

BOX OFFICE

GROSS E S

TITLE origin distributor	Date of release	Number of weeks	October 22		October 29		November 5		November 12		GROSS
			GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	
CURRENT GROSSES											
LES BEAUX SOUVENIRS canada - french - les films mutuels	10/8	5	PQ/2	PQ/2	PQ/2	PQ/2	PQ/2	PQ/2	PQ/2	PQ/2	38,077
BODAS DE SANGRE (NOCES DE SANG) spain - spanish with french sub-titles - prima films	9/25	7	Mt/1	4,864	Mt/1	4,200	Mt/1	4,032	Mt/1	3,956	37,210
NOT A LOVE STORY canada - english - national film board of canada	10/29	2	-/-	-	-	-	Mt/1	12,125	Mt/1	12,145	24,270
SALO ou les 120 JOURNEES DE SODOME italy - french - les productions karim	10/1	6	Mt/1	18,303	Mt/1	12,168	Mt/1	7,738	Mt/1	6,228	106,683
TICKET TO HEAVEN canada - english - les films mutuels	10/23	3	-/-	-	Mt/2	14,565	Mt/2	11,047	Mt/2	12,141	37,753
LES UNS et LES AUTRES france - french - l.n. films	9/1	10	PQ/3	52,269	PQ/3	55,270	PQ/3	51,949	PQ/4	59,052	516,361
NATIONAL OVERVIEW											
			September 19		September 26		October 3		October 10		
AN AMERICAN WEREWOLF IN LONDON u.s.a. - english - universal	8/27	7	6/14	85,369	6/10	64,603	4/6	41,970	5/6	28,771	793,244
ARTHUR u.s.a. - english - warner brothers	7/17	12	6/20	155,814	6/21	172,387	6/21	142,580	6/21	129,252	2,366,809
BODY HEAT u.s.a. - english - warner brothers	8/28	6	1/1	29,936	6/16	250,990	6/17	200,533	6/17	182,033	760,956
CALIGULA u.s.a./italy - english - roke/citadel/films mutuels	2/20	33	2/2	37,356	2/2	36,780	2/2	33,925	2/2	32,413	1,467,871
CHARIOTS OF FIRE united kingdom - english - warner brothers	9/25	2	-/-	-	-	-	1/1	21,408	1/1	23,300	44,708
LE CHOIX DES ARMES france - french - paramount	9/25	2	-/-	-	-	-	1/3	19,300	1/2	13,221	32,521
CONTINENTAL DIVIDE u.s.a. - english - universal	9/18	3	-/-	-	6/25	193,304	6/22	109,695	6/18	73,605	376,604
DRESSED TO KILL (PULSIONS) u.s.a. - french - cinépix	7/24	11	1/3	12,536	1/1	5,698	1/2	8,244	1/1	4,074	245,573
ENDLESS LOVE	7/17	12	6/10	45,912	5/5	26,091	5/5	14,551	2/2	4,941	100,000

<i>EYE OF THE NEEDLE</i> united kingdom - english - avco	8/14	8	6/13	74,372	5/12	75,637	5/12	60,900	4/9	44,803	1,082,614
<i>FIRST MONDAY IN OCTOBER</i> u.s.a. - english - paramount	8/21	7	6/8	49,148	6/7	41,415	5/7	25,361	4/10	22,856	388,536
<i>FOR YOUR EYES ONLY</i> united kingdom - english - united artists	6/26	15	5/14	82,521	5/13	78,264	5/12	64,353	5/9	43,795	3,226,040
<i>FRENCH LIEUTENANT'S WOMAN</i> u.s.a. - english - united artists	9/18	3	-/-	-	1/2	40,098	1/2	38,379	2/3	59,007	137,484
<i>GALLIPOLI</i> u.s.a. - english - paramount	9/4	5	2/3	43,969	2/2	34,268	2/3	33,927	2/3	27,720	188,305
<i>HEAVY METAL</i> canada - english - columbia	8/7	9	6/7	47,018	4/5	31,044	4/4	22,719	3/3	16,931	999,737
<i>LILY MARLEEN</i> west germany - french - ciné 360	9/25	2	-/-	-	-/-	-	1/1	7,395	1/1	6,711	14,106
<i>MOI, CHRISTIANE F.</i> west germany - french & english - cinépix	9/4	5	1/8	145,158	1/8	124,565	1/8	90,538	1/7	66,135	635,677
<i>MOMMIE DEAREST</i> u.s.a. - english - paramount	9/25	2	-/-	-	-/-	-	5/20	245,957	6/26	222,562	468,519
<i>ONLY WHEN I LAUGH</i> u.s.a. - english - columbia	9/25	2	-/-	-	-/-	-	6/20	250,790	6/21	199,542	430,332
<i>ON THE RIGHT TRACK</i> u.s.a. - english - 20th century fox	7/10	13	3/7	31,879	3/4	23,697	3/3	16,053	3/3	13,695	720,538
<i>PATERNITY</i> u.s.a. - english - paramount	10/2	1	-/-	-	-/-	-	-/-	-	6/14	199,965	199,965
<i>PRINCE OF THE CITY</i> u.s.a. - english - warner brothers	8/28	6	1/1	23,246	1/1	23,252	1/4	30,856	1/4	26,786	184,348
<i>RAIDERS OF THE LOST ARK</i> u.s.a. - english - paramount	6/12	17	6/10	210,893	6/9	216,452	6/10	210,477	6/10	203,490	5,625,008
<i>SO FINE</i> u.s.a. - english - warner brothers	9/25	2	-/-	-	-/-	-	5/16	138,756	6/20	110,811	249,567
<i>STRIPES</i> u.s.a. - english - columbia	6/26	15	6/16	81,264	6/12	78,254	6/8	43,380	6/9	43,954	2,814,113
<i>SUPERMAN II</i> u.s.a. - english & french - warner brothers	6/19	16	6/16	56,656	4/4	26,390	4/4	25,327	4/4	20,479	4,083,356
<i>TENDRES COUSINES</i> france - french - ciné 360	10/2	1	-/-	-	-/-	-	-/-	-	1/4	45,387	45,387
<i>TRUE CONFESSIONS</i> u.s.a. - english - united artists	9/25	2	-/-	-	-/-	-	1/1	43,565	1/1	36,525	80,090
<i>TULIPS</i> canada - english - astral	10/2	1	-/-	-	-/-	-	-/-	-	2/6	7,921	7,921
<i>VICTORY</i> u.s.a. - english - paramount	7/31	10	5/11	33,775	4/5	19,992	2/2	8,380	2/3	8,049	711,839

● The figures in the NATIONAL OVERVIEW are the box-office grosses, compiled from individual theatres in the six major Canadian cities: Montreal, Toronto, Winnipeg, Calgary, Edmonton and Vancouver. When figures from cities

other than these six keys are used, it is indicated by an asterisk (*). Figures are given separately for each week in the time-frame covered, and the accumulated gross is given from the date of release to the last week in the

current chart. CURRENT GROSSES are given, when available, on Canadian films, and usually cover a period which is more recent than that in the National Overview. Slots marked -/- indicate the film did not play during that week.

BOOKS

Censored! Only in Canada

by Malcolm Dean
Toronto, Virgo Press, 1981
ISBN 0-920528-32-5, \$9.95, paper

"Canada is the most over-censored country in the world." It's a phrase that has become quite familiar in the last few years. But the man who first made that observation, back in 1967, was neither a disgruntled producer, an irate distributor, nor an angry critic. His name was Omri J. Silverthorne, for nearly 40 years the chairman of one of the very bodies he was attacking – the Ontario Board of Censors. This is just one of the many fascinating details – some of them funny, many of them disquieting – that can be found in *Censored! Only in Canada*, the first really full-scale investigation of those secretive people who since 1911 have determined what will and what will not be seen on Canadian screens.

Like many others, Malcolm Dean began his project as a protest against the banning, in 1978, of Louis Malle's *Pretty Baby* by the provinces of Ontario and Saskatchewan. He soon found that his task, to place the problem in an historical perspective, was not going to be easy. Documentation, especially for the earlier years, was scattered throughout the country. Fortunately, he discovered a considerable amount of material in the Ontario archives, access to which, he was somewhat surprised to discover, was not restricted. However, he notes that he still encountered difficulties in completing his work and getting it published, as members of both the film and book industries showed themselves singularly reluctant to help him.

Dean says that he had an open mind about censorship when he started his work, but that the evidence soon convinced him that "there is no half-way solution. Canada desperately needs to totally free and controversial adult media ... as long as the Canadian cinema is not free, there will be no awakening of the Canadian spirit."

The historical material which Dean marshals in his book certainly bear that contention out. Ever since the first film regulation acts were passed on March 24, 1911, by the provinces of Ontario, Quebec and Manitoba, film censorship has been characterized by a persistent contempt for motion pictures as an art form. The statements made by "moral reformers" at the turn of the century and "moral majoritarians" in the 1980's on the subject of the pernicious effects of the movies sound remarkably similar. Likewise, the dominance of the Canadian film industry from the beginning, by the marketing (distributors and exhibitors, mostly foreign-owned and controlled) rather than the creative people has meant that the provinces regard cinema from a legal standpoint – as a business operation dispensing a commodity – rather than as an aspect of the performing arts.

Moving into the postwar history of censorship, Dean gives a long list of films, many of which appear on the book's cover, that have been cut or banned in the various provinces. Such distinguished work as *Children of Paradise* and *Woman of the Dunes* are there, as well as Canadian films from *High to A Message From Our Sponsor*. With respect to Al Razutti's film, Dean congratu-

Paul Costabile is a Toronto free-lance writer interested in film and music.

lates his publishers for printing two stills from the picture with his commentary, something of an act of courage since the case is still before the courts. Although the story is largely one of consistent narrow-mindedness on the part of the censor boards, the author gives full credit to those few censors who attempted to liberalize the regimes. Most notable of these was the aforementioned O.J. Silverthorne of Ontario, who introduced the classification system to Canada, and whose comments were always well considered. Also of note was British Columbia's Ray MacDonald, whose sense of humor made him a real rarity among what Dean calls the "Order of the Eliminati." MacDonald was responsible for B.C. Film Classification's distinctive stalking panther logo, and the pithy warnings that are frequently attached to advertisements and posters

of films exhibited in that province.

In his closing chapters, the author deals with the present legal status of film censorship, in a long discussion that centres on Gerard McNeil's challenge to the Nova Scotia Censors. Though the provinces' right to censor had been upheld by the Supreme Court in 1978 – the ban on *Pretty Baby* three months later was no coincidence – Dean comes to the conclusion that the boards and their authority are still vulnerable to challenge in the courts. This liberalism is perhaps heartening, but Dean perhaps does not take enough notice of the deep conservatism of the power elites of Canada, and what Edgar Friedenberg, in his book *Deference to Authority*, has seen as the passivity of the Canadian people.

Censored! Only in Canada is an admirable and adventurous book, but un-

fortunately, it is necessary to point out that there are numerous technical flaws. The spelling is more than a little erratic: Michael Snow's *Rameau's Nephew* is called *Ramone's Nephew*, as if it were about a rock group, and a writer identified as Jean-Pierre Tadis is more likely than not the publisher of *Cinema Canada*, Jean-Pierre Tadros. One can argue with Dean's comparison of *Pretty Baby* and *Taxi Driver*, but there is no excuse for confusing *Luna* with *Dona Flor and Her Two Husbands*, except as a case of rushed editing. This should not detract from Malcolm Dean's achievement, however, nor from the service his research has done for Canadian film studies. His impressive bibliographical files have been given to the Ontario Film Institute, where it is hoped other writers will go to build on his pioneering work.

J. Paul Costabile ●

LETTERS

(cont. from p. 23)

film; she never so much as gestures toward their possible removal. Chubei, while wearing only a single garment remains, so far as we see, entirely chaste. True, the two do embrace passionately on two occasions but, clothed as they are I consider these moments both necessary to the artistic integrity of the film and entirely tasteful.

Further to this question, as you will have seen that the characters Umegawa and Chubei are played by puppets, it is in any case not necessary to be concerned about the degree or type of nudity. Before the filming took place I inspected each and every puppet personally and can assure you that no anxiety is necessary. One must admit, I think, the limitations of puppetry as a medium for deliberate arousal of youthful audiences.

The children's matinees from which you have effectively banned the film in your province were never a major target for release of *The Lovers' Exile*. However, to be so prevented from reaching that audience does leave me a little rankled.

I acknowledge that *The Lovers' Exile* does contain scenes in which nefarious activities occur. Theft, betrayal of parents and friends, breach of contract and pre-marital sex (alluded to but never shown) are all part of the story. Please recall however that the film, though portraying such depravity, ends on a decided note of remorse and an ennobling acknowledgement of past evil deeds. As such I believe that this film is quite well suited for child audiences, even though it may never obtain great popularity among them.

Will your Board reconsider? Is there room for negotiation and compromise? I look forward to your reply,

Sincerely yours,
Marty Gross

Telecanada tallies it up

Cinema Canada's November issue sets out tables containing performance figures relating to the pay TV applications of eight national applicants. These tables contain a major error concerning Telecanada.

The tables indicate a retail price for the Telecanada service of \$2.75 per subscriber per month reflecting, presumably, the wholesale \$2.50 charge to the cable operator plus a \$0.25 service charge. Nowhere does the Telecanada application state a willingness to permit such a service charge. Indeed, the application argues that the ultimate retail price should in many cases be substantially much less than \$2.50 per month.

Here is how this argument works: assume a cable operator has a 36 channel system, of which 24 channels are being used and on which a 40% rate of return is being earned. The subscribers have therefore built and maintained, with their fees, a system which still has 11 channels available to generate further revenues. Each commercial pay TV service will generate \$4.50-\$6.50 per subscriber for cable operators using those channels for that purpose. A healthy portion of this revenue will be profit.

Telecanada's application to the CRTC was for a non-exclusive license to offer service on a non-profit basis. Telecanada offered the CRTC four options for its unscrambled implementation, unscrambled, on the basic service of cable systems. One option contemplated universal introduction, the other three involved graduated processes. The option most seriously discussed at the hearing had Telecanada only going on cable systems which also offered other commercial pay TV services licensed by the CRTC. Cable operators being asked to pay Telecanada \$2.50 per month per subscriber will thus also be receiving a substantial amount of revenue for distributing commercial pay TV service.

While the CRTC is not formally regulating the rate of return of cable operators, it is apparently not permitting rates above a certain (unpunished) level. When a cable operator is able to profitably offer commercial pay TV on vacant channels on a fully paid for system, its overall rate of return will substantially increase, perhaps beyond the level permitted by the CRTC.

Telecanada's argument to the CRTC was that cable operators should not necessarily be able to charge the full \$2.50 per month to their subscribers. Instead, they should only be able to charge the amount without which they

would be prevented from earning a similar rate of return to that earned prior to the introduction of the Telecanada service. Cable profits would increase because of the increase in business activity as a result of the provision of commercial pay TV services. The rate of profit would, however, remain relatively stable.

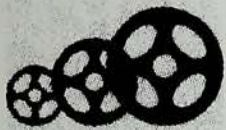
The actual cost of Telecanada to subscribers would depend upon three factors: the projected level of new revenue flowing to cable operators as a result of offering commercial pay TV services; the profit resulting from providing those services; and the existing profit level of the individual cable systems involved. The more profitable a cable system already is and the more profitable the offering of commercial pay TV services promises to be, the lower the portion of the Telecanada fee which cable operators should be able to pass on to their subscribers.

Douglas Barrett
Solicitor for Telecanada

Omission

In the article "True to the Art" (issue no. 75), *Cinema Canada* neglected to obtain permission for the reproduction of photos of the following William Kurelek paintings: "The High Priest tore his garments" and "Which of the two would you have me release?", which are part of the Niagara Falls Art Gallery "The Passion of Christ" William Kurelek Collection; and the picture on page 28, which belongs to the Kurelek estate. The magazine apologizes for this omission. (For those interested in the work of artist William Kurelek, a film entitled *The Passion of Christ* has just been released and is available from Philip Earnshaw Productions and from the Niagara Falls Art Gallery, Kurelek Collection, R.R. no. 2, Niagara Falls, Canada L2E 6S5.)

Letters to the editors are welcomed by the magazine and should be addressed as follows: The editors, *Cinema Canada*, Box 398, Outremont Station, Montreal H2V 4N3



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