

Leaks reveal Minister and Applebaum-Hébert in cultural tussle

OTTAWA - Nearly three years in the making at a cost of about \$1 million per year, the long-awaited final report of the Federal Cultural Policy Review Committee has been made public at last, confirming the controversial 'preview' leaks. Initial industry reaction to the "film" and "broadcasting" sections has been critical, but tempered with praise for the committee's good intentions.

Better known as Applebaum-Hébert (Applebert for short) after its chairmen, Toronto composer Louis Applebaum and Montreal author-publisher Jacques Hébert, the Cultural Policy Review Committee is the first major stock-taking of the state of Canadian culture since the 1949-1951 Massey-Levesque Royal Commission on the arts, letters and sciences.

Originally scheduled for release earlier this year, in conjunction with a still-to-come government White Paper on cultural policy, the final report was repeatedly delayed and its controversial recommendations have been at the root of an unprecedented series of leaks.

The first Applebert leaks began to appear in the press late

in August. Now confirmed, the cultural review committee recommends that CBC production, with the exception of news, be turned over to the independent production sector. Secondly the National Film Board should likewise be subjected to "deep surgery" by being dismantled and converted into an avant-garde centre for film research and advanced study.

Created in August, 1980, by the short-lived Conservative Clark government, Applebert's "privatizing" thrust may have been seen as philosophically embarrassing to the Liberals.

Certainly some time during the summer it would appear that the Department of Communication decided Applebert would not be what was expected; indeed might well turn out to be "mischievous" as one insider put it, adding, "There was some consternation."

Early in June, Department of Communications Minister Francis Fox and close policy advisers were still speaking of Applebert in favorable terms as one of a range of instruments in the implementation of cultural policy.

By early September - the

date by which Fox had received an advance copy of the cultural review committee's 160,000-word report - the picture had changed.

In August the leaks began, first with an early draft of the DOC national broadcasting strategy, followed by the alarming reports that Applebert was planning to recommend gutting both the CBC and the NFB.

Coincidentally, August was also the month during which Pierre Juneau moved from the deputy minister slot at DOC to take up new duties as president of the CBC. In 1981 Juneau had been one of the original members of Applebert, leaving to co-ordinate and direct broadcasting strategy at the DOC. The CBC president has just been named to the NFB board of governors.

By September both Applebert and DOC were leaking badly. First expected in June, the final report had not yet been made public.

In mid-October, clutching a leaked revised version of the DOC National Broadcasting Strategy, two Conservative MPs stood up in the House of Commons and accused Fox of deliberately undermining Apple-

bert.

"We've caught him," exulted MPs Perrin Beatty and John Bosley. According to Perrin and Bosley, Fox was planning "an elaborate end-run" on the Federal Cultural Review Committee. Fox, they said, had earmarked \$175,000 for a media blitz designed to pre-empt Applebert and planned to let the Americans in on the new broadcast strategy even before Canadians were told. Thirdly, the CBC would be given six months to study Applebert while the relevant parliamentary committee would only be allotted 12 weeks during which to deliberate the federal cultural review report.

Fox told reporters the document was only a draft and "not

finalized." DOC sources have since confirmed that the media blitz is definitely a no-go.

The cultural policy question will now either go before a yet-to-be created subcommittee of the House of Commons Committee on Culture and Broadcasting for further discussion, or the federal cabinet will decide to make the whole grim business the subject of a separate Green Paper - the paper-level that stands for discussion only, not implementation which is the prerogative of the White Paper.

The Applebaum-Hébert recommendations - all 101 of them - are being studied by a cabinet committee headed by Social Development minister Jack Austin.

Prospectus details shape of Cineplex

TORONTO - The distribution/loan agreement between Twentieth Century-Fox and Cineplex Corporation is the keystone of the current offering of Cineplex for 770,000 common shares at \$5 each (\$3,850,000 total). The listing of Cineplex shares, conditionally approved by the Toronto Stock Exchange until Dec. 30, is made in a bid to reduce the corporation's bank indebtedness. If successful, Cineplex will join Astral Bellevue Pathé as the only publicly owned, vertically integrated film companies in Canada.

Cineplex Corporation operates the Cineplex Theatre Division (consisting at present of 160 auditoriums), Pan Canadian Film Distributors, Tiberius Productions, Toronto International Studios at Kleinburg and has 50% interest in the renovation and operation of The Winter Garden Theatre in Toronto.

Information contained in the prospectus for the offering states that the deficit of the corporation, according to the financial statements of Jan. 31, 1982, was \$8,169,322 with a net loss for the seven months ending Jan. 31, 1982 of \$4,463,233. The shares of the Cineplex principals Garth Drabinsky, Nathan Taylor, Richard Roberts and Joel B. Michaels have been put in escrow for the duration of the transaction. Together, these shares represent 19.8% of the presently outstanding common shares.

Twentieth Century-Fox has agreed to advance \$3,000,000 U.S. to Cineplex upon the successful closing of the current offering. It also has the option, valid until Dec. 31, 1987, of picking up 1,490,000 common shares of the corporation for the nominal amount of \$1,500. Should Fox exercise this option, two representatives of Fox will

sit on the board of directors, which board shall not exceed 14 members.

The loan from Fox will be secured by assigning to it all the right, title and interest in *The Amateur*, and the North American pay-TV rights for *Tijuana*. (*The Amateur*, which had been financed privately under the c.c.a., was bought back from the owners by Tiberius Productions, a wholly owned subsidiary of Cineplex, in return for common shares in Tiberius.) Starting three years after the advance, the Fox loan will be further secured by the assignment of the positive cash flows from all Cineplex theatres opened subsequent to the Beverly Center. Fox will rank in priority to the corporation's banker concerning the above securities.

In Oct., 1980, Fox and Cineplex (then Tiberius) concluded an agreement whereby Fox would distribute up to six films produced by Tiberius before Dec. 31, 1984, with budget ranges between \$6-\$8 million. To date, Fox has distributed *Tribute*. Made for \$8,400,000, the film had earned \$4,060,000 as the producer's gross distribution revenue by Sept. 1982. Outstanding receivables should bring in another \$3,600,000, says the prospectus.

According to the prospectus, Fox can terminate the agreement should any two films, distributed by it but in which it is not an investor, fail to return to Fox a distribution fee equal to at least 20% of the gross proceeds plus an amount equal to Fox's distribution costs. Fox has chosen not to distribute *Tijuana*. The prospectus states that the film's budget of \$5,900,000 fell below the

(cont. on p. 61)

Orion ready to open Canadian distribution office

TORONTO - Orion Picture Corp. of New York will open a Canadian distribution office in March, headed by George Heiber. Heiber leaves his post as general manager with United Artists in Toronto after 45 years.

Orion, a production company started by Eric Pleskow and others who had been the top management of U.A., had previously distributed its films through Warner Bros. Recently, the company acquired the American distributor Filmways and decided to move Orion into distribution. The company currently has 12 offices across the U.S., according to

Heiber.

Heiber goes to an organizational meeting at the end of November in L.A. to finalize plans for the Toronto office. "I don't foresee any difficulties," Heiber told Cinema Canada. "We aren't taking anything away from anybody," he added.

Obviously, the Orion move is touchy in the present climate. The Minister of Communications has already asked the Foreign Investment Review Agency to examine the Coca-Cola take-over of Columbia Pictures, and has said that he would move vigorously against the increasing influence of

American distributors in Canada. Contacted in New York, the chief administrative officer of Orion, Robert Schwartz, told Cinema Canada "There's a lot going on in Canada just now. This is not the time to talk about any of Orion's plans."

Most immediately affected by the Orion move will be Canadian independent distributor Ambassador, who sub-distributed for Filmways in Canada. Filmways' most recent release, *First Blood*, will be the last film to be handled by Ambassador, according to Heiber. Eventually, Filmways' entire film library will be transferred from Ambassador to Orion, he said.

Civitas in trouble, Mutual Film Group up for sale

MONTREAL - The Mutual Film Group in Montreal is for sale, the most recent victim of the troubles surrounding its parent company, Civitas Corp.

Civitas, heavily involved in radio broadcasting through its Radio-Mutuel network in Quebec, is also interested in selling its radio interests outside of Quebec (Toronto) and its recently constructed head-office at the corner of Papineau and Dorchester in Montreal.

The Film Group, involved in

production through Les Productions Mutuelles and in distribution through Les Films Mutuels has long been headed by Pierre David. David announced his decision earlier this year to ease out of Civitas, his interests turning increasingly to independent production in Los Angeles. Early this month, Films Mutuels president Jean Colbert left the company to assume a senior position with the Institut québécois du cinéma. These changes leave the company with an inventory

of films but with serious weakness in executive positions.

Mutual is currently involved in the co-production *For Those I Loved*. In distribution, it was well-known for its support of Québécois features, and was the distributor for *Les bons débarras*, *Mourir à tue-tête* and *Cordélia*. Currently, it is distributing *La Quarantaine*.

Pierre Péladeau, president of Québecor (publisher of *Le Journal de Montréal*) has expressed interest in purchasing the Film Group.

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Cover: *The late Canadian artist Jack Chambers as he appears in the award-winning film Chambers: Tracks and Gestures, produced by Atlantis Films, Toronto. See review on page 55 and interview on pages 19-22.*

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● They've been talking about film policy for more than a decade. Above, Pierre Juneau and Denis Héroux discuss film in this 1979 shot. They are at odds now over Applebaum-Hébert

photo: Lois Siegel

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Minister Richard lends support to film report, promises to introduce legislation before Xmas

SAINT-JOVITE - Six weeks after the Fournier Report on cinema was made public, Clément Richard, Quebec minister of cultural affairs, has broadly endorsed the commission's recommendations, promising that the long-awaited cinema law would be tabled in the National Assembly before Christmas.

Speaking on Oct. 16 at the congress of the Association des producteurs de film du Québec and the Association québécoise des distributeurs de films, Mr Richard expressed his support for greater intervention on the part of the government in the field of Quebec cinema, warning that the film industry could not be left to the workings of the market.

"To consider only the laws of the market and, in addition to promote that option, would mean to turn over Quebec's cinema industry to the American majors, bound hand and foot," Mr. Richard said. "This would be tantamount to assassinating Quebec's entire cinema industry."

Specifying his support of four objectives stated by the Fournier commission, Mr Richard

praised the "serious and thoughtful" work accomplished by the commission, stressing his commitment to the consolidation of Quebec's independent production companies, the unification of the various sectors of the cinematic industry, the "reconquest" by the independent production sector of markets controlled by foreign interests or monopolized by the state, and for the creation of conditions favoring public access to film culture and cinematic expression.

"Quebec must make maximum use of the resources of cinema if it wants to affirm its national identity and its place in the world," Mr Richard said.

While re-iterating his support for the creation of an enlarged cinema development fund, Mr Richard did not reveal what specific measures would be taken for the creation of the fund. The minister noted that the Quebec government's present contribution to Quebec cinema amounted to some six million dollars allocated to the Institut québécois du cinéma, the Cinéma-thèque québécoise and other cultural organisms.

Mr Richard suggested that

greater job creation in the cultural sector could become one of the key elements in a strategy of economic recovery. Increased cinematic production in conjunction with increased foreign promotional efforts could, he said, contribute favorably to Quebec's balance of payments.

However, Mr Richard said, the cinema law, which he promised to table in the National Assembly before Christmas, would not solve all the problems of Quebec's cinema industry. Other measures, of a fiscal or budgetary nature, would be necessary. Mr Richard stressed that all the partners in the Quebec film industry would have to agree to common objectives and shoulder greater public responsibility.

"People in the industry will have to contribute even greater vigor and determination," he said.

After the first reading of the cinema bill, Mr Richard said, a parliamentary commission would be established.

Abitibi celebrates first internat'l fest

ROUYN - The event drew the mayor, MPs from Ottawa and Quebec City, and two Quebec ministers, including the minister of cultural affairs; which was as it should be for a cultural event.

Rather more surprising was that it was all taking place in Rouyn, the heart of Abitibi. Something of a coup for the organizers of the First Festival of International Cinema in Abitibi-Témiscamingue, held Oct. 23-28.

To top it off, the program of 41 films included four Canadian premieres: Werner Herzog's *Fitzcarraldo*, Jean-Pierre Lefebvre's *Les fleurs sauvages*, Jean-Marc Félis's *L'âge des pigeons*, and Carlos Saura's *Maman qui aura 100 ans*.

For organizer Jacques Matte and his friends, the festival was an accomplishment worthy of Werner Herzog.

First, there was the problem of money. Though the Festivals Bureau in Ottawa said no, a \$15,000 grant arrived from the Department of Communications. The Institut québécois du cinéma gave \$10,000; and the city of Rouyn came up with \$1000 plus services. In all, with sponsorship, the festival had a budget of \$36,000.

Secondly, there was the question of films. At least this was

no problem at all. In addition to the above-mentioned films, there were two films made in Abitibi: *24K*, produced by Les Zoufs & Associates, and Richard Desjardins and Robert Mondre's *Une mouche à feu* about La Sarre country musician Ken Wallington. Quebec contributed Fernand Dansereau's *Les doux aveux*, Pierre Perrault's *La bête lumineuse*, Julien Poulin and Pierre Falardeau's *Elvis Gratton*; Gilles Carle's *Jouer sa vie*; Claude Gagnon's *Larose, Pierrot et la Luce*, and Bill Reid's *Bill Lee: Profile of a Pitcher*. From abroad came Romain Goupil's *Mourir à trente ans* and Paolo and Vittorio Taviani's *La notte di San Lorenzo*.

There were stars: ex-Expo pitcher Bill Lee, filmmakers Fernand Dansereau, Pierre Perrault, Claude Gagnon and Jean-Marc Félis; and Jean Lefebvre of the Festivals Bureau.

And there were film fans. With 3500 seats available, the festival drew over 3000 spectators; crowds were turned away on opening and closing nights.

Both the public and local notables were extremely proud of "their" festival, wanting to know how well it compared with those in Montreal.

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First Choice into production for \$9 M, releases titles and plans

TORONTO - National entertainment pay-television service First Choice Canadian Communications Corp. have committed close to \$9 million for acquisition and development of Canadian programming, according to Joan Shafer, vice-president of programming development at First Choice.

Shafer said some of the \$9 million represents programming that won't be on air until 1984, but that most of the figure represents programming that will be seen during the service's first few months.

Licensing fees for productions have generally ranged between \$20,000 to \$450,000, with a couple of negotiations going as high as \$600,000 for a one-hour production, according to Shafer. The average licensing fee, though she does not like to speak of averages, is around \$125,000.

First Choice, like the other licensed pay-TV services, has been reluctant to release production titles before their huge

marketing campaign begins in December because they feel the first few months will be extremely crucial to success or failure. "In the U.S., the past has shown that the first one into the market gets to keep that market," said Shafer.

However, Shafer did release titles of some productions involved with First Choice: *The Big House*, a feature film being produced by George Mendeluk (*Stone Cold Dead, The Kidnapping of the President*); *American Caesar*, a 10-part documentary series on General Douglas MacArthur produced by Michael Maclear; *His Majesty's Yankees*, a \$6 million mini-series produced in Atlantic Canada by Peter Waldman; *Romance*, a series produced by Jack McAndrew; *Wild Pony*, a made-for-pay feature starring Marilyn Lightstone and produced by Derek McGillvray; *Something's Afoot*, a Broadway play starring Jean Stapleton; a comedy series featuring Quebec comedians Les Car-

cases produced by Julian Marks and Bob Presner; *Fast Lane*, a documentary about rock stars by Peter Simpson; two features by John Trent; *Comedy Tonight*, a half-hour series produced by Donald Ginsberg; *Punish Me With Kisses*, a feature produced by Robert Lantos; *Quebec-Canada*, a drama written by Richard Nielsen; *Millionnaires*, a documentary about lottery winners by John Simpson; *Indigo*, a musical history of the blues written by Salome Bey and produced by John Brunton; *Omni*, a science series hosted by Patrick Watson; *Night Moves*, a 20-minute exercise program by Murray Leibowitz; and a Men At Work concert shot live in Toronto by Concert Productions International.

Shafer explained that First Choice is licensing programming two ways, through a flat fee or by variable cash per subscriber payments. In the variable cash system, the pay service licenses a program at a

rate of so many cents per subscriber for a two-year contract with a third-year option, with payment divided over six-month semesters. According to Shafer, a programmed licensed at 45 cents per subscriber (at the upper end of the First Choice scale) would receive, according to a "worst possible" scenario figure of 825,000 subscribers (based on Canadian cable company surveys and extensive analysis of the American market) a licensing fee of \$202,500 over two years. The "best case" scenario figure of 2 million subscribers would pay \$459,000 and the "probable case" scenario figure of 1.3 million subscribers would pay \$301,500, according to Shafer.

A low-budget, half-hour production would probably receive around 6 cents per subscriber, paying out \$27,000 in the worst case scenario, \$40,000 in the probable, and \$61,000 in the best case, said Shafer.

First Choice will require 100-160 hours of original programming per year, with each show to be repeated an average of 13-15 times over two years, said Shafer. She feels the difference between First Choice and the regional pay services will be decided on Canadian content. "First Choice and Superchannel (the Ontario regional) will have the same Hollywood movies. There are only so many available," she said. "The selling point will be movies and whatever else the service offers."

First Choice has received between 800-900 proposals since it received the license in March. Shafer said she is looking for

producers who can become "consistent suppliers of product", with emphasis on programs which can sell in the international marketplace. She adds there "will still be productions relevant only to Canadians" on First Choice, but that they will be lower budget projects.

Shafer said the suppliers of American features and entertainment specials have raised their prices at a "relatively reasonable" rate and not at the high rate some forecasters expected, although she points out the American distributors have asked "for fairly long contracts."

She expressed concern about the lack of Canadian feature film production at present since 70 percent of First Choice's programming will be features. She was optimistic, however, about the number of expatriate industry members who have been returning to Canada over the past few months to produce programming. "Meisel did it right. For so long, Canadian content was defined in terms of time. It's a whole different ballgame when it's tied to dollars. For every dollar I spend in the U.S., it means I have to spend \$1.50 in Canada."

In developing their programming and marketing strategies, Shafer noted that First Choice has had to rely on the American pay-TV system, which has been in existence for 10 years, as their model. "The question is, will Canadian consumers be like American consumers?" said Shafer.

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C-Channel licenses Sever-Swan

TORONTO - Canadian special interest pay-television operator C-Channel has financed and licensed its first Canadian-produced program.

Producers Peter Sever and Stan Swan of General Arts Management Inc. videotaped the eight-hour Chamber Music Spectacular which opened the Roy Thomson Hall Presents season on September 26 in Toronto. They are contracted to deliver five one-hour shows to C-Channel, who are expected to program the series as part of their inaugural schedule in February, 1983.

Sever, who produced the live show and sold it to Thomson Hall, said less than one month elapsed between the time the approached C-Channel with the concept and the actual taping. Sever estimated there was about "six hours of real music" from the spectacular which will be edited to five hours of programming. GAMI has an option to package the material into one five-hour

special, added Sever.

The concert taping was directed by Stan Swan and recorded in stereo by sound engineer Dave Green.

New AMPIA board

EDMONTON - The Alberta Motion Picture Industries Association elected a new Board of Directors at the Annual Meeting held Oct. 23. Its members are: President: Nick Bakyta (Tinsel Media); Edmonton Vice-President: Peter Campbell (Dreamland Pictures); Calgary Vice-President: Nancy Peturson (Insight Film Group); Past President: Arvi Liimatainen (Kicking Horse Productions); Director: Randy Bradshaw (Bradshaw-MacLeod Associates); Director: Bill Campbell (Campbell Post Production); Corporate Affiliate Representative: Linda Kupecek (Southern Alberta Branch - ACTRA).

CBC breaks into video market

TORONTO - Starting in December, home video consumers will be able to rent or buy dramas produced by the Canadian Broadcasting Corp. in home video stores across the country.

Guy Mazzeo, head of CBC Enterprises, which sells CBC programs internationally and markets CBC books and recordings, announced eight titles which will be available in December: *Bethune, War Brides, The July Group, The Dawson Patrol, Springhill, The Overlander, Coming Out Alive, and Crossbar.*

Shirly after the December

launch, Mazzeo hopes to have 11 other titles ready, including *Strawberry Ice*, starring figure skater Toller Cranston, which CBC Enterprises has already sold to 35 overseas markets.

Mazzeo said the CBC has moved into the home video market for financial gain and to "try to stimulate the industry." The video package is also being sold to distributors in England, France, Australia, Scandinavia, and South Africa.

CBC Enterprises' future home video plans include branching out into cultural and sports programming, according to Mazzeo.

First Choice & Rogers Cable sign important affiliate agreement

TORONTO - The long-awaited affiliation agreement between First Choice Canadian Communications Corp., the national entertainment pay-TV service, and Rogers Cablesystems Inc., Canada's leading cable operator, has been signed.

First Choice president Don MacPherson and Rogers president Colin Watson announced the agreement Oct. 8 in Toron-

to. The deal will offer First Choice's programming to over one million Canadians across the country. Rogers has 755,500 cable subscribers in Ontario, 78,000 in Alberta, and 369,250 in British Columbia.

First Choice has now signed affiliation agreements with 29 cable systems across Canada representing approximately two million subscribers.

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Harry Tracy goes to Astral Films

TORONTO - Astral Films has acquired distribution rights to *Harry Tracy*, the Canadian feature produced by Ron Cohen and Alan Simmonds in 1980, which stars Bruce Dern, Helen Shaver, and Gordon Lightfoot in his film debut.

The film has been entered for the 1983 Genie Awards, and Astral plans a December release in Western Canada to qualify the film for competition. A general release is scheduled for February, 1983.

Harry Tracy is directed by William Graham from an original screenplay by David Lee Henry. Executive producers are Marty Krofft and Albert Tenzer.

Clarkson consults with C-Channel

TORONTO - Festival of Festivals director Wayne Clarkson has accepted a consultant position with Canadian national pay-television operator C-Channel, the company's president, Ed Cowan, announced Oct. 27.

The announcement said Clarkson would act as C-Channel's consultant on all matters concerning feature film acquisition and programming.

Clarkson told Cinema Canada that he will continue as director of the Toronto film festival. He said that he met with the festival's board of directors and cleared up any possible conflict of interest before accepting the C-Channel post. He added the consultant role, in his opinion, would not seem to affect his position as festival director.

Clarkson is currently finishing his final report to the board of directors on the 1982 Festival of Festivals and said information on festival attendance and box office totals would be available soon.

C-Channel affiliate with Maclean-Hunter

TORONTO - C-Channel, the national lively arts pay-TV service, has signed an affiliation agreement with MacLean Hunter Cable TV Ltd., the first pay agreement signed by the cable company.

The deal will bring the C-Channel service to approximately 345,000 MacLean Hunter subscribers across English Canada. C-Channel president Ed Cowan said his company will be exceeding its original business projections for the 1983 fiscal period and anticipates the pay service will be available to over 3 million homes during its launch period. C-Channel expects to go on air February 1, 1983.

ATLANTIC ECHOES

by Mike Riggio

MONCTON - Publivision is a film production company interested primarily in the production of television commercials, industrial and documentary films. The group intends extensive use of what local talent is available - that is its first goal.

"For us using local people is very important. We have a lot of people who want to do the work and who have the need to do this kind of work professionally. And Publivision can give them that opportunity." So says Guy Babineau. Babineau and Roland Richard are the two key people behind Publivision.

The group's second goal is to produce a product of high quality. "We started to show the kind of work that can be done locally. And the sooner we make people aware of the kind of work that can be done here within the region, the sooner we can create a better atmosphere for the production of high quality material."

To prove their point Babineau and Richard put together their own money and created a 30-second ad to advertise Publivision. The ad shows the crew at work in the making of a commercial - at a cost of approximately \$5,000. "Most of the money went into equipment rentals, transportation, and cost of materials. All our equipment was rented from Montreal. The crews were all working on a deferral basis. No one was paid. Everyone invested their time and energies into the company."

Since the ad has been completed, Babineau and Richard have taken their Publivision spot to various possible prospective clients in the area. Although the response has been high, still most firms are leery to entrust their ads to a local group.

Says Babineau, "There are two kinds of firms in the area that can use ads. Those that have absolutely no budgets. With four and five hundred

dollars as a production budget - it's impossible for us to do any kind of ad for that kind of money." Then there's the problem of the larger companies. "Most of these are tied to national contracts with nationally based ad agencies and production houses coming out of Montreal and Toronto. And it's tough for us to convince these clients that they should keep the work locally."

Publvision's next logical step would be, it seems, to buy their own air time. "So far we have done our marketing campaign by the direct method." Concludes Babineau. "But we have considered the idea of buying air time."

CTV wins three at New York fest

TORONTO - The CTV Television Network was awarded three prizes for programming excellence at the 25th International Film and Television Festival of New York on November 5.

The Life and Times of Edwin Alonzo Boyd, produced by Barry Pearson and directed by Les Rose for CTV, won a Gold Medal for best dramatic special. Starring Gordon Pinsent, the two-hour program will be broadcast on CTV during the 1982-83 season.

The Littlest Hobo, a half-hour adventure series, won a Silver Medal in the action/adventure category. *Our Man in China*, hosted by Dennis McIntosh, received a Bronze Medal for documentary.

Another production televised last June by CTV, *The Accident*, produced by Radio-Television Arts and Journalism students of Ryerson Polytechnical Institute in Toronto, won a certificate of merit at the 17th Gabriel Awards in Chicago. The program was produced, written, and narrated by Rae Hull and directed by Patricia Darley with technical director Vern Freeland.

DON'T EAT THIS AD



Butler buys rights to adapt four plays

TORONTO — Producer Rick Butler of Tapestry Productions in Toronto, in association with Standard Broadcasting, has acquired the rights to four Canadian plays which he hopes to adapt for television during the upcoming year.

Acquired were *Balconville*, by Montreal playwright David Fennario; *Maggie and Pierre*, by Linda Griffiths and Paul Thompson; *Rodeo*, a new play by Saskatchewan actor-playwright Layne Coleman; and *The Sun Never Sets*, a one-man play based on the works of Rudyard Kipling by Stratford actor Paddy Crean.

Butler plans to produce the plays in conjunction with Ottawa producer Gary McKeenan and Bryn Matthews, vice-president of production and station manager of CJOH-TV in Ottawa. Standard Broadcasting will provide the group with facilities

and interim financing, according to Butler, who added the total production costs of the four plays has been budgeted at just under \$1 million. However, Butler insists that none of the plays will go into production until purchasing agreements have been secured from either Canadian pay or network television.

If sales are arranged, Butler plans to remake *Balconville* in Montreal and tape it before a live audience; shoot *Maggie and Pierre* on location in Ottawa; and film *Rodeo* on location in Alberta as a made-for-TV movie, to be directed by Les Rose. Butler is hoping to sign Gordon Pinsent, who worked with Rose on *The Life and Times of Edwin Alonzo Boyd*, for the lead role.

A Nova Scotia native, Butler has written three books (*Quebec: The People Speak*, *The*

Trudeau Decade, and *Vanishing Canada*), produced several record albums, and has produced and directed for television and film, including *The Magic of Animation*, an hour-long documentary acquired by the NFB. He also presented *Maggie and Pierre* at the Ottawa Tech. Theatre in March, 1981.

Actor Don Harron will serve the project as a creative consultant.

Cooper wraps Terry

TORONTO — Shooting wrapped Oct. 15 on *Terry*, the film biography of Terry Fox being produced by Robert Cooper and directed by Ralph Thomas, after a six-week shoot in Toronto, Vancouver, and Newfoundland.

The project is now in post-

production at Medallion Labs in Toronto and will be delivered to American pay-television network Home Box Office (a partner in the film with Ontario regional pay-TV service Superchannel, the CTV Television Network, and Robert Cooper Productions) in March, 1983. The film will be released theatrically in Canada only in May, 1983, distributed by Astral Films, and will be delivered to Superchannel in September, 1983, and to CTV in May, 1984, according to a Cooper Productions spokesman.

The film stars Eric Fryer as Terry Fox, Robert Duvall, Michael Zelnicker, Chris Makepeace, Frank Adamson, and Elva Mai Hoover.

CBC buys \$15,000 Open House drama

TORONTO — The Canadian Broadcasting Corp. has acquired the television rights to *Open House*, a half-hour drama written, directed, and edited by Atom Egoyan, a Toronto independent filmmaker and playwright. The CBC will televise the program in 1983 as part of its Canadian Reflections series.

The off-beat drama about a real estate agent stars Ross Fraser, Michael Marshall, Sharon Cavanaugh, Housep Yeghoyan, and Alberta Davidson. Cinematography is by Peter Mettler and music by Michael Ruehle.

Egoyan produced the film for \$15,000 with assistance from the Ontario Arts Council. The film premiered in Victoria in August and was screened in Toronto Nov. 10 at the George Ignatieff Theatre. Egoyan is currently writing a play, *Straws*, for the Tarragon Theatre in Toronto.

Simmonds films Boyd for C-Channel

TORONTO — Producer Wyndham Paul Wise is currently in production in Toronto on a one-hour concert/documentary program on Canadian classical guitarist Liona Boyd, which has been sold to the Canadian performing arts pay-television service C-Channel.

Titled *Liona Boyd: First Lady of the Guitar*, it is being produced by Wise and Terrence Jacques for Pierrot Prod. Ltd., directed by Alan Simmonds, and written by Simmonds and Candice O'Connor. Featured will be performances by Boyd and guitarists Chet Atkins, Jean-Pierre Jumez, and Narcisco Yepes.

The shooting, which began in October, should be completed by mid-December. Director of photography is Barney Stewart and production manager is Eleanor James.

The producers are handling foreign sales, which Wise said have so far included interest from the Public Broadcasting System in the U.S.

French film in Toronto with Molinaro at helm

TORONTO — Edouard Molinaro, director of the smash hit *La cage aux folles*, has been in Toronto to direct his latest production, *I Won't Dance*, starring Kristy McNichol, Michael Ontkean, Kaki Hunter, Timothy Daly, and Robert Carradine.

Shooting in Toronto began Oct. 31 and is scheduled to be completed Nov. 19 on the French-financed production which has a planned theatrical release by MGM/United Artists. The producer is Leo Fuchs. After the three-week shoot in Toronto, the cast and crew are off to Europe for seven weeks of filming in Paris and the French Alps.

The script is an original screenplay written by Allan Burns. Canadian production manager is Jason Paikowsky.

Bush's Man takes World Championship

TORONTO — Gary Bush, an independent filmmaker from Vancouver, got an unexpected bonus during the shooting of his recently completed half-hour documentary on Canadian national powerlifting champion Tom Magee, which began in August.

Magee, a 24-year-old native of Port Moody, B.C., won the World Powerlifting Championship in the super-heavyweight class Nov. 6 in Munich, West Germany. Bush and his crew were in Munich to record the competition.

Titled *Man of Iron*, the film is being produced and directed by Bush, with executive producer Marilyn Belec of Toronto. Mobius International will handle television and non-theatrical distribution.

Golden Plaque to Film Art's Helping Hand

TORONTO — *A Helping Hand*, a short documentary about prosthetic devices for children, produced by Paul Caulfield and directed by Michael Todd for Film Arts in Toronto, recently won a Gold Plaque at the Chicago Film Festival. The film's non-theatrical distributor is Kinetic Film Enterprises Ltd.

Another Kinetic release, *Alpine Ski Technique*, was recently awarded first prize at the International Ski Film Festival in New York.

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Kotcheff finds action easy, thinks Australians set good example

TORONTO—Canadian director Ted Kotcheff, better known to audiences for his comedies and such critically praised dramas as *Outback* and *The Apprenticeship of Duddy Kravitz*, has made a departure with his latest release, *First Blood*—a “pure action” thriller starring Sylvester Stallone, Richard Crenna, and Brian Dennehy.

First Blood opened in Toronto Oct. 22, distributed by Ambassador Films.

“I liked the idea of a pure force of nature, a man totally trained to commit acts of violence, who comes back and uses that violence on an American town,” said Kotcheff of the film, based on the novel by Canadian writer David Morrell. Of the leading character, Vietnam veteran John Rambo, played by Stallone, the director said, “He is a victim of delayed stress syndrome, a walking time bomb. The veterans of World War II got a chance to express their experience, they were heroes. The Vietnam veterans were treated with scorn. They got it from both the left and the right. The left projected their shame of the war on them, and the right saw them as losers.”

Kotcheff became interested in the project 3-4 years ago when Warner Brothers had the project's rights. When Warner dropped the rights, they were picked up by producers Mario Kassar and Andrew Vajna, founders of the international sales company Carolco, who then approached Kotcheff to direct.

Shot earlier this year in the town of Hope, British Columbia, the production did face some difficulties. The light in the B.C. forest only permitted shooting between 10 a.m. - 2 p.m., the weather was cold, and some scenes shot near cliff edges required crew members to be tied with safety ropes as a precaution. Twice Sylvester Stallone sustained injuries while shooting stunts, fracturing his ribs in a fall and burning his hand during an explosion, though he did not delay the picture. There was also a bizarre robbery in which thieves took 20 M-16 rifles and 2 M-60 guns, worth over \$100,000, from the set. The crime, which Kotcheff believes was a professional job, remains unsolved.

Nevertheless, Kotcheff feels action pictures are the easiest to direct. “In the reverse order

of difficulty, action pictures are easiest. Films about issues and human relationships are next. Then comedy, which is the most difficult and most underestimated,” says Kotcheff. “In any scene, you aim for 100 percent. In a drama, if you get 75, usually the scene is functional. With comedy, it's 100 or zero. You walk a tightrope: either you get the laugh or you don't. And if you don't, the negative effect carries over to the next scene.”

Two cast members, Stallone and character actor Jack Starrett, have previously directed; Kotcheff says this did not prove to be a problem but an advantage. “Stallone told me the first day: ‘I don't want anything to do with directing this picture. Just tell me what to do, where to stand,’” says Kotcheff. The director was impressed with Stallone's work while the pair did some re-writes on the script before shooting began. “He did a very, very good job. I was impressed with his work.”

Kotcheff admitted that the usual knock against Stallone, which is that only the Rocky films have succeeded, is “a fact. But it is open to other interpretations. There is no star in Hollywood right now without a failure. People should really see that what is amazing are his three successes with Rocky.” He added that *First Blood* “might be the picture that changes this unfair assessment of (Stallone's) ability.”

Kotcheff has another film, *Split Image*, a drama about religious cults, currently in release in the U.S. He is scheduled to direct a movie for Home Box Office, *The Pope of Greenwich Village*, starring Al Pacino, next spring. He had expected to direct an adaptation of Mordecai Richler's novel *Joshua Then and Now* next March, but budget cuts at the CBC, which was to invest \$1.5 million into the production, have indefinitely postponed shooting. Kotcheff is disappointed, saying the film “is exactly what the CBC should be doing. It's an indigenously Canadian production.”

One of the reasons Kotcheff left Canada is that Hollywood offers him a continuity of employment which the Canadian industry does not. “I am more than willing and eager to work here (Canada),” says Kotcheff, but he adds, “All a director has is time. I can't, I won't wait around for months and years raising money, like I did with *St. Urbain's Horseman* (which fell through).”

“Some Canadian directors make one film every three years. I don't want to make one film every three years, I want to make one film a year,” he says. “Want to know the moment that I know how to shoot a film? It's when I've just finished a picture. The closer you are to

the finish of your last film, the better equipped you are to do another one.”

Kotcheff feels the Australian film industry (where he made *Outback*) should have been the

model for Canadians. “The Australians have made films for themselves, Canadians have made films for the U.S. market.” Also, says Kotcheff, because of the peculiar nature of

financing Canadian films, “if one source falls out, the whole thing collapses. The curse of the Canadian film industry is that there isn't a single source of financing.”

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LOS ANGELES—*Creepshow* got off to a big start when it opened the week ending Nov. 16 with a gross of \$161,829 on two screens.

Yolles uses video assist, wraps *Baby* and plots release strategy

TORONTO - The production of *That's My Baby*, a low-budget feature produced by Edie Yolles and co-directed by Yolles and John Bradshaw, completed a

seven-week shooting schedule October 17 in Toronto.

The \$750,000 production, financed through a private offering memorandum and a

\$100,000 grant in services by the National Film Board, began shooting September 29. The script was co-authored by Yolles and Bradshaw.

Yolles described the film as a romantic comedy about "two people who want each other, but want different things at the same time." She had high praise for her cast, which included several young Canadian performers: Timothy Webber (*Ticket To Heaven, The Wars*), Sonia Smits (*Videodrome*), Derek McGrath (*SCTV*), Lenore Zann (*Hounds of Notre Dame*), Joanne McIntyre, and Mac Craven. "It is a film really based on acting," said Yolles. "The actors really have to care about their characters for this film to work."

Yolles said she is leaning toward a theatrical release for the picture but does not rule out a television sale. She felt that her film's budget puts the film in a good position to recoup its investment on the world market.

Yolles began the script for *That's My Baby* in 1979. She was hired by Beryl Fox as an associate producer on *Surfacing* in 1980, and admits the experience was invaluable in starting up her own feature. Yolles' first draft of *Baby* was ready in May, 1980: she showed around the industry and from suggestions prepared a second draft in December, 1981. She originally planned to shoot the film late in 1981, but a lack of financing plus script requirements which demanded warm weather exteriors caused her to postpone the shoot. Like

many other independent producers, she was a victim of the November 18 budget changes which reduced the capital cost allowance. "It was not a year to take a risk with interim financing," she said.

Earlier in 1981, Yolles had gone to the MIFED trade convention in Milan, Italy, to accept an award for her documentary *Angels*, and she decided to attend the Los Angeles Film Market in spring 1982. She found the experiences rewarding, since the feedback and encouragement which distributors and other producers gave her on her script was positive. "A low budget film can't succeed in a vacuum. You have to get other people interested," said Yolles.

While shooting, Yolles and Bradshaw used a video-assist mechanism which allowed them to monitor the image through the camera. "It really improved our communication with the cameraman (Bill Reeve). It made it a bit harder for him to light, but we were able to share responsibility for the film's look."

Yolles said the production worked for 38 shooting days, using 38 crew members, 25 performers, 97 extras, and 26 locations. "When we wrote the script, we thought of it as having very few locations," she said. "In reality, it turned out to be much more complex."



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The Arri 35 BL III is also fitted with an adjustable shutter segment. When filming with HMI/CID gas discharge lamps, it must be taken into consideration that their light has a varying intensity dependent on the mains frequency. Filming with the camera also involves an intermittent process. To produce flicker-free results, the camera frame speed, the camera shutter segment and the lighting mains frequency must be maintained in a definite ratio to one another.

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Norfolk withdraws from production

TORONTO - Norfolk Communications Ltd., which has been one of Canada's leading independent television production companies, announced September 20 that it is withdrawing from production activity in Canada.

"We have worked for many years to try to develop an independent production sector in this country. We have reluctantly come to the conclusion that the figures just do not add up and we cannot see them doing so for two years," said Norfolk president Bill Macadam.

Norfolk now would concentrate on selling its completed productions and would sublease the bulk of its office space, according to Macadam.

Last year, the company employed 2,200 people directly in its production activities. Norfolk has produced such award-winning programs as *Connections: An Investigation Into Organized Crime*, *Jack London's Tales of the Klondike*, *The KGB Connections*, *The Tomorrow Man*, *Tales From A Toyshop*, and *Winnie*.

Macadam often has stated that no production industry in the western world could be viable unless it obtained 50

percent of its production costs from its domestic market; he has criticized the Canadian networks for not paying a big enough share of the costs (Norfolk received between 12-17 percent of production costs from the Canadian Broadcasting Corp., according to Macadam.) He said that until and unless government, the Canadian networks, and the Canadian pay-television licensees understand this concept, "we will never have a viable production industry in this country."

He added, "In spite of our hopes and dreams and the potential and promise of pay-TV, we cannot see a future in production for at least two years."

Ironically, the Norfolk announcement came only days before Communications Minister Francis Fox reversed the Canadian Radio-Television and Telecommunications Commission (CRTC) correction of the pay-television licenses, a move which will require the pay licensees to spend their required minimum percentages for Canadian production during each year of the first five years of their licensing.

Insight's Heart of Gold for 3 nites at CBC

TORONTO - *Heart of Gold*, a series of three one-hour episodes on the history of Canadian rock and roll performers, produced by John Brunton and Iain Patterson of Toronto's Insight Productions, will be telecast on the CBC television network on three consecutive nights, Dec. 12-13-14.

The independent production took nearly two years to complete, as Brunton, Patterson, associate producer Ann Mayall, director Peter Shatalow and the Insight crew criss-crossed North America to record interviews and performances with 28 different musicians. The lists reads like a veritable Who's Who of Canadian rock music: Paul Anka, Ronnie Hawkins, The Band, Ian and Sylvia, Joni Mitchell, Neil Young, David Clayton-Thomas, Burton Cummings, The Guess Who, Gordon Lightfoot, Leonard Cohen, BTO, Anne Murray, Bruce Cockburn, Rough Trade, Loverboy, Rush, and more.

Brunton said the production's greatest obstacle, besides

clearing rights for songs and archive footage, was winning the trust of the performers. "We had to convince people it was not some controversial exposé, but a celebration of the music, and a very positive thing for their careers," he told *Cinema Canada*. "The only way we could do it was if everyone got behind us, and the big acts filled in."

The film is edited by Cathy Gulkin and narrated by Donald Sutherland, whom Brunton praised for his co-operation. Original music in the series is by Fred Mollin. A book will be spun off from the production, written by rock writer Marty Melhuish and published by CBC Enterprises.

Insight Productions is busy developing a new project, a pay-television adaptation of *Indigo*, a history of blues music created, written by, and starring Salome Bey. Patterson will produce the show with Brunton as executive producer, and they hope to sign Broadway actress

Charleen Woodard and singer Taj Mahal for leading roles.

Also planned is an innovative, one-hour comedy show for pay-TV, *Comedy Jam*, which would bring together five top comedians for each show. According to Brunton, the production would have offices in Toronto and Los Angeles, and would bring the performers together two months before shooting to develop the script with a staff of comedy writers. Each comedian would be creatively responsible for one-fifth of the show, and the producers hope they will then work together on each other's segments. "It will provide comedians with an opportunity to explore different areas of comedy and give them a chance to experiment," said Brunton.

The project was created by Brunton, who hopes to produce the pilot in March, 1983. "It's the most expensive thing we've attempted," he said. "But everyone we talked to in pay-TV went crazy over the project."

MGM making Strange Brew

TORONTO - Principal photography began Oct. 2 on *Strange Brew*, a \$4 million comedy written, directed, and starring Rick Moranis and Dave Thomas. Shooting is scheduled for ten weeks in Canada.

Moranis and Thomas star as Bob and Doug McKenzie, the "hoser" characters they created on the television series SCTV, in a tale of international intrigue set at a remote Canadian brewery. Also cast are Max Von Sydow as the villain,

Lynne Griffin as the heroine, Paul Dooley as her uncle, Angus MacInnes as a brainwashed hockey player, and Douglas Campbell as the old brewmaster.

Strange Brew is being financed by MGM and is the first of a two picture deal Thomas and Moranis have with the company. Producer is Louis Silverstein, executive producer Jack Grossberg. MGM/United Artists plan to release the film during the summer of 1983.

Angels fly with Dale and Ward

TORONTO - Shooting began Nov. 10 at Glen-Warren studios on a two-hour television movie *When Angels Fly*, being made by Robert Lawrence Productions in association with Glen-Warren Productions Ltd. and Viacom Enterprises.

The suspense drama is written by Mary Stewart, who has acted for the past 31 years on the TV soap opera *Search For Tomorrow*, and directed by Jack Nixon-Brown. Starring are

Jennifer Dale and Robin Ward. Executive producer is Robert Lawrence, with Wilf Copeland acting as Glen-Warren producer. The project is a pilot for a possible TV series, and enough material will be shot for five half-hour segments.

The program will be distributed in Canada by Glen-Warren and in the United States by Viacom. No air date has been announced.

DePoe leaves ACFC, search on

TORONTO - Suzanne De Poe, general secretary of the Association of Canadian Film Crafters (ACFC) since the union's inception in 1978, has resigned.

De Poe left the union in mid-October. Donato Baldassarra is acting as interim general secretary and the executive is looking after current union business, according to ACFC treasurer John Thomson. The union would like to fill the position by the end of December and are not restricting their search to within the union,

said Thomson.

The ACFC currently has a contract for the Toronto portion of the French financed feature *I Won't Dance*, produced by Leo Fuchs and directed by Edouard Molinaro.



Ravok quits post, anticipates conflict

TORONTO - Brian Ravok has resigned as president of the Canadian Film Editors Guild.

Ravok stepped down Oct. 29 because of what he felt were mitigating circumstances leading to a possible conflict of interest in accepting a job as editor on a non-union film, *Crazy Times*, which is being produced in Toronto by Maurice Smith for American film producer Roger Corman's distribution company, New World.

CFEG first vice-president Sally Patterson succeeds Ravok as president.

Mashaal to First Choice

TORONTO - National 24-hour entertainment pay-TV service First Choice Canadian Communications Corp. has announced the appointment of Victor Mashaal as the company's chief executive officer.

Gordon Sharwood, chairman of the board at First Choice, made the announcement Oct. 19 in Toronto, saying Mashaal's appointment reflects an increased investment by several major shareholders of the company.

Mashaal is chairman of the board and president of Sensormatic Canada Ltd. and executive vice-president of Yale Properties Ltd., as well as a director of ten other associated companies. He will also retain his position as chairman of the First Choice executive committee.

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Distribution Centre tightens belt, abolishes top spot in favor of administrator to cut deficit

TORONTO - At an October 25 meeting in Toronto, the board of directors of the Canadian Filmmakers Distribution Centre (CFMDC) voted to abolish the position of executive director from their organization, according to CFMDC board chairman Seth Feldman.

The move was to have become effective December 31, 1982, but the Centre's current executive director, Natalie Edwards, left the organization October 29.

Feldman said the board has decided to shift the emphasis of the Centre's top staff function from a director to an administrator, whose top priority would be to keep files and records straight. "We have to put our house in order," said Feldman, adding that ironing out the CFMDC's administrative problems would be given priority over selling films for the time being. The CFMDC has operated with a deficit for the

past four years.

The board had given Edwards a letter on August 25, notifying her of a three-month extension of her position to be followed by a full review of the Centre in October. Edwards said she was offended by the letter. "I felt like I was on probation. Three months is not a long time when you're working 6-10 months in advance."

Edwards told Cinema Canada that she finds it "hard to imagine how that place (the Centre) can be run more economically than it is being run now." She claims that she reduced \$7500 from a deficit which was \$20,000 higher than she had thought when she took over the director's job a little over one year ago. She points out that even though her staff was cut from seven full-time members to three full-time and one part-time staff, she had paid off all the Centre's outstanding debts except those to the filmmakers,

including a \$28,000 lab bill and \$15,000 bank loan.

She also noted that the Centre only hired one bookkeeper part-time, even though it makes, in her estimation, nearly half-a-million business transactions per year.

"I just don't know what I could have done," said Edwards. "My feelings are, I did my best, it wasn't enough. Now, I wish the Centre well. We tried all sorts of things. You can't move mountains."

CHICAGO - *Poetry in Motion*, a film by Toronto's Ron Mann in which 23 poets read from their works, has been named best documentary in the arts and humanities section of the Chicago Film Festival which opened on Nov. 5. *Poetry in Motion* is Mann's second feature, follow-up to the jazz film *Imagine the Sound*.

Yorkton celebrates shorts with Golden Sheaf Awards

TORONTO - *P4W: Prison For Women*, a documentary by Toronto independent filmmakers Janis Cole and Holly Dale, and *The Catch*, an experimental production by CKND-TV in Winnipeg, were selected best film and best video at the 18th Yorkton Short Film and Video Festival November 1-7 in Yorkton, Saskatchewan.

P4W also won Golden Sheaf Awards as top film in the Human Condition category and a craft award for cinematography (Nesya Shapiro). *Breaking Through - The Story of Norman and Tom*, produced by the National Institute on Mental Retardation, won as best film in the Human Dynamic category. *Steady As She Goes*, by Robert Fresco for the National Film Board, won as best film in the Spontaneous Human category.

Another NFB production, *End Game In Paris*, won three film craft awards, best directing and best editing to Veronica Soul and best sound editing to Jackie Newell. Best performance went to Ron Cook of *A Time To Be Brave*, produced by The Film Works in Toronto.

Two special jury awards were presented in the film category, for *Qallunanni*, produced by Barbara Stocking and directed by Stocking and Stavros Stavrides of One-Six Productions in Toronto, and *Life Another Way*, produced and directed by Alex Hamilton. Certificates of merit were presented to Laura Sky for *Good Monday Morning*, Christopher Wilson for *The Battle of Beech Hall*, and to the NFB for *If You Love This Planet*, directed by Terri Nash.

Video award winners were: *We Won't Let Him Die*, by CFAC Lethbridge Television, in the Human Condition category; *Colony Trek*, a CBC-Saskatchewan production, in the Human Dynamic category; and *B.C. - A Special Christmas*, produced by John Danyl Kiw and Vladimir Goetzelman of Cinema Prod. in Toronto, in the Spontaneous Human category; and *A Meewasin Moment: I Remember Saskatoon*, by the Meewasin Valley Authority, in the Commercial/Promotional/Vignette category.

Allan Kroeker was selected best director for *The Catch*; the best editing award went to Richard Wells for the CBC production *The Shroud of Turin*; best sound editing went to Dave Hillis for *Othello... in 5,4,3*; best videography to John Wilson, Norman Alin, and Wally Donaldson for *Rideau Journey* from CBC-TV's This Land; and best performance to Louise Dussault for *Joe*.

Othello... in 5,4,3, a documentary produced by John Wright for the B.C. Provincial Educational Media Centre, won the Gilles Cloutier Award, while the Saskatchewan Cable Television Association Award as the best local video production went to *Colony Trek*.

Special Jury awards were given to *The Electronic Web*, a CBC special produced and directed by Ray Hazzan, and to *B.C. - A Special Christmas*. Certificates of merit were awarded to *Noel Buys A Suit*, by Kit Hood and Linda Schuyler of Toronto, and to *Game Plan*, produced by ACCESS Alberta.



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AT the Yorkton ceremonies, Sheila Harris, executive director; Doug McDougall, Festival President; The Honourable Grant Devine, Premier of Saskatchewan; and Mavis MacDonald, Executive Secretary.

Gandhi from Columbia in lead, Xmas line-up ready for release

TORONTO - As the holiday season approaches, the major distributors are once again preparing their line-ups of Christmas releases in hope of attracting the greatest share of the traditionally lucrative holiday box office.

Among the majors, Columbia will lead off with a Dec. 8 release of *Gandhi*, the big budget historical epic which has been the consuming passion of producer-director Sir Richard Attenborough for over 20 years. It will follow with *The Toy*, starring Richard Pryor and Jackie Gleason, on Dec. 10, and *Tootsie*, starring Dustin Hoffman, on Dec. 17.

Paramount will release three new pictures: *Airplane II: The Sequel*, starring original cast members Robert Hays, Julie Hagerty, and Lloyd Bridges and featuring appearances by Canadian actors William Shatner and Raymond Burr, and *48 Hrs.*, directed by Walter Hill and starring Nick Nolte; *Saturday Night Live's* Eddie Murphy, will open nationally on Dec. 10; director Carroll Ballard's *Never Cry Wolf*, adapted from the book by Canadian writer Farley Mowat, will open in Toronto only Dec. 17. Also planned for the 17th is a national re-release of Walt Disney's *Peter Pan*.

Universal also has three new films. *Sophie's Choice*, starring Meryl Streep, will open in Toronto only Dec. 10; *Dark Crystal*, from Muppet creators Jim Henson and Frank Oz, and *Six Weeks*, starring Dudley Moore and Mary Tyler Moore, will open nationally Dec. 17.

Twentieth Century-Fox plans two releases: *The Verdict*, directed by Sidney Lumet and starring Paul Newman, Charlotte Rampling, and James Mason, on Dec. 17; and *Kiss Me Goodbye*, with Robert Mulligan, Sally Field, James Caan, and Jeff Bridges, on Dec. 22.

Warner Brothers also has two releases scheduled, both for Dec. 17: *Best Friends*, with

Burt Reynolds and Goldie Hawn, and *Honky Tonk Man*, starring Clint Eastwood.

MGM/United Artists had only one release slotted at press-time: *The Trail of the Pink Panther*, directed by Blake Edwards and featuring previously existing footage of the late Peter Sellers as Inspector Clouseau, will open nationally Dec. 17.

United Artists Classics plans no Christmas releases, but a company spokesman said it hopes the Nov. 19 release of *Brimstone and Treacle*, starring Denholm Elliott and Sting (Gordon Summer), which has been a hit in Montreal after its screening at the World Film Festival, will play through the holiday season.

Among the independents, two releases each by Pan-Canadian and New World Mutual represent all the action. Pan-Canadian has scheduled December releases for *Lady On The Bus*, a Brazilian film starring Sonia Braga, and French director Bertrand Tavernier's *Coup de torchon*, starring Philippe Noiret and Isabelle Huppert, which had a Gala screening at the 1982 Festival of Festivals in Toronto.

New World Mutual will open *War Lords of the 21st Century* on Dec. 3, starring Michael Beck and directed by Harley Cokless. On Dec. 10, they will release the Roger Corman production *Forbidden World*, directed by Allan Holzman.



National Film Board of Canada

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NEWS

Pedlar Fills the Hall

On the evening of October 29, 1500 people in eight theatres at the University of Winnipeg sat down, or stood up, to see the premiere of *The Pedlar*, an hour drama produced by the NFB Prairie Region Production office. Based on a short story by W.D. Valgardson, *The Pedlar* was directed by independent filmmaker Allan Kroeker and stars Lubomir Mykytiuk, Marilyn Magnuson, Thomas Peacock (*Hounds of Notre Dame*) and Doreen Brownstone. The premiere was organized by the NFB distribution office in Winnipeg and the University of Winnipeg Alumni Association.

NFB Offices Pay Tribute to Gould

NFB offices in Toronto, Winnipeg, and Edmonton are presenting film tributes to the late Glenn Gould this November. Three films featuring Gould will be screened - *Glenn Gould: On the Record*; *Glenn Gould: Off the Record*, both produced by the NFB in 1959, and *Glenn Gould's Toronto*, produced by Nielsen Ferns. Screenings in Edmonton will be held November 8 and 9 at the Edmonton Public Library; in Toronto, November 24 at the St. Lawrence Centre Town Hall, and in Winnipeg November 27 and 28 at the NFB's Cinema Main, 243 Main Street. (The Winnipeg screenings are part of a week-long film program celebrating the opening of the new Winnipeg office.)



Lubomir Mykytiuk starring in the National Film Board of Canada production "The Pedlar" (Winnipeg studio)

NFB Showcase in San Francisco

The NFB is in the limelight in San Francisco this fall. The "Festival of Canadian Cinema," a showcase of NFB animation, documentary and feature films, is being presented at three San Francisco institutions: the De Young Museum, the Pacific Film Archives at Berkeley University, and at San Francisco State University. The three-pronged program opened with the U.S. premiere of *Gala*, the NFB film record of eight Canadian dance companies.

The evening was a benefit for the San Francisco Ballet. Lorne Greene, "Voice of the NFB" during the 1940s, was the master of ceremonies. Council General, James McCardle, was on hand to meet with guests. The "Festival of Canadian Cinema," is coordinated by the Canadian Consulate in San Francisco, and is the latest in a string of tributes to the NFB held in major U.S. cities - Los Angeles, Chicago, and Saint Louis, and at New York's Museum of Modern Art.

Night Flight buys Cdn

TORONTO - Independent filmmakers Michael Korican, Andrew Rowsome, and Almerinda Travassos recently made a first pay-television sale on their new wave musical *Recorded Live*, which was completed this summer.

Night Flight, a New York City pay station which provides alternate music programming to 12 million viewers, purchased the rights to the feature film in October. The film stars Natalia Kuzmyn and features Toronto bands Mama Quilla II, TBA, and Hamburger Patti & the Helpers. The film premiered November 4 at the Bloor Cinema in Toronto.

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Boston launch brings solid praise for Jutra's *By Design*

TORONTO - *By Design*, the Canadian feature produced by Beryl Fox and directed by Claude Jutra, has been getting good reviews and steady box office south of the border since it opened in Boston October 15 and in Los Angeles November 4.

Critic Bruce McCabe of *The Boston Globe* called the film "a very deft off-beat Canadian comedy about what would seem to be not a very promising premise: Two lesbians who want to have a baby... The film is distinguished by Jutra's light directing style and by the sensitive performances given by his three principals, Patty Duke Austin, Sara Botsford, and Saul Rubinek."

Stephen Schiff of *The Boston Phoenix* wrote the film has "the sweet temper and wistful battiness one finds in a handful of recent comedies - all of them by French-speaking directors working in English."

David Brudnoy of *WRKO Radio* in Boston said: "These are plausible people in some implausible situations, and nothing in the movie is stereotyped, nothing comes across as forced, as artificial, as hokey. It's warm hearted and also sometimes pratfall-rich with

comic bits."

Other praise comes in favourable reviews from Pauline Kael in *The New Yorker*, who calls the film "A lovely modern sex comedy," and Michael Sragow of *Rolling Stone*, who describes *By Design* as a "lyrically funny biguiling comedy... leaves you perked-up and glowing."

Producer Fox described the film's box office at Boston's Exeter St. Theatre as "not bad", pointing out that during its first week it outgrossed both *E.T.* and *My Favourite Year*. The film was beginning its fifth week in Boston when it opened at the Beverley Center Cinelplex in Los Angeles November 4. Critic David Chute of *The Los Angeles Herald-Examiner* gave the film a glowing review, saying "it packs a sneaky emotional punch... continually suprising... It will leave you in a soaring good mood."

The film is being distributed in the U.S. by Atlantic Releasing. Its Canadian distributor, Astral Films, plans to open the film in late November in Vancouver in order to qualify it for the 1983 Genie Awards, but its general release is not scheduled until early in 1983.

Majors play musical chairs

TORONTO - The Canadian head offices of several American-owned distribution companies - MGM/United Artists, Columbia, and Twentieth Century-Fox - were affected by a recent series of resignations and personnel changes among top-level management.

The shuffle began when George Heiber resigned as general manager of MGM/UA Oct. 29 to head the new Canadian office of Orion Films. Heiber said Orion will set up shop in Toronto as soon as suitable office space is made available. Orion's next release is not scheduled until March, 1983.

To replace Heiber at MGM/UA, Joseph Brown moved over from Columbia, where he had been general manager. Brown assumed his duties with his new employer Nov. 1.

Replacing Brown at Columbia will be Ted Hulse, former sales manager at Twentieth Century-Fox, who will join Columbia as general manager Nov. 15. There is no word yet on who will replace Hulse at Fox.

The new Canadian office of Orion Films will mean a loss of revenue for Canadian independent distributor Ambassador Films, which formerly handled Orion releases in Canada, including five in 1982: *Death Wish II*, *Summer Lovers*, *Amityville Horror II: The Possession*, *Four Friends*, and *First Blood*.

Spies win Emmy for Harry Rasky

TORONTO - *The Spies Who Never Were*, Harry Rasky's documentary about European refugees interned in Canada during World War II, has been nominated for an International Emmy Award in the documentary category. The program was telecast in two one-hour segments on CBC-TV in October, 1981.

Sponsored by the International Council of the National Academy of Television Arts and Sciences, the competition is open to world television organizations outside the United States. Winners will be announced Nov. 22 in New York City.

SASKATOON - Chris Jones has been appointed buyer for Teletheatre, the Saskatchewan pay-television network operated by the Cablecom Corp, announced Ian McCallum, executive director of Cablecom, Nov. 4 in Saskatoon.

Jones, who has managed the Place Riel Theatre in Saskatoon for the past seven years, replaces Sandra Bernstein, who has joined the Ontario regional pay-TV network Superchannel.

Burger King & CMPDA team up for Cystic Fibrosis

TORONTO - The Canadian Motion Picture Distributors Association and Burger King Canada Inc. announced a special fund raising campaign for cystic fibrosis research Nov. 11 in Toronto.

Victor Wood, president of Burger King, Millard Roth, executive director of the CMPDA, and Jim Morrison, national secretary of the Canadian Cystic Fibrosis Foundation, announced the campaign hopes to raise over \$50,000 by January, 1983, through the sale of a 1983 Movie Poster Calendar for \$1.00 each. Burger King hopes to sell entire production run, 317,000 copies, and donate its net proceeds of 18 cents per calendar to the CF foundation.

The calendar contains six 24" x 17" colour posters de-

picating stars from movies which will be released in the next 12 months, including Christopher Reeve in *Superman III*, Lou Ferrigno in *Hercules*, Ken Russell, in *Krull*; Richard Pryor in *The Toy*; the Pink Panther; and one of the new creations by Muppet-maker Jim Henson from his new *The Dark Crystal*. The calendar also features \$20.00 worth of coupons for Burger King products.

The Canadian distributors participating in the fundraising campaign include the seven members of the CMPDA (Astral Films, Columbia Pictures, Paramount, MGM/UA, Twentieth Century-Fox, United Artists, Universal, Warner Bros.) and Canadian independent Citadel Films (which will distribute *Hercules* in Canada.)

Poetry in Motion opens at Carlton

TORONTO - *Poetry in Motion*, a feature-length documentary produced and directed by independent filmmaker Ron Mann, will begin a theatrical release Nov. 19 at the Carlton Cinemas in Toronto, distributed by International Tele-Film.

The film, which features readings and performances by such leading North American poets as Jim Carroll, Christopher Dewdney, Michael Ondaatje, John Giorno, Anne Waldman, and Allen Ginsberg, made its world premiere at the 1982 Festival of Festivals in Toronto. It recently won a Gold Plaque in the arts and humanities category at the 1982 Chicago International Film Festival.

Mann is currently editing the over-45 hours of footage from *Poetry in Motion* in other projects. He plans to shoot two days in November for a half-

hour documentary on the poets of Toronto's Coach House Press for educational television and hopes to sell a half-hour documentary on Gary Snyder to network television.

A sale of *Poetry in Motion* to the Fourth Channel in Great Britain is also under negotiation.

Mann is developing two feature film dramas for the spring. He will produce a spy thriller to be directed by Emile de Antonio in Quebec next April. In turn, de Antonio will produce a film directed by Mann, *Border Lives*, also in Quebec next spring. Mann said the projects would cost about \$300,000 each.

NEW YORK - The Film Forum Theatre will exhibit Ron Mann's *Poetry in Motion* for two weeks in February, 1983.

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Hoffert tagged for second term at ACC

TORONTO - Paul Hoffert was re-elected chairman of the Academy of Canadian Cinema board of directors at the organization's fourth annual general meeting Oct. 26 in Toronto.

The membership approved two important changes in electoral procedures at the meeting. The term of office for board members has been extended from one to two years to provide greater stability and continuity; however, in this transitional year, only half the members were elected for full two-year terms. Also, voting by proxy was approved for the 1983 elections, and the membership

approved a system of postal balloting for future elections to ensure a greater participation by all Academy members.

Other board members elected (length of term in parenthesis) include: August Schellenberg, actors' branch (2 years); Bill Brodie, art department branch (2 years); Bob Brooks, cinematography branch (2 years); David Cronenberg, directors' branch (2 years); Sally Patterson, editors' branch (2 years); Lawrence Shragge, composers' branch (2 years); Peter O'Brian, producers' branch (1 year); Jim Henshaw, screenwriters branch (1 year); Glen Gautier, sound branch (1 year); Allan King (1

year) and Chappelle Jaffe (2 years), members - at - large; Lawrie Rotenberg (2 years) and Michael Oscars (1 year), agents/casting/public relations branches; Peter Mortimer (2 years) and Leonard Bernstein (1 year), exhibitor/distributor/executive branches; Penny Hyman (2 years) and John Board (1 year), creative support branch.

David Renegar and Louise Carre were appointed to two of the four honorary positions on the board. Renegar was also appointed treasurer. Immediate past chairman Ron Cohen and Lawrie Rotenberg were appointed vice-chairmen.

Astral makes new appointments

TORONTO - Astral Films Ltd. recently announced the appointments of Dave Cooper as vice-president and general manager of BelleVue Motion Picture Enterprises Inc. (non-theatrical), and Ron Brooker as western division manager of Astral Films Ltd.

Cooper's appointment recognizes his important contribution as general manager since joining BelleVue in September, 1981, according to Astral vice-president of sales Gordon Guiry. Brooker, manager of the company's Winnipeg and Calgary branch offices since 1980, will now handle all territories of Western Canada for Astral.

Bert Segal has been appointed sales manager of Astral Films and joins the company from Canadian Odeon Theatres Ltd.

James Murphy has been transferred to BelleVue Motion Pictures Enterprises Inc., the company's non-theatrical branch. Murphy joined BelleVue Oct. 18 after being branch manager at Astral since February, 1980.

Academy announces '83 Genie nominations

TORONTO - A total of 23 feature films, eight theatrical documentaries, and 13 theatrical shorts have been entered in competition for the 1983 Genie Awards, which will be telecast live by CBC Television from the Royal Alexandra Theatre in Toronto on Wednesday, March 23, 1983.

For the first time, documentary and short film entries will be selected through nomination by membership, following screenings of all entered films across Canada. Previously, the two categories were assessed by jury.

The 23 entries in the feature film category represent the

highest total in the four-year history of the awards. The list includes *Big Meat Eater*, *By Design*, *Doux Aveux*, *Les fleurs sauvages*, *The Grey Fox*, *Hard Feelings*, *Harry Tracy*, *Hot Touch*, *If You Could See What I Hear*, *Une journée en taxi*, *The Man In 5A*, *Mélanie*, *Porky's*, *La quarantaine*, *Larose*, *Pierrot et la Luce*, *Latitude 55*, *Lucien Brouillard*, *Quest for Fire*, *Scandale*, *Sneakers*, *Threshold*, *Visiting Hours*, *Les yeux rouges*, and *Odyssey of the Pacific*.

Entered in the theatrical documentary category are *La bête lumineuse*, *The Devil at Your Heels*, *Gala*, *Jouer sa vie*,

On l'appelait Cambodge, *Poetry in Motion*, *Stratasphere*, and *Track Two*. Theatrical shorts include *Bleue brume*, *Les blues... La nuit*, *"Desiré"*, *Elvis Gratten*, *Footsteps*, *Megan Carey*, *The Only Game in Town*, *La phonie furieuse*, *Pyramid of Roses*, *Souvenirs de guerre*, *Tearing*, *The Tender Tale of Cinderella Penguin*, and *Le toaster*.

The awards are administered by the Academy of Canadian Cinema. Membership screenings of all entered films will be held in Montreal, Toronto, Edmonton, and Vancouver in January, and all nominations will be announced Feb. 9, 1983.

Pioneer of the Year to Odeon's Meyers

TORONTO - Robert E. Meyers, executive vice-president of Canadian Odeon Theatres Ltd., was honoured as Pioneer of The Hear by the Canadian Motion Picture Pioneers at their 30th annual awards dinner Oct. 27 in Toronto.

Odeon president C.R.B. Salmon presented Meyers with the award before nearly 500 people at the Four Seasons Hotel. Also presented were four ancillary awards honouring Al Youngson and Dudley Dumond of Toronto, Sid Sniderman of Calgary, and Cecil Johnston of St. John.

Miller becomes G M -International Telefilm

TORONTO - International Telefilm Enterprises Ltd. president Murray Sweigman has announced the appointment of Thomas Miller as general manager of operations. Miller, who joined ITF as general office manager in April, 1982, has spent 15 years in the film industry. ITF is one of Canada's leading non-theatrical film distributors.

TORONTO - *First Blood*, distributed by Ambassador, opened Oct. 22 on nine screens in the city, grossing \$319,282 after one week.

VANCOUVER - At the Towne Cinema, a festival of Australian films opened Oct. 22, grossing \$9,900 after two weeks.

Jewison launches U. of T. program on film

Toronto - Canadian producer and director Norman Jewison will launch a new program of annual film lectures presented by Victoria College and the Cinema Studies Programme of the University of Toronto with a series of lectures and screenings Nov. 22-26 at the Cumberland Four Theatre in Toronto and the New Academic Building of Victoria College.

From Nov. 22-25, Jewison will lecture on an aspect of filmmaking after a 2 p.m. screening of one of his films at the Cumberland. On the 22nd, he will discuss scriptwriting after *And Justice For All*; camera and design after *Jesus Christ Superstar* on the 23rd; editing after *The Thomas Crown Affair* on the 24th; and the filmgoing public after *The Russians Are Coming*, *The Russians Are Coming* on the 25th. On Nov. 26, Norman Jewison, *Filmmaker*, will be screened at the New Academic Building, followed by an open forum with Jewison.

Also planned are three additional screenings, without the presence of Jewison, at the New Academic Bldg. at 8 p.m.: *The Cincinnati Kid* on the 23rd, *In The Heat Of The Night* on

the 24th, and *Rollerball* on the 25th.

There is free admission for all lectures and screenings but tickets must be obtained in advance from the Cinema Studies Programme or Victoria College. For further information call (416) 978-3806.

The lectures and screenings are the first of a planned five-year series of on-campus appearances by prominent film-

makers at the University of Toronto. The programme was made possible by a "generous endowment" made by Jewison to the university last spring, according to Cinema Studies professor Cameron Tolton. Jewison was at first reluctant to take the invitation, but he was the overwhelming choice of the department to open the series, according to Tolton.

Anthony to head broadcast executives

TORONTO - Marge Anthony, vice-president of network relations for the CTV Television Network, was elected president of the Broadcast Executives Society on Sept. 22.

Anthony, who joined CTV in 1978 after producing music and variety shows in the United States, and in 1980 became the first woman vice-president of any Canadian TV network, becomes the first woman president of the BES. She has served on the BES board of directors for the past two years.

Founded in 1961, the BES currently involves over 550 members, including broadcast-

ers, broadcast representatives, advertising agency personnel, advertisers, film producers and distributors, and other affiliated members of the broadcast industry.

EDMONTON - *Beach Girls* got off to a poor box office start at the Parkland Drive-In, grossing a mere \$900 for the week ending Nov. 4.

CALGARY - *It Came from Holly* opened here at the Market Mall 3 in the week ending Nov. 6 and promptly grossed \$7,700.

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Alliance gathers to talk structure, learn from Lefebvre and screen films

HALIFAX - The Independent Film Alliance du Cinéma Independent (FIACI) will hold its annual general meeting in Halifax from Nov. 24-28. Dedicated to promoting the interests of cultural groups, and the production, distribution and exhibition of independent films across Canada, FIACI will be represented by 31 delegates from 15 groups.

The Applebaum-Hébert report is on the agenda, as is a discussion about financing

low-budget films and the development of an on-going operational structure for the Alliance. Jean-Pierre Lefebvre has been invited to address the group, and *Les fleurs sauvages* will be screened.

The gathering has received the backing of the Canada Council, the NFB Atlantic Regional Office, the Maritime Museum of the Atlantic, the Nova Scotia College of Art and Design and a number of private donors.

McLean new director of Funnel in T.O.

TORONTO - Local filmmaker and sculptor Michael McLean has been appointed executive director and programmer of the Funnel Experimental Theatre in Toronto. McLean replaces Anna Gronau, who resigned the position to pursue her own filmmaking and writing careers, but who will continue her association with The Funnel through involvement in a number of special projects.

McLean began her new duties Oct. 8. Also hired to act as co-managers were Judith Doyle, a Toronto writer and former editor of *Impulse* Maga-

zine, and Peter Chapman, a filmmaker and sound artist.

New femfilm package

MONTREAL - An important program of women's films has been organized by Canadian Images, and played in Montreal from Nov. 12-14. Entitled "Les femmes refondent le cinéma", the program included both Canadian films and works by feminists from abroad. Screenings were held at the Cinéma-thèque québécoise and at the Université de Québec à Montréal.

Europeans shine at first Vancouver kid's fest

VANCOUVER - The first Vancouver International Festival of Films for Children and Young People concluded here October 7 with the presentation of \$2000 each to the West German feature *Metin* and the Czech animated short *Nerovny Sonboj (Unequal Duel)*, and a \$1000 Special Jury Prize to the Russian feature *Muzhyki (Fellows)*. A special children's jury voted *Metin*, a film about inter-racial friendship, Most Entertaining Film of the Festival. No awards were made in the remaining categories of animated feature or live-action short by the five-member international jury, which comprised American animator Don Bluth; Canadian producer Marcia Couëlle; Professor Sheila Egoff of the University of British Columbia; Japanese actress, director, and singer Mariko Miyagi; and Czech animator Karel Zeman. The winners were selected from a field of 58 competing films which had been culled by a selection committee from 220 entries from 28 countries. A further 59 films were shown out of competition as part of the Information section of the festival, with another section devoted to special events, including a children's animation workshop conducted by Vancouver animator Marv Newland, a seminar on classical animation by Don Bluth, and a seminar on making films for young people by Karel Zeman. The 10-day event, held at Vancouver's Robson Square Media

Centre, is only the sixth to deal exclusively with films for the young - of the more than 300 accredited international festivals in the world.

Under the direction of Bahman Farmanara, the festival ran smoothly and professionally, gradually overcoming an initial problem of low attendance. The attendance problem spotlighted the question of for whom the festival was intended: screenings were held almost continuously at the Media Centre's two theaters from 10:00 a.m. to about 6:00 p.m., thereby preventing the vast majority of working people, including schoolchildren, from attending. As the festival progressed, more and more classes of children attended on special school field trips. But, in exhibiting the films to young audiences a further problem developed: none of the foreign-language films, of which there were many, was dubbed into English, and most children (adults too!) have difficulty with subtitles. And so, for all the precision and efficiency of the festival's operation, there was a sense of uncertainty as to the festival aims, aside from the declared ones of promoting "understanding of the welfare of children and young people" and "to arouse concern and love for their well-being." Precisely whose understanding and concern were to be aroused?

Near the back of the festival program is an announcement of the first Vancouver Film and

Video Market for Children and Young People, to be held October 1 - 10, 1983, at next year's festival. It is likely that the lack of such a market this year was the reason for whatever vagueness of purpose the festival seemed to convey. The establishment of a film market, if it were large enough, could well provide incentive for film professionals to make an appearance, since there is a large market worldwide for children's programming. Built around a strong commercial nucleus, the festival would also have a more compelling *raison d'être* among business-minded sponsors, and would perhaps even increase its glamor and therefore local interest.

Overall, the festival was a stimulating success - no small feat, since director Farmanara only immigrated to Canada at the end of 1980 - and much credit goes to the organizers and the people of Pacific Cinéma-thèque and the animation students of the Emily Carr School of Art who volunteered their services. Mr. Farmanara said that the biggest obstacle in organizing the festival was in getting people to believe in him, in the possibility of having a quality film festival in Vancouver. Now that the festival has proved itself, it only remains to be seen whether it can find a permanent niche in the world community of competitive film festivals.

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Laure-Mancuso in Chapdelaine

MONTREAL - Feature production is on for *Maria Chapdelaine* directed by Gilles Carle for Astral Film Productions. The TV networks Radio-Canada and TF-1 (Paris) are associated with the production, pegged at \$4.5 million and starring Carole Laure and Nick Mancuso.

The film, scripted by Guy Fournier and Carle, is being shot in the Lac Basketong area, 320 kilometres north of Montreal, over a nine-week sched-

ule. The director of photography is Pierre Mignot and handling second unit photography is Richard Leiterman. Harold Greenberg is the executive producer of *Maria Chapdelaine*, Murray Shostak the producer and Robert Baylis line producer. Jocelyne Pelchat-Johnson, Astral's newly appointed director of French co-productions, will be the company's executive on the film.

Playboy playmate of Unknown Origin

MONTREAL - Principal photography began on Nov. 16 in Montreal for *Of Unknown Origin*, the Pierre David/Warner Bros. production. George Cosmatos is directing from a screenplay by Brian Taggart.

The film is the subject of a public offering, being handled in the West by Lawrence Nesis of Steadford Securities who also is credited as associate producer. Geoffrion Leclerc is selling units in the East.

The thriller headlines Peter Weller, Jennifer Dale, Lawrence Dane, Kenneth Welsh, Louis Del Grande and Shan-

non Tweed, the 1982 Playboy Playmate of the Year.

RSL casting Joshua

MONTREAL - R.S.L. is casting *Joshua Then and Now*, aiming for a script 1983 shoot. Ted Kotcheff will direct from a script by Mordecai Richler.

Producer Steven Roth has raised the \$6.8 million budget from industry sources coming from Home Box Office in New York, Canadian pay-TV and the CBC. "If there is a short-fall, I have a private source ready to step in."

Asked about recent news that the CBC had fallen out of the

deal, Roth said that only the CBC commitment to do a radio program had fallen through. Its film commitment was still in place, he said.

Lafleur leaves Creep Zone shoot

MONTREAL - Jean Lafleur has resigned as director of *Creep Zone* and Lamont Johnson has taken the helm, according to executive producer André Link. The pic is scheduled to wrap during the month of January, after location shooting in the Canadian and U.S. West.

Student fest opens with 29 films in race

MONTREAL - The 14th Canadian Student Film Festival runs at Concordia University from Nov. 18-21. In all, 29 entrees will be screened from about eight institutions.

On this year's jury are critic Serge Dussault, professor John Katz, filmmakers Caroline Leaf and Robert Russett and actress Céline Lomez. Daniele Cauchard heads the festival organization this year.

SHOOT ALBERTA

by Linda Kupecek

Running Brave, the \$8 million feature on the life of Indian athlete Billy Mills, completed its last lap in Edmonton at the end of October. Financed by the Ermineskin band of Hobbema, Alberta, the film starred Robby Benson and was directed by Don Shebib (who traded 'heartaches' for 'ankle-ache' and crutches, courtesy of a football folly).

The ten-week shoot utilized Commonwealth Stadium and Clark Stadium in Edmonton, as well as the town of Wayne in the Drumheller Valley. "The Province of Alberta is magnificent," said producer Ira Englander of Englander Productions (Los Angeles). "I received more help here than I ever could have expected." Crew was drawn from Alberta, Vancouver and Toronto, ditto the cast, with Robby Benson and four U.S. actors imported.

Production manager Don Buchsbaum calls *Running Brave* "truly an intra-Canadian movie in terms of crew," and points with satisfaction to the "breakthrough marriage of Quebec and Ontario" (referring to DOP François Protat and director Don Shebib).

"We spent more money in Alberta than *Superman* did," claims Buchsbaum. "We were a much greater presence in Alberta. *And*," he emphasizes, "we were a *Canadian* presence."

Nick Bakya of Tinsel Media was elected president of AMPIA (the Alberta Motion Picture Industries Association) at the Annual meeting held October 23rd at the Château Lacombe in Edmonton. For the first time, four of the seven elected directors are based in Calgary. AMPIA began as an Edmonton-based producers' organization, then evolved into a province-wide group with representatives from all aspects of the industry, and, a few years ago, sprouted a Calgary chapter. Outgoing president Arvi Liimatainen commented on the year's accomplishments and frustrations, and accepted a plaque of

Alta ACTRA execs

CALGARY - The Southern Alberta Branch of ACTRA elected a new Council at its annual general meeting on Oct. 13. Council members are: President: Maureen Thomas (performer); Vice-President: Cayt McGuire (writer); Secretary: Sharon Pollock (writer); Treasurer: Tom Keenan (writer-broadcaster); Member at Large: Valerie Pearson (performer); Member at Large: Gordon Signer (performer); Past President: Linda Kupecek (performer); and Jack Goth continues to serve as national director.

appreciation labelled "Don't even *think* about running again."

A presentation by the AMPDC (Alberta Motion Picture Development Corporation) in Edmonton on October 23rd clarified many of the corporation's guidelines and policies for the thirty AMPIA representatives in attendance.

Said corporation president Lorne MacPherson of the funding agency, "The Corporation is essentially a bank, not in the grant business, but in the loan business." The loans (available for up to 60% of the pre-production budget) must be paid back the first day of principal photography. "The object of the Corporation is to develop the motion picture industry in Alberta," MacPherson said, explaining the requirement that the producer be a resident of Alberta. That requirement may be waived, but only if it is demonstrated that the project will be "of significant benefit to Albertans." These key words will be defined by "the Alberta Formula," including a list of positions to be filled by Albertans, less rigid than the point system, but still protective. At press time, three loans have been made, with two more approved.

William Marsden, Director of the Film Industry Development Office of Alberta Economic Development, clarified the provincial government's support on three levels: financial, educational and marketing, including the placement of part-time marketing agents in Los Angeles and London.

Advisory Board member Ron Brown (of Century II) outlined the reasons for the establishment of the AMPDC: a general feeling of a lack of recognition of western Canadians from the CFDC, and diminished opportunities for filmmakers as public agency production began to take over the private sector turf.

Three million dollars have been made available through the provincial government, but at this point, it is not known if the funding will be replenishable. Corporation Board member Ken Chapman stated, "The Alberta Formula is one of the best ways to have that three million dollars act as a catalyst."

When questioned about the reasoning behind the establishment of the offices in Canmore (near Banff) Marsden explained the Alberta government's policy of decentralization, and added, "When I was (a producer) looking for money, I would go all the way to Toronto and Montreal, and come back without a goddamned cent. At least, when you go to Canmore, you'll find

money." Famous Players District Manager Brian Holberton reports the acquisition of four new theatres in Edmonton, which will bring the total in the chain in Alberta to forty-two... Kicking Horse Productions is hoping to change tempo with a \$2 million

feature on Doug and the Slugs, a Vancouver-based rock and roll band... Grace Gilroy is production manager on *Bush Pilot*, a three-segment series produced by Larry Shorter (ex-ACCESS chief) and CFRN Television... *Aeromedical Transportation Part II*, written and

produced by Peter D. Marshall for ACCESS Alberta has won two awards: first place in its category at the John Muir Medical Film Festival in California, and second place in its category at last year's international Health Sciences Communication Association.



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TENTH ANNUAL CFTA AWARDS

| CATEGORY | TITLE | PRODUCTION COMPANY |
|--------------------------------------|---|--------------------------------------|
| Animation | Pig Bird | Derek Mazur Productions, Winnipeg |
| A/V Portable | The Inuit Today | Canada Mortgage & Housing, Ottawa |
| A/V Non-Portable | Service for Peace-Worldwide | Ad-Venture Sight & Sound, Toronto |
| Commercial | Algonquin | Rabko Productions, Toronto |
| Documentary - under 30 Minutes | The Battle of Beech Hall | Cinemagic, Toronto |
| Documentary - over 30 Minutes | Chambers: Tracks and Gestures | Atlantis Films, Toronto |
| Instructional/Educational | The Kids' Case Against Vandalism | Documentary Productions, Toronto |
| Sales Promotion and Public Relations | Precision By The Ton | The Shooters Film Company, Toronto |
| TV Drama - under 30 minutes | David | Atlantis Films, Toronto |
| TV drama - over 30 minutes | Introducing Janet | Cine Flics, Toronto |
| TV Variety - under 30 minutes | Bizarre | Shiral Productions/CTV, Toronto |
| TV Variety - over 30 minutes | Billy Bishop | Primedia Productions/B.B.C., Toronto |
| First Production | Marathon: The Ultimate Challenge | Marathon Film Productions, Burnaby |
| Best overall | Challenge - The Canadian Rockies | W. Wacko Productions, Jasper |