

Radical recommendations for Quebec's industry: law expected

MONTREAL - Hopes are riding high in Quebec that the recommendations of a recent study on conditions in the film industry will soon give rise to new, radical legislation, assuring the boost that the industry sorely needs.

The Minister of Cultural Affairs, Clément Richard, has given his full backing to the report, entitled "Une question de survie et d'excellence" (A Question of Survival and Excellence). Although the fall session of the National Assembly is short, he told the press that he would try to introduce legisla-

tion before the Christmas recess.

The report is exceedingly complex (see following articles) and touches on all aspects of film and video production, distribution, exhibition. It deals with the interface between the film industry and the television systems, especially cable. It proposes substantial financial aid to the industry and would reform government agencies like the Institut Québécois du Cinéma and the Cinema Supervisory Board (Quebec's 'censor'). Most importantly, it would prohibit distribution of films in the

province by any company which is not 80% Canadian owned and would insist on French versioning of theatrical features.

In the introduction to the report, the authors state that its recommendations may seem radical but that no lesser steps would be adequate to meet the challenge of preserving an indigenous industry of quality in Quebec. It also cautions readers to accept its recommendations as an indivisible whole. "On cannot disassociate some parts of the report from others without compromising the whole report. The authors are unanimous on this point."

The five-person Study Committee which prepared the report was headed by Guy Fournier. It consulted at length with people and groups active in the industry, commissioned studies and gathered statistics, producing the first thoroughly unified study on the situation. Since its publication, the report has received wide support from the various sectors of the industry.

The following takes a closer look at the study, the committee which wrote it, and its various recommendations.

The document

The provincial Commission d'étude sur le cinéma et l'audiovisuel (the Commission to Study Cinema and Audiovisual Productions) was created in January 1981 by the provincial cabinet. Producer Guy Fournier was named to head the commission and four other members rounded it out: Andréanne Bournival, deputy head of the film division at Radio-Canada; director Fernand Dansereau; Paul Gendron, president of the theatre chain Cinévic Inc. of Victoriaville; and producer, distributor André Link of Cinépix.

The Commission was given

18 months and a budget of \$300,000 with which to work; the study name in on time and under budget. Its report was made public on September 2 by the Minister of Cultural Affairs, Clément Richard. Fournier briefed the press about the contents of that report.

The document itself is impressive. "Une question de survie et d'excellence" (A Question of Survival and Excellence) is published by the Quebec government in paperback form. It runs 330 pages in all, and represents the definitive study on the situation of the film industry in the province and the perspectives for its future.

The first 44 pages serve as an introduction, defining the current situation and fixing two objectives: a) the need to align both public sector and private sector policies in a concerted effort to bolster an independent industry and, thereby, to b) revitalize the Québécois film industry.

The next 100 pages constitute the recommendations of the Commission and are divided into eight chapters: Le fonds de soutien du cinéma (the Ci-

néma Support Fund); L'Institut québécois du cinéma et ses filiales (The IQC and its branches); Orientations et programmes; La réappropriation du marché (Reclaiming the Market); La Régie du cinéma et de la vidéo (The Cinema and Video Commission); La surveillance du cinéma (Supervising the cinema); L'éducation, l'animation, la régionalisation; L'École supérieure du cinéma et de la vidéo (The Professional School of Cinema and Video).

The study went so far as to actually draft a proposition for a law concerning cinema and video, and that bill, ready for introduction to the National Assembly, follows in the next 40 pages.

Finally, 105 pages of annexes cover every aspect of statistical information available concerning film and television production, distribution and exhibition in the province, while 12 more pages cite an extensive bibliography listing all the position papers, studies, and annual reports available over the last ten years or so.

(see pages 12-14)

To court to 'correct' CRTC

TORONTO - Representing a large section of the film industry, solicitor Andrew J. Roman has filed a Notice of Appeal against the Canadian Radio-Television and Telecommunications Commission's "Correction of error" to its Pay-TV decision, made last March. Also named are the pay-TV licensees.

As reported in Cinema Canada No. 87, the CRTC admitted to a certain confusion in the drafting of its pay-TV decision. In July, it "corrected" the section of that decision dealing with the Canadian content requirement, doing away with the need for each licensee to expend a certain amount in every year on Canadian content; now, the licensees are obliged to expend a certain amount over the five-year period of the license.

Roman argues that the correction "changes the substance of the decision" and therefore constitutes an amendment. If judged to be an amendment, then the CRTC did clearly not follow the regulations for effecting such an amendment.

He also states that the persons concerned - notably the film producers - were not notified of any impending change, and were given no opportunity to

express themselves on the question.

Furthermore, Roman maintains that had the "correction" been made in the Spring, when the CRTC, he alleges, became aware of the discrepancy in its decision, then many more associations and individuals would have joined the appeal made then to the Cabinet to send back the entire decision to the CRTC.

Roman, a specialist in class actions, is acting on behalf of the Association of Canadian Movie Production Companies, Association des Producteurs de Films du Québec, Canadian Film and Television Association/Association of Canadian Television and Radio Artists and Canadian Association of Motion-Picture and Electronic Recording Artists, L'Association des Réalisateurs et Réalisatrices de Films du Québec, Association des Professionnels du Cinéma du Québec, Association Québécoise des Distributeurs de Film, Association of Canadian Film Craftspeople, The Directors Guild of Canada, The Canadian Association of Motion Picture Producers and Syndicat National du Cinéma and Union des Artistes.

Alberta government finances corp. for film development aid

CALGARY - On August 21, the Alberta Motion Picture Development Corporation introduced its policy. Present to answer questions were recently appointed President Lorne MacPherson and the Board of Directors (chairman Orville Kope, secretary Ken Chapman, Lucille Wagner, Tom Peacocke, and Aristides Gazetas) and two members of the Advisory Committee (Eda Lishman and Ron Brown).

The Corporation is funded by the Alberta Government

and has been established by an Act of Legislature. The Act provides a fund of \$3 million "to promote development of the motion picture industry in Alberta." (This includes videotape and videodisc.) The purpose of the fund is to assist film producers with pre-production of projects. A maximum of 60% of the pre-production budget may be loaned to the producer, with the money to be repaid on the last day of pre-production.

The maximum amount of the (cont. on p. 9)



**ADVERTISING
MOTION PICTURES
IS OUR
ONLY BUSINESS**

- Product Reels ● Theatrical Trailers
- Teaser Trailers ● Audio-Visuals ● Television Commercials
- Radio Commercials ● Print Advertising

1407 YONGE ST.
TORONTO, ONTARIO M4T 1Y7
Michael Goldberg/Joel Reitman
(416) 964-7539



No. 88 – September 1982

Cover: Toronto actors Saul Rubinek, Paul Kelman and Michael Ironside chat about their futures and that of the film industry after the boom. Kelman took notes and wrote about it from the actor's point of view (see p. 19). Photo by Ron Watts.

Publisher: Jean-Pierre Tadros. **Editors:** Connie Tadros, Jean-Pierre Tadros. **Associate Editor:** Teri Coburn. **General Manager:** Del Mehes (Toronto). **Staff reporter:** Bruce Malloch. **Researcher:** Yves Gagnon. **Columnists:** Les Wedman, Linda Kupecek, Mike Riggio, George L. George. **Design:** Merv Walker. **Production, typesetting and layout:** Mediatexte, a division of Concept Mediatexte Inc. **Subscription:** Dianne Persson. **Advertising Manager:** André Lauzon.

Subscription information: One year (12 issues): individuals \$18. Companies and institutions \$24. Add \$5 postage for USA and overseas. Two years (24 issues): Individuals \$34. Companies and institutions \$40. Add \$10 postage for USA and overseas. *First class* (one year, 12 issues): Individuals \$30. Companies and institutions \$36. Overseas: individuals \$38. Companies and institutions \$44. Requests for replacement of missing issues will be honored for three months after the due date of the issue. Subscriptions will not be refunded.

CineMag Trade News

Shoot Alberta	17
Production Guide	34
Box office grosses	38

Features

Boom! The actor's point of view by Paul Kelman	19
One response from a screenwriter by Arthur Fuller	22
A creative collage: Ottawa '82 by Robert Hookey	23
Of bits and bytes by Arthur Makosinski	25
A programmer's news and blues: The Grierson Seminar 1982 by Seth Feldman	27

In Progress

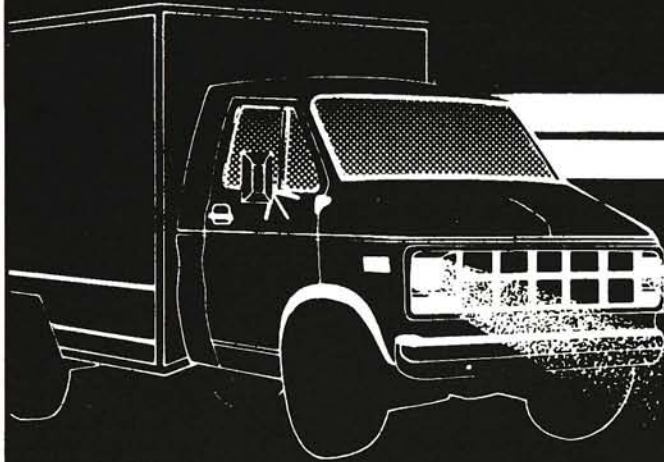
"Little Gloria... Happy at Last" – Flags and license plates by Gavin O'Malley	29
"Shocktrauma" – A major operation by Alice Dwornik	30

Film reviews

Dennis Hooper's "Out of the Blue" by Anne Reiter	31
Harry Rasky's "The Spies that never Were" by Lyn Martin	32
Brigitte Berman's "Bix – 'Ain't None of them Play like Him Yet" by Lyn Martin	32

Cinema Canada, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: Jean-Pierre Tadros, Vice-President George Csaba Koller, Secretary-Treasurer: Connie Tadros, Director: George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. **Cinema Canada** is indexed in the *Film Literature Index* (Albany), the *Canadian Periodical Index* (Ottawa) and the *International Index to Film Periodicals*. Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 04-1998-2213. Published with the financial assistance of the Canada Council. Second class mail registration no. 3081. ISSN 0009-7071

Administrative and editorial office: 834 Bloomfield Ave., Montreal H2V 3S6, Telephone (514) 272-5354. **Toronto office:** 67A Portland St. Toronto M5V 2M9, Telephone (416) 596-6829. **Mailing address:** P. O. Box 398, Outremont Station, Montreal. H2V 4N3.



Budget

CAR AND TRUCK RENTAL

Budget presents THE WORLD premiere of
"KINGS OF THE ROAD"

STARRING
 Budget Hy-Cubes
 Budget 16, 18 & 20 feet trucks

CO-STARRING
 A complete range of Budget
 vehicles.

INTRODUCING
 Budget Mobile Homes
 Budget Custom Campers
 Budget Vans
 Budget Cadillacs

For information write to: Budget Rent-A-Car c/o Mr. Steve Robins
 680, Michel-Jasmin, Montreal, Que. H9P 1C5 or phone (514) 636-0743 Telex #05-821-677

Yolles brings in comedy as Bradshaw co-directs

TORONTO - Gemini Film Productions Ltd. began shooting September 29 on *That's My Baby*, a \$750,000 romantic comedy being produced and co-directed by Toronto independent filmmaker Edie Yolles.

Yolles is co-directing with John Bradshaw. The script, also a Yolles-Bradshaw collaboration, is about a modern couple whose unconventional sex roles (she works, he stays home) are disrupted when they plan to have a baby. The film stars Timothy Webber, Sonja Smits, Derek McGrath, Kate Trotter, and Frank Moore.

The production is being financed by private investors and a \$100,000 grant in services from the National Film Board of Canada, according to production consultant Bill Reser. The all-Canadian cast and crew for the six week shoot at various Toronto locations includes director of photography Bill Reeve and production manager Cindy Scott.

It's curtains after 12 additional days

TORONTO - Simcom Productions' *Curtains*, a \$3.7 million thriller which began shooting in 1980 but never finished principal photography, recently completed 12 days of filming in Toronto, according to a Simcom spokesman.

The film is directed by Richard Ciupka and stars John Vernon, Anne Ditchburn, Samantha Eggar, Lynne Griffin, Lesleh Donaldson, and Sandra Warren (formerly Sandee Currie). Vernon, Eggar, and Warren were involved in the extra shooting, according to the spokesman, who added that the production's budget is expected to remain at \$3.7 million, since the additional shooting was included in the original budget.

The spokesman also told Cinema Canada a distribution deal for *Curtains* has been negotiated with Jensen-Farley Pictures, who are planning a North American release for early 1983.

Bells rings out The Calling rings in

TORONTO - *Bells*, a 1980 Robert Cooper production starring Richard Chamberlain and John Houseman, has been re-named *The Calling*. A fall release is expected, but no date has been set, according to spokesman for New World Mutual, the film's Canadian distributor.

Duvall rounds out 'Terry' team for HBO/CTV/Cooper

TORONTO - Shooting began smoothly and on schedule August 26 in Georgetown, Ont. on *Terry* (previously titled *The Terry Fox Story*), directed by Ralph Thomas. Robert Cooper is producing the \$2.4 million made for pay television feature for Home Box Office and the Canadian Television Network.

As announced earlier, Eric Fryer will make his acting

debut in the title role. Playing opposite him will be acclaimed American actor Robert Duvall in the role of Bill Vigars, the Canadian Cancer Society executive who accompanied Fox on his Marathon of Hope. Canadians Chris Makepeace and Frank Adamson have been signed to play Terry's brother and father, respectively. Other cast members include Michael Zelnicker, Elva Mai Hoover,

and Rosalind Chao.

In conjunction with the feature, two Toronto independent filmmakers, Joel Reitman and Michael Goldberg of Jilicy Film Enterprises Inc., are shooting a one-hour documentary about the production, *The Making of the Terry Fox Story*. They have received "full co-operation" from producer Cooper and director Thomas for the pro-

ject, which began pre-production in February and shooting in July, according to executive producer Reitman. Goldberg is producing and directing, and other crew members include associate producer Clinton Young, director of photography Robert Brooks, and sound recorder Rod Haykin. No distribution deal has been set, according to Reitman.

**MCA
UNIVERSAL
FILMS
(CANADA)**

MCA TV (Canada)
MCA Records (Canada)
MCA Music Canada
MCA VideoCassette (Canada)
MCA DiscoVision (Canada)
MCA Distributing (Canada)

2450 Victoria Park Avenue
Willowdale, Ontario M2J 4A2
Tel: (416) 491-3000 Telex: 06-966876

Columbia banks on Reitman for made-in-Canada pix

TORONTO - Canadian producer and director Ivan Reitman, whose previous credits include box office hits such as *Animal House*, *Meatballs*, *Stripes*, and *Heavy Metal*, has signed a deal with Columbia Pictures to develop and produce a number of films in Canada, Frank Price, Columbia chairman and chief executive officer, announced recently.

Columbia will finance the films and Reitman's company, Northern Lights Enterprises, will produce them. Because they will be American financed, the films will not have to conform to the department of Communication's guidelines for certified Canadian productions, nor will they qualify for capital cost allowance tax deductions. The films will be shot in Canada using American and Canadian talent, according

to Reitman, who plans to announce the first production sometime this fall.

Atlantis hires two more directors for Can-lit series

TORONTO - Atlantis Films Ltd. of Toronto, currently producing a six-part series of half-hour television dramas based on stories from Canadian literature, has hired two directors for the fifth and sixth episodes of their series.

Sturla Gunnarson will direct *The Bamboo Bush*, based on the story *Binky and the Bamboo Bush* by Adelle LaRouche, scheduled to begin filming in October. Screenplay is by Joe Wisenfeld. Don McBrearty will

direct the fifth part of the series, *Boys and Girls*, based on the Alice Munro short story, from a screenplay by Amy Cooper. McBrearty also directed the second film of the series, *You Can Pick Me Up At Peggy's Cove*, shot during August in Nova Scotia.

The series has been pre-sold to the Canadian Broadcasting Corporation.

Tidal Wave completes Recorded Live

TORONTO - Independent filmmakers Michael Korican, Andrew Rowsome, and Almerinda Travassos of Tidal Wave Productions Inc. in Toronto have announced the completion of *Recorded Live*, a low budget feature shot in Toronto late last year. The group had had difficulty raising money to complete the film, which includes a five-minute animated sequence, but funds from a private investor and an Ontario Arts Council grant enabled them to

finish, according to Travassos. The film stars Natalia Kuzmyn and features the music of Toronto new wave bands Mama Quilla II, TBA, and Hamburger Patti & The Helpers. The filmmakers plan a premiere screening in late September or October.

Sri-Lanka co-prod in works for The Correspondent?

TORONTO - Exor Productions Inc. of Toronto and a Sri Lankan-based production group plan to co-produce a feature-length thriller, *The Correspondent*, to be filmed in Sri Lanka late in 1982 on a budget of under \$1 million.

The film will be produced by Tony MacKinnon and directed by Daniel Hainey, from a script by both MacKinnon and Hainey. Cast in the leading roles are Nicholas Campbell, Edward Woodward, and Gamina Fonseka.

Sharon Singer of Dabara Films will act as associate producer and world sales agent. Singer told Cinema Canada the filmmakers intend to pursue official co-production status for their project. There is no official co-production treaty between Canada and Sri Lanka.

Sept 16 CFMDC benefit at St Lawrence

TORONTO - The Canadian Filmmakers Distribution Centre, a non-profit organization and the largest distributor of independently produced Canadian films in this country, plans to hold a fund-raising benefit dance September 16, during Toronto's Festival of Festivals week.

The benefit will take place Thursday night, September 16, at the St. Lawrence Hall. Music will feature popular Toronto bands The Government, Lord Cameroon, and T.B.A. Admission is \$5.00. Benefit organizer is Rudi Buttingol.

CFTA Awards

TORONTO - The 10th annual Canadian Film and Television Association Awards presentation will take place Friday, November 12, 1982, at the Royal York Hotel in Toronto. Deadline for entry is September 15. To be eligible, a production must qualify as a certified Canadian production under the current regulations applied by the Secretary of State and must be produced by private Canadian producers. The 1982 CFTA Awards chairman is Bill Burak.

We cut through the red tape!

We at Airspeed Brokers specialize in the unique customs brokerage needs of the media industries. Cutting your red tape means having a thorough knowledge of the latest rulings, familiarity with all levels of governments concerned, and daily involvement with industry projects. Let us show you how we can cut your red tape, your headaches and your cost.

Call us today (416) 977-3344

AIRSPEED
BROKERS (1962) LIMITED

40 University Avenue, Toronto, Ontario M5W 1L2
Members of the Canadian Film and Television Association

Arthur Winkler, CLU

Consolidated Insurance Brokers Ltd.

Creatively adapting insurance protection for the entertainment industry since 1968

Consult us for budget estimates, quotations or information about your insurance requirements

3101 Bathurst St., suite 201, Toronto M6A 2Y1
Telephone (416) 787-0304

Cable/pay affiliation agreements concluded It's official, Linnell to CFDC

TORONTO - Both national special interest licensee C-Channel and Ontario regional licensee Superchannel have reached affiliation agreements with cable operators, but the national general licensee First Choice has yet to come to terms with the cable companies.

Ed Cowan, president of C-Channel, said his company has signed with a number of cable companies, including Rogers Cable-systems Inc., which in total would serve a potential audience of 2 million subscribers. The price of the service reportedly would be \$14.25 per month per subscriber.

Cowan also told Cinema Canada that C-Channel had begun acquiring programming and investing money in productions, but had only started the operation in mid-August. He did not announce any titles. Cowan said he was confident C-Channel would be launched on schedule February 1, 1983, on cable systems serving a

potential audience of 4 million subscribers.

Superchannel has reportedly signed with four cable operators: Rogers, Grimsby Cable TV Ltd., Newton Cable Communications Ltd., and Atikokan Norvideo Services Ltd., representing a potential audience of 850,000 subscribers. It plans a February 1, 1983 launch with a \$14.95 per month price tag to the subscriber.

First Choice is currently negotiating affiliation agreements with several cable operators which if all signed deals, would represent a potential audience of 4.8 million subscribers, according to Bette Laderoute, marketing services manager for First Choice. The company has hired Danny Pickett as cable affiliations relation co-ordinator and Barry Sullivan as director of Western cable affiliation relations.

Laderoute told Cinema Canada that First Choice plans to hold a press conference to

announce its affiliation agreements, programming acquisitions, and personnel appointments at the Trade Forum of the Toronto Festival of Festivals September 13. After the morning press conferences, First Choice president Donald MacPherson is scheduled to address the Trade Forum audience later that afternoon.



MONTREAL - As reported in the last issue of Cinema Canada, Robert Linnell has been named deputy director and head of English-language production of the Canadian Film Development Corporation (CFDC).

The appointment was announced Sept. 7 by CFDC executive director André Lamy, who said that Mr. Linnell would take up his new duties immediately at the crown corporation's Toronto office, which has operational responsibility for English Production.

Linnell succeeds Ian McDougall, who resigned from the CFDC to return to the private sector of the Canadian production industry.

Linnell has been involved in motion picture production for over 18 years, beginning with a stint in production at the National Film Board between 1964 and 1967.

Since then he has worked in various senior production capacities on 23 projects.

His credits include *The Wars* (associate producer/production manager, 1981); *Surfacing* (line producer/production manager, 1979); *The Newcomers* (production manager, 1978); *Revenge for a Rape* (1st assistant director, 1976); *George Harrison in Concert* (production manager, 1974); *Paperback Hero* (production manager, 1972); *Slipstream* (production manager, 1972); *McCabe and Mrs. Miller* (assis-

tant production manager, 1970); and *High* (production manager, 1967).

In addition to his financial and managerial professional experience, Linnell has served the Canadian film industry through active participation in various associations.

He served 10 years on the National executive of the Director's Guild of Canada, also serving stints as vice-president and secretary; three years on the executive of the British Columbia Film Industry Association, where he was the principal writer and organizer of the brief to the provincial government which led to the establishment of the B.C. Film Office; and one year on the executive of the Council of Canadian Film Makers.

Linnell also administered the first and second West Coast film makers grants for the CFDC in 1972 and 1973.

A graduate of the University of British Columbia, Linnell is married and has one child. He has lived in Vancouver for 11 years, Montreal for five and in Toronto for the past two years.

Clarkson says 'no' to C-Channel offer

TORONTO - Festival of Festivals director Wayne Clarkson dismissed a report that he had accepted a position as consultant with Canadian national

(cont. on p. 14)

REELS ON WHEELS



Comfort Sound, Ontario's most experienced mobile recording studio, is ready to roll anywhere to give you professional quality audio

at a modest price. We can provide up to 36 microphones into 16, 8, 4 or 2 tracks while simultaneously feeding your VTR or NAGRA. Comfort Sound can interface with SMPTE time code or pilot-tone for post production synchronization. You can mix down at our modern, spacious Toronto studio.

Recent Projects Include...			
Records:	Wintario	Global Television Network	
Goddó Lighve	Attic Records	Sesame Street	CBC-TV
Colin Linden Live	Ready Records		
Radio:	Film:		
CHUM-FM & Q-107	Hank Williams		
Live Broadcasts	The Show He Never Gave	Film Consortium of Canada	
Television:	Ronnie Hawkins	Documentary (Concert Sequences)	
ACTRA Command Performance	Schulz Productions for CBC-TV	Lauron Films	
Todd Rundgren and Burton Cummings	CITY-TV/CHUM-FM Stereo Simulcasts	Skyworks/NFB	
	Heatwave Festival		
	Moving Mountains		

Call (416) 654-7411 for information today.

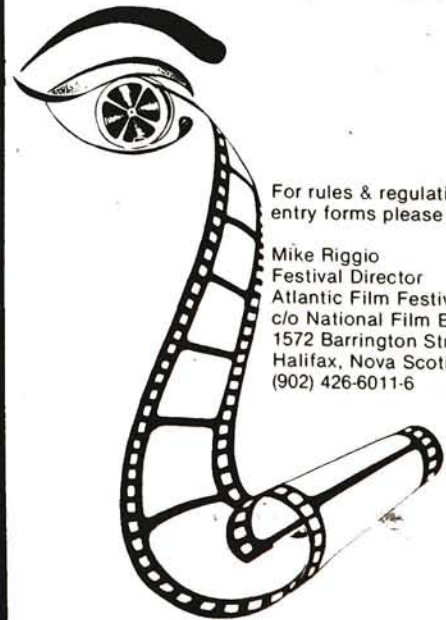
COMFORT SOUND RECORDING STUDIO



Doug McClement
2033 Dufferin Street
TORONTO, Ontario M6E 3R3
(416) 654-7411

Second Atlantic Film & Video Festival

October 18-24, 1982
Halifax, Nova Scotia
A competitive showcase for Atlantic Canada's film, video & television



For rules & regulations entry forms please contact

Mike Riggio
Festival Director
Atlantic Film Festival Association
c/o National Film Board of Canada
1572 Barrington Street
Halifax, Nova Scotia B3J 1Z6
(902) 426-6011-6

Banff closes with jump in attendance

BANFF - A "shorter, tighter and livelier" festival was the aim of the Banff International Television Festival organizers this year, and that goal was achieved with a smoothly run, professional event. Several changes in format helped to upgrade the Festival: all activities were centred in the one building, the Max Bell; morning seminars were followed by case studies, special presentations, social events, and program screenings; and a cash bar operated daily in the lobby. Programs were presented to delegates on a three-channel, closed-circuit television system in a living room atmosphere, with multi-screens in spacious rooms with comfortable couches and coffee tables.

Dr. Jerry Ezekiel, program director of the Festival, commented, "Without question, this was our best yet." Ezekiel was pleased with the increase in

delegates, with a 40% international jump in attendance, and a 10% Canadian rise.

Daily seminar topics were: "The Co-Production Market Place;" "Emerging Opportunities in World Markets;" "Home Video: The Next Five Years;" "From Print to Video: TV Adaptations;" and "The Calgary-L.A. Connection: Creative Challenges of Olympic Coverage." World premieres included *Sweeney Todd* (The Entertainment Channel and RKO Netherlands) and *Billy Bishop Goes to War* (BBC Television and Primedia Productions Limited, in association with CBC).

The week's events concluded with the "Rockies," a gala awards presentation in the Banff Springs Hotel. Each of the jurors in attendance presented a Special Jury Award. Executive Director Carrie Hunter presented the Inspiration Sculpture, accepted by Ed Richard-

son for the recipient, Dr. Allard. Dr. Jerry Ezekiel thanked an "excellent jury" for helping to "celebrate excellence in TV programming around the world."

Ezekiel attributes this year's success to an increase in staff and getting "onstream a little earlier." Much of the feedback heard included positive comments on the high quality and calibre of the panelists, as well as of many of the delegates. In addition, some of the staff work was undertaken by volunteers from the three ACTRA branches in Alberta.

Ezekiel's aims for next year are "more people and a broader cross-section." In the meantime, he is happy with the results of this year: "We captured the flavor of the first festival without the administrative problems."

Linda Kupecek ●

WINNERS: BANFF TELEVISION FESTIVAL - 1982

Best Television Feature:

A VOYAGE AROUND MY FATHER

Thames Television International, London

Best Limited Series:

A TOWN LIKE ALICE

Alice Productions PTY Ltd., Australia

Best Episode from a Continuing Series:

HILL STREET BLUES: "Personal Foul"

MTM Productions, U.S.A.

Best Television Comedy:

THE BENNY HILL SHOW

Thames Television, London

Best Social and Political Documentary:

FDR

An ABC News Special

Best Arts and Culture Documentary:

INUPIATUN: IN THE MANNER OF THE ESKIMO

Cinetel Film Productions, Canada

Best Outdoors and Wildlife Documentary:

THE SHARKS

WQED, Pittsburgh, and the National Geographic Society

Best Television Program for Children:

KLIMBO, LE LION ET LA SOURIS

Société Radio-Canada

Best of the Festival:

A VOYAGE AROUND MY FATHER

Thames Television, London

Special Jury Awards:

DAUGHTERS OF THE NILE

Molenwiek Productions, Holland

THE SAVING OF THE PRESIDENT

George Washington University Medical Centre in Association with WJLA-TV

WORLD CUP: A CAPTAIN'S TALE

Tyne Tees, Television, U.K.

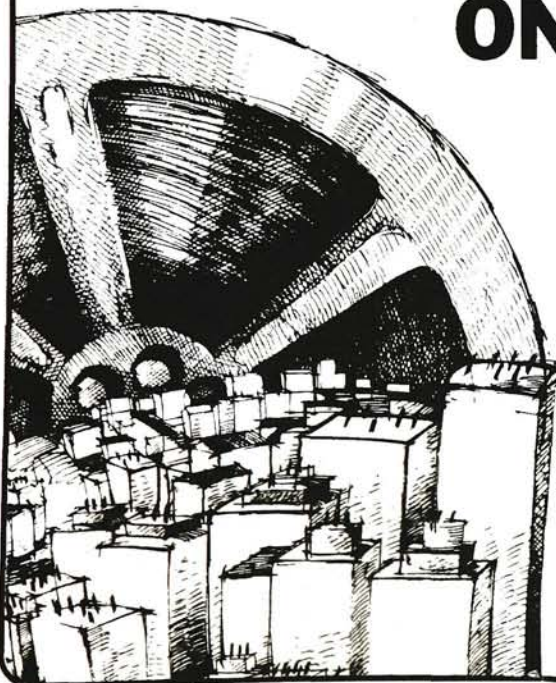
NOW

HARKNESS

ON

FILM

EVERY THURSDAY



(416) 461-0871
TORONTO'S WEEKLY
NEWS & ENTERTAINMENT VOICE

Film Arts Arts

16/35 post-production
Television and feature
production

461 Church Street

Toronto, Canada

MAY 20 1982

Telephone: 416-962-0181

Jury nixs US imitations, bad music, canned laughter

BANFF - The Banff Television Festival Jury consisted of Jack Gray (Canada); David Cunliffe (England); Susan Schulte (Germany) and Les Brown (U.S.). Over 200 programs were submitted from 16 countries. Regarding the Awards, Jury Chairman Jack Gray commented, "We on the jury thoroughly enjoyed ourselves viewing the record number of entries, and it is with great pride we announce the 1982 winners."

However, the Jury expressed concern in several areas. Programs produced by small companies and countries are forced

to compete with high-budget and high-quality productions from around the world. Also, the Jury was troubled by the repeated imitations of the American television format. Gray interjected a plea for "the end of canned laughter," and Schulte followed with a plea for "better film music... When you have watched 55 hours, you know how bad film music is."

No drama special award was given, because according to Gray, "no program meets the standard of excellence established by the Banff Festival."

Allard to sponsor '83 Banff fest

BANFF - The Banff Television Festival announced a new sponsor at a reception and press conference on August 20. The Allard Foundation has given the Festival's Executive Director Carrie Hunter a cheque for \$50,000 as a contribution to the funding of this year's event.

Also, the Allard Foundation, Allarcom Limited, and the Super Channel of Ontario will

present awards totalling \$10,000 to "The Filmmakers of Tomorrow" at the 1983 Festival. Three cash awards of \$2000, \$3000, and \$5000 will be presented to film or electronic-media students.

A second award will be presented annually by the Super Channel to a Canadian who has made an outstanding contribution to the industry.

New Alberta Corp. to deal in development

(cont. from p. 3)

loan will be \$200,000.

Eligible applicants must be a) Canadian citizens or landed immigrants, b) 18 years old or over, c) resident of Alberta for one year. The Alberta residency could be waived if the motion picture is "of significant benefit to Albertans," meaning, according to the Board, providing "work for Albertans." The onus is on the producer to prove how beneficial the project will be for Alberta.

The application form will require the specifics of the project, as well as security for repayment of the loan. Pre-production is defined as everything (including development) up to principal photography. The money is for pre-production only, with the one exception being production of a pilot.

Also, the Corporation emphasizes marketing Alberta products around the world. Two marketing experts in London and Los Angeles will be on a retainer plus commission basis.

The Board thanked Minister Hugh Planche. "Without Hugh Planche, we would not be at this stage. He's behind us all the way."

The Corporation is now accepting applications. The Board is concerned with policy and will not look at any applications without a recommendation from the Advisory Committee.

Outspoken Kope summed up their approach by saying, "Smile when you make your point, fight like hell, and we might say 'yeah!'"

The Corporation's offices have been established in Canmore (near Banff) in keeping with the Government of Alberta's policy of decentralizing Crown corporations. Banff was the original site, but as there was no office space in Banff, Canmore was chosen as a suitable small centre.

Lorne MacPherson, the President of the Corporation, has resigned from his practice as an entertainment lawyer specializing in film, in order to reside in Canmore for his new

position. MacPherson, 46, has a three-year contract. "After that, I'll decide whether I go back into practice, into film production, or stay with the Corporation," he says.

He also comments that he once had a film production company, so he has sympathy for the Alberta producers. "I always believed there could be a film industry in Alberta, particularly in features. With that experience as a producer, I can contribute more to the advancement of the industry." And, he adds, "I love the business."

Weiner leaves paper for Astral Television

TORONTO - Earl Weiner has joined the television sales department of Astral Films as syndication sales executive, the company has announced. Weiner, former vice-president of marketing and sales for *Film & TV World*, began with Astral August 9 in Toronto.

KODAK MOTION PICTURE FILM STOCKS EMERGENCY SALES

Extensive stocks of 16mm and 35mm camera original motion picture film stocks are maintained at each of these Kodak Canada branches.

Telephone your order first.

Cash, MasterCard or Visa accepted.

Montreal: 2 Place du Commerce, Ile des Soeurs
Tel: (514) 761-3481
Hours: Mon. to Fri., 8:30 a.m. to 4:15 p.m.

Toronto: Consumer Centre, 3500 Eglinton Ave. W. at Weston Road,
Tel: (416) 766-8233
Hours: Mon. to Fri., 8:30 a.m. to 5:00 p.m.

Don Mills Office, 1400 Don Mills Rd.
Tel: (416) 445-9241
Hours: Mon. to Fri., 8:30 a.m. to 4:15 p.m.

Vancouver: Processing Laboratory, 1225 East Keith Road, North Vancouver
Tel: (604) 987-8191
Hours: Mon. to Fri., 8:00 a.m. to 4:15 p.m.



Bringing imagination and technology into focus.



Directors Guild of Canada

NATIONAL OFFICE

3 Church Street
Suite 47
TORONTO, Ontario
M5E 1M2
(416) 564-0122

REGIONAL OFFICE

1648-B Sherbrooke St., W.
MONTREAL, P.Q.
H3H 1C9
(514) 933-7379

REGIONAL OFFICE

163 West Hastings Street
Suite 105
VANCOUVER, B.C.
V6B 1H5
(604) 688-2976



Double galas mark innovation as Toronto fest goes to University

TORONTO - This year, the Toronto Festival of Festivals will present two Gala Screenings nightly, at 7:00 and 9:30 p.m.,

as it has a line-up of seventeen features plus a tribute to American director Martin Scorsese in its Gala programme.

Festival director Wayne Clarkson told Cinema Canada that the use of the 1644-seat University Theatre in down-

town Toronto, provided by Famous Players Ltd., has made the double Gala screenings possible. Clarkson is actively pursuing an eighteenth Gala film, the Canadian production *The Wars*, directed by Robin Phillips and based on Timothy Findley's novel, which could be a last-minute addition to the schedule.

The Gala films now include Lawrence Schiller's *The Executioner's Song*, Paul Mazursky's *The Tempest*, Wim Wenders's *Hammert*, Jerzy Skolimowski's *Moonlighting*, Paul Bortel's *Eating Raoul*, George Romero's *Creepshow*, Rainer Werner Fassbinder's *Veronika Voss*, Michaelangelo Antonioni's *Identification of a Woman*, Bertrand Tavernier's *Coup du Tourchon*, Tadeusz Konwicki's *The Issa Valley*, Igor Auzin's *We of the Never-Nevers*, Ken Cameron's *Monkey Grip*, Gillian Armstrong's *Starstruck*, Fernand Dansereau's *Les doux aveux*, New Zealand's *The Scarecrow*, and two Brazilian films, *Heart and Guts* and *They Don't Wear Ties*.

American novelist John Irving, author of *The World According to Garp*, will give a special 90-minute solo reading on September 17 as part of the festivals Author As Screenwriter series, to be held at

Harbourfront September 11, 14, 16, 17, and 18. Participating authors include Canadians Margaret Atwood, Roger Lemelin, Josef Skvorecky, Carol Bolt, W.O. Mitchell, and Brian Moore; Americans William Goldman, Arthur Kopit, and Irving; Britain's Elleston Trevor, John McGrath, and Trevor Griffiths; Poland's Czeslaw Milosz; Sweden's Maj Sjowall; West Germany's Thomas Brasch; and Brazil's Gianfrancesco Guarnieri.

The planned 50-film retrospective of Twentieth Century-Fox has been cancelled because of a lack of quality prints available. Plans were to strike new prints for the Fox classics but neither Fox nor the Festival could agree on who would pay the bill. The Fox retrospective was to have replaced a 200-film retrospective of Canadian cinema, which has been postponed to 1983.

Three films on nuclear disarmament have been added to the New Directors/New Directions series: Mary Benjamin's *Eight Minutes to Midnight*, Terri Nash's *If You Love this Planet*, and Lance Bird's *No Place to Hide*, scheduled as a triple bill September 18. Benjamin will speak after the screening.

Cinégarantie Inc.

MORE MOVIES CHOOSE
A CANADIAN-OWNED
COMPLETION GUARANTOR

SAVAGE ISLANDS

(Paramount)
Produced by Rob Whitehouse
and Lloyd Phillips
Directed by Ferdinand Fairfax

NEW WILDERNESS

- Lorne Greene's
Produced by Lorne Greene
Charles Greene and Stephen Dewar
Directed by Stephen Dewar

MOTHER LODE

1944 (111th and 112th) CHARLTON HESTON
ALAN TARRANT, NICK MANCUSO

Winter Tale CURTAINS

CHATWILL'S VERDICT

LATITUDE 55

By Design

BLACK MIRROR

BATTLETRUCK



(Home Box Office, CIV)
Produced by Robert Cooper
Directed by Ralph Thomas

RIEN QU'UN JEU

Produced by Jacques Pettigrew
and Monique Messier
Directed by Brigitte Sauroil

UPS AND DOWNS

GINGER MEGGS

Melanie

SURFACING

THE HOUNDS OF NOTRE DAME

Head On

TITLE SHOT

IMPORTANT NOTE

Guarantor's fees may be included in the 75% "Services" category for certification only if the guarantee is provided by individual Canadians. A guarantee by Motion Picture Guarantors Inc. so qualifies.

NOW YOU CAN CALL US LOCALLY
IN THESE CANADIAN CITIES

Montreal	(514) 286-4022
Calgary	(403) 236-3025
Vancouver	(604) 224-0520
Beverly Hills (CA)	(213) 271-9880

Motion Picture Guarantors Inc.

43 Britain Street, Toronto, Canada M5A 1R7
Telephone (416) 361-1664 • TELEX 065-24697

211 East 43rd. Street, New York, N.Y. 10017
Telephone: 212/682-0730

Valenti, pay TV to star as Trade Forum covers 3 days

TORONTO - Motion Picture Association of America president Jack Valenti and Ted Turner, president of Turner Broadcasting Systems, highlight the list of invited speakers for the Toronto Festival of Festivals 4th annual Trade Forum, September 13-15 at the Hotel Plaza II in Toronto.

Valenti will speak on copyright issues and protecting the film property at the Trade

Forum's first seminar Monday, Sept. 13, while later that day Turner will "talk television," discussing the co-existence of the theatrical, cable, and pay-television markets. Turner will also deliver the opening luncheon address.

The six presidents of the Canadian pay-television companies will appear to discuss the specific details of their

"I can only applaud...This book should be used in the fight to abolish film censorship in Canada. Indeed, it must be."
John Harkness, NOW

CENSORED! ONLY IN CANADA

The first complete history, from the censor's secret files!

\$10.00 Postpaid
Phenomena Publications
Box 6299, Toronto M5W 1P7

Canadians pix highlighted as premiers of Dansereau/Lefebvre

TORONTO - A Gala presentation of Fernand Dansereau's *Les doux aveux* plus four world premieres highlight the 21 Canadian feature and short films to be presented at the 1982 Toronto Festival of Festivals.

Les doux aveux, starring Hélène Loiselle, Marcel Sabourin, Geneviève Brassard, and Gilbert Turp, tells the story of an eccentric grandmother and her teenage grand-daughter who set up an apartment on their own. Director Dansereau will attend the Gala premiere.

Seven Canadian films are featured in the New Directors, New Directions series, programmed by Kay Armitage, including the world premiere of *Poetry in Motion*, the documentary/performance film directed by Ron Mann and featuring Michael McClure, Allen Ginsberg, Irving Layton, and other poets. Also scheduled are Gilles Carle's *The Great Chess Movie*, which was voted the best Canadian documentary at

the World Film Festival in Montreal; *Shades of Red*, produced, directed, written and edited by David Rimmer; *Portrait of an Artist as an Old Lady*, produced and directed by Gail Singer; Carlos Ferrand's *Cimmarones*; Julien Poulin and Pierre Falardeau's *Elvis Gratton*; and Veronika Soule's *End Game in Paris*.

Three world premieres are

included in the Festival's Special Screening series: Peter Mettler's *Scisserre*, a 90-minute feature produced at Ryerson Polytechnical Institute; Robert Boyd's *Hellogoodbye*; and Les Rose's *The Life and Times of Edwin Alonzo Boyd*. Two other Canadian films will be screened in the series, Brigitte Berman's feature length documentary *Bix: Ain't None of Them Play*

Like Him Yet, and Robert Ménard's feature *Journée en taxi*.

Screened as part of David Overby's Critic's Choice series will be Jean-Pierre Lefebvre's *Les Fleurs sauvages*, which won the FIPRESCI prize at the 1982 Cannes Film Festival. Two Canadian films will be featured in the Midnight Series: David Acomba's *Hank Williams: The Show He Never Gave*, starring

Sneezy Waters and Dixie Seatle, and Chris Windsor's *Big Meat Eater*.

Five will be presented as part of the Author As Screenwriter seminar: Irvin Kershner's *The Luck of Ginger Coffey*, Gilles Carle's *Les Plouffe*, Claude Jutra's *Surfacing*, and two Allan King films, *One Night Stand* and *Who Has Seen the Wind*.

Trade Forum opens for three day stint

operations. Donald MacPherson, president of national licensee First Choice Communications, will appear September 13, Edgar Cowan, president of national special interest licensee C-Channel will speak September 14, while appearing September 15 will be the presidents of the regional licensees, Steven Harris of Ontario's Superchannel, Findlay MacDonald of the Atlantic province's Star Channel, Ian McCallum of Alberta's Teletheatre, and Bernard Liu of Vancouver's special interest licensee World View. All six will participate in the Trade Forum's final seminar, dealing with the Canadian producer's role in pay-TV, the afternoon of September 15.

Harrison Ellenshaw of TRON will present an overview of video technology as applied to film production during a day of seminars devoted to the new technologies on Tuesday, September 14. Other areas to be discussed include computerized scriptwriting, storyboarding, and special effects, video music, video editing, and computer generated environments.

Ron Cohen, chairman of the Government Distribution Task Force, and Claude Degand, director general of the Centre national de la cinématographie in France, will lead a seminar on the future of theatrical distribution in Canada on September 15. Later that day, Norman Jewison will chair a discussion on scripting the novel with writers William Goldman, Trevor Griffiths, Stephen King, and Max Braithwaite.

picture this:

Ontario Locations from the scenic to the exotic ■ First rate studios ■ Sophisticated post production ■ Experienced directors, talent and technicians.

Ontario's Film Industry Development office will help you get the best of everything you need ■ Location scouting service ■ Site photographs ■ Introductions to unions and facilities ■ Liaison with other government agencies ■ Film industry directories.

It's all in Ontario.

Call us, at (416) 965-6392.

Movies made easy.

Ministry of Industry and Trade

 Ontario

Gord Walker, Minister



Creation of \$25 million Support Fund for automatic/selective aid

The Cinema Support Fund

The keystone of the measures recommended by the Commission is the creation of a Support Fund, principally derived from those who use or benefit from film. If this recommendation is followed, the fund would initially contain about \$25 million, and would grow as the use of film and television grows in the province.

The fund, to be administered by the Institut québécois du cinéma, would receive monies from the following sources:

1. A 10% tax on each theatre ticket.
2. An increase of 5% on the sales tax charged on the broadcast time used by commercials and prestigious sponsored programs.
3. An increase of 10% on the sales tax charged for the basic services of the cable companies.
4. An additional tax of \$2 on each blank video-cassette

(measuring less than 3/4 inch) sold.

5. A statutory sum from the Ministry of Cultural Affairs, equal to 5% of its annual budget.

At the present time, there is a 10% amusement tax on theatre tickets which is rebated to the municipalities. It is hoped that this tax will be transferred to the Support Fund, and that no additional amount will be charged at the box-office.

As for the cable tax, the Commission reasons that the cable companies benefit from some films which they telecast without paying royalties, and that rebating to the local film industry is simply reasonable. Also, since the numbers of subscribers augment with the quality of films telecast, there is a direct relation between the success of the cable companies, and their interest in supporting a vigorous local industry.

In 1978, 24 television stations telecast 16,000 feature films to

900 million spectators, the Commission reports. Not only does cable live from films, but the attendance at the box office is affected by the cable companies' success; therefore, the need to redirect cable profits into the film industry.

As for the tax on virgin videotapes, the Commission states that most of the non-professional size tapes are bought for the purposes of pirating films and programs for home use, and that no royalties are to be expected from this source; hence, the rationale of taking those "royalties" up-front with a \$2 tax on each tape.

Finally, the Commission argues, the provincial government has a direct interest in maintaining and reinforcing the film industry because of its direct cultural importance to the French-speaking population of North America. It hopes that the contribution which has always been forthcoming from the provincial treasury

will be maintained.

"Once the Support Fund is in place," the chapter concludes, "the amounts which it will accumulate will be directly related to the performance of the film industry, since it will draw its monies from those who go to the theatres and who watch television. This is the origin of the challenge of excellence which we propose to all sectors of the industry and of the profession."

Institut québécois du cinéma and its branches

The Commission suggests a reorganization of the Institut québécois du cinéma, and the addition of three new, semi-autonomous branches.

In the past, the strength of the IQC - the fact that its board of directors was made up of representatives of the private sector and, therefore, responsive to its needs - was also its weakness, leaving it open to accusations of conflict of interest, favoritism, etc. The reform would enlarge representation while reducing the areas of potential conflict of interest.

The new IQC would be made up of 12 members (instead of the present seven), representing producers, directors, performers, distributors, exhibitors, suppliers, technicians and authors-composers. More than one professional organization may be represented. The Minister of Cultural Affairs would name four additional members, to represent the interests of television, the regions, and the public. Each member would serve as an individual, and not as a representative of an organization.

The president of the IQC would be named by the Minister from among the eight members coming from the private film sector. Members would serve on a part-time basis and would hire personnel as its mandate requires to fulfil the following:

1. The IQC advises the Minister on policy questions concerning cinema, authorizes studies, surveys, etc.
2. The IQC determines policies and orientations for its own branches, determining the amounts to be expended by the Société d'aide au cinéma (The Granting Corporation), the Société de promotion du cinéma (The Promotional Corporation), and the Société du financement (The Financing Corporation).
3. Upon the recommendation of the IQC, the Minister names directors and a president-executive-director for each of these three branches.

Obviously, the establishment of these three corporations constitute the greatest innova-

tion in this chapter. The executive directors of the three branches would serve for five years while the part-time directors serve for a renewable term of three years. Unlike the directors of the IQC, the directors of these three corporations may not have an interest in the film industry, and may not have any relations to any project requesting funds from the corporations.

The Granting Corporation gives a selective aid to screenplay development, production, experimental films and to publications. It may use grants, investments, prizes, etc., to do so.

The Promotional Corporation involves itself with Québecois cinema within the province and abroad. It aids distribution and diffusion, exhibition and exports, is present at festivals and special manifestations. It is also responsible for the promotion of film culture within Quebec.

The Financing Corporation attributes automatic aid to screenwriters, directors, producers, distributors and exhibitors (see chapter on Orientations). It also administers the production credits accumulated by the television and cable companies.

Orientations and programs

The Commission concluded that all aid given at present to support the film industry, from the arts councils through the present grants/loans at the IQC and the Canadian Film Development Corporation, was discretionary. This gave undue importance to the various boards of directors, and the Commission felt it important to balance this discretionary aid with some sort of automatic returns.

Automatic returns

The Commission therefore recommends that the following program be administered by the Financing Corporation of the IQC:

1. The producer will receive the equivalent of 12% of the cost of each theatre ticket sold.
 2. The director and the screenwriter will each receive the equivalent of 1.5% of each ticket sold. (The same person may not accumulate the roles of director and screenwriter.)
- If more than one producer, director, screenwriter is named in the credits of the film, the amount is divided according to their contractual participation in the film.

These monies must be re-invested in a Québecois film project within three years, or the monies are forfeited and returned to the Support Fund.

THE LATEST FROM RDS

LOCATION LIGHTING KITS

New Fiber Glass Housing



- Fiber Glass Housing designed for safe, cool operation. Very durable. Fully insulated.
- Kit includes variety of accessories for versatile operation.
- A wide selection of models for T.V., news, video interview, film and still photography.

Kingsway Film Equipment Ltd.

Head office:
821 Kipling Avenue, Toronto Ont. M8Z 5G8
(416) 233-1101

Success and quality to share bonuses with research, innovations

The monies are not to be transferred until the project is ready, and cannot be used to wipe out a debt incurred elsewhere.

Bonus for success

The Commission also suggests that the director/author or the director and the author of a successful film be automatically awarded a bonus for script development. The criteria of success are to be established by the IQC but it is suggested that the definition be large enough to encompass several films ("any film having registered a number of ticket sales superior to the average number of ticket sales made by Québecois films exhibited in the same year may be considered a 'success'").

Other criteria must be established for non-theatrical films which cannot point to 'box-office'; the Commission suggests that sales figures might be used.

Prizes awarded in both cases should be equivalent to the maximum granted by the Grant Corporation to screenwriters, and should be awarded to writers via a production company in order to foster strong production unities.

Bonus for quality

A jury should be established by the Grant Corporation to award original, innovative work and to grant to most "talented creative teams." A point system to judge photography, direction, "originality of treatment," "modern-ness of idea," etc. should be established and each feature film will be judged. The three feature films which receive the highest number of points will share the bonus pro-rata, according to the points awarded. The Commission suggests that the amount to be divided in the first year should not be inferior to \$500,000, and that the prize should be divided among the investors in the film (excluding public investors).

Similar prizes should be established for non-feature categories. All bonuses are to be considered returns from production.

Research aid

Prefacing its recommendation, the Commission states that it "accords much importance to the development of a sector concerned with research and experimenting, with the creation of production units which explore techniques, lan-

guages, genres, narrative modes and, sometimes, new relations between the film and the spectator."

The Commission therefore recommends the creation of a \$1.5 million budget in the first year to be awarded selectively to projects concerned with research and experimentation. The grant may go as high as to cover 80% of such a project. Although monies so granted may be reimbursed, economic viability should not weigh as heavily as qualities of innovation, originality and "modernité."

Television and the independent sector

Noting the imbalance between the mounting influence of television and the independent sector, the Commission makes several recommendations.

1. That the Canadian Radio-television and Telecommunications Commission (CRTC) impose upon all licensees the obligation to produce 25% of their 'Canadian content' from the private sector.

2. That, in order to encourage the involvement of the television sector in independent production, a part of the taxes

received from the television companies for the Support Fund be set aside as production credits, to be invested in production by the company within two years. These sums must not be used to buy programs but to produce new programs in conjunction with the private sector (the TV company may not hold an interest in the producing company).

3. The Commission recommends that stations pay a more reasonable price to acquire programs, and that all programs be bought through Québecois distributors unless the rights are held directly by the producer.

Radio-Québec

The Commission recommends that in-house production at Radio-Québec be frozen, and that all additional production be done by the private sector; and that 5% of the amounts awarded R-Q by the province go into co-productions with the private sector.

Tax shelter

The Commission recommends maintaining the 100% capital cost allowance, deductible in a single year for any film defined as a Canadian pro-

duction by the Minister of Communications, and suggests establishing a 150% cca for any Québecois film, as defined by the IQC. It hopes that the IQC "will not impose criteria which are either too severe or too complicated" as they tend to "dissuade investors" from using the shelter.

Reclaiming the Market

Noting that the domination of the distribution/exhibition sector by foreign (read American) interests is becoming stronger in most of the western world, the Commission insists that regaining control over the market in Quebec must be a priority.

It recommends that only companies which are 80% owned by Canadians be allowed to distribute films in Quebec.

Aid to distributors and exhibitors

It also recommends a program of automatic returns, to be applied in cases where distributors or exhibitors are 80% Québecois owned. The program shall be administered by the

THE GOLDEN SHEAF

known around the world for excellence in film and video

SCRIPT DEVELOPMENT WORKSHOP

featuring top Canadian writers
November 5 and 6

International Smorg Friday Nov. 5

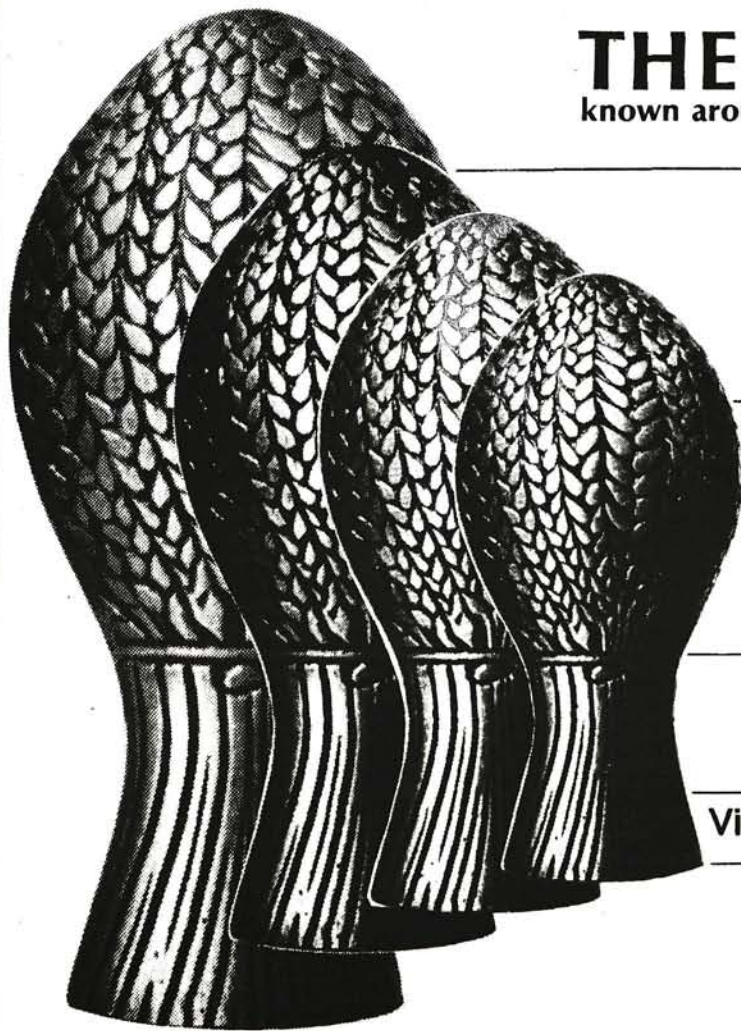
Golden Sheaf Award Banquet
and Dance Saturday Nov. 6

Festival Week
November 1-7, 1982

View the best at Yorkton, continuous screenings

For information contact:
Yorkton Short Film/Video Festival

P.O. Box 477
Yorkton, Saskatchewan, Canada S3N 2W4
(306) 782-7077



Strong measures to encourage national cinema, counter Majors'

Financing Corporation.

In cases where a Québécois distributor and exhibitor work together to show a film, 10% of the box office shall automatically return to them, in a proportion to be negotiated between them. Like the production returns, these monies are to be used to reinvest in the

system, acquiring other distribution rights, improving or developing theatres or investing in production. In cases where only one partner is Québécois, 5% of the box office shall be accorded to him.

Monies must be reinvested within two years or return to the Support Fund.

To stimulate the theatrical circulation of a national cinema

To stimulate interest in distributing productions made in Quebec, an automatic return will be made to both the distributor and the exhibitor of 5%. Again, the same person or com-

pany cannot accumulate both functions.

The Commission notes that it expects these incentives to prove more effective than coercive policies like quotas and levies.

Again, the monies must be spent in producing Québécois films within two years, or must

be returned to the Support Fund.

Dubbing, sub-titling...

Still, today, French versions of big films are seldom available in Quebec until after the original English version has run out; this is due to Canada's status as 'domestic market' for the American Majors. The Commission hopes to counteract this tendency with the following recommendations:

For a non-French language film to receive a permanent exhibition visa from the Cinema Supervisory Board, it must be accompanied by a French version (sub-titled or dubbed). During the first release of the film, an equivalent number of copies must be made available of the French and original version.

Such a film may also receive a permanent visa if the proposer of the film can prove that he has a contract for the dubbing of the film with a Quebec company, and if he has already released to that company the elements necessary for the dub.

If no French version of a film is available, a film may receive a temporary visa of 60 days, and must prove that no French version is available. When that visa expires, the film must be withdrawn for 180 days after which a permanent visa will be awarded for a single copy of the film only.

In the next issue of Cinema Canada, No. 89, we shall continue to translate the essential portions of "Une question de survie et d'excellence." Included in that issue will be the rest of the chapter concerning Orientations and touching on commercials and government sponsored films, and commercials and the private sector. There will also be an examination of the chapters concerning the Cinema and Video Commission (permits, 'billetterie', registration of video-discs and videocassettes), Supervising the Cinema (questions of classification and visas), Education, Animation and Regionalisation; and finally, the creation of a Professional School of Cinema and Video.

(cont. from p. 7)

special interest pay-television operators C-Channel. Clarkson confirmed that an offer had been made by the pay channel, but stated he had not signed any contracts. He added that any such move on his part would have to be approved first by the Festival's board of directors, who would need to be shown that there would be no conflict of interest.



FROM SCRIPT TO SCREEN
**CANADA'S
 LARGEST
 MOTION PICTURE
 PRODUCTION
 CENTRE**

1500 PAPINEAU STREET, MONTREAL, QUEBEC, CANADA H2K 4L9 (514) 527-8671 TELEX 05 561 722

Producers hope for a breakthrough, take their case to the press

TORONTO - For an independent filmmaker, exposure on national television or at an international film festival is a crucial step in a film's marketing, promotion, and distribution.

But for Canadian independent filmmakers Peter Williamson and Ira Levy, who produced and directed a 40-minute documentary, *The Breakthrough*, for Lauron Prod. Ltd. of Toronto in 1981, getting such valuable exposure for their film has been a hard and frustrating experience.

The Breakthrough is a moving film about how three victims of cerebral palsy are able to "break through" their severe physical handicaps and communicate with the "normal" world through Blissymbols, a pictorial language system designed to help victims of the disease. The film was selected as best overall production at the 1981 Canadian Film and Television Awards last November.

The Canadian Television Network purchased the broadcast rights last year, but have yet to air the film. According to director Levy, CTV planned to use it as part of their current affairs series *W5*; but after waiting most of 1982 for the program to be scheduled, he and Williamson were informed by the *W5* producers that *The Breakthrough* would not be included in the program's 1982-83 schedule. "They told us it was not for them, that they'd programmed it (that type of material) before," said Levy.

Then the film was rejected by the Toronto Festival of Festivals last month, though producer Williamson felt confident the festival would accept the film since it was an independently produced Canadian film which had received critical acclaim but little exposure.

The film was first rejected by programmer Kay Armatage for her New Directors/New Direction series, then again on an appeal to festival director Wayne Clarkson. While Wil-

liamson and Levy were in Ecuador shooting a film during August, Siobhan Flanagan, script consultant on *The Breakthrough*, got a reply from Armatage that the film had been rejected by the festival because it had been partially funded by a corporation (Commodore Computers) and that it was festival policy not to accept films funded by corporations. This prompted Flanagan to write a letter to Clarkson on behalf of the filmmakers, which appeared in Cinema Canada No. 87.

"Kay Armatage said to me it was against the policy of the festival to show films funded by corporations," Flanagan told Cinema Canada. "She never suggested it (the rejection) was because of the film's quality."

Armatage was out of town and not available for comment, but Clarkson denied that the film was rejected because of its funding, simply explaining that the festival "chose not to present to film." Clarkson's evaluation of the film was that it was "a unique film given its subject" but that its approach was "not particularly inventive, rather standard."

Both Levy and Williamson say they are resigned that their film will not be screened at the Toronto festival. But they wonder aloud why any film should be discriminated against because of its funding, and Williamson has asked Clarkson for a written explanation of why the film was rejected. They question whether the CFTA award has any strength or validity within its own country, and ask why a film which could win the CFTA's top award literally has not been seen in Canada.

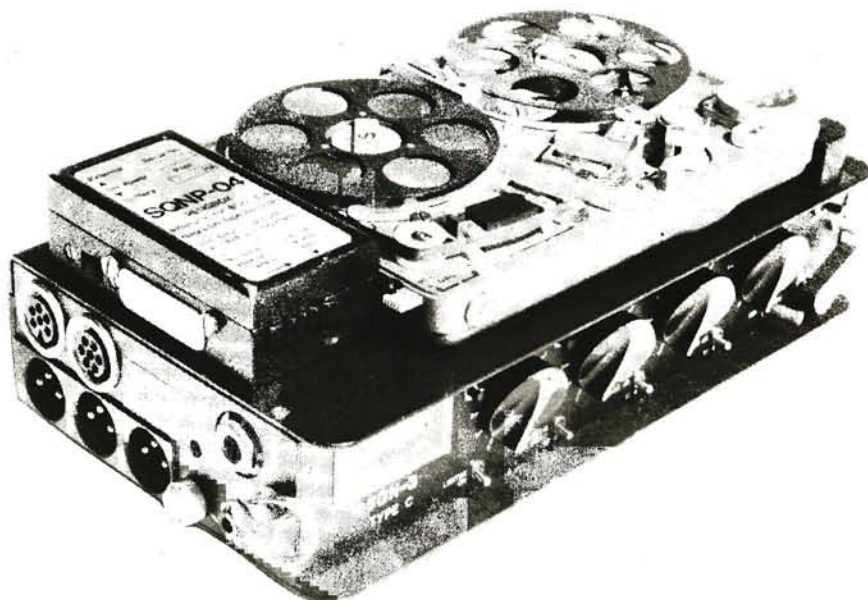
Williamson and Levy plan a private screening of *The Breakthrough* for industry members and the media Sept. 24, at 10:45 a.m. (Quinn Sound) to give their film some badly needed exposure. "We're not concerned with the festival and its politics, just like we're not concerned with CTV and its politics, except

when it comes to getting our film seen," said Levy. Williamson feels there is a principle involved in *The Breakthrough's* situation, that of proper support

for Canadian independent filmmaking in this country. "If we (independents) can't go out and make films, if the only people who can make films are

the NFB, the Arts Council, and the CBC, it is not very healthy," he said, adding "there are plenty of films like *The Breakthrough* not getting shown."

DOCUMENTARY RECORDING The best and smallest



The combination of a Nagra SN recorder and a SQN mini-mixer has proven to be unbeatable for documentary sound recording in rugged terrain and under adverse conditions.

recording quality: Nagra superb
recording time: 40 minutes (1 mil tape)
weight: 2 kilograms for a complete system,
20% of standard recorder

The mixer generates a pilotone signal of 10 hz, has one line input and three mic. inputs switchable for universal powering. Each input is equipped with alternators of between 10 and 20 db as well as long frequency attenuator filters and a switchable limiter.

ARRI/NAGRA

6467 Northam Dr.
Mississauga, Ontario
L4V 1J2
Toronto: (416) 677-4033

Ad Hoc Committee to gather support during T.O. fest

TORONTO - The Ad Hoc Committee of Canadian Independent Filmmakers has announced it will conduct a seminar at the 1982 Toronto Festival of Festivals in an attempt to consolidate support for their brief on the state of the film industry, recently presented to Communications Minister Francis Fox.

The seminar is a late addition to the Festival's Trade Forum and will take place September 14 at 7:30 p.m. in the Embassy Room of the Hotel Plaza II. Expected members of the panel

include filmmakers Stephen Zoller, Martin Harbury, Angelo Stea, Larry Moore, Sally Dundas, and Sturla Gunnarson.

The Ad Hoc Committee plans to use the seminar to ask groups and individuals within the independent production sector to voice their concerns about the industry's future. The committee was formed earlier this year to give unaffiliated independent filmmakers a voice in the film policy discussions currently being held by the federal government.

World Film Fest celebrates winners, guests



● Harold Greenberg and Serge Losique

Photos: René de Carufel

● Claude Jutra, Pierre Juneau, Clément Richard, Denise Filiatrault, Roger Hanin, Monique Bégin

THE WORLD FILM FESTIVAL 1982 AWARDS

Best Film/Grand Prix des Amériques
BRIMSTONE
Richard Loncraine (Great Britain)

TIEMPO DE LA REVANCHA
Adolfo Aristarain (Argentina)

First Jury Award
LIQUID SKY
Slava Tsukerman (U.S.A.)
for its originality and its social impact

Jury Award
LA FAMILLE DE MARATHON
Slobodan Sijan (Yugoslavia)
for its comedy performances

TO TRAP A KIDNAPPER
Shunya Ito (Japan)
for its photography

Best Actress
ELEONORA GIROGI in BOROTALCO
by Carlo Verdone (Italy)

Best Actor
JEAN ROCHEFORT in L'INDISCRÉTION (France)
by Pierre Lary

Best Short Film
LES PHOTOS D'ALIX
Jean Eustache (France)

Jury Award for Short
PLAYERS
John Halas (Great Britain)

**International Press Award for the Best Canadian Feature
Film out of Competition**

Best Documentary
JOUER SA VIE
Gilles Carle (Canada)

Best Fiction Film
THE GREY FOX
Phillip Borsos (Canada)

Romy Schneider Award for the Young Discovery

ANA ANGUITA in "LAS AVENTURAS DE ENRIQUE Y ANA"
by Tito Fernandez (Spain)

Air Canada Award for the Most Popular Film of the Festival

THE MAN FROM SNOWY RIVER
George Miller (Australia)

No one can hold a candle to us

Help Cinema Canada celebrate 10 years of publication by taking out a subscription. In return, we'll provide all the film news, views and interviews you'll need to keep abreast of developments - both artistic and commercial - in Canada.

CINEMA

C A N A D A

Individuals: \$18. Companies and institutions: \$24.

(a saving of \$6 off cover price)
(Add \$5 postage for USA and overseas per year)

Please enter a Renewal New Subscription for:

NAME _____

ADDRESS _____ CITY _____

PROVINCE _____ COUNTRY _____ CODE _____

Payment enclosed Bill my VISA acc. no. _____

Bill me. P.O. no. _____ Expiry date _____

SIGNATURE _____

Mail coupon to Cinema Canada, Box 398, Outremont Station, Montreal H2V 4N3

SHOOT ALBERTA

by Linda Kupecek

CALGARY - *The Ruffian*, a \$5 million France-Canada co-production, roughs it on location in Western Canada from August 9 to September 4, then returns to Montreal for 5-6 weeks. The action-adventure about a miner's chase for lost gold is produced by René Malo of Corporation Image M et M. John Scott is production manager for western locations at Invermere and Golden, B.C. Lino Ventura, Claudia Cardinale and August Schellenberg star in the film, which is written and directed in French by Jose Giovanni.

Escape from the Creep Zone (changing the early tattoo of *Road Gangs*), a sci-fi action adventure, plans to shoot in Calgary, Drumheller and southern Alberta in late September. Joe Thornton is unit location manager for director Jean LaFleur and production manager Phil McPhedran of Zone Productions.

Meanwhile, *Running Brave* (which was *Indian* in an earlier incarnation) has ruffled a few feathers in Alberta, according to some members of the film industry here. Although the \$8 million budget originated with the Erminskin band of Hobbe-ma, Alberta, apparently, few of the key personnel hired have been Albertans.

Don Shebib (*Heartaches*)

Humongous opens via Astral Films

TORONTO - Astral Films will release Canadian-produced horror-thriller *Humongous* in Calgary and Edmonton September 10, in Montreal, Winnipeg, and Vancouver September 17, and in Toronto, Ottawa, and Southern Ontario October 1, according to a company spokesman.

Directed by Paul Lynch and written by William Gray, the film stars Janet Julian, David Wallace, Janet Baldwin, and Joy Boushel. It is produced by Anthony Kramreither, executive producer M.M. ("Mickey") Stevenson.

Humongous was released in the U.S. earlier this summer by Embassy Films, and has made over \$1.5 million on the east coast, according to Kramreither.

Rogers invests in cable decoders

TORONTO - Rogers Cablesystems, Inc., has signed a long-term agreement with Zenith Radio Corporation for addressable cable television decoders to be used in Rogers Pay TV operations in Canada.

directs Robby Benson (as Billy Mills) for Englander Productions of Los Angeles. (Mills, a Sioux Indian from South Dakota, won a gold medal in the 10,000-metre race at the 1964 Tokyo Olympics.) The film shoots from August 8 to mid-October in the Edmonton and

Drumheller area and Kansas.

Bette Chadwick (a real live Albertan) of the Other Agency Casting Limited, handles Alberta casting for Deirdre Bowen of Toronto. The production company will create the crowd sequences for a track meet by giving away 2500 tickets to an Edmonton Driller/San Diego Sockers game to potential extras.

Meanwhile, both *Superman III* and *Chautauqua Girl* are gearing up for simultaneous August 17 starts in Calgary, despite less than smooth travels with unions. *Chautauqua Girl*, a two-hour CBC television movie, was postponed by last year's national NABET strike, and *Superman III* has been the subject of a jurisdictional dispute between IATSE and Teamsters regarding the drivers (with

IATSE, for the present, behind the wheels). Meanwhile, some Calgary actors face the novel (and euphoric) experience of being in demand for both shoots.

As well, the three-part CBC mini-series *Vanderberg* will shoot in Calgary in October, bringing the number of major productions on location in Alberta in summer/fall '82 to a grand total of six.



National
Film Board
of Canada

Office
national du film
du Canada

NEWS

An eclectic collection of four NFB films will be screened at Toronto's Festival of Festivals September 9 - 18. The films are about chess, about a Canadian artist, about finding one's double, and about nuclear disarmament.

The chess film is Gilles Carle's latest feature documentary, *The Great Chess Movie*, which premiered in French (*Jouer Sa Vie*) during the Montreal World Film Festival last month. The film is a panoramic view of the centuries old game of wit and patience, linking chess with history and present day international politics. The spotlight is on the world champions: Bobby Fischer, the American «Wiz Kid» who lost his championship by default; Anatoly Karpov, the Soviet player subsidized by his government and referred to by some as the «Martian»; and Viktor Kortchnoi, who left home and family to play chess in the West. NFB cameras capture the action at international tournaments and at the World Championship in Merano, Italy where Karpov and Kortchnoi faced each other last fall. *The Great Chess Movie* was co-directed by Carle and Camille Coudari; Hélène Verrier was the producer.

The Canadian artist is Paraskeva Clark, the subject of Gail Singer's *Portrait of An Artist as an Old Lady*. The film is a cameo of the irascible Clark, now in her eighties, still drink-



Three of the key «players» in *The Great Chess Movie*. From left to right director, Gilles Carle; Soviet world chess champion, Anatoly Karpov; and NFB producer Hélène Verrier.

ing beer, cursing and flirting. In the film she speaks freely of her life and unabashedly confronts friends and strangers alike with her outspoken views on art, capitalism and the existential problems of being a woman. Feminist Germaine Greer is the narrator.

In *End Game in Paris* Veronika Soul takes on the formidable task of illustrating fragments and ideas from Ian Adams novel of the same name. Both the book and the film explore Adam's belief that «... any of us could encounter our double.» Soul

has already established herself in the field of animation. This is her first live-action drama.

The consequences of nuclear war is the subject of Terri Nash's film *If You Love This Planet*. The film combines the words of Dr. Helen Caldicott, National President of Physicians for Nuclear Responsibility, with archival footage of Hiroshima. *If You Love This Planet* has already drawn large audiences in Toronto and New York, where it was screened during Nuclear Disarmament week last June.

NFB Offices in Canada:

Headquarters - Montreal (514) 333-3452
Pacific region - Vancouver (604) 666-1716
Prairie region - Winnipeg (204) 949-4129
Ontario region - Toronto (416) 369-4094

National Capital - Ottawa (613) 996-4259
Quebec region - Montreal (514) 283-4823
Atlantic region - Halifax (902) 426-6000
plus offices in most major cities

GET LISTED

IN THE REEL WEST DIGEST 1983



"Western Canada's Film,
Video and Audio-Visual
Production Bible"

Now in its
3rd
Successful Year

Containing
The All New
Photo-Graphics West
Index

DEADLINE FOR ADS & LISTINGS SEPT. 15
(LAST YEAR'S RATES APPLY UNTIL AUG 15)

CALL (604) 669-4797 NOW

Reel West Productions Inc.
212 - 811 Beach Ave., Vancouver, B.C. V6Z 2B5