

New structures, indigenous distribs, highlight Quebec film bill

MONTREAL — As promised, Quebec cultural affairs minister Clement Richard unveiled Bill 109, Quebec's new draft-law on cinema and video, before Christmas. The bill, which is to go before a parliamentary commission Feb. 15-18, will be voted upon in the National Assembly during the next legislative sitting.

Against a background of 20 years' debate, the draft law was tabled only four months after the report of the Commission d'étude sur le cinéma et l'audiovisuel (Fournier commission), and largely embodies the interventionist spirit of that report with its emphasis on the promotion and development of Quebec cinema and Québécois film culture.

Modifying four current laws — notably chapters 55 and C-18 of the current cinema law — Bill 109, in its major recommendations, replaces the existing Institut québécois du cinéma with two new institutions, the Institut québécois du cinéma et de la vidéo and the Société générale du cinéma et de la vidéo, and requires all distribution companies operating in Quebec to the 80% Canadian-owned. As well, the draft law proposes that the current 15-year-old Bureau de surveillance du cinéma (the 'censor') be replaced by a new Régie du cinéma et de la vidéo, whose comparatively relaxed supervision of film material will be rounded out with public hearings every two years as a feedback mech-

anism on policy and public perception of how well it is fulfilling its mandate.

A further thrust of the draft law will aim at accelerating the release of French versions of films, though Richard noted that the measures in the draft (notably Art. 79, see summary below) "will not unduly hinder the release of films that are not in French," but aim to provide real freedom of choice for the ordinary film-goer.

At the press conference that accompanied the unveiling of the draft, Richard stated that the proposed law represented "a lightening" of the institutional structures and regulatory powers proposed by the Fournier commission. On the other hand, the cultural affairs min-

ister said, the draft was interventionist in the sense of providing "the weapons" required to re-conquer a market of nearly half-a-billion dollars.

"Unfortunately, barely two percent of the feature films shown either on television or in theatrical release are of Québécois origin," Richard said. "Faced with this state of things,

any people that wishes to affirm its identity and to keep from being progressively diluted by an anonymous universal mass culture must mobilize all of its cultural energies." A government conscious of its responsibilities as regards social and cultural develop-

(cont. on p. 8)

First Choice marries Playboy

TORONTO — The deal between national pay-television service First Choice Canadian and the Playboy Channel announced Jan. 7 in Los Angeles has angered the Canadian government, the production industry, and the public, but so far no action has been taken to reverse the deal.

The First Choice/Playboy co-production deal will bring an estimated \$30 million worth of production to Canada. But industry members are angry that this programming, consisting of made-for-pay features and specials originating from the U.S., probably will qualify as Canadian programming under the Canadian Radio-television and Tele-communications Commission's loose Canadian content regulations.

CRTC chairman John Meisel and Communications Minister Francis Fox have expressed disappointment in the Playboy deal. Fox said the Playboy deal has tarnished the image of Canadian pay-TV and that if the pay companies do not police themselves, government will have to do it for them. Meisel called First Choice president Don MacPherson to Ottawa Jan. 21 to discuss the situation, and First Choice's Canadian programming in general. According to MacPherson, however, the Playboy deal was not even discussed.

The First Choice/Playboy co-production agreement calls for the Playboy Channel's features and specials to be shot in Canada with Canadian crews. Among the features are *The Rogue From Motor City*, about auto-maker John De Lorean, and *New Orleans Stripper*, to be produced in February by RSL Films at the Tele-Metropole studios in Montreal. Glen-Warren Productions in Toronto will be the site of much Playboy production, including *Sunday's Child*, a 10-part adult soap opera scheduled to begin in February. Executive producer is Otto Solomon of New York, who was also executive producer of *Dr. Yes...*, *The Hyannis Affair*, a feature shot in Toronto for Playboy in late 1982.

Other Playboy programming

includes *Playboy On The Scene*, a video magazine hosted by Shannon Tweed, Newfoundland-born 1982 Playmate of the Year; *Girls of the Office*, 60 half-hour shows described as an erotic version of the movie *9 to 5*; *Playmate Playoffs*, intimate video portrayals of centre-folds; and a Playboy-style olympics featuring seminude women engaging in mudwrestling and tug-of-war.

Women's groups around the country are furious about the First Choice/Playboy programming deal. On Jan. 18, over 1000 protesters in Ottawa, Toronto, Montreal, Regina, Edmonton, and Saskatoon staged rallies against First Choice and Playboy. The leaders urged Canadians to boycott First Choice; to write angry letters to the pay company, to Fox, and to the CRTC; and to boycott Eaton's department stores, because of the Eaton family's 80 per cent control of Baton Broadcasting, whose subsidiary is Glen Warren Productions.

Both First Choice chief executive officer Victor Mashaal and president Don MacPherson have defended the Playboy material as erotica, not pornography.

The Association of Canadian Television, Radio and Artists (ACTRA) has called the First Choice/Playboy deal a "shameless sell-out". "First Choice has deserted its own rhetoric about Canadian production, Canadian content, and the Canadian industry," said ACTRA executive Nanci Rossow. She said the organization is angry that its members will be asked "to strip or to give up work," and told of one talent agency which had sent its members a questionnaire asking if performers were willing to appear semi-nude or nude and to simulate sex before the cameras.

"This is not the kind of work I want as an actor," said actress Fiona Reid about the Playboy programming. "I wish producers would pay attention to the spirit rather than the letter of the law. We could use a few more producers with imagina-

(cont. on p. 15)

'Restricted trade' charges Combines Invest

TORONTO — The Restrictive Trade Practices Commission, having received an application filed by the director of investigation and research under the Combines Investigation Act Dec. 23 against seven film distributors operating in Canada, has set Feb. 18 as the deadline for reply by the distributors.

The distributors, Astral Films, Columbia Pictures, Paramount Pictures, Universal Films, Warner Bros. Distributing, United Artists Corp. and Twentieth Century-Fox Film Corp., had asked the commission for an extension of the reply deadline. Under commission regulations, a party served with an application has 18 days to reply.

Lawson Hunter, director of investigation and research for the Combines Investigation Act, applied to the commission

for an order requiring the seven distributors to deal with Cineplex Corp. of Toronto. The application asked that the commission compel the distributors to accept Cineplex as a customer. It said Cineplex representatives have repeatedly attempted to obtain first-run and second-run films from the distributors, but "in all but a few cases, these requests have been denied... notwithstanding the fact that Cineplex is willing and able to meet the usual trade terms."

Garth Drabinsky, Cineplex president, has said that an "entente cordiale" exists between Canada's two major exhibition chains, Famous Players Ltd. and Canadian Odeon Theatres Ltd., to restrict access to the distributors' product to themselves. Cineplex

theatres which operate in the U.S., where anti-trust laws prohibit restrictive trade practices, have been able to obtain first-run films without difficulty.

According to a spokesman for the Combines Investigation Act office, the commission may rule that a pre-hearing conference be held within 10 days after the Feb. 18 reply deadline.

Except for Astral, all of the distributors named in the application are controlled in the United States. The U.S. parent of Twentieth Century-Fox has lent Cineplex \$3 million (U.S.) and has an option to acquire about 17 per cent of Cineplex's shares for \$1,500 until Dec. 31, 1987. Drabinsky has said Cineplex actions will have no effect on the deal.

Rogers mum on pay subscribers, reports deficit

TORONTO — Rogers Cable-systems Inc., Toronto's largest cable operator, will not release any figures on the number of cable homes signing up for pay-television until after the Feb. 1 launch date; it has made a no-publicity agreement with the pay-TV services.

A Rogers spokesman told Cinema Canada that the company had agreed with the pay operators not to publicize the figures until at least after the launch. The spokesman also said that Rogers will be issuing a prospectus within the next month and that releasing pay-TV sales figures could jeopardize the offering.

The spokesman did say that most customers are signing up for packages of two or three services. Packages of two chan-

nels which included the national special interest service C Channel were selling most.

The spokesman also confirmed that sales of national service First Choice have gone up since the Jan. 7 announcement that the service would run Playboy Channel programming during its late-night weekend time-slot. "Their numbers certainly haven't suffered at all because of it," he said. But the spokesman pointed out that other factors, such as First Choice's increased marketing campaign, also may have contributed to the sales increase.

On Jan. 18, Rogers Cable-systems reported a loss of \$13,322,000 before extraordinary items for the fiscal year ending Aug. 31, 1982. The fig-

ure excludes an extraordinary gain of \$2,784,000, giving the company a net loss of \$10,538,000. The loss compares to a net profit of \$2,228,000 last year.

Rogers said the 1982 figures were not unexpected, as the company had committed several years ago to building a base of subscribers through acquisition and franchising and had financed this largely through prime-related bank debt. The company says it expects continuing improved results through the reduction of interest rates, the progress of its U.S. construction projects, and the launch of Canadian pay-TV. It is also arranging for a fixed rate long-term debt as a protection against rising interest rates.

Cover: Australia's film industry – successes, strengths and weaknesses – is the subject of a special section in this month's Cinema Canada. Photographer Ron Levine came up with the symbolic representation for Down Under's industry at the height of its form. Thanks to Michael Moscovitch for supplying his bod'. The genuine Australian aboriginal hunting boomerang comes from McGill University's Redpath Museum, courtesy of the keeper-of-the-boomerang Kay Zahn.

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MEMO

FROM: Film Studies Association of Canada
TO: All Canadian Film Scholars
SUBJECT: Manuscripts needed for CANADIAN FILM STUDIES

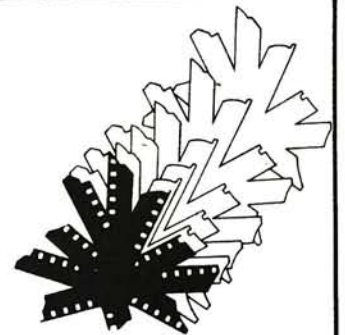
You are invited to submit manuscripts for publication in CANADIAN FILM STUDIES, a bi-lingual collection of scholarly work on Canadian cinema, to be published under the auspices of the Film Studies Association of Canada, the National Film, Television and Sound Archives, and CINEMA CANADA. The first volume is scheduled for Fall 1983.

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Manuscripts must be typed, double-spaced and in duplicate. Normally they should not exceed 5000 words. They will be returned only if accompanied by a self-addressed, stamped envelop.

DEADLINE FOR ALL SUBMISSIONS IS JUNE 30, 1983.



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ACTRA outraged at state of Canadian program production

TORONTO - The executive of the Association of Canadian Television and Radio Artists (ACTRA) has endorsed a statement which says there is "a sense of outrage" among its 7,000 members that the Canadian production industry is being demeaned and that the Canadian broadcasting system is "becoming a joke."

The statement has been sent to Prime Minister Pierre Trudeau and to Senator Jack Austin, chairman of the cabinet committee considering the Applebaum-Hébert report on cultural policy. It was endorsed at an ACTRA executive meeting Jan. 15-16.

The statement says "the dichotomy between what the Government of Canada declares to be its cultural policy and the real, actual, enforced policy must end... A genuine commitment - an enormous effort - must be made to attain the cultural goals to which the government and its agencies have paid lip service only for too long, particularly in broadcasting and in film." The statement lists six points and makes proposals which ACTRA feels "must be established if our broadcasting and film industry

(and possibly our country) is to survive."

The six points include the following excerpts:

A Sense of Outrage

- **Public Broadcasting:** The whole spectrum of broadcasting is changing. Canada's public broadcasting service must change with it, must attain a relevance in our society that it has often failed to achieve. There should be more independent production on our public broadcasting network, not in place of CBC production but in place of all the U.S. programming purchased by the corporation. In order to fulfil its mandate, the CBC should become a totally Canadian network.

This will not be possible until CBC television, like CBC radio, is relieved of the necessity of carrying commercials, an imposition crippling its basic purpose. The CBC is not a business - it is the national lifeline. It has to be a network like no other.

There must be room in the Canadian broadcasting system for a substantial proportion of Canadian programming, ori-

ginal productions, repeats of programs, opportunity for the National Film Board and the Canadian public and private producers to have their production made available to the Canadian audience.

- **Private Television:** Collectively the Canadian private television stations have made enormous profits over the years, very little of which has been spent on production. The CTV network, Global Television and other private broadcasters have never seen themselves as anything other than a profit-making conduit for American programming.

The privilege of being granted a Canadian broadcasting licence has from the beginning been associated with the responsibility of producing or acquiring Canadian programs. The private broadcasters must no longer be allowed to evade that responsibility. Not only should there be more Canadian independent production on the public network, the private broadcasters have to become markets for Canadian producers.

- **Cable Television:** It is more

than a decade since the CRTC first tentatively suggested that perhaps cable television should be contributing a percentage of its considerable revenues to the Canadian production industry. The cable industry must contribute substantially now to a Canadian production fund, administered by a public authority consisting of representatives from all sections of the production industry.

- **Pay-Television:** Pay television licences were issued under certain conditions, relating to the amount of Canadian programming to be shown the percentage of revenue to be spent on Canadian productions. These conditions must be enforced, and enforced in their intent, not in the manner of the shameless sell-out, the incredible deal between First Choice Canadian and the U.S. Playboy Channel.

- **CRTC:** Anything produced in this country, whoever the writer is, the director is, the performers are, the craftspeople and technicians are, wherever the apparent location and setting are, is Canadian content. This farcical situa-

tion must cease. If the CRTC wishes to be regarded as anything other than a laughing stock and a disgrace to the country, it must (for the first time) define "Canadian" content as something which is Canadian.

- **The Canadian Film Industry:** The Capital Cost Allowance should be retained, with certain changes to make sure the tax advantages if offers are not being used to shelter foreign money and to produce films which are basically foreign.

There must be action taken to rationalize the distribution system, making sure that Canadian films are not denied distribution because of foreign ownership of the companies distributing films in Canada.

The CFDC must cease to protect the right of the producers to produce pseudo-American productions (bad pseudo-American productions which do not attract audiences). The CFDC must be forced to return to its mandate - to foster and promote the Canadian film industry.

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SHOOT ALBERTA

by Linda Kupecek

In December, the Alberta Motion Picture Development Corporation (AMPDC) hosted a cocktail party to celebrate the official opening of its offices in Canmore. Corporation president Lorne MacPherson commenced the ceremony which included cutting of film across the office doorway, and introduction of the board of directors and industry advisory board. The AMPDC will operate as a bank to lend a percentage of development money to Alberta-based producers. Canmore (near Banff) was chosen as the site for the corporation because office space in Banff was unavailable.

So far, two projects have received loans (repayable on the first day of principal photography) while six more have been approved. In the meantime, 1982 closed with the image of Alberta filmmakers from north and south driving the icy roads of the Rockies trying to find that office with that pot of gold.

An air of mourning, rather than celebration, prevailed in late December when Tri-Media

Studios in Calgary called a press conference to announce a suspension of activities. After 1981's federal budget and the subsequent loss of investors (because of the removal of the tax shelter similar to a MURB for the project) Tri-Media president Alan Waldie approached the provincial government for financial assistance. However, that assistance was refused, despite initial government interest in the project, including support of the annexation of its 700 acres to the city of Calgary. Waldie expressed disappointment in the decision from Hugh Planche, Minister of Economic Development, and announced the layoff of 30 staff members. "We are in deep shock," said Waldie. "We find it difficult to continue with Tri-Media Studios." Construction on the site had been stalled again and again, although the land had been cleared. The group has an \$11 million bank debt, and may sell part of its land if alternate financing is not found very soon.

Blood Relations, the play about Lizzie Borden which won the Governor General's Award for its author Sharon Pollock, will go before the cameras in February in Calgary. The \$1.5 million television movie (for CFCN productions) will be produced by Bob Barclay and directed by Silvio Narizzano... *Wild Pony*, a drama for First Choice pay-TV, finished its December shoot in Heritage Park in Calgary with director Kevin Sullivan and a cast which includes Marilyn Lightstone, Art Hindle, Jack Ackroyd and Paul Jolicoeur... *Latitude 55*, the first feature directed by actor-director-producer John Juliani, has received favorable reviews in its advance screenings. The \$800,000 film, shot in and near Edmonton with stars Andrée Pelletier and August Schellenberg, is the only Alberta feature eligible for this year's Genie Awards... Nick Bakyta of

Tinsel Media is contemplating a summer shoot in the Crownstet Pass for *Emperor Pic*, a CFCN/CFRN/Tinsel Media/Pri-Media co-production... The NFB has been screening *Standing Alone*, a documentary about Pete Standing Alone, a Blood

Indian from the Cardston reserve. Colin Low directed the study of a man caught between two worlds - the 19th century horse culture of the Plains Indian and the energy politics of the 1980's... Video Pack Limited in Edmonton has changed

ownership. Allarcom Limited's purchase of the company will change Video Pack from a full service production house to a state-of-the-art film and videotape post-production centre, with a Bosch flying spot scanner.

Super 8 fest

MONTREAL - The fourth Quebec International Festival of Super 8 Film will be held in Montreal at the Cinéma-thèque québécoise Feb. 22-27, to be followed by a tour of eight Quebec cities in March.

As in previous years, the festival will have three levels of competition - intercollegial, national and international - as well as workshops and hors-concours programs.

Of the 73 Québécois films submitted, the selection jury picked eight for the intercollegial category and 12 for presentation in the national competition.

At the international level, 16 countries, including Germany, England, Portugal, Puerto Rico, Brazil, Venezuela, the United States, Belgium, France and Tunisia, have so far confirmed their participation.



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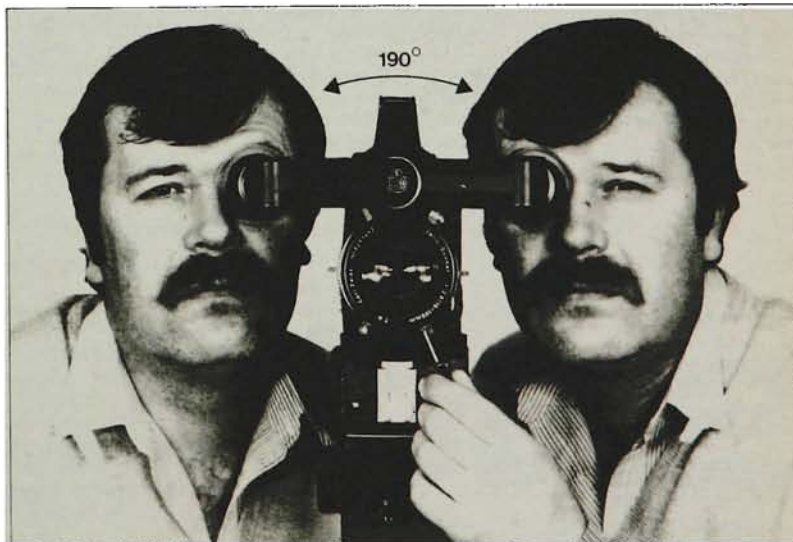
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Strong on permits, short on financial news, reactions mixed

(cont. from p. 3)

ment must support and encourage such an effort, he added.

Summary of the draft law
The 37-page draft law consists of 200 articles in four chapters: "Definitions", "The development of cinema and video", "Control and supervision of cinema and video", and "Dispositions, interim and final."

Chapter One defines film as a work produced by technical means having as a result a cinematographic effect; and video materiel is defined as a video cassette or video disk or means of a similar nature on which film is recorded.

Chapter Two, Section One, Art. 2,3, develops and proposes government film and video policy and its application. Film and video policy, while respecting freedom of creation and expression as well as the public's freedom of choice, gives priority to the following objectives: to develop and implement the artistic, commercial and industrial infrastructure of cinema and video; to develop Québécois cinema and cinematographic culture throughout Quebec; to develop independent and financially autonomous Québécois enterprises

in the realm of cinema and video; to preserve and enhance the cinematographic and video heritage; to respect rights relative to intellectual property in film and to establish a supervisory mechanism for the production, development and circulation of these works.

Section II, Art. 4, 5, 6 allows the minister of cultural affairs to give recognition to a cinémathèque or videothèque whose function will be to conserve the film or video heritage, and to require the owner of a film produced in Quebec and shown to the public to deposit a copy with the cinémathèque/videothèque.

Section III, Art. 7-12, defines the forms of financial aid offered to the private sector by the Société générale du cinéma et de la vidéo (direct investments, loans, subsidies, grants). While the Société générale administers the aid plan, aid plan policy is developed by the Institut québécois du cinéma et de la vidéo on the approval of the minister of cultural affairs who provides the funds allocated by the government for private sector assistance.

Section IV, Art. 13-32, creates the Institut québécois du cinéma et de la vidéo as a corporation with a 12-member board

of directors, appointed by the government from at least one association representing each of the eight groups of the private sector: directors, producers, artisans, distributors, theatre-owners, actors, composers, suppliers.

Art. 33-38 define the functions and powers of the Institut which is to advise the minister on the development and application of cinema and video policy, to determine the orientation of the Société générale du cinéma et de la vidéo, and to establish norms for the recognition of Québécois films.

Art. 39-44 establish the fiscal year for the Institut and provide for a yearly annual report.

Section V, Art. 45-60, creates the Société générale du cinéma et de la vidéo as a corporation with a five-member board of directors, including a chairman, who are appointed by the government. Art. 61-65 define the functions and powers of the Société générale as 1) the recognition of works determined to be Québécois films based on the norms established by the Institut; 2) to promote and assist financially in the production and cinematographic creation of films recognized as Québécois films; 3) to promote and financially assist Québécois cinema at film festivals and other cinematographic events, and to promote cinematographic culture in Quebec; and 4) to encourage and assist financially in training, research and innovation in the domain of film and video. The Société générale administers the monies the government attributes to the private sector in film and video, and can conclude agreements with governments, ministries and organizations to facilitate the exercise of its functions. Art. 66-69 determine the Société's fiscal year and the modalities of its financial reporting.

Chapter III, Section I, Art. 73-77, requires films to be shown to the public to have a classification visa, either for "general viewing," for "14 years," (indicative only), or "18 years and over," which is a restrictive category.

Art. 79 states the conditions under which the Régie will attribute a visa to non-French-language films "with the object of favoring public and simultaneous presentation of subtitled or dubbed French versions": 1. if a version not in French is presented along with a subtitled or dubbed French copy; 2. if a version not in French is presented along with proof of a contract for dubbing into French within a reasonable delay; 3. if a version not in French is presented and the demander shows, to the satisfaction of the Régie that no version, dubbed or subtitled, is available, a temporary visa can

be granted either until a dubbed or subtitled French version becomes available or for 60 days following the date of the first public showing of the film, whichever time is shorter. After that time, if 1 or 2 do not apply, a supplementary visa cannot be granted until 180 days after the expiry of the temporary visa and only on one copy of the original version per format.

Section II, Art. 87-93 requires exhibitors to obtain the appropriate permit for the appropriate category to be exploited. Art. 91 requires the holder of an exhibition permit to provide the Régie with a notarized weekly report on the films shown to the public, stating *inter alia* the number of tickets sold at each showing, their unit cost and the method and rate of box-office share agreed upon between the holder of an exhibition permit and the distributor.

Art. 94-99 define the conditions for the distribution of films in Quebec, requiring (97.1) in the case of a physical person, that he be a Canadian citizen; (97.2) in the case of a corporation with share-capital that at least 80% of its share-capital be the property of Canadian citizens and that all its administrators be Canadian

citizens; and (97.3) in the case of a corporation without share-capital, that at least 80% of its members be Canadian citizens and that all its administrators be Canadian citizens.

Art. 100-102 require non-residents filming professionally in Quebec to obtain a shooting permit. Art. 103-106 require professionals in film or video production to obtain a producer's permit. Art. 107-108 cover agreements between holder's distribution permits and holders of exhibition permits, providing for a minimum mutual percentage of gross receipts from the sale of admission tickets, to be determined by a ruling from the Régie.

Art. 109-114 require the holder of a distributor's permit, prior to engaging in the sale, rental, lending or exchange of video material, to deposit with the Régie a copy of the distribution agreement which authorizes him to distribute the material. Upon receipt of such agreements, the Régie will issue a deposit certificate. The sale, rental, lending or exchange of video material cannot proceed without a deposit certificate.

Art. 115-126 create the three-member Régie du cinéma et de

(cont. on p. 9)

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Cinema Canada

Reactions cite difficulties with French versioning, regulations

MONTREAL - Industry reaction to the Quebec government's new cinema law, Bill 109, tabled by minister of cultural affairs Clément Richard in draft form Dec. 20, ranged from disapproval to qualified endorsement. With parliamentary hearings on the Bill scheduled for mid-February, comprehensive response strategy was at press-time still being formulated by intervenors for presentation in Quebec City.

Among the Majors, Wayne Case at 20th Century Fox in Toronto, gave unofficial reaction when he told Cinema Canada, "You couldn't print what

I think." In a more moderate vein, Fox spokesman Don Barrington said only the company was being kept abreast of developments.

Canadian Motion Picture Distributors' Association president Eugene Amadeo said that though the association would not have a formal position ready until Feb. 4, unofficially, "My personal feeling is that they're going to hurt distributors in the long run, because it's very difficult to get the French dubbed films right away.

"We're trying to do our best to see how long it would take to get French dubbed," Amadeo

added. "It varies a lot, though I'd say that in 95% of cases it can be done."

Speaking for the Association québécoise des distributeurs de films (AQDF), Gilles Bériault said the AQDF feared the Bill "would not have the impact we counted on."

"The law is a far cry from the perspectives of the Fournier Commission. It's a total takeover by the minister of the cinematic milieu."

Bériault said the Quebec distributors' association would be conveying its response at the Quebec City hearings on four points: 1) the abandonment of the program of 20% distributor commissions; 2) no mention of the "fonds de soutien," 3) no mention of government-sponsored films, and 4) the lack of definition of the new Régie's regulatory powers.

The program of 20% distributor commissions was, says Bériault, "the pivot of the whole thing. As soon as distributors get into a good financial position, they immediately invest in film production. Well, it looks like we're not going to get that."

Secondly, Bériault says, the Bill makes no mention of the Fonds de soutien du cinéma, the cornerstone of the Fournier report. But "we'll have to wait

to see what financial measures are proposed," Bériault added. He also said he couldn't understand why the bill made no mention of the future of government sponsored films.

Finally, the lack of definition of the Régie's regulatory powers caused Bériault to express fears over the extent of the minister's powers in the Quebec film milieu. "The more implicated the government becomes, the more producers are alienated from distributors," Bériault said.

However, Fournier report chairman, producer Guy Fournier, had a far milder reaction

to the proposed law.

"On the whole it's a good law," he told Cinema Canada. "However, the entire thrust of the question will be in the financial measures that have yet to be announced. And here we'll see how serious the government is.

"The Bill is the easy part, the glorious part. The hard part, the financial part, has yet to come. Because that'll be a question of taxes and those don't win friends for the government. As the law reads, it's a nice project. But will the government have the political will to see it through?"

Cineplex rolls back prices in Toronto

TORONTO - Effective January 21, two Toronto-area Cineplex locations, the Eaton Centre and the Scarborough Town Centre, will reduce adult admission from \$5.00 to \$3.50 for afternoon screenings Monday to Friday.

Admission for evening screenings on weekdays and for all weekend screenings will remain at \$5.00.

Cineplex director of communications Lynda Friendly said the company recognized there

were a lot of people in the city - the unemployed, shift workers, part-time workers, etc. - with free time during the day and that the discount program was aimed at this market. She pointed out very few movie houses in Toronto are currently playing matinees during the week.

Friendly said Cineplex is doing "different things in different cities" to attract customers, such as the weekday discounts in Toronto or the "Discount Nights".

Quebec bill creates powerful Régie

(cont. from p. 8)

la vidéo. Art. 127 defines the Régie's powers and Art. 128 authorizes it to hold public hearings at least once in two years. Art. 129-139 deal with the modalities of Régie decision-making and financial reporting.

Art. 140-144 state that the Régie can be requested to revise its decisions within 15 days of a decision. Art. 145-157 details appeal procedures against decisions by the Régie.

Art. 158-163 specify the regulatory powers of the Régie. Art. 164-167 authorize the Régie to undertake inspections and make seizures. Art. 168-175 define the Régie's punitive powers, mainly fines.

Chapter Four, Art. 176-200 amends extant laws and indicates wording modifications the present bill necessitates.

For additional assessment of the impact of the draft law on film production and distribution, see John Roston's article in this issue.

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Mutual Film Group sale called off

MONTREAL - Pierre Peladeau, whose Quebec company Quebecor, had been considering the purchase of the Mutual Film Group, has recently acquired a 5% interest in First Choice. Hence, the negotiations with Mutual have been terminated and, according to Mutual president Pierre David, "the Film Group is no longer for sale unless someone makes us an offer we can't refuse." Serge Major has been named executive vice-president and chief operating officer of the Film Group while Hubert Gariépy takes over as director of distribution in Quebec.

As for the fortunes of New World Mutual, the Toronto-based distributor owned by Mutual and New World, David reports that the new owners of New World in California intend to expand operations. (Roger Corman sold New World to

Harry Sloane, Larry Kuppin and Larry Thompson in December.) "For the moment, it looks like a lot of unconnected things are happening, but by summer, the plan will be clear. The new team at New World are my best friends, and there will be announcements made in a few months," concluded David.

FilmFilm opens

MONTREAL - A new distribution company, FilmFilm, bows in Montreal with the distribution of Wim Wenders' *The State of Things*. While FilmFilm holds all rights across Canada to Wender's most recent film, the company was set-up essentially to service the repertory house and university ciné-club circuit.

FilmFilm is an extension of Le Centre du Cinéma Parallele

which houses the Parallele theatre and the coffee-house Méliès. It will replace the Cooperative des Cineastes Indépendants. A complete catalogue will be available soon.

Institute interim

OTTAWA - The resignation of Frederik Manter, executive director of the Canadian Film Institute (CFI), has been accepted by the Institute's board of directors "with regret."

In a press release dated Jan. 19, the Institute's executive committee (Harry Gulkin, Peter Mortimer, Jacques Gosselin, Michael Spencer and Judith Crawley) announced that CFI director Liz Avison, audiovisual librarian at the University of Toronto, has joined the executive. Peter Dyson-Bonter has been named acting manager of the CFI effective as Dec. 1. The current difficult economic situation was blamed for the cut backs on staff and budget.

C Channel/CBC into co-productions

TORONTO - National arts pay-TV service C Channel has signed an agreement with the Canadian Broadcasting Corp. (CBC) to license programming made for both companies by independent producers, announced C Channel president Edgar Cowan Jan. 10 in Toronto.

The deal would involve five or six productions made by independent producers, said Cowan. The key to the deal is that C Channel and the CBC would share first use of the productions, with C Channel getting some first and CBC getting others first, he said.

One project under negotiation for the arrangement is the television adaptation of David Fennario's play *Balconville*. Producers Rick Butler and Gary McKeehan of Tapestry Productions hold the play's rights. Tapestry, working in association with Standard Broadcasting of Ottawa, hope to produce the play for television this spring, but McKeehan told

Cinema Canada on Jan. 24 that no deal with C Channel and CBC has been signed.

Garneau leaves Board

MONTREAL - Ann Garneau has left her position as Director of Public Relations at the National Film Board of Canada where she headed up a staff of eight. No replacement has yet been found.

Kay MacKinnon has retired from her post as television Clerk at the NFB's distribution office in Toronto after 36 years.

Patterson quits Scene

MONTREAL - David Patterson has sold his interest in the commercial production house Télécène in Montreal to devote himself full-time to Film Line, which produces features. Currently Film Line is awaiting the release of Paul Lynch's *Cross County* through United Artists. Neil Léger remains as president at Télécène.

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Criterion bought by Visual Ed

TORONTO - The Visual Education Centre, one of the largest distributors of non-theatrical educational and documentary films in Canada, has purchased Criterion Pictures Corp. Ltd., a Montreal-based, coast to coast, non-theatrical distributor of commercial films.

John Fisher, VEC president, told Cinema Canada that the VEC bought Criterion Dec. 1, 1982, and will continue to operate it as a separate company. Criterion becomes the second subsidiary of the VEC, the other being New Cinema, a Toronto-based distributor of art, specialty, and foreign language films for the non-theatrical market.

Fisher said the VEC has expanded its sales staff, adding personnel in Toronto and Montreal.

Jack Murphy, who founded

Criterion 16 years ago, is helping with the transition as a consultant, and plans to move to California in June. For the past several years he has been interested in breaking into the U.S. market, and plans to open a distribution company, centered on ancillary markets like the airlines, military-government agencies and home video. Murphy will also be involved in world sales and hopes to rep many Canadian films from his new base.

His brother, George Murphy, has been appointed general manager of Criterion in Toronto.

Meanwhile, Fisher plans to expand VEC into the video market, acquiring public performance rights for cassettes previously only available for home use or sale to the non-theatrical market.

Threshold premieres

TORONTO - Pan Canadian will release the 1980 Canadian feature *Threshold* Jan. 28 in Toronto, Feb. 4 in Calgary and Edmonton, and Feb. 11 in Montreal, Ottawa and Winnipeg.

Directed by Richard Pearce, the film stars Donald Sutherland as a California heart surgeon who performs the world's first successful artificial heart trans-

plant. *Threshold* has been on the shelf since the 1981 Toronto Festival of Festivals, where it was received as quiet science fiction, but since the successful artificial heart surgery on Barney Clark in Salt Lake City in December, the film's marketability has skyrocketed.

Threshold also stars Mare

Winningham, Jeff Goldblum, Allan Nicholls, and John Marley. It was produced by Jon Slan and Michael Burns and written by James Salter.

Twentieth Century-Fox, whose classics division holds the film's U.S. distribution rights, opened *Threshold* Jan. 21 in New York.

Frontier's got Star

TORONTO - Canadian independent distributor Frontier Amusements will release the 1980 Canadian feature *The Lucky Star* Feb. 25 at the Crest Theatre in Toronto. The film is produced by Claude Leger, written and directed Max Fischer, and stars Rod Steiger, Louise Fletcher, Lou Jacobi, Brett Marx, and Isabelle Mejias.

The film will make its premiere in English Canada at a charity screening Feb. 24 at the Crest, sponsored by the Chi and Sharret Chapters of Toronto Hadassah-WIZO. Proceeds will go to support Youth Aliyah in Toronto.

The Lucky Star has previously been released in Quebec and the United States.

Nelligan stars in Trace

TORONTO - Canadian actress Kate Nelligan stars in the leading role of *Without A Trace*, a suspense drama produced and directed by Stanley Jaffe, which opens across Canada Feb. 4, distributed by Twentieth Century-Fox. The film also stars Judd Hirsch, David Dukes, and Stockard Channing.

Nelligan earned critical acclaim for her last feature role, opposite Donald Sutherland, in the spy thriller *Eye of the Needle*. She is currently appearing on Broadway in *Plenty*.

Strong '82 box-office


TORONTO - *Porky's*, the most commercially successful Canadian-produced feature of all time, ranked fourth on the U.S. trade paper *Variety's* January 12 list of big rental films of 1982, with a total of \$53,500,000 in rentals accruing to distributors earned in the United States and Canada during the past year.

Porky's, an Astral Bellevue-Pathé-Melvin Simon-Twentieth

Century-Fox co-production produced by Harold Greenberg, was surpassed only by *On Golden Pond*, *Rocky III*, and *E.T.*, which topped the list with an incredible \$187,000,000 in rentals. *Porky's* \$53.5 million figure also put the film 28th on *Variety's* All-Time Rental list.

Quest For Fire, a Canadian-French co-production by International Cinema Corp., ranked 29th on the 1982 *Variety* list with \$12,000,000. *Visiting Hours*, produced by Filmplan, ranked 52nd with \$6,500,000. All top three Canadian films were distributed in North America by Twentieth Century-Fox.

Other Canadian films on the list were *If You Could See What I Hear*, produced by Eric Till, at \$5,640,924; *The Incubus* (currently being held in receivership in Canada), \$5,506,567; *Atlantic City*, produced by ICC, \$5,000,000 on a re-issue; *The Amateur*, produced by Tiberius Prod., \$4,000,000; *My Bloody Valentine*, a DAL production, \$2,700,000 on a re-issue; and *Gas*, a Filmplan production, \$1,000,000.



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News in brief...

On the strength of a 10-minute demo, First Choice has licensed two original half-hours scripted and acted by Les Carcasses, a Quebec comedy team. The French and English programs will screen on Premier Choix and First Choice respectively in February and March. Producers Bob Presner and Julian Marks underline that the productions are entirely indi-

genous, and represent the first time the pay network has advanced funds to two versions of a same Canadian show. If all goes well *FLTRR* will be but a teaser, and 24 additional half-hours will soon be in production... In Toronto, Nelvana's Ian McDougall will produce two 13-part half-hour series. *Mr. Microchips* has been sold to C Channel and will shoot in March. The *Edison Twins*, scheduled for late April, has been bought by the CBC. To

date, no cast nor crew has been chosen... Several Canadian features were screened across TORONTO - Several Canadian features were screened across Canada to qualify for a Genie nomination before the end of the year. In general, the screenings were discrete, attracting few critics and a slim public. Some grosses follow: *Latitude 55*, Vancouver, week ending Dec. 4, \$3,800; *Odyssey of the Pacific*, Montreal, week ending Dec. 18, \$765; *Man in 5-A*, Mon-

tréal, week ending Dec. 18, \$2,092; *Hot Touch*, Winnipeg, week ending Dec. 18, \$1,886; *Harry Tracy*, Calgary, week ending Dec. 28, \$1,500. All the above films were exhibited on one screen only... Scott Dickson has completed a half-hour documentary on the American abstract painter Jackson Pollock. The docu is based on a play, written by Dickson and performed in Toronto last year... Also working on new writing assignments is Richard

Zelniker, author of *Pinball Summer* and now recipient of a Canada Council writer's grant... Confronted with a diminishing war-chest, the Association of Canadian Motion Picture Producers has closed its office in Toronto and is doing business from R.S.L. in Montreal. Marty Bockner's contract, as executive director, which expired in December, has not been renewed. Bockner is proud of the ACMPC's track record as a lobby group last year, and states that his present status as film consultant "isn't enough to keep me busy." Bockner was a prime mover in the reversal of the 1981 budget decision concerning the c.c.a.... John Basset's movie *Sneakers*, starring his daughter Carling, did an impressive \$51,250 during its first week in St. Louis, Missouri, where it was retitled *Spring Fever*. Citadel holds the Canadian rights... Astral plans to release the 1979 feature *Head On* by Michael Grant on Feb. 25 in Toronto. Mid-March openings will follow for Ottawa, Montreal, Winnipeg, Calgary and Edmonton, reports booker Brian Gliserman... Mary Jane Gomes, a recent Ryerson graduate, has been named as administrator of the Canadian Filmmaker Distribution Centre... March 1 is the deadline for entry in Chicago's U.S. Industrial Film Festival... Andy Myers has been promoted to general sales manager of New World Mutual in Toronto...



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NEWS

CONVERSATIONS WITH FILMMAKERS

Montreal film buffs, and others willing to travel, will be treated to retrospectives of three giants of the film world: director Louis Malle, cinematographer Gordon Willis, and director/screenwriter Ivan Passer.

As well a two-day workshop for film professionals will be held at the NFB and l'Institut québécois du cinéma. The Malle program runs February 15-25 and will feature classics such as *Le Souffle au coeur*, *Lacombe Lucien* and Malle's lesser known documentaries including *L'Inde fantôme*. Samples of the Gordon Willis series (March 7 to 11) are *Klute*, *Godfather (I and II)* and *Manhattan*. Passer's program includes his latest film *Cutter's Way* which will premiere in both Montreal and Quebec. This final segment will be held March 26 to April 1.

"Conversations with Filmmakers" is a National Film Board of Canada/Institut québécois du cinéma project made in cooperation with the Cinémathèque québécoise and the Outremont and Cartier Cinemas. It was conceived and coordinated by Primo Piano. For further information contact NFB Public Relations 333-3341.

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La Presse, Montreal

"A real Canadian treat... *Empire, Inc.* really is good."

Vancouver Sun

"It's fun, it's clever, it's audacious and gutsy."

Winnipeg Free Press

The French language version of *Empire, Inc.* will premiere on Radio-Canada Wednesday, February 9, 9:00 p.m.

The series stars Kenneth Welsh, Jennifer Dale, Martha Henry and Gabriel Arcand and was produced by CBC/Radio-Canada in collaboration with the National Film Board.

Directed by Doug Jackson of the NFB and independent filmmaker Denys Arcand, *Empire, Inc.* was written by Douglas Bowie; executive producer, Mark Blandford.

PBS TELECAST

PBS will telecast a half-hour version of *After the Axe*, the NFB's tough look at white collar firing. The cut-down version, retitled *Fired*, was produced especially for the Enterprise series. Produced by WGBH in Boston, Enterprise is devoted to North American business issues. *Fired* is scheduled to air on PBS Thursday, February 10 at 8:30 p.m. (check local listings). *After the Axe* is an Ontario Regional Production, directed by Sturla Gunnarsson and written by Steve Lucas.

Fleury answers flurry

MONTREAL - End February - early March is the scheduled start-up for four video features that RSL Films will be producing for Télé-Metropole as part of the First Choice/Playboy deal.

Budgeted at \$2 million, the videos will be shot back-to-back for an expected June completion.

"It's a general co-production umbrella," Télé-Metropole International president André Fleury told Cinema Canada. "We haven't yet decided what the titles will be."

Having received two scripts from Playboy, Fleury said that the other scripts were still in development and that no final selection had yet been made.

"They'll be films with a storyline, an intrigue, and a little nudity," Fleury said, adding that as one of the Playboy scripts contained no nude scenes, these had to be written in.

"This isn't pornography at all," Fleury said. "We'll be making two versions, one for conventional television with no nude scenes and one for pay-TV with a little nudity."

Casting has not yet begun, though Fleury said there would be a Canadian in a leading role, as well as in secondary roles.

No one from RSL was available for comment on the co-productions.

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plus offices in most major cities

For Sauriol, Cannes is only a game

TORONTO - Québécois director Brigitte Sauriol says her post-production crew, led by editor Jacques Pothier, is working hard to have her \$1.2 million feature, *Rien qu'un jeu*, ready for the Cannes Film Festival in May.

Sauriol, who spoke with Cinema Canada while appearing at a student seminar in Toronto organized by programmer Hannah Fisher of Harbourfront, said the film is in demand by Quebec distributors but that no decision will be made regarding distribution until after the Cannes festival.

The film, produced by Jacques Pettigrew and Monique

Messier of Cine-Groupe Inc., is the most expensive feature ever financed by the Institut Québécois du Cinéma. Sauriol shot the film from Aug. 1 to Sept. 14 in Percé and Montreal.

Sauriol describes the film as a story of incest set in a summer resort, written by a woman "so it's not a Lolita story, but the reverse." The screenplay was written by Sauriol and Monique Messier in collaboration with Monique Maranda and Muriel Lizé-Pothier based on an original idea by Messier.

The film stars Marie Tifo, Raymond Cloutier, Jennifer Grenier, and Julie Mongeau.

Cooper get Intimate

TORONTO - Canadian producer Robert Cooper announced the signing of actresses Carol Burnett and Elisabeth Taylor for the pay-TV feature *Intimate Strangers*. The production, which has been sold to the American pay network Home Box Office, will begin shooting on location Jan. 31 in Toronto. The project is a Robert

Cooper Production in association with Marian Rees Associates, Inc. and List-Estrin Productions, Inc., with Cooper and Rees as executive producers. Producers are Shelley List and Jonathan Estrin, who also wrote the screenplay based on List's novel *Nobody Makes Me Cry*. Director is Lou Antonio.

Orion films in T.O.

TORONTO - American actress Lee Grant is coming to Toronto to direct *The Wilmar Eight*, a two-hour television drama based on an actual event, the strike of eight female bank employees in Wilmar, Minnesota during the '70s.

The program is being produced for NBC by Orion TV and Iverson-Iverson Ltd. for \$2,475,000, according to executive producer Everett Chambers. The Canadian producers involved are Gwen and Rob Iverson of Toronto. Also producing are Joseph Fury and Mary Beth Yarrow.

The production will begin principal photography Feb. 14 in Toronto, where 21 shooting days are scheduled. Two days shooting in Vancouver are also planned. The script is by Jo Eliason and the cast includes Jean Stapleton, Dinah Manoff, Joanna Strauss, Diane Lasko, and Judge Reinhold.

Chambers said the production is scheduled to wrap March 18 and be delivered to the network May 13 for a broadcast tentatively scheduled for late May.

Another U.S. network television movie produced by Chambers in Toronto during 1982, *Will There Really Be A Morning*, based on American actress Frances Farmer's autobiography, is scheduled for broadcast on CBS Feb. 22.

Mouse Hockey goes

VANCOUVER - Ralph Martin's animated feature film *Tales of the Mouse Hockey League* is set for a Feb. 15 start, with a budget of \$1.5 million. Using computerized animation and the voices of hockey stars Guy Lafleur, Bobby Orr, Bobby Carpenter and others, the storyboard has generated interest from Canadian and American pay-TV, Martin told Cinema Canada.

To accompany the film, whose release is expected late this fall, Martin plans a book and video game based on the story. The book, which will be published by a Montreal publishing house, will have illustrations from the animation field along with pictures of the contributing hockey stars in full uniform.

"We're looking at grosses in the \$5 million range," Martin enthused.

Clark at Xmas again

TORONTO - *A Christmas Story*, a \$5 million feature production based in Toronto but being financed and distributed by MGM/United Artists, began principal photography Jan. 14 in Cleveland, directed by Bob Clark (*Porky's, Tribute, Murder*

By Decree) and starring Melinda Dillon, Darren McGavin, Peter Billingsley and Gary Reineke.

The production will shoot on location for two weeks in Cleveland, one week in St. Catharines, Ontario, one week in Toronto, and six weeks at Magder Studios in Scarborough, Ont. The majority of the crew and supporting cast will be Canadian.

The screenplay is based on a story by American humourist and broadcaster Jean Shepherd and was written by Shepherd, Leigh Brown, and Clark.

Cronenberg shooting

TORONTO - Principal photography began Jan. 10 on *The Dead Zone*, the feature based on Stephen King's best-selling novel, directed by David Cronenberg (*The Brood, Scanners, Videodrome*).

A few days after shooting began, executive producer Dino De Laurentiis and producer Debra Hill reached an agreement with Paramount for the film's North American distribution rights. The film stars Christopher Walken, Brooke Adams, and Martin Sheen, Tom Skerritt, Colleen Dewhurst, Anthony Zerbe, Sean Sullivan, Jackie Burroughs, and Nicholas Campbell.

Using an Association of Canadian Film Craftspeople (ACFC) crew, Cronenberg will shoot for nine weeks at various locations outside Toronto. Also scheduled is one week's shooting in Yugoslavia.

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Playboy's Klein denies Superchannel option

NEW YORK - Paul Klein, president of Playboy Television, has rejected the claim made Jan. 12 by Superchannel chairman Jon Slan that Playboy had first approached the Ontario regional pay-TV licensee, before concluding its negotiations with First Choice.

"Competitive horseshit," Klein told Cinema Canada. "It's just Jon Slan and Dr. Allard competing against us. If Slan can get First Choice to stop, Superchannel would show you explicit sex at nine o'clock, only they'll say it's Canadian sex. Well, that doesn't bother me. ABC used to say NBC was too raunchy."

According to Klein, Superchannel had been outselling First Choice two-to-one in major metropolitan areas - "Superchannel have been very good competitively - but all they have is American movies." But Playboy had not first ap-

proached Superchannel, as Slan has claimed in published reports. "Why would we go to a corner Mom & Pop's when we can go to the supermarket?" says Klein. Slan could not be reached for comment.

"We've been thinking about Canada for a long time," Klein said. "First Choice seemed a logical choice. It was a natural. It's a unique deal and a good deal for Canadians. We're putting all this money into Canada, not taking it out, for God's sake."

Klein admitted, however, that Playboy would not undertake an agreement similar to the First Choice deal in, say, Britain.

"It's American product," he said. "It's a tremendous advantage to do it in Canada in terms of what's it's worth to us, and it's got a dollar advantage to us. But it's Canadian content, and Canadians have as much say as anybody."

On the other hand, Klein spe-

cified that one of the advantages to made-in-Canada Playboy programming is that it has "a natural outlet in the U.S."

Playboy Television supplies programming to over one million U.S. homes through 214 cable systems.

Klein, who also heads the New York-based production company PKO which last year produced the nudie-gothic series *Romance* in Toronto, has had a long association with independent Canadian production. Klein once held substantial interests in Toronto hotel television.

Playboy (cont. from p. 3)

tion. This (Playboy-style programming) is so easy."

First Choice has said it will finance 25-35 percent of the \$30 million worth of Playboy programming, or about \$9 million. If the Playboy shows qualify as Canadian content, that money would be put to meeting the pay service's Canadian programming spending requirements set down in its license. If it does not qualify as Canadian content, the sum would take a huge chunk out of the budget for acquiring foreign programming (read: Hollywood movies).

Programs licensed by First Choice which has already received Canadian content status from the CRTC include specials by Red Skelton, Dottie West, and George Burns; stage plays *Pajama Tops* with Pia Zadora, and *Something's Afoot* with Jean Stapleton and Andy Gibb; and a U.S.-originated adult soap opera, *The Shaft of Love*, with Morgan Fairchild.

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Quebec cable revolt

MONTREAL - Quebec's two largest cable operators, Cable TV and Videotron, began offering pay-TV to their customers as of Feb. 1, even though Quebec's Régie des services publics - the province's CRTC - had not yet granted them permits.

The cable operators' "revolt" has re-opened the jurisdictional war between Ottawa and Quebec over control of communications. Legal opinion gives the cable operators a good chance at winning their case - while confirming Ottawa's supremacy in communications - if the matter goes to court.

PMPEA hot camera list

TORONTO - The California-based Professional Motion Picture Equipment Association (PMPEA) has compiled a computer listing of stolen, missing, and misappropriated motion picture production equipment. This continually updated listing is designed to protect filmmakers from inadvertently purchasing lost or stolen equipment and can aid in the recovery of stolen property. A free copy of the listing can be obtained from the international PMPEA office, 10,000 Riverside Dr., Toluca Lake, CA 91602.

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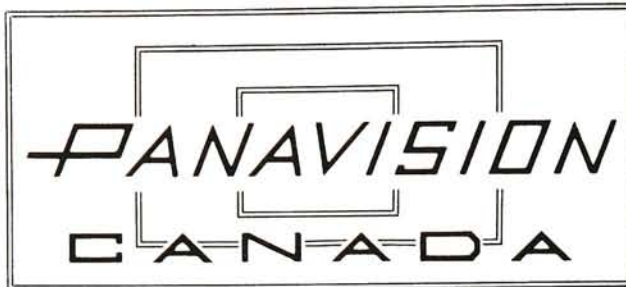
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