine the Sound* are working on the *Poetry* shoot: director of photography Robert Fresco, who recently won a 1981 Bijou Award for best documentary cinematography for

*Steady as She Goes*, soundman David Joliat, and editor Peter Wintonick.

Working as a consultant on the film is director Emile De Antonio, director of *Painters Painting*, who also consulted on *Imagine the Sound*. "Emile is my friend as well as being the major influence on my career so far," said Mann, also noting De Antonio's valuable contribution in making con-

tact with many leading American, and particularly New York City, poets.

The crew has already filmed such notables as John Cage, William Burroughs, and John Giorno in New York, as well as Tom Verlaine and Allen Ginsberg (with the Toronto rock group The CeeDees) in performance in Toronto. Other Canadian poets already filmed include Irving Layton, John Cooper-Clark, and Toronto street poets Stuart Ross, Mark Lada, and Crad Kilodney, which Mann said represented only one-fifth of the project's total shooting schedule.

*Poetry in Motion* is being made on a \$200,000 budget from private investors. Mann, who is producing as well as directing, expects principal photography to be finished by December 25, 1981, and anticipates the film will be completed and ready for screening sometime in May, 1982.

Meanwhile, good things continue to happen with *Imagine the Sound*. Mann told Cinema Canada that the film has been purchased by British television's Fourth Channel through the film's agent, Murray Sweigman, of International Tele-Film. Also, the film was awarded the Silver Hugo Award as the best feature-length documentary at the Chicago Film Festival in early November.

## Irwin busy as one pic breaks, another films

TORONTO - *Night School*, an American produced suspense-thriller featuring the work of Canadian cinematographer Mark Irwin, began its Canadian theatrical release November 6 in Toronto.

Paramount is distributing the film, which is directed by Ken Hughes (*Cromwell, Of Human Bondage*) and stars Leonard Mann, Rachel Ward, Drew Snyder and Joseph R. Sicaardi. Irwin photographed the film on location in Boston during the spring of 1980.

Irwin has just completed work as director of photography on William Fruet's *Death Bite*, and is currently working with director David Cronenberg on *Videodrome* in Toronto. The director-cinematographer team has previously collaborated on *The Brood* and *Scanners*.

## Porn fits the bill

MONTREAL - In only three weeks, *Not a Love Story: A Film About Pornography* has grossed \$36,244 in a small Cineplex theatre, seating less than 100 people. Directed by Bonnie Sherr Klein and produced by the National Film Board of Canada, the film is attracting both those who come for its anti-pornography message and others who prefer its documentary footage.

## Cockburn film on track in Toronto again

TORONTO - Extra Modern Productions' documentary-concert film on Canadian rock musician Bruce Cockburn's 1981 North American tour, scheduled to begin shooting October 23 in Denver, was postponed until November 19, according to producer Bill House.

House, co-producing the film with Peter Walsh in collaboration with Cockburn's manager, Bernie Finkelstein, said shooting began November 19 in Boston to follow the east coast segment of Cockburn's tour through Philadelphia, New York, Washington, Atlanta, and Memphis. Two concerts are to be staged specifically for the film at The Music Hall, on the

Danforth, Toronto, November 30 and December 1.

The production delay meant the filmmakers were unable to record any of the western portion of the tour, which included stops in Denver, San Francisco, Seattle, and a successful appearance at Los Angeles's renowned Roxy Theatre earlier this month. But House remains optimistic about the project, budgeted at \$420,000, citing enthusiastic reviews of Cockburn's performances in the press. He added the delay had not caused any changes in the crew, headed by director Martin Lavut, director of photography Vic Sarin, and soundman John Thompson.

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# Ontario Censors strike again, hit NFB's Not a Love Story

TORONTO—The Ontario Censor Board has turned down an appeal by the National Film Board of Canada to permit the commercial release of *Not A Love Story*, the controversial NFB documentary about the pornography industry.

The Censor Board's summary report on the NFB appeal classified the film as "not approved for public exhibition." The Censor Board's official statement in the report read: "Application for unlimited exhibition not approved. The original Board recommendation stands: — that the film be made available through the National Film Board library for private screenings by such organizations that request it, and that permit for public exhibition be issued under conditions stipulated in the October 20th, 1981 Board minute and followed in the November 10th screening at the St. Lawrence Centre."

A Censor Board member who heard the NFB appeal, and who wished not to be

identified, told Cinema Canada that the Board "totally supported" the screening of the film in a suitable forum as an educational and social concern, but rejected commercial release of the film on the grounds that its explicit, hardcore material might be exploited for financial gain. The Board member pointed out that the film was not banned, but merely restricted from commercial release.

"The Board totally supports the screening of this film in a responsible context, and would be completely co-operative in issuing permits for public screenings, as we did for the Festival of Festivals and St. Lawrence Centre," said the Board member. "But let's face it, this is not Saturday night entertainment."

The Censor Board did issue special permits for one screening only to the Toronto Festival of Festivals for September 11 and to the NFB for a November 10 screening at the St. Lawrence Centre, with the understanding that the age

requirements for a 'Restricted' classification (i.e., 18 years and over) would be strictly enforced. Both screenings played to full houses.

In a personal report on the *Not A Love Story* appeal, one Censor Board member wrote: "Controlled screening of this film is imperative. Fundamentally, it communicates its concerns exceptionally well. Use of hard-core footage is not gratuitous and, within the context of the film's meaning, justified. The chief concern I have is that this is a film about exploitation which, under general distribution, could itself be exploited. Paradoxically, this film could be shown for its hardcore footage, which transgress the guidelines, in venues which promote pornography... Unless distribution and screenings are controlled, and the film viewed within a responsible context, its message (the justification for making it) may be abused.

"Part of its benefit will be in its capacity to elicit response, concern and action of a posi-

tive nature if correctly channelled after viewing through open forum discussion groups. I recommend its screening in conjunction with open discussion afterwards."

Produced by Dorothy Todd Hénault and directed by Bonnie Sherr Klein, *Not A Love Story* was produced by Studio D of the NFB's English Production branch. While the Censor Board maintains that its treatment of the film is in line with all the other provinces except Quebec (where the film opened commercially October 30 at the Cineplex in Montreal with six shows daily) in that screenings were arranged on a special permit basis, the film has subsequently passed the British Columbia, Alberta, and Manitoba censor boards and will open commercially at Winnipeg's Towne Cinema November 20 and in Edmonton December 1.

Because public screenings of *Not A Love Story* in Ontario are by invitation only and cannot be advertised, the

film's accessibility to the average viewer is limited. After the St. Lawrence Centre screening, the NFB held seven private screenings at its Toronto office's screening room (capacity 75) for those unable to get on the St. Lawrence invitation list, a task which regional officer John Boundy said required "every film officer I had." The film can also be purchased by any interested party from the NFB library for private, unadvertised use.

After the Censor Board's Nov. 18 decision to reject the appeal, officials at the NFB's regional office in Toronto declined comment on the matter. However, Deputy Government Film Officer François Macerola had commented before the appeal decision that pornography "is a serious social problem we can no longer afford to ignore.. For this reason the National Film Board regrets the Ontario Censor Board's (original) decision which, by restricting public access to the film, prevents a much needed examination of the issues."



Charlton Heston

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## Strong Canadian content condition of deal to renovate, lease and program Winter Garden

TORONTO - The Ontario Government and a consortium headed by Garth Drabinsky, Michael Cohl, and David Wolinsky have become partners in a multi-million dollar project to renovate Toronto's Elgin-Winter Garden theatres.

The Ontario Cabinet has approved the purchase of the building by the Ontario Heritage Association, the government agency able to hold historical property, from Famous Players Ltd. for \$4.5 million, using Lotario funds. The consortium, make up of Tiberius Productions Inc., the Cineplex Corp., and W.B.C. Productions (which owns both Concert Productions International and the BASS ticket agency), will spend \$4 million on renovations, and in exchange will receive a 40-year lease from the the OHA to rent the property each year for one dollar.

In addition to the \$4.5 million received for the property, Famous Players will also receive concessions from the City of Toronto for the construction of a multi-screen complex at the corner of Bloor and Hayden Streets, with an adjacent parking lot to be built by the Toronto

Parking Authority.

Along with the \$4.5 million purchase price, the Heritage Association will spend another \$4.5 million on renovations, bringing the combined expenditure for renovation to \$8.5 million. But the OHA expects to recover all but \$3 million of its investment through the sale of the Elgin-Winter Garden's commercial and residential density rights to private developers.

Also part of the agreement were assurances that the interiors of both theatres would be restored to their original 1913 condition by architect Mandel Sprachman. The two rooms have not been used as performance theatres since 1935: the upper level Winter Garden has been closed since 1927, while the lower level had continued operating as the Elgin Cinema until it was closed November 8, 1981.

The deal contains strict Canadian content programming conditions which the operating consortium must meet, which will be enforced by a five-member board consisting of one member from the consortium, two from the ministry, and two from the Toronto The-

atre Alliance. The operators must stage three Canadian plays in the first year of operation, four in the second, and five in all subsequent years. They must provide 200,000 performance seats for Canadian production in the first year, 250,000 seats in the second, and 350,000 for all subsequent years. At least 75,000 seats must be given to transfers (from local or regional theatres) of productions written by Canadian playwrights.

The theatres must be made available to the Toronto Festival of Festivals each year for 10-14 days, and can only screen films for a maximum of 90 days a year, excluding the Festival dates.

In addition, two trusts will be established: one administered by the ministry to promote Canadian theatre, the other administered by the operating consortium to help defray the costs of transferring productions from smaller theatres to the Elgin-Winter Garden site. Fifty cents from each ticket will be contributed during the first year of operation, and 3% of the average ticket price during all subsequent years.

## Cineplex builds LA advisory board

LOS ANGELES - Cineplex Corporation president Garth H. Drabinsky has announced the names of seven prominent entertainment industry figures who have agreed to serve on the Cineplex Advisory Board in Los Angeles, where the corporation is scheduled to open a 16-screen complex in the new Beverly Centre in March, 1982.

Named were Joseph Barbera of Hanna-Barbera Productions, film critic Charles Champlin of the Los Angeles Times, Women In Film president Bonny Dore, Hollywood Reporter critic Arthur Knight, Barbara LaRue, director of the city of Los Angeles's Motion Picture Co-ordination Section, Dr. Donald

Reed, president of the Academy of Science Fiction, Fantasy, and Horror Films, and Phil Scheuer, 'critic emeritus' with the Los Angeles Times.

The Board will meet on an informal basis to make recommendations and assist in the creative booking aspects of the theatre's operation, said Cineplex spokesperson Lynda Friendly. Friendly also said that the Board members were enthusiastic about Cineplex's multiple-screen concept, which will be the first such operation in the Los Angeles area. The Beverly Centre theatre will be Cineplex's first location in the United States.

## Rogers buys control of UA-Columbia

TORONTO - Rogers Cable systems Inc. of Toronto has announced the purchase of 51% of UA-Columbia Cablevision Inc., a major U.S. cable television company.

The final purchase was made by Rogers November 19 in New York at \$90 a share, according to Rogers vice-president of investment planning, Graham Savage. The new company will be known as Rogers-

UA Cable, and the acquisition increases Rogers interest to 1.9 million cable subscribers in Canada, the United States, and Ireland, according to Savage.

In order to raise money for the purchase, Rogers had earlier sold its interest in Williams Electronics, Inc., a U.S. based electronic game manufacturer, and realized \$17,000,000 Canadian.

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# Low (no) budget feature wraps in T.O

TORONTO - *Freeloading*, a project conceived by a film technician and a student at the Ontario College of Art, working with a practically non-existent budget and an armful of deferral agreements on a production many skeptics said would never get off the ground, completed principle photography November 22 in Toronto after a three-week shoot.

Conceived by Chris Terry, an OCA film technician, and OCA student Joe Sutherland, *Freeloading* is a satirical look at freelance employees at a national broadcasting network. Terry co-directed with Sutherland, who also wrote the script, did the cinematography, and served as associate producer with Fraser McAninch. Robert Wertheimer, a veteran of ten professional feature film shoots, works as the film's production manager and accountant.

According to Wertheimer, the entire cast and crew, totaling about 65 people, signed

the production's deferred salary agreement. ACTRA gave the film permission to sign non-ACTRA performers and allowed them to present ACTRA members with the deferral agreement; in return, the production will allow ACTRA to approve any distribution agreement the film can negotiate. "No one on the cast or crew is being paid," said Wertheimer, "but we have kept the books based on the standard going union rates as if it was a normal production."

Wertheimer said the production has benefited from many professional favours, including a deal from Panavision to rent \$15,000 worth of camera equipment for \$1500, purchasing over 20,000 feet of surplus film stock from various Toronto-area production houses, the use of MTV's studios over two weekends, and the use of a plane, an airstrip, and some old airplane wreckage from King City Airport owner Brian Baker.

Wertheimer cites the actual cost of shooting the film, excluding deferral arrangements, at under \$10,000, but maintains that all film rental houses were paid cash by the production.

The film has some second unit shooting to complete on December 6, but presently there is enough material for a 90-minute feature, according to associate producer Fraser McAninch. Wertheimer said the shooting ratio was about 4:1, but added, "We didn't always have the confidence to cover the way we wanted to, because we were afraid we would run out of film."

The production is currently looking for a backer, either a producer with some cash or a lab willing to buy a piece of the film in exchange for film processing and sound transfer. According to McAninch, the production has only been able to print 2,000 feet of film stock so far. But Wertheimer was confident a deal could be arranged soon.

# MORE FROM LES

by Les Wedman

VANCOUVER - Where there's Hope, you'll find Sylvester Stallone and Kirk Douglas.

Hope, B.C., is where, on Nov. 16, they started shooting *First Blood*, an action-filled drama in which Sylvester (*Rocky*) Stallone plays a Vietnam War veteran who reacts violently when he is hassled in a small town.

The picture, reported to be costing upwards of \$10 million, is being produced by Buzz Feitshans - a John Milius partner - and directed by Canadian filmmaker Ted Kotcheff.

Kotcheff gave Canada its best-known feature film, *The Apprenticeship of Duddy Kravitz*, which, with *Outback*, a film made in Australia, rates as his finest work. Now based in Los Angeles, Kotcheff has had more lucrative works such as *Dallas North Forty*, *Who's Killing the Great Chefs of Europe*. His latest film has yet to be released.

On the job and geared toward the shooting of *First Blood* that will last 10 weeks in Hope, is Vancouver filmmaker Paul Tucker. He is production manager of the feature and it's the first time a Canadian here has been named production manager of an American film without playing second fiddle to an American production man.

*The Columbian Connection*, a drug drama with Britt Ekland starring, wrapped in early November.

Among the producers of the film are BCTV newsman Tony Parsons and Channel 8 newshen Pamela Martin. They must have gambling blood in them - taking that hard-earned television money and risking it on a Canadian feature.

Gene Hackman stars in a film called *Eureka!* to be made in British Columbia right after the Christmas and New Year's holidays. It's to be done in Barkerville, in the Mount Robson area of the Rockies and in Jamaica and estimated budget is \$10 million U.S.

It will be an unusual film. To forecast that, you only have to know that *Eureka!* will be directed by British filmmaker Nicolas Roeg, whose films have been called hypnotic, hallu-

cinatory, visionary.

His most recent presentation was *Bad Timing: A Sensual Obsession*, that starred Art Garfunkel and Theresa Russell, in a steamy love story that continued Roeg's experiments with advanced visual techniques.

"I create images and tell stories on film," Roeg has said, adding that he doesn't like the film business. "I like filming. I'm a filmmaker."

Roeg started as a cameraman, doing *Fahrenheit 451* for François Truffaut, Richard Lester's *Petulia* (that he transformed into an offbeat masterpiece of kaleidoscopic narrative), and John Schlesinger's *Far From the Madding Crowd*.

Then came *Performance*, which Roeg directed with Donald Cammell. Despite the lure of box-office star Mick Jagger and a plot that mixed music, drugs and sex, the film gathered dust on a shelf at Warner Bros. Nobody, it seems, could fathom the movie's labyrinth structure and heady invocations of Jorge Luis Borges. There was even talk of Roeg being sued for unprofessionalism because his contract said he would make a picture that was "up to professional standard" and, to Warner Bros., *Performance* apparently did not meet that requirement.

Finally *Performance* was dusted off and Nicolas Roeg became one of the top new directors. After that came *Walkabout*, *Don't Look Now*, *The Man Who Fell to Earth*, each of which quickly substantiated the promise he showed in *Performance*.

Filmgoers hostile to his work link his name with an exasperating habit of turning plain and honest stories into cinematic labyrinths. For those who admire him, Roeg's work may be the shape of cinema to come.

And that is why you have to look beyond the simple statement that Gene Hackman will star in a movie called *Eureka!* It's about a miner who strikes the motherlode in the Rockies and retires, rich and satisfied, to Jamaica.

Nicolas Roeg, you can be sure, will take it from there.

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# Hoffert new prez as AGM restructures Academy

TORONTO— The Academy of Canadian Cinema has restructured its board of directors so that all board members can be elected by their peers. The change was made at the Academy's third annual general membership meeting November 3 in Toronto.

Previously, the 29-member Academy board consisted of 14 elected members representing

nine craft branches, 14 appointed associate members from support organizations, and an elected chairman. Appointed members from the associations could present opinions but did not have a vote.

The new board now consists of 17 elected members, an elected chairman, and three honorary positions to be appointed by the elected board mem-

bers. The nine craft branches elect one member each plus two members at large for a total of eleven; each of the three newly-created associated branches elect two members.

At the membership meeting, the Academy elected composer Paul Hoffert as Chairman of the 1981-82 Board of Directors. Elected to the nine craft branches were: August Schellenberg - Actors; Ninkey Dalton - Art Directors; Richard Leiterman - Cinematographers; Richard Gilbert - Directors; Sally Paterson - Editors; Lawrence Shragge - Composers; Wayne Fenske - Producers; Jim Henshaw - Screenwriters; Partick Spence - Thomas - Sound. Allan King and Robin Spry were elected by the craft branches members-at-large.

Elected in the new Agents/Casting/Public Relations branch were Janice Kaye and Lawrie Rotenberg. Leonard Bernstein and Peter Lorimer were elected by the Exhibitors/Distributors/Executive Branch, and Penny Hyman and Alma Lee by the

Creative Support Branch.

The elected members appointed Millard Roth to the Board as Treasurer and Ronald Cohen as immediate past Chairman, leaving the third appointed position vacant.

Chairman Hoffert brings to his new office 18 years of experience in the Canadian film industry. Since 1965, Hoffert has composed 17 Canadian feature film scores, including the 1979 hit *Outrageous*; he has also served as musical director for *Outrageous* star Craig Russell's stage show. Hoffert was a founding member of the Canadian rock group Lighthouse, which enjoyed considerable popular and commercial success in the seventies. He also has experience in composing theatrical, symphonic, and dance scores.

Hoffert's involvement with the ACC dates back to the organization's inception in 1979, where he served as ad hoc chairman of the original committee. He served as vice-chairman on the 1979 Board of Directors, and on the Rules and Regulations Committee in 1980.

## Two features pulled til '82 in Toronto

TORONTO— Two Canadian feature films which were to have begun shooting in Toronto this fall have been postponed until 1982.

*Star Tripper*, a rock musical produced by Jim Henshaw, Paul Hoffert, and Brenda Hoffert, was scheduled to shoot from November 9 to December 11, but has been postponed until early 1982. Henshaw told Cinema Canada that the production was postponed because some of the film's financial backing fell through and could not be recovered in time to complete filming by the end of 1981. He stated financing for the film, strictly a private offering, was back in place and the project was ready to resume pre-production in February and begin shooting in March.

Henshaw would not comment further on possible cast or crew changes other than to say that director Zale Dalen might not be available in February. "We will make no commitments to anyone until key creative personnel is set," he said.

*That's My Baby*, a serious comedy which was to begin shooting this fall, has been postponed until next summer, according to producer Edie Yolles. Yolles said the postponement was due to required summer weather for certain scenes in the script, which could not be shot in November in Canada.

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## Heavy Metal and Plouffe run for Golden Reel

TORONTO— Current statistics indicate that *Heavy Metal* and *Les Plouffe* are the leading films in contention for the 1982 Golden Reel Award, presented annually by the Canadian Motion Picture Distributors Association to the Canadian film with the best box office gross for the calendar year.

*Heavy metal*, an animated rock music fantasy produced by Ivan Reitman, and *Les Plouffe*, an adaptation of Roger Lemelin's novel of Quebec family life directed by Gilles Carle and produced by Denis Héroux,

lead a list of contenders which include the comedy drama *Tribute* and horror films *Happy Birthday To Me*, *Scanners*, and *My Bloody Valentine*.

The winner will be announced in January, with the award to be presented at an industry luncheon March 2, 1982. Previous Golden Reel Award winners include *The Changeling* (81), *Meatballs* (80), *Why Shoot The Teacher* (79), *Who Has Seen The Wind* (78), and *Lies My Father Told Me* (77).

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# NFB NEWS

## Oscar Fever Heating Up

Prior to Academy Award submission seven NFB shorts are being screened at the Los Feliz Theatre in Los Angeles. Titles include *Zea*; *Top Priority*, a new film by Ishu Patel; and Janet Perlman's latest caper, *The Tender Tale of Cinderella Penguin*, an animated interpretation of the famous children's story played by cast of porcine sea birds... Miss Piggy watch out!

## Tuneful Opening of "First Winter"

The Pembroke Ontario community hall was the scene of a lively premiere of John N. Smith's *First Winter*, the story of Canada's Irish settlers. The film was shot on location near Pembroke, just outside the gates of Algonquin Provincial Park. Over 500 guests, many of them descendents of the first Irish immigrants, attended the screening. Smith and screenplay writers Cynthia Scott and Gloria Demers were on hand to answer questions. When the projector broke down, actress Kath-



From Ishu Patel's latest animation film, "Top Priority"

leen McAuliffe (who plays the mother in the film) came to the rescue, and sang a few choruses of "Oh, Danny Boy." A good time was had by all.

## Hail to the Chief!

November 22 was a big day for Diefenbaker devotees in Saskatchewan. The premiere of *Dief!*, the NFB's film tribute to the late John George Diefenbaker, met with enthusiastic reviews from critics and a chorus of "bravos" from the audience at Louis Riel Theatre, University of Saskatche-

wan. Director Bill Canning was there to introduce the film and present a print to the University's Diefenbaker Centre.

## French Animation Releases

If you've missed the NFB's celebrated *Zea*, you can see it on Radio-Canada's *Beaux Dimanches*, 10:15 p.m., December 6. A cinematographic "tour de force" filled with mystery and an explosive denouement, *Zea* won a special jury prize at Cannes this

year. The film was made by André and Jean-Jacques Leduc and cameraman Eric Chamberlain. On the same night look for "E", an animated fantasy by Bretislav Pojar.

## Filmstrip Awards

NFB sound filmstrips have taken top honors at two international festivals. *La Corriveau*, directed by André Thérberge and produced by Colette Blanchard, won the Gold Award at the 1981 International Film and Television Festival in New York. The production is based on the true story of Marie Josephite, who became a legendary figure in 19th century Quebec. "I Just Didn't Want to Die": *The 1914 Newfoundland Sealing Disaster* directed by Joe MacDonald was awarded both the Silver Award and a certificate of special merit at the 1981 International A/V Festival held by the British Industrial and Scientific Film Association in London, England. One of the "Atlantic People's History" series, this powerful production combines archival photos with prints and drawings by David Blackwood. Floyd Elliott produced the series.



Eric Patrick Godfrey and Sharon O'Neil - two of the stars in "First Winter"



Scene from NFB's award-winning sound filmstrip, "La Corriveau"

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# Astra-Tel: reconciling cultural identity and reality?

The CRTC's pay-TV hearings were carried by cable operators live to their subscribers, and generated an unprecedented amount of coverage in the press and on air. Last month, Cinema Canada published the verbal presentations made by First Choice and by Performance. In this issue, Harold Greenberg and Philippe De Gaspé Beaubien state the case for Astra-Tel while Allan King outlines the position of Telecanada. In our next edition, presentations from Premiere and L.A.M.B. will be published.

Astral Bellevue Pathé has been involved in various aspects of the motion picture and television industry for over 15 years. Our involvement started in the early days when there was only a small group of Canadian feature film producers, with the concentration of the production industry being in the areas of documentaries, educational films, television series and specials.

We have been part of the industry's growth to its present stage, which has taken us through the lean years and the "boom" years. Even though there are fewer feature films being produced today, there is still a viable feature film production industry in Canada. There has been much criticism relating to some of the Canadian film productions, but we believe that Canadian quality standards and commercial viability are starting to meet consumer standards, not only in Canada but all over the world.

During all these years of growth, Canada has been developing a talent pool which, today, can meet the production requirements to satisfy the needs of pay-TV. Canadian producers have expanded their expertise in both the theatrical feature film and the television industries, and are at present providing programming to these markets. We, as Canadians, at times, have the tendency to focus on the negatives, rather than on the positives. Today, Canadian writers, directors, actors, technicians, and producers are part of the nucleus of talent prepared to take on the challenge of pay-TV.

What is even more exciting, and which is positively a vital stimulant to the production industry, are the numbers of young people who are coming out of the colleges, trained and educated in the creative arts. Knowing this, I believe that our future growth is in good hands.

Astral Bellevue Pathé has been deeply involved with young people, counselling them in relation to the motion picture and television industry, and has adopted an apprentice training program on every one

of the projects under its direct control.

Over the years, Astral Bellevue Pathé has been involved in either the production, co-production, and/or financing of 66 motion pictures, as well as mini series and television series. Amongst them are: *Echoes of a Summer*, *The Apprenticeship of Duddy Kravitz*, *Lies My Father Told Me*, *Terror Train*, *Slipstream*, *Rituals*, *A Man Called Intrepid*, *Mary and Joseph* and *Kidsworld*, as well as 50 other projects including, more recently, *Les Bons Débarras*, *Les Plouffe*, *L'affaire Coffin* and *Being Different*.

These projects have ranged from low budget television productions of \$10,000, to feature films ranging from \$150,000 to \$7 million.

We have also expanded our production throughout Canada: *Echoes of a Summer*, and *Neptune Factor*, were done in Nova Scotia; *Rituals* was shot in Northern Ontario; *Slipstream*, which won the Canadian Film Award for best feature film in 1973, was filmed in Saskatchewan, and the film *Bleu* was done in Alberta.

Astral Bellevue Pathé's policy is to work with producers from various parts of Canada, assisting them at all stages of their projects, either through script development, bridge financing, providing technical services, or assisting them in the distribution of their projects.

We are dedicated in our belief that the Canadian production industry is capable not only of meeting the needs and standards of pay-TV in Canada, but, next to the United States, of becoming the largest provider of program material for world markets.

The introduction of pay-TV in Canada will be one of the most important elements in stabilizing the Canadian production industry which, in the past, has been extremely dependent upon the Canadian tax shelter funding and was handicapped by the reality that these funds only became available during the latter part of the year. For the first time, funds will flow continuously throughout the year, and as

such, commitments can be given on a planned basis.

Bearing all this in mind, I would like to take this opportunity to explain what Astra-Tel is proposing:

In analysing the needs of producers, we have separated our funding in two segments:

1. The creation of programming;

2. The acquisition of programming.

Our schedule requirements cannot be met if we do not help create the product.

Therefore, 15% of all revenues received by Astra-Tel, unencumbered by overhead and expenses, will be put into a separate fund called the Canadian Production Fund. This Fund will be used as follows:

- Knowing that it all starts with an idea, there will be bursaries to young writers, monies available to Canadian universities to help them to improve their screenwriting courses, and writers who will be engaged in the writing of screenplays.

- Our commitment for the balance of the funds will be offered at the discretion of the producers, either in the form of bridge financing or equity investment.

Over the first five broadcast years, we expect to provide to the Canadian production industry some \$100 million dollars - totally unleveraged. However, we must face the reality that the Canadian producer cannot be dependent on funds from pay-TV to fully finance his production. He will require the expertise, knowledge, assistance and, above all, the leverage of the pay-TV network to assist him in arranging other sources of financing. Using leverage, the \$100 million production fund should generate at least \$300 million worth of production in Canada (during the first five broadcast years). The importance of the Production Fund, therefore, takes on significant dimension with regards to the Canadian production industry.

In addition to the Production Fund, and again understanding the requirements of producers, we expect that an additional \$190 million will be spent on the acquisition of pay-TV rights to Canadian programming. As such, the independent producers will be able to receive monies from two sources:

1. Money invested by the Canadian Production Fund for the creation of new product;

2. Money invested by Astra-Tel for the acquisition of Canadian pay-TV rights.

As mentioned in our application, Astra-Tel will not do any in-house production. In addition,

Astral Bellevue Pathé and its subsidiaries will discontinue production activities, if Astra-Tel receives a pay-TV license.

I think what is important and exciting is that the pay-TV concept we envision will be a unique Canadian undertaking, in which producers will utilize a flow of funding from all over the world. We are building a distinctive Canadian production industry which allows us to control our own destiny. This will also be a most significant step towards slowing down the export of our creative talent who, in the past, have had to leave our country to achieve recognition on an international basis.

Mr. Chairman, members of the Commission, it is a most exciting time in the history of the Canadian production industry. I think we can create an important legacy for our young people who are eager to utilize their talents for the making of a viable and important contribution to Canada. We must give them that opportunity.

Harold Greenberg ●

● ● ●

I will conclude our presentation by highlighting some of the dilemmas we all face in introducing pay-TV in Canada and what opportunities can be derived from this important event in our Canadian broadcasting industry.

All of us are preoccupied with the tremendous influx of American culture that crosses our borders every day and would like to find ways and means to encourage more awareness and viewing of TV programs that reflect our own identity.

All of us are preoccupied with finding better ways and means of promoting our own culture if we are to survive as a strong and distinct nation. All of us appreciate that the best way to resist the homogenization of North America into a single mold is to have vital creative communication media that reflect what we are to ourselves and to others.

On the other hand, there are some realities that Canada cannot escape:

1. Its geographical position and proximity to the most prolific producer of television and film entertainment in the world;

2. The fact that the majority of Canadians live within "over-the-air" reception distance of American TV signals;

3. The impending advent of satellite-to-home TV systems that are bound to bring into Canada further American signals;

4. The multiplicity of means whereby the American culture penetrates our country, other than over-the-air methods, theatre films, magazines, records, radio and newspapers;

5. The fact that several generations of Canadians have already been raised on U.S. TV programs from a very young age to adult life, and that this kind of consumer behaviour is very hard to change rapidly;

6. What may be even harder to accept is the fact that a significant number of Canadians actually prefer American programming to their own, to the point of equating Canadian content with something not appealing.

Our national dilemma is therefore: How can we manage to reconcile our legitimate aspirations of promoting our own cultural identity with the hard communications realities that surround us?

And how can we manage to produce Canadian programming that will not only be exhibited but seen by Canadians.

Our alternatives in resolving the issue are relatively simple:

## First alternative

We can prevent further access of U.S. programming in Canada. In other words, lock out from our country the traditional entertainment wave that comes across our borders every day. This course of action would be a difficult strategy to adopt, considering U.S. signals are a fact in Canada. It would mean that we would have to retrench and isolate ourselves from other cultures.

## Second alternative

We can increase the exposure of Canadian content programming to Canadians as a means of countering the strong U.S. influence.

The advantages of this strategy would accrue mainly at first to the Canadian production industry with no guarantee, however, that such programming is of a quality necessary to attract a large number of Canadian viewers.

The difficulty would be to establish a process that would ensure that a sufficient percentage of Canadian content occurs in all categories of programs, in both our official languages, and from the different regions of Canada. Such a proliferation of control might well require administrative procedures that would risk taking away from the much-needed creative attention which is required if we are to succeed.

Both these strategies would have the corollary effect of raising artificial barriers around

(cont. on p. 16)

# King speaks for Telecanada and a universal system

Ladies and Gentlemen of the Commission. My name is Allan King. I'm a producer and director of motion pictures. I made my first film *Skidrow* in Vancouver twenty-five years ago this summer and I have been very fortunate in having had a rich, full and immensely varied career since - in documentaries, cinema verite, drama, and theatrical features everything from commercials for Saniflush the Bathroom Bowl Cleanser to directing Her Majesty's Christmas Message to Canada in Centennial Year.

You have before you, in the coming months, the opportunity to provide the foundations for a body of Canadian film and television production such as this country has never had before. It is an immense challenge and it is not too much to say that the future of this country depends on your judgement.

Your predecessors in the Board of Broadcast Governors and the Broadcasting Commission had the first and daunting task: to provide us with the means of talking in the language of television. In the thirty years or so since we have grown from the most rudimentary, almost analphabetic expression to the highly sophisticated language our craftsmen command today.

Then came the financially exhausting task of making that expression available the length and breadth of the land - in networks private and public, in English and French.

What has never been available in all that time is adequate funding to produce a significant body of work (in either light or serious entertainment) through which we Canadians could experience ourselves or express ourselves to people abroad. The money has been spent on housekeeping, not on programming - at least not in any consistent, clear-sighted way. And we have put in place a vast edifice of technology for the massive importation of a culture which, however vital and entertaining, has values quite different from our own - different traditions, language, constitution, and so on. Our kids are growing up with the notion that wrong is righted, justice done, by a guy going out in the street, guns blazing. Ours is a much more civil society. It always has been. I'm not saying it's better: it's different. In the States, people are used to the notion of seven, eight, nine hundred murders in a major

city a year. Here the figure is, what? Forty, Fifty, Sixty?

This is perhaps our last chance to claim our heritage, to embody it and pass it on to our kids.

It is ironic that in my generation, the generation following World War II, we have had a massive explosion of creativity in the other arts: a Canadian literature now exists to be enjoyed and even studied where only sporadic work existed before. A wide range of painters of all styles flourish. World-class architecture exists in our cities and we send examples abroad. But in the mass media, in popular entertainment, we have proceeded in fits and starts. In the single most important field for the cultivation and preservation of our values, we have almost lost the battle. This need not be.

It is no mystery, the building of a national culture. It's been done in many other countries: not just in giant countries like Russia and America in the 19th centuries, but in the small countries of Europe. Bela Bartok writes with great clarity of the genesis of Hungarian music. The same thing was accomplished by the Czechs with Dvorak. The emergence of a national theatre in Norway with Ibsen and Bjorn Bjornson a century ago is a vivid lesson for Canadians. If you read the account in Michael Meyer's classic biography of Ibsen you will blush with self-recognition at the follies of ambivalence and self-doubt with which we Canadians now, like Norwegians then, cripple ourselves.

"Nationalism" and "culture" have become dirty words for some people today. For obscure reasons, perhaps lying in the unconscious fear of asserting their own independence, Canadian internationalist historians would almost have you believe that nationalism caused the First World War. But you know it was not the Serbians, the Czechs and the Poles who caused the war. Declarations of war were made by their masters, the Imperial Governments of Austria, Russia, Germany and so on. It's as curious an inversion as to suggest that if war breaks out in Eastern Europe today its "cause" would be Polish nationalism. Nationalism is simply an assertion of independence and individuality. It is not aggressive, it is not hostile.

Culture got a bad name, of course, when it was used earlier in our history as a way for the upper and established classes to lord it over the newer and poorer classes. And it still tends to have that connotation. But perhaps the best way of looking at culture is to describe

it as *play*. It is the way we watch people play at terror, at joy, being good, being bad, so that we have some experience in handling these things in our own way when we face real terror in real life. It's why the movies of David Cronenberg, for example, are so valuable and ordinary people flock to them. It is the shared experience of entertainment which allows us to agree or disagree on values which makes it so urgently important.

And you know, this self-doubt would be fully skeptical if it were not so serious. Maybe it's both.

Because some people seriously question if we are *able* in Canada to produce the volume of feature films and other entertainment required for pay-TV. For example, to question whether we have the skills and talent. Well, let me tell you.

I've just come back from shooting a batch of commercials in Vancouver. Contrary to the blight on filmmaking in the rest of the country, Vancouver has three features in production at once.

Some people say there is only *one* first-class crew in Vancouver. I had, therefore, the "fourth" crew. Let me tell you that I wouldn't hesitate to use that so-called fourth crew as the core for a feature production anywhere. They were first-class.

I have worked with crews and casts, labs and mixing studios all over the world and, I can tell you that those who lack confidence in the talent in Canada are merely expressing fears of their own inadequacies. Clearly this country has an extraordinary ability to produce outstanding talent, for it is a truism that we have filled the studios in London and Los Angeles with our people.

But just as Los Angeles and London are filled with Canadians so are Toronto and Montreal staffed by those who have had to leave Vancouver, Edmonton, Winnipeg and Halifax because they could not fulfill themselves in their home town. This need not and should not be. We are all impoverished by a lack of adequate expression from all the different regions of Canada. Again, permit me a couple of stories.

When we did *Who Has Seen the Wind* in Saskatchewan, we employed 35 trainee filmmakers in addition to the regular crew. People said, "Allan, you're crazy. It's hard enough to make a movie at the best of times, but all these apprentices hanging about?" Well, the trainees were so valuable they weren't even called that after the first week. Almost all of them have since established

professional careers for themselves. But, and this is the point of the story, very few of them in Saskatchewan. That's foolish and unnecessary.

I've watched the process closely for twenty-five years. I was proud to be a founding member of the so-called West Coast School of filmmakers at the very beginning of television in Vancouver. We watched in fury as the bureaucrats gradually took control of the studio, as funds from the East were squeezed.

One by one we left: David Duke, Mario Prizek, Ron Kelly, many others - as people like Norman Campbell had left before us in order to realize their talent. There is no reason it could not have been realized in Vancouver, and no reason that we could not have gone and come back had there been something to come back to. There wasn't enough. There should be and it will be a primary task of Telecanada to help make that happen: in major cities across the country from coast to coast.

I happened to bypass Toronto when I left Vancouver, and set up shop in England with a small group of filmmakers - mostly Canadians who had been unable to find work in Canada. Among other things they helped pioneer what was then the new form, cinema verité. They emerged as among the very best craftsmen anywhere in the world. Years later I discovered that they were the envy of their peers in England, in Europe and in the U.S. Because they had a studio, they had a stable base to work from. It was a committed group with a clear policy and modest but steady income. The studio still flourishes - ten, fifteen years after I left it.

Real commitment expressed in clear-headed policy and with the financial consistency to carry it out is the essential ingredient we have never had in this country.

You know, we *are* a funny country. We licence UHF stations in our major cities to provide local expression and then find them programming wall-to-wall American movies prime-time.

We set up a private network to diversify and give us independent production. It invents what is, unhappily, the prototypical Canadian form: The Canadian TV serial set in Midtown, U.S.A.; it is called *Simon Locke*, and later grew into *Police Surgeon*. It provided a model for our feature films.

As a matter of national policy, national cultural survival, we have collected millions of tax dollars (i.e. tax deferrals) from doctors and dentists all across

the country. And what for? To go out into the world in feature films disguised as Americans. How bizarre! This ambivalence borders on national schizophrenia.

Is it any wonder that the applications of most of your major applicants are greeted with profound doubt and cynicism?

Let me repeat, we have the talent in this country to produce entertainment of the highest quality. Because of the public funding we have had in the past, through the Canada Council, the CBC, the CFDC and many government agencies, as well as through private and commercial filmmaking, it's safe to bet we have a higher number of writers and filmmakers per capita and a higher quality of experience per capita than almost any country in the world.

Let me repeat, what we have never had is consistent, stable financing placed in the hands of experienced producers. It seems to me that you have to find the cheapest possible way to put the most dollars over the longest period into the hands of independent producers.

In the early days of the CBC, with GM Theatre and Startime, there was money. Not lots, but money. A flood of talent emerged, the money was turned off, the talent emigrated.

In the first years of the CFDC, policy switched from expensive American co-productions, to art films, to imitation American movies - of - the - week and then back again. Despite the vagaries of policy many good films were made: *Duddy Kravitz*, *Goin' Down the Road*, *Mon oncle Antoine*, *Why Shoot the Teacher*, *Meatballs*, *Les bons débarras*, *Ticket to Heaven*, *Les ordres*, *Silent Partner* - to list names is to offend by omission. A core of people is established across the country who can make polished films of quality on budget.

Unfortunately the good films appeared sporadically and were often obscured by the steady output of imitation movies-of-the-week. Built on hand-me-down leftover scripts bought off the shelf in Hollywood, scripts L.A. had rejected, with low grade, minor American stars with whom our audiences could not identify, guaranteed mediocre bucks at the box office, which totally confused critics and audiences abroad as to what a "Canadian" film really is. No wonder.

It has confused the Canadian creative community as well. The absolutely fundamental work of script development and of production teamwork

(cont. on p. 17)

\* As prepared for delivery to the Canadian Radio Telecommunications Commission in Hull, Quebec on October 7, 1981.

## Canadians must measure films against world standard

(cont. from p. 14)

ourselves with the unnatural consequences of overprotectionism.

We suggest, Mr. Chairman, that the object of our pay-TV exercise is not so much the production and exhibition of a great many Canadian content programs, but rather that good quality Canadian programs be produced, watched and appreciated by Canadians.

Therefore, we favour the third alternative of encouraging our production industry to produce to world quality standards.

If Canada wants to remain a distinctive entity, it must find the means, the way, the imagination and creativity to speak out in a strong competent voice. In other words, the only way we can promote and encourage our own cultural identity is not to cloister ourselves. It is to produce, with competence, with excellence, and compete successfully with the messages coming from the U.S.

By producing programs of international standards, Canada could benefit from the contribution of foreign co-productions in funding a larger pool of Canadian programming fare.

We could benefit from revenues of after-market sales in other parts of the world.

We could be creating programs that would have a better chance to be viewed by more Canadians.

It is time for us to measure ourselves to the dimension of the world, not only that of our own backyard.

What we need to do is, first, be good at it. In that way, we will regain our much-needed sense of pride and confidence in ourselves. Then, the specific expression of our own identity will naturally rise to the surface.

There have been times in our past when we have been able to do international things well, with competence, may I add, to the amazement of the world. We can no longer get away with the excuse that it is not possible for us. We have already done it, and when we did, there was no finer place to live and be than just here, being ourselves... Canadian.

Maybe if we have as an objective the pursuit of excellence to world standards in our production industry, we can make this feeling of ours last far more than 180 days of 1967.

We, at Astra-Tel, believe that Canada has a great opportunity in pay-TV. We think that our proposal realistically answers many of the preoccupations and dilemmas that face us, and you. We would like the opportunity to tackle this national challenge.

Philippe  
DeGaspé Beaubien

## Yorkton fest gains ground

YORKTON - Over 100 producers and filmmakers registered for the Film Workshops held in conjunction with the 17th Yorkton International Short Film and Video Festival, Nov. 2-8 in Saskatchewan.

"Attendance was up for the evening screenings, and for the first time ever, all the awards save one were picked up as they were announced on the closing evening," reports fest director Sheila Harris, underlining the progress the festival has made over the years.

Yorkton, which used to be a bi-annual event, is getting new momentum now that it is being held annually. Canada's oldest short film fest is run on a budget of \$95,000, with the majority of funds coming from the Sask Trust for Sports and Culture, the provincial lottery pool. The provincial department of Culture, the federal Bureau of Festivals and public and corporate donations make up the remaining amounts.

Yorkton operates with a full-time, two-person staff, and is the only Canadian festival to be housed in its own festival building. Screenings of films throughout the year are planned for the building, which doubles as the local art gallery.

*A list of the winners can be found on the opposite page.*

## France Film fight is over

MONTREAL - The ten-month old strike against several theatres owned by the Compagnie France Film is ended in Montreal, though both sides are still working with an arbitration board to tidy up remaining differences.

The dispute pitted France Film against theatre personnel belonging to two unions, the

Syndicat des employés du théâtre St-Denis and the Syndicat des travailleurs des cinémas du Complexe Desjardins. Both unions are affiliated with the Confederation of National Trade Unions (CNTU) and the National Federation of Communications. Both sides have now ratified a collective agreement, the first in the three-year history of the unions.

All employees fired by France Film prior to November 11, 1980 have been re-hired; it was those firings which provoked the strike. Still before the arbitration board is the question of whether or not France Film will be allowed to sub-contract out work to non-union workers, as it did during the duration of the strike.

The collective agreement is the first to be signed in Quebec with theatre employees who are affiliated with the CNTU. During the strike, the unions obtained an injunction against France Film for using "scabs" and contravening Law 45 in the Work Code. France Film plans to appeal this decision before the Superior Court in February, 1982.

## The Canadian Independent Short Film Showcase

a program of the Canada Council  
administered by the Academy of Canadian Cinema

Entries are now being accepted for a national juried competition of short films.

Winning shorts will be distributed with feature films to commercial theatres across Canada.

Winning filmmakers will receive an honorarium of \$2500.

To be eligible, films which may be live action or animated must meet the following criteria:

- be produced and directed by an independent Canadian filmmaker
- be 10 minutes or less
- be either 16mm or 35mm
- have been made within the last 3 years
- have dialogue in either English or French
- have copyright clearance and no previous run in a 35mm commercial theatre.

Where applicable, the Canada Council will assume the expense of sub-titling, multiple prints and a blow-up to 35mm.

**DEADLINE FOR APPLICATIONS DECEMBER 31, 1981**

For application forms or further information please contact:

Alison Reid  
Academy of Canadian Cinema  
653 Yonge Street, 2nd floor  
Toronto, Ontario M4Y 1Z9  
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## Funding and commitment is formula for quality programming

(cont. from p. 15)

has never been properly funded nor its goals focused. You wouldn't set out to build a skyscraper by arriving on site a full crew on sod-turning day and then hand them a sketch on the back of a napkin. Something like that happens too often here. The director of *Kramer VS Kramer*, Robert Benton, required the writer of *Kramer VS Kramer* (Robert Benton), to produce 23 drafts of the script before he was satisfied. We don't afford that and we must. One of the best writers in this country, Max Cohen of Montreal (he wrote the last four episodes of *Roots* and had some audience acceptance!) hasn't written for production in this country since the early days of television, though he lives here. His fees aren't outrageous but we don't spend money where it ought to be spent.

In the last few years, we have placed feature film finance primarily in the hands of deal-makers - accountants and lawyers, who understand the tax system, but who have little in their background which would suggest they know any-

thing whatsoever about scripts, script development and production values. You wouldn't place university teaching and scholarship in the hands of the freshman or sophomore class, or brain surgery in the hands of a pre-med student but that too often is what happened in the past few years of filmmaking.

The Australians have proven what many of us have argued for years. Films made with integrity reflecting a fresh sense of place and character, can make a real mark in the world and bring great pleasure not only to home audiences but to audiences around the world.

Let me emphasize to you that we also have a unique advantage no other country has; we speak the same language as the Americans. Thus an Australian or an English film is often confined to PBS and the art house circuit because in Texas they need subtitles Canadian films don't. But if we are going to be able to sell abroad the answer is not to make imitation American films but to make fresh and interesting films in sufficient volume so that a taste aroused can be

satisfied. Audiences want a fresh taste and a steady diet. That's fundamental marketing.

You know, Ladies and Gentlemen, you have the opportunity to change the random, haphazard way we have approached film and television production in the past.

With funding and commitment, the absolutely essential work of script and production development can be provided.

With funding and commitment, production teams can form confident and enduring relationships - such as we've had with the growth of Canadian theatre: Bill Glassco, David, French and the Tarragon writers, Michel Tremblay and André Brassard in Montreal, George Ryga and the Playhouse long ago in Vancouver. Film is the most collaborative of arts, too often our teams have been thrown together in haste never to work together again.

With funding and commitment, proper use can be made of regional talents. We will see the vision of the Prairies, the West, the Atlantic Provinces.

With funding and commitment, we can build a solid audience for Canadian enter-

tainment, we will be able to connect viewers with the superb documentary and animation work which year after year this country has produced and which has made us famous in film throughout the world.

Now, many claims will be put before you about the generation and development of funds for Canadian production. We have seen charts about audience penetration, proceeds and so on, from the so-called discretionary services. Let me be blunt, blunter perhaps than my Board would be comfortable with, I just don't believe those figures.

I don't know how you can believe those figures. The cable companies have put nothing into Canadian production. The landscape of Canadian television is littered with promises broken or maimed by those who offered the earth for a license and then had to come back and say, "Gee, we tried hard but we're going broke so we'll just have to bury our promises to Canadian producers."

The cost of Telecanada's proposals are modest, far less than any other major. The returns to Canadian production are far

higher. We have no conflict of interest as between shareholders' profits and the best possible Canadian entertainment. We have exciting ideas about directly involving the production community in our decisions and I'd be glad to answer questions about that.

As I said at the outset, I have had a long and varied and immensely rewarding career. I've had the pleasure of working and associating with some of the best filmmakers in the world, all over the world. What you in your wisdom decide no longer affects me professionally in a very significant way. But, as with you, I am concerned about the world in which my children and family are going to live. I would like them to be able to see the very best entertainment in the world. I would also like them to be able to see Canadian entertainment, not as from a deprived ghetto, but as vigorous, well-dressed and healthy as that of any other country in the world.

The problem of what our children in English Canada will see in five, ten years, time is grave; in Quebec the question is desperate. **Allan King**

## The Best of THE GREAT SHORTS

Another successful Yorkton International Short Film and Video Festival has come and gone. The quality of entries was excellent, the workshops were great, and the festivities were tremendous fun. Thanks to all, particularly our adjudicators, pre-screener and conference co-ordinators.

The 1981 Golden Sheaf Winners were:

### FILM

- GOLDEN SHEAF AWARD - "Crac" - Cinematheque - Montreal
- BEST in HUMAN CONDITION Category - "Nose & Tina" - N.F.B. - Winnipeg
- BEST in HUMAN DYNAMIC Category - "It's A Hobby for Harvey" - Barry Lank - Winnipeg
- BEST in SPONTANEOUS HUMAN - "Les Cloches" - Serge Denko - Montreal

### CRAFT AWARDS

- BEST DIRECTOR - Sturla Gunnarsson - "After the Axe" - N.F.B. - Montreal
- BEST PERFORMER - Ed McNamara - "Capital" - N.F.B. - Winnipeg
- BEST CINEMATOGRAPHY - Nicholas Kendall - "The Lost Pharaoh" - Nicholas Kendall - Vancouver
- BEST PICTURE EDITING - Wolf Ruck - "Winning" - Wolf Ruck Production - Mississauga
- BEST SOUND EDITING - John Knight - "The Lost Pharaoh" - Vancouver

### SPECIAL JURY AWARDS

1. "L'Impossible Outble" - N.F.B. - Montreal
2. "Childhood's End" - Canadian Filmmakers Distribution Centre - Toronto

### CERTIFICATES OF MERIT

1. "Galaxy" - William Davern - Hamilton
2. "Introducing Janet" - CineFlics Ltd. - Toronto
3. "The Sweater" - N.F.B. - Montreal
4. "A Fine Line" - Allen Rogers Productions Ltd. - Toronto
5. "Un Chat Au Courant" - Techniques Audio-visuelles - Montreal



### VIDEO

- GOLDEN SHEAF AWARD - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST in HUMAN CONDITION Category - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST in HUMAN DYNAMIC Category - "The Curse of Ponsobny Hall" - CKT TV-Winnipeg
- BEST in SPONTANEOUS HUMAN - "10 Toronto Street" - CBC - Toronto

### CRAFT AWARDS

- BEST DIRECTOR - John Wright - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST PERFORMER - Francis Hyland - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST CINEMATOGRAPHY - Vic Sarrin & Ian Elkin - "Beginnings" - FSI Productions - Winnipeg
- BEST PICTURE EDITING - Margaret Chandler - "10 Toronto Street" - CBC - Toronto

### CERTIFICATES OF MERIT

1. "Points West - Series" - CBC - TV - Winnipeg
2. "Stories and Stuff" - CFAC Lethbridge TV - Lethbridge
3. "Sur Le route de la Langue" - SGME/Distribution - Montreal
4. "The 2nd National Driving Test: One for the Road" - CTV - Toronto

### \$500 CASH AWARD FOR THE INTERNATIONAL YEAR OF THE DISABLED PERSONS

"Melanie" - Roberta Osemiak - Moose Jaw - Video Production

### \$500 CASH AWARD FOR BEST CHILDREN'S PRODUCTION

"The Curse of Ponsobny Hall" - CKT - TV - Winnipeg - Video Production

### NETTIE KRYSKI CANADIAN HERITAGE AWARD

"Die" - N.F.B. - Winnipeg

NOVEMBER 1-7, 1982

See You There!

# "Bravo!"

The Performance team would like to thank the many people in the production industry for the overwhelming support we received from across the country in developing our application now before the CRTC to be granted a license to operate a pay television network.

L'impact déclenché par notre présentation repose hautement sur les espoirs et la foi que vous nous avez accordés.

Aux producteurs canadiens, bravo!

Thank you, **Performance**  
The Canadian Entertainment Network

"We wish to congratulate **Performance**: The Entertainment Network for its philosophy which we strongly believe will both stimulate the economy of the Independent Producer and the awareness of the Canadian viewing public."

**Luciano Lisi, Niall Burnett,**  
Points East Productions  
Charlottetown, P.E.I.

"Many of the production people are lined up behind the **Performance** application of microelectronics entrepreneur John Shepherd and TV veterans Jack McAndrew and Peter Pearson."

**Maclean's,**  
October 26, 1981

"I believe that through the **Performance** group, Atlantic area producers can develop a solid, strong national voice."

**Colin Campbell,**  
Halifax, N.S.

"I believe that the **Performance** philosophy is the opportunity Canadian producers need in order to succeed in the Canadian and world marketplace."

**Les Weinstein,**  
Vancouver, B.C.

"**Performance** has made the growth and stability of independent industry in Canada the philosophical base of their application and that is the reason why we support **Performance**."

**Michel Roy,**  
Film Accord  
Montreal, Quebec

"Je supporte **Performance** parce que je vois une certaine attitude très réaliste dans leur approche du sujet et une base industrielle qui est très nécessaire à l'industrie."

**René Bonniere,**  
Toronto, Ontario

"We support the **Performance** submission because it demonstrates an awareness of the industrial aspects of our business, and addresses the problem that we all face."

**Nick Bakyta,**  
Edmonton, Alta.

"I believe that Peter Pearson and Jack McAndrew have an intimate knowledge with the stuff of Pay Television which is Canadian production, the stuff that concerns us - the meat and potatoes of it - they have an understanding and a care for it. I think that is extremely important. I think they have demonstrated that in their previous work."

**Peter Bryant,**  
Vancouver, B.C.

"People, that is what is impressive about **Performance** at every level: new players with an acute concern for cultural sovereignty: strength, credibility and support from coast to coast in French and in English."

**Richard Nielsen, Pat Ferns,**  
Primedia Productions Ltd.  
Toronto, Ontario

"**Performance** offre plus qu'un service français distinct. Il offre la possibilité de programmer aussi nos produits français au service anglais, ce qui amène donc la participation du français à 40 pour cent du réseau, et ça nous permet d'aller chercher ce marché de 17 millions d'Anglophones du Canada."

**Nicole Boisvert,**  
ASA Productions Inc.  
Montreal, Quebec

"I believe **Performance** has the strength to provide what the Canadian production industry needs through Pay Television."

**William Hutt, C.C., M.M.,**  
Stratford, Ontario

"J'appuie **Performance** parce que, d'après moi, de toutes les demandes qui ont été déposées devant vous, c'est le groupe qui a pu formuler et développer une vraie stratégie industrielle pour aider le cinéma. Cette stratégie industrielle est évidente par le fait que **Performance** est prêt à mettre une somme substantielle dès le début des productions ce qui, à mon avis, va aider le producteur indépendant."

**Joseph Beaubien,**  
ASA Productions Inc.  
Montreal, Quebec

"I would simply like to note that if, given a national licence, the **Performance** organization keeps its commitments to the public and the production community, we may yet sustain a unique, indigenous and culturally and economically fruitful film and television industry."

**Douglas MacLeod,**  
Banff, Alta.

"The **Performance** application clearly goes beyond the often heard promises of assistance for Canadian programming by having developed an industrial strategy, which will benefit all in the industry."

**Robin Phillips,**  
Stratford, Ontario

"**Performance** offers independent producers the chance to compete on the merits of their creative ability for production dollars on a dollar-matching basis, which would certainly be a great boost to our ability to raise money from independent investors. Without **Performance**, and the principles it embraces, I fear our industry will suffer."

**Anne Garber, Merv Newlands,**  
Vancouver, B.C.

"As Canadian Producers we heartily endorse the **Performance** philosophy of showcasing high-quality Canadian entertainment programming. This philosophy offers the independent Producer an alternative in the distribution of his programs other than the traditional existing networks."

**Michael Watt,**  
Gibson-Watt Productions  
Vancouver, B.C.

"The group leading "**Performance**" is outstanding and their approach sensible and realistic."

**Leonard Kowalewich,**  
Vancouver, B.C.

## Performance

The Canadian Entertainment Network  
43 Colborne St., Suite B12,  
Toronto, M5E 1E3  
(416) 366-1676



# Primedia and National Ballet team for a-v contracts

TORONTO - Alexander Grant, artistic director of the National Ballet of Canada, and Pat Ferns, president of Primedia Productions Ltd., have announced an agreement relating to the dance company's film, videotape, and audio-visual activities.

Primedia will produce adaptations of the National Ballet's repertoire, as well as consult and advise the dance company

on all matters pertaining to the marketing of the National's performances in media other than live theatre.

Discussions between the National Ballet and Primedia have taken place over the past year. According to a news release from the two groups, future moves may include the creation of a separate production entity which would handle all National Ballet film and video

recordings.

Ferns and Richard Nielson, chairman of Primedia, left Nielson-Ferns International, which they founded in 1972, this past summer to form their new production company. Since then, Primedia has served as a consultant to the Performance application for a national pay-TV license, headed by Jack McAndrew. They have also served as consultants to the Canadian

Association of Professional Dance Organizations (CAPDO), and done some production work for Lively Arts Market Builders (LAMB), a special interest pay-TV license applicant.

Nielson is currently completing *The Wars*, a \$3 million feature film based on Timothy Findley's novel and directed by Robin Phillips, which completed shooting August 3. Ferns is currently executive producer of the 13-part television series *Ark On The Move*. Upcoming Primedia production plans for 1982 include *Billy Bishop Goes To War*, a co-production with the BBC and the Colonial Repertory Theatre Company, to be shot next March at the BBC's Glasgow studios with original cast members Eric Peterson and John Gray; *Grey Owl* (based on Lovat Dickson's biography *Wilderness Man*), and *Heaven On Earth* (screenplay by Margaret Atwood and Peter Pearson), both British co-productions with Yorkshire Television; *Pélagie-la-Charrette*, based on the Prix Goncourt winning novel by Antonine Maillet, in a co-production with Société Radio Canada and Gaumont, the major Parisian theatrical distributor; *The Adventurers of Hudson's Bay*, a six-part dramatic mini-series co-produced with France's Téléci; and nine-part children's drama *The Little Vampires*, a German co-production with Polyphon of Hamburg.

# Mankiewicz fails to better record with Les beaux souvenirs

MONTREAL - Luke warm reviews and an opening which competed with the baseball play-offs may have contributed to the lackluster performance of *Les beaux souvenirs* in Quebec. Playing on two screens (Montreal and Quebec City) for five weeks, the film grossed \$38,000, falling far short of *Les bons débarras* which was the first collaboration between director Francis Mankiewicz and Réjean Ducharme. Although this second film provoked lively debate in Le Devoir, the production by the National Film Board and Lamy Spencer never found its audience despite distribution through Les Films Mutuels.

# SHOOT ALBERTA

by Linda Kupecek

"I've lost all the awards. I don't know where they go," said Terence Macartney-Filgate, producer/director of *The Golden Mountain: The Chinese in Canada*. "Bits of paper ...but good for the next budget," he continued mildly.

If that is so, Macartney-Filgate should be optimistic: in September, he was given the Ontario Film Institute Award for outstanding contribution to film in Canada. With a screening and retrospective of his past films for Canadian television, he was given a miniature zootrope in honour of his work.

This is not the first award for Macartney-Filgate. In his long career, he has collected an Academy Award to Television Reporting, Cine Golden Eagle, American Film Festival Award, Grand Prix Cannes, Eurovision Television Award, Ohio State Award, and Canadian Film Award.

"Money's the name of the game," he said recently in Calgary. "No money, no film." He pointed out that the \$170,000 budget on *Golden Mountain* (the ninety-minute film documentary aired November 11 on CBC) was one-half the price of a drama per minute, and one-half the cost of an NFB documentary.

*Golden Mountain* was shot in Victoria, Ontario, Lethbridge and Winnipeg. Macartney-Filgate and his crew researched in 1979, shot for one month in June 1980, and edited in 1981, while he continued with other projects, including *Barker Fairly at 93*, and *In Memory of Norman Bethune*.

"I like to stir things up," he said. "I like to keep busy. Otherwise, it's boring."

Macartney-Filgate outlined the flexibility required for the *Golden Mountain* shoot. "The re-creations were shot in two to three days at great speed. I rubbed dirt on the faces of the railway workers because I wanted them to look realistic. I recycled people from one scene to another. I photographed it myself. At one point, I shot

from under an umbrella on my knees in the rain." In another, a Chinese laundry cancelled the use of a location, so he improvised a picnic scene instead.

Television confuses news reportage with documentaries, Macartney-Filgate commented. "News reporting records the event, while a documentary filmmaker takes certain things and gives them a certain emotion, tone, and feeling.... Documentary filmmakers are a dwindling band in Canada," he said.

Comparing documentary with drama, Macartney-Filgate said, "In a documentary, one is trying to find the structure of the film. You never know what you are going to get. A drama script is more defined." Also, "It only takes three weeks to

prepare a drama, but a documentary takes so much research.

"I would like to direct a drama, but have been told by the CBC drama department that I am not experienced enough." (At this point, the grim-faced CBC publicist from Toronto grew even grimmer.)

Of the rewards of filmmaking, he said, "The real reward is that the film has a life of its own."

His future plans include a musical documentary profile on Oscar Petersen, and a major series based on Pierre Berton's *Flames Across the Border*.

"Filmmaking is a vice," said the multi-award winner. "You can't give it up. Because you never really learn to master it."



## DOUBLAGE ET POST-SYNCHRONISATION FOREIGN LANGUAGE DUBBING

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PHILIPPE GARCIA, président

## Budget Blues (cont. from p. 3)

Minister of Finance. "We have gathered together a strong case, and bureaucrats in the ministry of Finance support us. But we aren't able to reach the Minister of Finance himself. He's just not around," commented one member of Fox's staff. Said another, "We're not the only group trying to reach MacEachen. Groups from all over the country are lobbying to have various aspects of the budget modified."

The consensus of those at the Nov. 18 meeting is that the government did not appreciate the disastrous results the budget would have on the film industry. This opinion is contested by a long-time observer of the industry who has close ties to government. "Either the move was stupid, or the government decided to wind up the film industry. There were phone calls made prior to the budget, evaluating its probable effects... I don't think they didn't know they were closing it down," said the observer. "The carnage out there is just unbelievable."

What the "carnage" amounts to is the undoing of all the movie deals which were in place for 1982 and predicated on the 100% tax shelter. Also in jeopardy are the promises of performance contained in all the pay-television applications. Without exception, those applications were based on the presence of the 100% CCA and the incentive for private investors to contribute to the Canadian production industry.

"It takes at least eight months to a year to structure a deal," comments Beaubien. "It's not that we can't find other means of putting films together, but we need at least a year to put those structures in place." Adds Roth, "The problem is not really with the reduction in the CCA. We can work with that. The problem is in the perception others have of the effect of the budget on the industry. Interim financiers and brokers were already nervous. This is giving them a good chance to step back, to wait and see." Comments producer André Link, more succinctly, "The interim financiers have disappeared."

Citing healthy returns to investors on films like *Happy Birthday to Me*, *Heavy Metal* and *Paradise*, Link underlines that the budget was brought down just as Canadian films were beginning to show real strength.

Many producers lament the poor timing of the budget. Bill Macadam of Norfolk Communications comments that the government's decision "let down those in the industry who stayed in Canada to build

up a strong, creative and cultural element in the industry." Feeling that the past three years had been a "learning curve for both producers and investors," he concludes that the industry is stronger now than it was three years ago. Commenting on the time it will take producers to replace the CCA money with pre-sales and co-production arrangements, Macadam worries that "a lot of companies may no longer be around."

Roth too feels that those who devoted themselves to creating viable companies with permanent staffs will be the hardest hit, and that the budget will tend to favour the one-shot producers. "You can't build an industry infrastructure if it is subject to government whim."

Despite the precarious future, producers seem confident that film issues for 1981 will sell out. "There's really not much out there for sale," commented one observer, stating that there was certainly still a market for about \$100 million in film units (compared to just under twice that amount last year). Adds film lawyer G. Chalmers Adams, "There could be a rush on the remaining issues because the 100% film tax shelter survives until the end of this year, making film a hospitable market for investment."

John Pozhke of Cinequity Funding Corp., commenting on the changes affecting other tax shelters, believes "relatively speaking, good times are ahead. If 1% of the available money flows into feature film from the tax rules changes, it will be a significant bonanza." Cinequity has just become listed on the Toronto stock exchange, joining Astral Bellevue Pathé as a publicly-owned production company.

Underlining the discussions surrounding the budget and its effect on the film industry is a sense of futility and lack of vision on the part of those who make policy decisions. "It's partly the industry's fault because no one cared about all the aspects of the problem. People were caught up in their narrow concerns. By now, the problem is beyond the scope of anyone to deal with it. Even the Minister of Communications, with his 300-odd agencies, is helpless," said one observer.

Certainly, pay-television will be seriously affected, both by the CCA changes, and by the open-skies policy which the government is expected to approve.

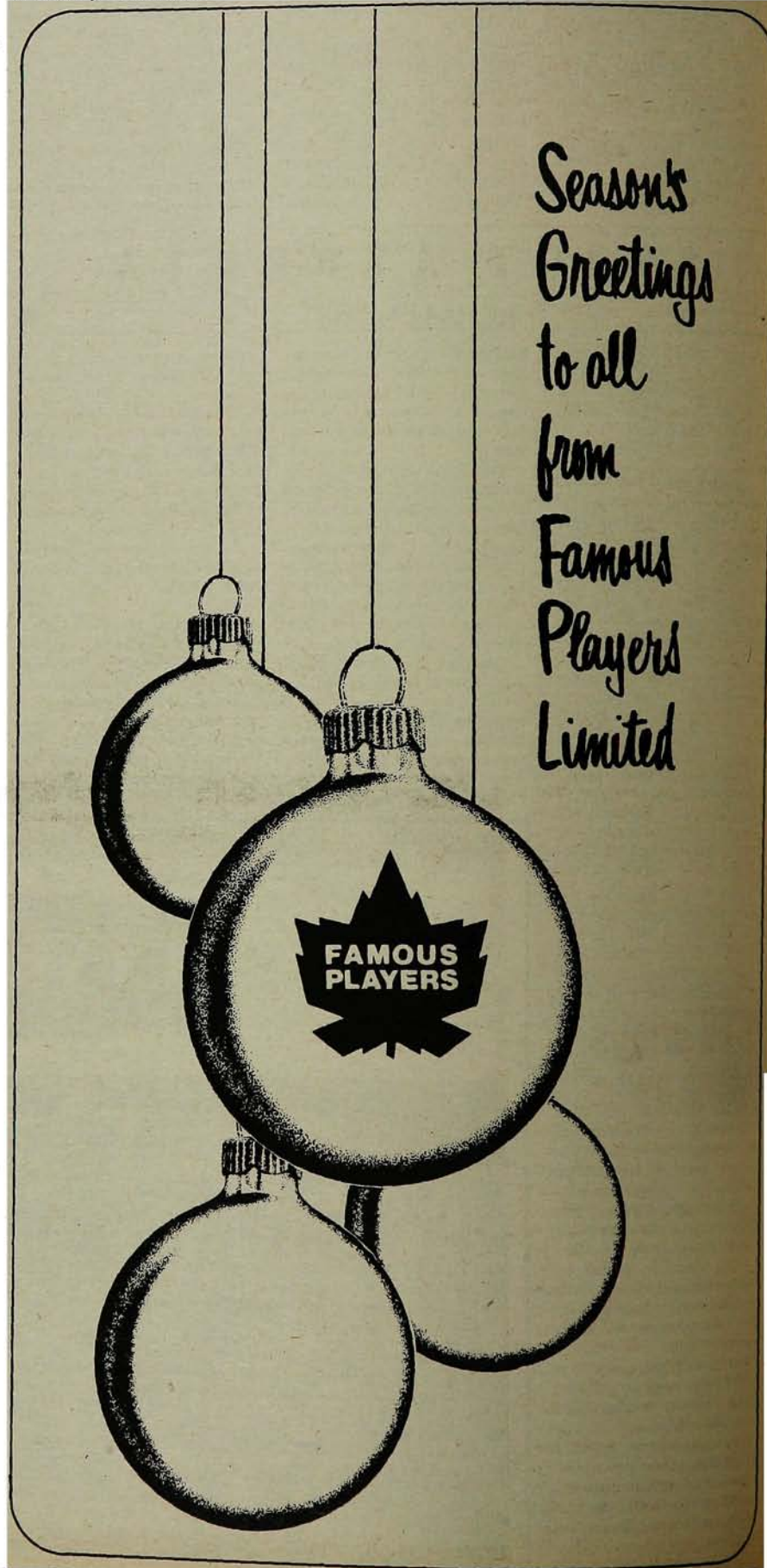
Meanwhile, producers are getting weary of coping with the vagaries of making a "Canadian" film. Garth Drabinsky made an American film this

year; Bob Cooper has a network movie-of-the-week in the works. Pierre David is moving his operation to Los Angeles and will work, like John Kemeny, from an L.A. base. Larry Nesis, the king of Canadian film financiers, has an office and family in California.

"Los Angeles is a place to be," says André Link, with concern. "The capacity to generate business there is unrivalled, and we must be able to go on making films."

If producers are unable to put back together the deals which the budget has taken

apart, then the ultimate effect of Canadian film policy since the introduction of the CCA in 1974 will be to have prepared some of our strongest theatrical place in the American film industry.



# Academy announces contenders for 1982 Genie Awards

TORONTO-The Academy of Canadian Cinema has announced the complete list of feature, documentary, and short films entered in the competition for the 1982 Genie Awards.

In all, 19 feature films, eight theatrical documentaries, and 14 theatrical shorts are eligible for the awards, which will be broadcast live on the CBC Television Network from Toronto's Royal Alexandra Theatre on March 3, 1982.

Despite this year's general slowdown in the industry, the 19 eligible features are only one short of last year's total of 20, a factor Academy president Andra Sheffer attributes to the Genies being "a year behind the industry."

"This is our best group and our best year ever," said Sheffer of the list of eligible films. "It should be a good competition. Of course, the irony is that films aren't being made this year."

Sheffer noted that Academy membership, currently at 500 members, should level out to last year's highest-ever total of 600 by the end of the year. She felt that the increasing interest and concern in the Genie Awards among film professionals has balanced out the hard times which have made the ACC's \$75.00 membership fee difficult for some.

No more films can be added to this year's list, but some of the 19 feature films may be dropped if they do not meet the Academy's requirement that they play in a first-run movie house for at least seven consecutive days during 1981 in either Montreal or Toronto or at least two western cities. Sheffer said that all entered films have provided the Academy with guaranteed release dates, but among the features listed as eligible but yet to be released are: *The*

*Amateur, Bells, By Design, Finishing Touch, Head On, Hank Williams: The Show He Never Gave, Heartaches, and Melanie.*

For all feature film award categories, nominations will be made by Academy members following membership screenings of all entered films in Edmonton (January 2-4), Vancouver (January 5-7), Montreal (January 8-14) and Toronto (January 15-21). For the documentary and short film categories, special expert juries will both make nominations and select the winning films.

All nominations will be announced at a press conference on February 3, 1982.

The list of eligible feature films (producers' credits in parentheses) includes *Alligator Shoes* (Clay Borris, John F. Phillips); *The Amateur* (Garth Drabinsky, Joel B. Michaels); *Les Beaux Souvenirs* (Jean Dansereau, Pierre Lamay); *Bells* (Robert Cooper); *By Design* (Beryl Fox, Werner Aellen); *Cries In The Night* (Barry Allen, William Fruet); *Finishing Tough* (Robert Lantos, Stephen J. Roth); *Hank Williams: The Show He Never Gave* (Peter Simpson, Richard Simpson, William Marshall, Henk Van Der Kolk); *Happy Birthday To Me* (John Dunning, André Link); *Head On* (Michael Grant, Alan Simmonds); *Heartaches* (David Patterson, Gerry Raibourn); *Heavy Metal* (Ivan Reitman); *Improper Channels* (Jon Slan, Alfred Pariser, Mor-

rie Ruvinsky); *Melanie* (Richard Simpson, Peter Simpson); *Les Plouffe* (Denis Héroux, Justine Héroux); *Scanners* (Victor Solnicki, Pierre David, Claud Héroux); *Silence of the North* (Murray Shostak); *Surfacing* (Beryl Fox); *Ticket To Heaven* (Vivienne Leebosh, Ronald I. Cohen).

The films eligible in the theatrical short category are: "E" (Robert Forget); *Ensoleillé avec passages nuageux* (Louis Lavardière); *Fixed In Time: A Victorian Album* (Barry Cowling); *Free Dive* (Paule Clarke, Wendy Campbell); *Le Jongleur/The Juggler* (Hélène Verrier); *It's A Hobby for Harvey* (Barry Link); *Let Music Be the Message* (Bill Marsden); *Luna, Luna,*

*Luna* (Francine Desbiens); *Pixilation* (Roger Cantin); *SpectrumSpectrumSpectrum* (Karen Firus); *Splash* (Mouton Rose); *Top Priority* (Ishu Patel); *The Way of the Willow* (John Kent Harrison, Robert Miller); *Zéa* (Robert Forget).

The films eligible in the theatrical documentary are: *Being Different* (Harry Rasky); *Bill Lee* (Bill Brownstein); *Challenge: The Canadian Rockies* (Wendy Wacko); *Metier Boxeur* (Pierre Roy); *On n'est pas des anges* (Claude Godbout, Marcia Couëlle); *P4W: Prison for Women* (Janice Cole, Holly Dale); *Voyage de Nuit* (Carole Mondello); *A War Story* (Anne Wheeler); *Imagine The Sound* (Ron Mann, Bill Smith).

### Treasury Bills, Bonds & Notes

TREASURY BILLS				BOND & NOTES					
Bid	ASK	Chg	Yield	Date	Rate	Bid	ASK	Chg	Yield
15.95	15.85	+0.39	15.95	Mar 82	n 9 1/2	91.13	91.27	-	3 1/4
16.43	16.07	+0.21	16.39	Mar 81	n 12 1/2	96.5	96.9	-	3 15 1/2
15.46	15.16	+0.29	15.56	Apr 81	n 14 1/2	99.3	99.7	-	2 15 01
15.19	14.95	+0.87	15.33	May 81	n 7 1/2	89.14	89.14	-	1 14 1/2
15.44	15.18	+0.77	15.62	May 80	n 11 1/2	95.3	95.3	-	1 14 1/2
15.22	15.08	+0.30	15.56	May 83	n	100.74	100.74	-	8 15 1/2
15.30	15.04	+0.30	15.56						
15.22	15.04	+0.33	15.61						
15.18	15.02	+0.31	15.47						
15.19	15.03	+0.22	15.47						
15.10	14.90	+0.20	15.41						
15.05	14.89	+0.16	15.41						
14.98	14.80	+0.18	15.41						
14.94	14.76	+0.18	15.41						

### World Gold

	Wed.	Tue.	Wed.
London afternoon fixing	\$397.75	off \$ 7.2	
Paris afternoon fixing	\$468.57	off \$ 8.0	
Frankfurt fixing	\$402.00	off \$ 3.0	
Zurich late aft moon	\$394.00	off \$ 8.0	
Handy & Hartman Engelhard	\$397.75	off \$ 7.2	
	\$393.00	off \$ 2.0	
Argentina (Peso)	800.00	800.00	800.00
Australia (Dollar)	1.1440	1.1460	8741
Austria (Schilling)	.0576	.0581	17.36
Belgium (Franc)	.0248	.0251	40.24
Bolivia (Peso)	.0404	.0404	24.75
Brazil (Cruzeiro)	.0110	.0110	90.95
Britain (Pound)	1.8825	1.8980	5318
30-day fut	1.8885	1.9088	5292
60-day fut	1.9074	1.9159	5270
90-day fut	1.9045	1.9217	5251
Canada	.8295	.8310	1.2056
	.8290	.8306	1.2012
	.8285	.8297	1.2070
	.8276	.8290	1.2063
		.8256	39.00
			54.07

**The most erotic thing in their world was money.**

JANE FONDA KRIS KRISTOFFERSON

## ROLLOVER

An IPC Films Production JANE FONDA KRIS KRISTOFFERSON in An ALAN J. PAKULA Film "ROLLOVER" HUME CRONYN  
 Music by MICHAEL SMALL Screenplay by DAVID SHABER Story by DAVID SHABER and HOWARD KOHN & DAVID WEIR  
 Produced by BRUCE GILBERT Directed by ALAN J. PAKULA TECHNICAL COLOR An ORION PICTURES Release  
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## CTV brings home awards

TORONTO - The Canadian Television Network (CTV) recently won three individual awards for programming excellence at the 24th International Film and Television Festival of New York.

*The Littlest Hobo* was awarded a Gold Medal for best television action/adventure series. It marked the second consecutive year the show has won this award. *Live It Up*, a lifestyles-entertainment guide, was awarded a Silver Medal for network public affairs series. *Escape From Iran: The Canadian Capers*, produced by Les Harris and starring Gordon Pinsent, won a Bronze Medal in the dramatic television special category.