

Nova Scotia task force

HALIFAX — The Nova Scotia Task Force on the Film Industry has completed public hearings on the state of filmmaking in the province and will be making policy recommendations to the provincial cabinet in a report expected within two months.

Viewed by Halifax filmmakers as "a critical step forward", the Task Force was appointed by the Nova Scotia cabinet late last summer as a seven-person committee chaired by Halifax businesswoman Elizabeth Hanson. The task force came about through the initiative of the Atlantic Independent Film & Video Association (AIFVA), a regional grouping of 25 independent production companies. Representing the Nova Scotia film industry on the task force were feature filmmakers Michael Donovan and William MacGillivray and commercials maker Bill Skerret. For the government, task force members were Tom Merklinger of the department of Development, Allison Bishop, director of Culture, and David Colville of the department of Transportation's communications policy branch. Task Force researcher was Fran Shuebrook-Gallagher.

As of November 1983, the Task Force met weekly for background briefings, with representatives of the Canadian industry from regional broadcasters (CBC, the Atlantic Television Network) to the Canadian Film Development Corporation. Among the film development models of particular interest to the Task Force was Alberta's Motion Picture Development Corp.

Among the more ambitious recommendations that could come from the Task Force report is the possibility of Nova Scotia initiating inter-provincial discussion towards setting Canadian content quotas in theatres.

At the three days of public hearings, Feb. 6-8, the Task Force heard 27 presentations, principally from the Nova Scotia film industry's three main groups: dramatic feature filmmakers, cultural filmmakers and contract or commercials filmmakers.

The strongest representation came from the commercial filmmakers who criticized the Nova Scotia film industry's structural under-development, inadequate funding and the government's confusing sales-tax policies. Filmmakers urged that the Nova Scotia Film Resources Office should do more to help local industry than it has done in the past. Recommendations were made that

the Film Resources Office should act as a referral and promotion agency for filmmakers instead of simply promoting the local geography to outside filmmakers.

In addition to filmmakers and producers, the Task Force heard from Nova Scotia government departments involved in either buying or sponsoring film, from the Majors via the Canadian Motion Picture Distributors Association's Millard Roth, from local distributors and exhibitors, the National Film Board, the Atlantic Film Festival Association, from Mount St. Vincent University on its pioneering work in video teleconferencing, and, last but not least, from members of the filmgoing public.

If there was unanimity among the groups addressing the Task Force, it was that Nova Scotia badly needed representation either from the CFDC or along the lines of Alberta.

"Nova Scotia is very concerned with what the other provincial governments are doing," commented one observer. "We don't like to feel behind, and while nobody can say with certainty what the government's ultimate intentions are, it did provide the funds for the Task Force. The proof will be in the pudding: on how the cabinet responds to the Task Force report."

Fox tables omnibus legislation for broadcasting/film

OTTAWA — As announced in the Throne Speech Dec. 7, Communications minister Francis Fox tabled an omnibus package of legislation in the House of Commons Feb. 8.

Highlights of the proposed legislation include:

- Increased political control over the Canadian Radio-television and Telecommunications Commission (CRTC)

- CRTC jurisdiction over satellite master antenna systems (hotels, condominiums and high-rises)

- A redefinition of broadcasting companies to include broadcasting technological developments

- Amendments to the operations of Bell Canada, the Canadian Broadcasting Corp., the Canadian Film Development Corp., and the CRTC.

The omnibus bill gives the federal Cabinet power to issue policy directives to the CRTC on any matter under its jurisdiction, except with regard to the insurance or renewal of a

French language pay consolidation

OTTAWA — The Canadian Radio-television and Telecommunications Commission (CRTC) has approved the consolidation of the two competing French-language pay-television licenses into a new national, general interest network under the name Premier Choix:TVEC.

In a 17-page decision issued Jan. 24, the CRTC, following a public hearing in Montreal Jan. 13 (see Cinema Canada No. 104), granted applicants First Choice/Premier Choix and TVEC's request to consolidate their existing undertakings and assets into a single, national service. The Commission also approved First Choice's request to delete

from its license the requirements to provide a national French-language service, on the condition that First Choice "shall invest in and support through all reasonable means the operations and undertaking of... Premier Choix:TVEC."

The Commission noted that its decision to approve the consolidation followed from its Jan. 5 review of the general structure of Canadian pay-television. In that statement the Commission said it would be "responsive" to proposals that "may require adjustments in the structure or regulatory framework for pay-television... provided they are consistent

with... a distinctive Canadian pay-television service."

In addition to five pages of specific conditions of license appended to the decision, the Commission, in authorizing the consolidation, was concerned with:

- Ensuring the long-term financial viability of Premier Choix:TVEC — a \$3 million investment from the Quebec government's cultural industries bank, SODICC, plus an additional \$3 million in bank credit guaranteed by SODICC (\$2 mln) and First Choice (\$1 mln).

- The continuing availability of a national French-language pay service — in the event of Premier Choix:TVEC's "cessation," the obligation to provide a national French-language service reverts to First Choice as a condition of license. Furthermore, the Commission stipulated that Premier Choix:TVEC must offer a single national satellite-to-cable service and not the "tape bicycling system" with a one-to-two week programming delay proposed by the applicants for Western subscribers at the Jan. 13 hearing.

- Guarantees of the minority status of SODICC's involvement in voting equity participation and representation on the Premier Choix:TVEC Board of Directors.

- Finally, the Commission reiterated its "concerns... with the relatively high fees charged for pay television services and encourages both distributors and exhibitors to find ways of reducing the cost of pay television to subscribers."

In the area of programming, the decision stipulated as specific conditions of license that:

- not less than 30% programming time be Canadian until Dec. 31, 1985, increasing to not less than 50% as of Jan. 1, 1986 until expiry of license (Mar. 1, 1987);

- not less than 50% of that programming time shall be devoted to dramatic programs including but not limited to dramatic feature films;

- not less than 45% of total revenues, and not less than 60% of total expenditures, be spent on the investment in or acquisition of Canadian programs during the terms of license;

- of these monies, not less than 50% be spent on dramatic programs;

- the establishment of a script and concept development fund through a minimum of 5% of gross revenues;

- a consultative committee with representation from Quebec film producers and distributors.

(cont. on p. 24)

Specialty hearings — peculiar!

HULL — It had been expected to be a long hearing. Yet by the end of the third week, it looked as if the Canadian Radio-television and Telecommunications Commission (CRTC) panel was not any further ahead, nor were its decisions to be made any easier. Although only three contenders remained for the two music and sports licenses, there were five groups battling it out for the right to offer multilingual services to Canadians, highlighted by feuds within the Chinese and Italian communities.

On their way to this half of the national capital region, a number of peoples' dreams lay

broken and now littered the bridge spanning the Ottawa river to Hull. More than half those aspirants had found themselves locked out of the public hearing by virtue of not finding bankers lining up to lend them money. The mighty Ted Rogers required a white knight, the Molson's empire, to convince the Toronto Dominion Bank to back up his bid for a music channel. Even then he faced a strong bid by the Alan Waters/Moses Znaimer consortium of CHUM Radio and CITY-TV, who saw the future in turning a local Toronto TV outlet

(cont. on p. 36)

particular broadcasting license. After being tabled in the House, orders to the CRTC would take effect in 30 days.

In redefining the definition of a broadcasting undertaking to include "any person who... in Canada... transmits or distributes, otherwise than solely as a telecommunications common carrier and whether or not for any consideration, any programming received by radio communication," the bill gives the CRTC regulatory power over bars, hotels, condominiums and high-rise apartments with satellite dishes. While this does not represent an expansion of the CRTC's regulatory powers, it is a legal clarification in the event of a court testing of CRTC powers.

The bill seeks to eliminate conflicts between the Bell Canada Special Act and the Canada Business Corporations Act, and allows federal regulators to oversee the communications-related activities of Bell's unregulated parent company, Bell Canada Enterprises Inc.

The bill, as announced in the Broadcast Strategy, requires the CBC to become a "distinctive" service in a balanced and comprehensive Canadian broadcasting system, and separates the role of CBC chairman from that of president, making the chairman CEO and the president chief operating officer. Current CBC president Pierre Juneau would automatically become chairman for the remainder of his seven-year presidency.

Finally, the bill amends the operations of the CFDC to include video productions within its domain, thus legalizing the CFDC's de facto involvement with video production since the Broadcast Development Fund went into effect in summer '83.

'New model' in works for French pay network

MONTREAL - With its consolidation freshly approved by the Canadian Radio-television and Telecommunications Commission, Premier Choix:TVEC, the new national, general interest, French-language pay-TV network went on the air Feb. 1, marking the beginning of Canadian pay's second year of operations.

At a press conference Jan. 31, Premier Choix:TVEC partners, represented by Astral/First Choice executive committee chairman Harold Greenberg, SODICC president and director-general Pierre Deschènes and TVEC administrator Robert Bonneau, announced nominations to the new company's senior management, praised "the speed and sagacity" of the CRTC's new chairman, and promised a visible difference in the new company's programming in the weeks to come.

"I'm happy to announce Premier Choix:TVEC's consolidation with the participation of the SODICC," Harold Greenberg said. "This has come about as a result of considerable efforts. I'm very optimistic about this new challenge. Structuring the company, quality programming and efficient marketing are our main objectives. We're going to need the support of the production industry and the distributors to succeed."

In keeping with the first objective of structuring the new company, Greenberg announced the appointment of Astral Film Enterprises vice-president Jocelyne Pelchat-Johnson (see People) as interim president and director-general of Premier Choix:TVEC for the duration of the integration period while a Montreal management-consultant firm interviews candidates, one of

whom will head Premier Choix:TVEC.

"Until the nomination of a CEO," Pelchat-Johnson told Cinema Canada, "we will be preparing the integration of the two companies - finalizing the shareholders' agreement, the sale of assets, and related legal questions - leading up to the convention of closing. Only at that point will the new company have a clearly defined legal existence."

Pelchat-Johnson, representing Premier Choix on an interim management committee that includes TVEC vice-president Claude Dion and the SODICC's Serge Gravel, added that "we hope to proceed towards a closing by the end of February."

TVEC administrator Robert Bonneau announced that Greenberg would chair the Premier Choix:TVEC board. Other board members include Victor Ma-

shaal, Charles-Albert Poissant and Pierre Moreau from Premier Choix; Henri Audet, Jean Fortier and Pierre Tremblay for TVEC; and Pierre Deschènes, Serge Gravel and Maryse Rouillard, for the SODICC. Rouillard (see Cinema Canada No. 100) heads the Montreal film and television distribution company Filmoption Internationale and sits on the Premier Choix:TVEC board as the representative of the Quebec film industry.

The creation of a programming committee "in the weeks to come", according to Deschènes, will result in "excellent programming." On repeated occasions, the partners stressed that Premier Choix:TVEC's programming would be visibly different from that carried in the past either by Premier Choix or TVEC. For the first two start-up months, however, programming would still largely be that of Premier Choix with hockey games that were part of TVEC's program line-up. As of March

greater attention was promised to programming American, European and Canadian feature films, as well as films and programs for children, however no details were currently available.

"We base ourselves on the CRTC's decisions," Greenberg said. "We have not changed anything until we knew what those decisions were. Today we do know and we just want to say that we're happy and that this will be all to the good of French-language pay-television. As of today, we're starting afresh, with a new model."

In the context of the CRTC's decision, Greenberg announced that discussions were underway with the cable industry, "on the possibility of lowering subscriber fees." Greenberg said he was hopeful that diversifying pay-TV services would be one way to achieve lower subscriber rates. "It's clear that the people want diversification of programming," Greenberg said.

As for the CRTC's stipulation that Premier Choix:TVEC must provide a national satellite-to-cable service, Bonneau said that "The Canadian west will be served by Anik C, as we did in the past."

With a combined total 90,000 subscribers at the time of consolidation, Premier Choix:TVEC expects that number to drop initially to 75,000 as duplication is eliminated, rising by 40-45,000 throughout 1984. Its cash-flow comfortably assured for at least the next 12 months, Premier Choix:TVEC's consolidation is, according to the SODICC's Pierre Deschènes, "the best guarantee of a prosperous life."

"It's through the programming that you'll see the results of the objectives that we set ourselves," Deschènes added, "namely a strengthened Québecois presence, both in terms of the impact on the production industry and on the Québecois cultural identity."

CRTC okays pay-TV French language consolidation

(cont. from p. 23)

butors that will meet at least every six months.

As further conditions of license, the prior approval of the CRTC was required with respect to ownership or control changes, transfers of securities, or increases in SODICC's equity participation or representation.

As a result of the consolidation, the commission noted that the projected numbers of subscribers to the new service would increase from about 75,000 (Jan. 31, 1984) to 140,000 (Jan. 31, 1985) to 240,000 by January 1989.

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Censorship wars rage on in Ontario

TORONTO - The opponents of film censorship in Ontario have won another battle, but the war isn't over yet.

An Ontario Court of Appeals ruled Feb. 6 that the Ontario Board of Censors is operating illegally, upholding a Divisional Court ruling last year that the censor board's standards

were arbitrary, ill-defined, and without legislative or legal force.

The appeals court decision, left the censor board legally able to classify films only, not cut or ban them. But Crown attorney Julian Polika petitioned for and was granted a stay of the ruling until the

Ontario government's application to appeal the decision in the Supreme Court of Canada is heard Apr. 2 so until then, it's business as usual at the censor board.

But David Poole, a founding member of the Ontario Film and Video Appreciation Society, which initiated the court

challenge against the censor board in 1982, questions whether the appeal will be allowed.

"So far, eight judges (three for the Divisional Court, five for the appeal) have heard the case, and there hasn't been one dissenting opinion," he said.

If Ontario loses the Supreme Court appeal, it can still retain the censor board's present powers by changing the contentions section of the Theatres Act. However, such a move

could lead to further court action if such new guidelines were to infringe the legislation relating to obscenity - a federal jurisdiction.

But even though its powers are in question, the censor board has widened its domain. Beginning Apr. 1, record companies will have to submit rock videos to the Board of Censors if they intend to screen them in high schools, bars, and theatres, and they will be rated according to film standards.

Bryan Robertson, president of the Canadian Recording Industry Association, has ordered his member companies to comply with the censor board.

Concerned its anti-censorship stand "is being misinterpreted as an endorsement of violent pornography and other exploitative material," the Ontario Film and Video Appreciation Society (OFAVAS) clarified its position at a press conference Feb. 13 in Toronto.

Artist Cyndra McDowell, a founding member of OFAVAS, said the group is disturbed "about the mass marketing of misogyny, violence against all individuals, and the exploitation of any group in society."

"However, we feel these are deep rooted social problems and that censorship does not help, and has never helped, to solve them."

"Classification is the only thing the provincial film boards should be able to do," said McDowell. "Any limits on freedom of expression must be dealt with in the Criminal Code."

OFAVAS also introduced its newly-formed advisory board of filmmakers, writers, teachers, activists, and artists opposed to film and video censorship.

Its members include filmmakers David Cronenberg, Norman Jewison, Allan King, Ross McLaren, Michael McLean; authors Pierre Berton, June Callwood, Malcolm Dean, Robin Wood, Joyce Mason; columnist Laura Sabia; distributor Barbara Emanuel; artists Renee Baert, Michael Snow, Joyce Wieland; lawyer John Friendly; teacher Varda Burstyn; and home-video censorship opponent Janic Baudrihaye.

Author June Callwood, concerned the pro-censorship stance taken by some feminists will have a divisive effect within the movement, said censorship is a "panacea" people are running to in panic. But she believes censorship laws "are used to repress political opinion and artistic expression."

Distributor Barbara Emanuel agrees. One of her company's films, *Born In Flames*, by U.S. feminist director Lizzie Borden, has received a Restricted rating and has had a shot of an erect penis demanded cut from the film by the censor board - actions she feels are both unfair and politically motivated.



Canadian Film Institute
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COMMUNIQUÉ

Over the last year, the Canadian Film Institute has received many inquiries about its current activities and its plans for the future. We have decided that the most efficient and economical method of responding to this interest is to publish a series of Communiqués in *Cinema Canada*.

PUBLICATIONS

The CFI's most recent publication, *Movies and Memoranda: An Interpretive History of the National Film Board of Canada*, further contributes to the valuable historical record created by the CFI's quarter century in publishing. Orders continue to arrive daily from across Canada and around the world for other CFI titles, including *Norman McLaren, Richard Leiterman, The Films of Don Shebib, NFB: The War Years*, and *Jean-Pierre Lefebvre*. In response to considerable demand, our very popular Canadian film reader, *Self Portrait*, will be reprinted later this year.

New monographs and resource publications are being considered by our Publications Committee under the direction of its Chairman, Professor William Wees.

NATIONAL FILM THEATRE

As part of an international network of national film institutes, the CFI's exhibition arm continues to provide a window on world cinema. Its February/March programme in Ottawa includes: films by Canadian independent filmmakers including Bill McGillivray, Richard Boutet and Pascal Gélinas; a retirement salute to Bill Mason; Mizoguchi's *Women*; Sam Peckinpah's *West*; and personal appearances by Peter Watkins and Jean-Pierre Lefebvre.

In cooperation with the Swedish Institute, the NFI will be co-ordinating a major tour of Swedish films and filmmakers across Canada next fall.

With an eye to its 50th Anniversary in 1985, the Canadian Film Institute will continue the work it is mandated to do: encourage and promote the study, appreciation and use of film and television as educational and cultural factors in Canada and abroad. It will continue to serve its constituents from coast to coast. And it will continue to plan its growth with the next fifty years in mind.

We invite your comments and suggestions on our services and programmes. Please write to us at our Ottawa offices.

INFORMATION AND RESEARCH

Information and research activities currently provide the largest share of the Institute's earned income.

This work focuses on the production of evaluative filmographies and guides to audio-visual materials available in specific subject areas. Praised by our clients and users alike, these valuable resource manuals include *Perspectives on Development*, an evaluative guide to films concerned with Third World issues (prepared for Canadian International Development Agency), and the *Multiculturalism Film and Video Catalogue, 1982*. Encouraged by the positive response of Canadian educators, the CFI continues to seek work in this field. New resource manuals are now in production. Persons or organizations interested in receiving these materials should write to our Ottawa offices.

CFI FILM LIBRARY

Headquartered in a modern facility in Mississauga and comprising more than 6,500 films, the Canadian Film Institute film library is an important national resource.

The library is principally made up of the National Science Film Library, the Canadian Centre for Films on Art and the Film Study Collection. Over the years, these three collections have grown through the generous contributions of such agencies as the National Research Council, the National Film Television and Sound Archives, the National Gallery of Canada, Health and Welfare, Energy Mines and Resources, Dance Canada and many foreign missions in Canada.

A full print-collection review of the film library's holdings has been completed and, with government assistance, a gradual program of renewal and development has begun. To help the public become more aware of the extent of our collection, a comprehensive catalogue will be available in the early summer.

As it approaches its 50th Anniversary, the Canadian Film Institute continues to provide a unique service to Canada's film and television communities, to film educators and film users, and to the general public.

No other national, non-government film organization attempts to serve the broad cultural, educational and information needs of all of these constituencies. And while the CFI has had its ups and downs over the past forty-nine years, its utility to these many different groups has ensured its survival.

From its inception in 1935 through to the 1980's, the Canadian Film Institute's programs and activities have mirrored the development of Canada's film and television industries. Recognizing that no national film culture can grow in isolation, it has also helped to create an awareness, in Canada, of international cinema.

As the Institute approaches its 50th Anniversary, a period of renewed vigour and financial stability is in evidence.

Spearheaded by a concerned and active new Board of Directors and its new Executive Director, Frank Taylor, the CFI is entering a period of reconstruction, guided by a carefully assembled long-term Development Plan. For assistance in developing this plan and to ensure that the CFI continues to properly serve its constituents, the Board of Directors has reached outside of its membership to create a number of committees to oversee the Institute's activities. The members of these committees represent a wide variety of interests, have an important stake in the future of the CFI, and are now active participants in planning future programs.

The Canadian Film Institute's Development Plan designates four main areas around which its activities are organized.

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For more on censorship in Ontario, see pp. 32, 34.

CBC commits \$23 M to finance Broadcast Fund productions

TORONTO - The Canadian Broadcasting Corp. (CBC) has announced it will commit up to \$23 million to finance independent drama, variety, and children's TV production through the Broadcast Program Development Fund.

The measures, which will increase Canadian programming in prime time by one hour per week next season on the English network, were announced by CBC president Pierre Juneau at press receptions Feb. 2 in Toronto.

As a result, CBC's prime-time schedule next season will be 75 percent Canadian on the English network.

The independent production will be used by CBC to replace present American programming, which now represents eight hours per week. The CBC's goal is to reduce this figure to 3.5 hours per week by 1988.

The money for the fund projects was redirected from CBC's total budget and not

taken from funds presently allocated for in-house TV production, said Juneau. CBC found the money by cutting back about 500 jobs from the entire corporation and from increased commercial revenue (presently, about \$175 million.).

The CBC board of directors has established a target that 50 percent of current network programming other than sports, news, and current affairs be supplied by independent producers within the next five years. However, Juneau emphasized that this objective will depend on the financial resources of the CBC.

In total 38 projects were announced, 18 English (13 drama, 2 variety, 3 children's), 14 French (7 drama, 2 variety, 5 children's), three CBC-Radio Canada joint productions, three co-productions with international partners.

Of the 18 English network projects, three are already in the can: Primedia's *Waiting For The Parade*, Don Owen's

Unfinished Business, and DLT Productions' *Wildfire: The Story of Tom Longboat* (to be broadcast on CBC May 29.).

Two of the children's projects announced by the English network have some episodes completed. The Film Works have made two half-hour dramas of their proposed seven-part series *Spirit Bay* (with the remaining five to be shot this spring) and Cambium Films have completed the pilot of their 13-part *Sharon, Lois and Bram* music series.

A third English children's project announced, Cineworld's *Going Great*, will not be involved with the Broadcast Fund, according to producer Ian McLeod.

Among the other English projects, Primedia has three ready to go: *Labour of Love*, a TV feature to be shot in June in Nova Scotia, with René Bonniere directing from a script by producer Richard Nielsen; another TV feature, *Heaven On Earth*, a co-production with

Britain's Yorkshire TV scripted by Margaret Atwood and Peter Pearson and produced by Pat Ferns, scheduled for August; and a documentary on the National Ballet of Canada to start this spring, a BBC co-production directed by Britain's Cyril Frankel.

Paul Saltzman of Sunrise Films has a 13-part series, *Danger Bay*, with a pre-sale to the U.S. Disney Channel, and plans to begin shooting in May; the Poundmaker and Lauron Productions TV feature *Isaac Littlefeathers* has a pre-sale deal with Superchannel and will begin shooting in September; Canamedia's co-production with the BBC, *Rock and Roll* (now titled *King of Friday Night*), will start shooting in August on location in Nova Scotia, directed by John Gray.

No starting dates have been announced for Martin Harbury's *Hockey Night in Huntsville*, Ralph Thomas and Vivienne Leebosch's *Treading Water*, Ralph Ellis's *Go Boy*, and for Melkim Production's \$1.5 million feature *Samuel Lount*, to be co-produced by Vancouver independents Elvira Lount and Laurence Keane.

Keane. Another variety project,

Comedy Jam, produced by John Brunton of Insight Productions, was not announced at the press conference but later received a broadcast commitment letter from CBC. Brunton hopes to begin production on the half-hour comedy series in June.

Dead Zone at Avoriaz

TORONTO - *The Dead Zone*, directed by David Cronenberg, won three out of five top prizes at the Festival du Film Fantastique, Jan. 14-21 at Avoriaz, France.

The jury headed by American director John Frankenheimer, awarded *Dead Zone* the Critics' Prize as best film, beating out such other entries as *Christine*, *Something Wicked This Way Comes*, and *Brainstorm*.

It also won the Alfred Hitchcock Special Suspense Award, presented by Hitchcock's daughter, Patricia, and the Golden Antenna Award, given by French TV network Antenna 2 for the film they would most like to see on TV.

Special mention was also made of actor Christopher Walken, who stars in the film with Brooke Adams and Martin Sheen.



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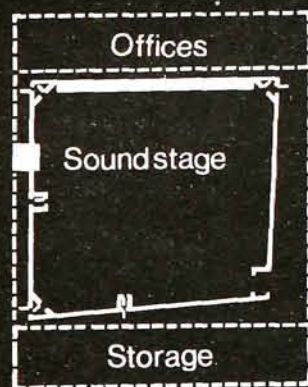
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34 French language projects ready to go as Juneau announces

MONTREAL - In an eagerly awaited announcement, the Canadian Broadcasting Corp. (CBC) has committed up to \$23 million to secure programming from Canadian independent producers that will increase the two networks' primetime Canadian programming to the 75% level (up by 12%) by the fall '84 season.

The announcement, which represents an investment of \$9.7 million in French-language independent production, was made Feb. 3 by CBC president Pierre Juneau at a reception at Maison Radio-Canada attended by some 75 members of the Quebec production community.

The commitment which in principle gives independent producers the second of two-thirds' financing through the formula established by the Canadian Film Development Corporation's Broadcast Development Fund should mean an immediate go-ahead for 34 French-language projects in the categories of children's,

variety and dramatic programming, including six coproduction ventures involving independent producers, CBC, Radio-Canada and foreign broadcasters.

With 77% primetime Canadian content targeted by the CBC French net for fall '84, an additional two hours per week will become available for programming from independent producers, a 12% increase in Canadian content levels from a current 62%. On the English side, with current Canadian content levels of 66%, the fall '84 target of 75% represents a primetime increase of one-hour a week.

"We wish to underscore and accelerate CBC's collaboration with the independent sector," Juneau said at the Montreal reception where guests included Nicole Boisvert, recently appointed head of the Quebec government's Société générale du cinéma, the CFDC's executive director André Lamy, Montreal producers Denis and

Justine Héroux, together with a wide cross-section of Quebec independent producers.

Juneau was at pains to point out that the injection of the \$23 million which the Corp. raised internally through, for example, reductions in staff, "was an addition to CBC's creativity, not a diminution."

"The CBC Board," Juneau went on, "believes that the Corp. must remain a creative organization in its own right. We do not want CBC to become a shell of itself; we believe in a creative CBC."

Termining the \$23 million, whose exact spending modalities have yet to be determined, "an effective commitment, a serious commitment", Juneau suggested it was "a new beginning" in CBC's collaboration with the independents, noting that in 1985, the CBC would reduce its American programming by a further four hours.

Juneau attributed the French network's larger time-slot for the '84-'85 season to two factors:

lower production costs and higher commercial revenues.

To date, the CBC's French net has finalized some 14 agreements with independent producers for 30-minute, 60-minute and 90-minute programs, as well as six mini-series, to be coproduced by both networks, since the Broadcast Development Fund went into operation July 1, 1983. These 20-odd projects, according to Radio-Canada's assistant director of TV programming, Robert Roy, "are almost certain" to be part of the network's fall schedule, though many are still in various stages of completion. An additional 14 projects are expected to result from the \$9.7 million of the French net's contribution to independent production.

Of the finalized deals, most of the films in the categories of children's, variety and dramatic production are already in the can. In children's programming, these include Via Le Monde's 51 half-hour animated series, *Astroboy* currently being dubbed from the Japanese; Quebec City company Spirafilm's 30-minute *Mélo die de ma grand mère* which was shot last summer; Télépro's just-completed 30-minute *La*

crèche du curé; Les productions de la chouette's 30-minute *Victor la terre est plate*. La Chouette's one-hour drama on teenage drinkers, *Jeunes et alcooliques* is scheduled for a Spring shoot.

In variety programming, the 60-minute *L'empire des futures stars*, produced by Quebec City film house Cenatos, was shot last summer, and SDA Productions six one-hour series *La chanson québécoise*, produced by Nicole de Rochemont and directed by Jacques Payette, is still being written, aiming for a spring shoot.

In the seven dramatic productions, two feature films are already in the can: Les productions Pierre Lamy's *Le silence* directed by Claude Jutra and ACPAV's recently completed *La femme de l'hôtel*, produced by Bernadette Payeur and directed by Léa Pool. Also in the can are ACPAV's two 30-minute dramas, *L'objet* and *Le petit prince made in Quebec*.

Actually before the cameras is the Quebec two-hour segment of the six-hour French TV series *Clémence Aletti* produced by Les productions Roger

(cont. on p. 31)

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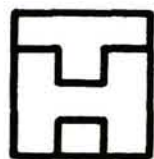
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Harvey pleads for cash to CBC

TORONTO — The Canadian Broadcasting Corp. (CBC) will have a hard time keeping pace with Broadcast Program Development Fund projects as the fund increases unless it gets more money from government, says CBC-TV English network vice-president Denis Harvey.

In an interview with Cinema Canada, Harvey said unless government follows the recommendation of a recent CBC strategy paper that it receive a 1.5 percent increase over inflation each year for the next five years, CBC will have problems tapping the Broadcast Fund — which it wants to use to replace U.S. shows currently in the network.

"We have no new money from government to tap the fund. We need it. There's a limit to how much we can afford," said Harvey, who took over three months ago as English TV network v.p. from Peter Herrndorf.

While CBC's head office gave the TV department the recently-announced \$23 million for Fund projects which involve independent Canadian producers, additional money will not be re-directed from CBC's current in-house production budgets toward Fund projects, said Harvey.

The CBC is using the Fund to replace U.S. entertainment shows with Canadian entertainment shows (the network's goal is to have only 3.5 hours per week of U.S. shows — the current figure is 8 hours). Money is the main obstacle in reaching this goal, but Harvey said the current level of Fund production "is still a huge improvement."

CBC has committed as much as 50 percent on some Fund projects — the ones it really wants. "But everytime I go to 50 percent, I lose some hours (of programming)," said Harvey. "Until the government puts up their one-third, the funds are limited."

Harvey does not feel the move toward more independent TV production will affect the present CBC in-house balance of power. "We decide what the independents give us, not vice-versa. We have told the independents what we want — if we don't want it we won't take it," he said.

What does the CBC want from independent producers? "Obviously, we want fresh material," said Harvey. "First, I want to see my country.

Second, we want more family entertainment. Third, stories must tell of our successes. This is a great country. Let's celebrate it."

Harvey feels Canadian audiences are watching and enjoying CBC shows. As examples, he pointed to *Seeing*

Things, which draws a regular weekly audience of about 1 million, and *Chataqua Girl*, a Sunday night movie which drew 2.6 million viewers.

But without the big money U.S. networks have at their disposal to develop programming, CBC's output will always be uneven. "In the U.S., the gamble is big, the payoff is huge," said Harvey. "They can choose from a number of pilots. We

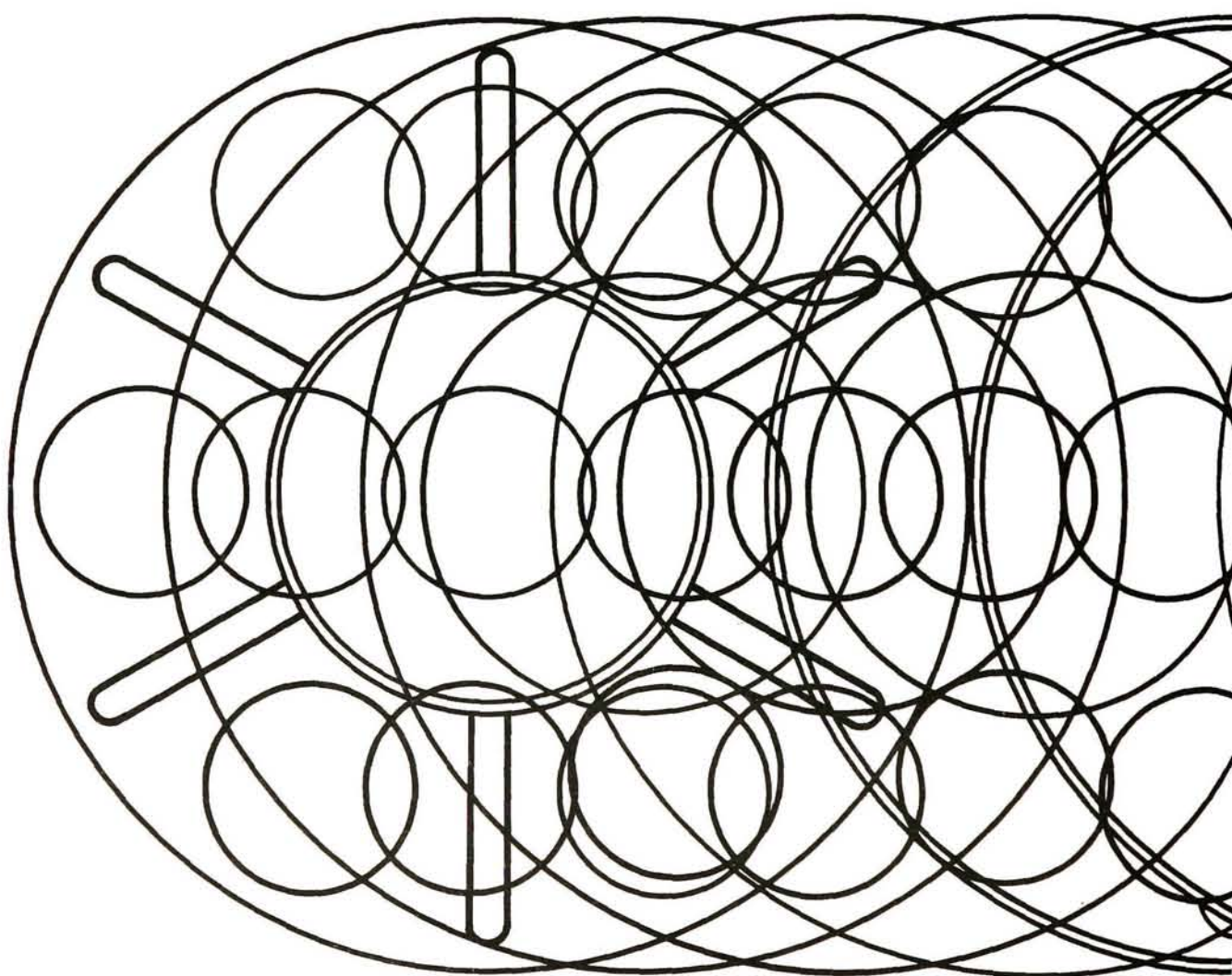
put our mistakes on the air, as well as our successes."

Before the Fund was created, independent project proposals were handled exclusively through the office of CBC director of independent production Roman Melnyk. But since the Fund was created, said Harvey, the load has been too much to handle for Melnyk's office alone, so creative decisions about developing fund

projects now can be initiated by the drama, variety, and children's CBC department heads.

Accusations that the CBC is an inefficient, over-spending public institution rankle Harvey, because he says they aren't true. "We are incredibly efficient," he said, noting that U.S. public broadcaster PBS spends as much on its one TV network as CBC spends on all its services combined.

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Warners makes impact

MONTREAL — Warner Bros.' release *Sudden Impact* holds second place in Canadian b.o. grosses with \$1,493,961 on 20 screens in five cities after seven weeks.

QC producers respond to CBC

MONTREAL - Among Quebec producers, reaction to the announcement of the CBC's \$23 million commitment to independent production seemed to be: the bigger the producer, the happier.

Interestingly the biggest producer of all, the CBC, had accord-

ing to corporation president Pierre Juneau in informal discussions with groups of producers, a mixed reaction to its own announcement. "It's not the solution," Juneau told producer Louis Laverdière (*Au clair de la lune*), "but perhaps it's part of the solution. The Broad-

cast Fund is a special fund with its own mechanism that addresses itself primarily to the purely television aspects of programming. I agree that Radio-Canada must do more for your kind of film. The point is that both in quantitative and qualitative terms, the good-will is there on our part."

Conscious of the real limitations of the CBC's current financial resources and the produc-

tion imbalance that lets Radio-Canada do three projects out of Montreal for one out of CBC Toronto, Juneau urged a similar show of good-will on the part of members of the executive of the Association des producteurs de films du Québec (APFQ).

"If we can increase our Canadian content programming, there will be room for everyone," Juneau told the APFQ executive. "You have

every interest not to start conflicts between yourselves and Radio-Canada crews. And on the other hand, I want Radio-Canada people to welcome you, so that between the two networks we can all work together."

Among middle-range producers, reaction to Juneau's announcement was on the whole favorable. "It's good," commented Telescene's Robin Spry, "and I'm sure it will have a significant impact. When you look at what the CFDC can do with \$4 million, \$23 is a very significant figure."

"We're in a sandwich," commented one producer off the record. "The CBC and the CFDC are the bread, and as always we're the meat in the middle."

"I'm very happy," said Marcia Couëlle of Montreal's Les productions Prisma, "that today's announcement confirms a major role for the CBC in the Broadcast Fund. As of today, we now have a guarantee that the Fund can do what it was created to do and I can only rejoice."

"It's a move in the right direction," stated Filmline's Pieter Kroonenburg. "There's a lot of good-will and now the Broadcast Fund can really get going. Before today we didn't know who was going to do what."

"We've had *Big Bear* in development for two years now. Today's announcement will let us do *Big Bear* this summer and also *Fun Park*. That's half our annual production right there."

"Still, I know there are people here who aren't happy. But I believe it's ultimately a question of working out the right agreement."

Among the outspokenly unhappy was Louise Carré of La maison des quatre.

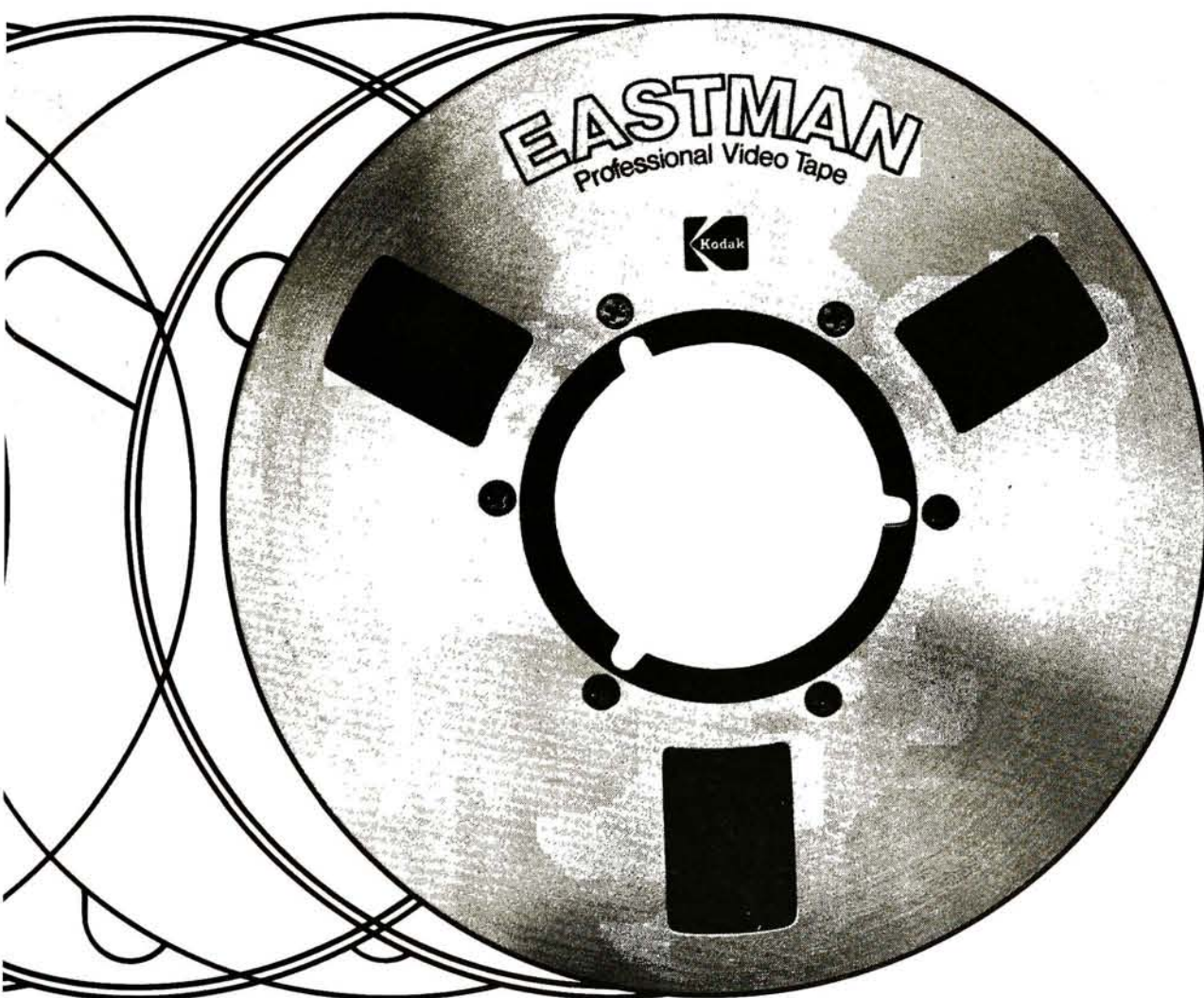
"This announcement represents just more mass uniformizations; nothing but TV series aimed at the lowest level of viewer, and the indigenous feature-film once again gets put off until the cows come home."

"These people here are filmmakers, they are people who were part of the birth of a national cinema, and yet all you hear from them nowadays is talk about money. They're on their knees, grovelling for money."

"So what's going to happen to our cinematography? Already they're saying we're two years behind. Yet even when we manage to make a film, if it's not the 'film of the century,' it doesn't get shown. I was at a film festival in Spain recently: there were only two Québécois films there. What's going to happen to Québécois films now, with all this international programming? It'll be the burial of Québécois cinema and once again it's the Québécois who are being penalized the most."

"I feel empty and I think it's all very sad."

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Viewers want choices, not regulations, says Ontario

OTTAWA - Minimal regulation and greater flexibility in Canadian content requirements should characterize the Canadian Radio-television and Telecommunications Commission's approach to specialty services in Canadian pay-television, says

the Government of Ontario.

In a brief submitted during recent CRTC specialty services hearings in Hull, Ontario minister of Transportation and Communications James Snow described the Canadian pay-TV industry as "radically diffe-

rent in structure from that envisaged in the original CRTC decision..."

Attributing the success of U.S. pay services' adaptability to a changing market-place "to the absence of regulatory restrictions," the 17-page brief argued that "in Canada... regulations covering the introduction of such (specialty) services must be very flexible to permit service providers to adapt to the consumer market."

A June 1983 Gallup Poll com-

missioned by the Government of Ontario found "significant" consumer interest in increased viewing choices. New specialty programming policy, the brief argued, should focus on this consumer interest; stimulate the Canadian program production industry; and involve minimal regulatory intervention.

In making 11 specific recommendations to the CRTC, the brief identified five issues to be considered in introducing new

discretionary services: industry structure, transmission and reception, marketing, Canadian content regulation, and reception of U.S. services.

According to the brief, the Canadian discretionary market "should be characterized by free entry and exit for service providers," with minimal regulatory involvement regarding services formats. Secondly, the CRTC should authorize the introduction of "superstations", a model that has proven popular in the U.S. "at a time when specialized cable networks are struggling with format changes and alternative sources of financing"

While the CRTC has identified satellite as a primary technology for the transmission of new services, Ontario recommends that licensees be authorized "to use any technological means of transmission according to their needs."

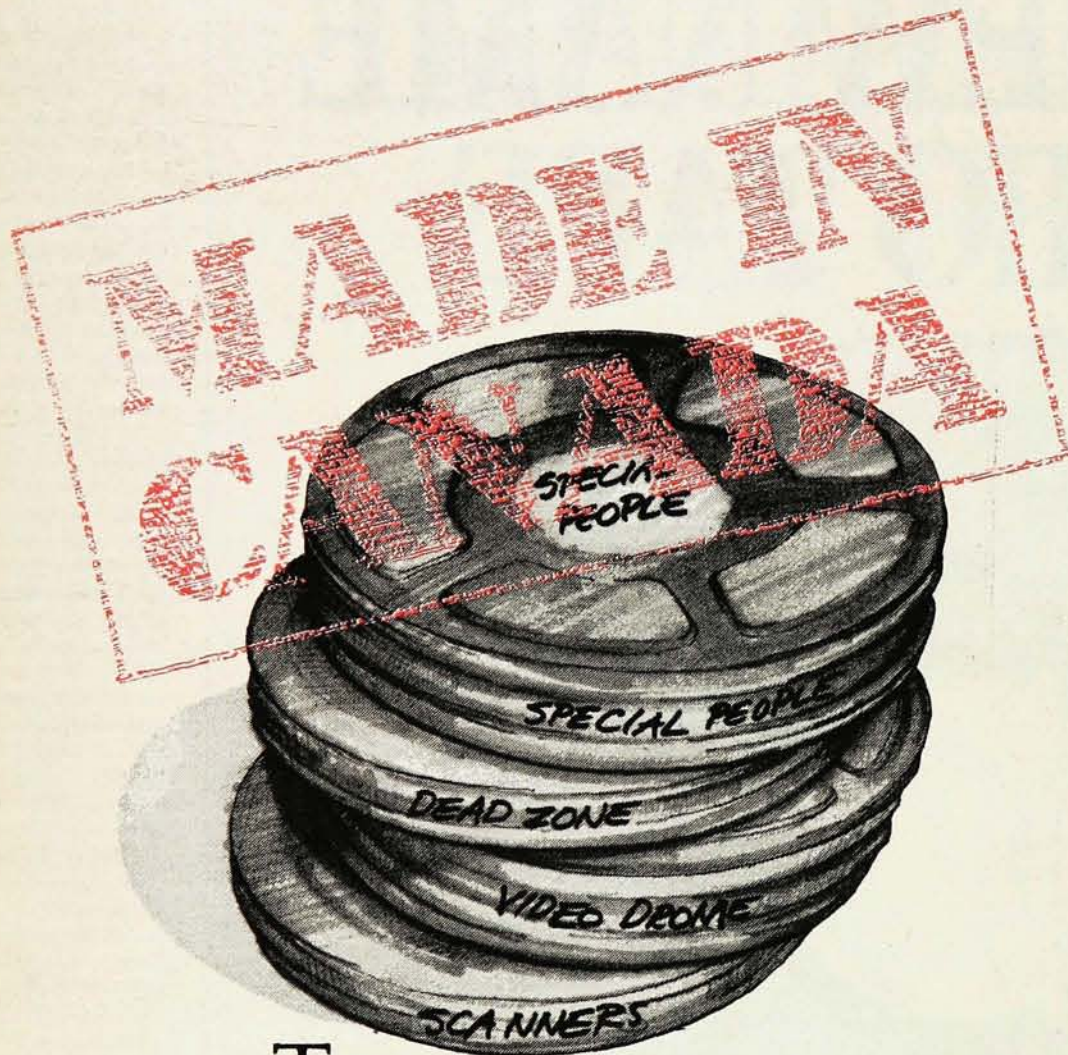
In the area of marketing, the brief recommended the elimination of restrictions on previews and promotional channels.

According to the brief, Canadian content regulation currently takes three forms: time quotas, as well as revenue and programming budget quotas, which the brief calls "ineffective and difficult to administer." Ontario recommends greater flexibility to Canadian content "which takes into account the commercial context in which new services operate." Specifically, the brief recommends time quotas which vary according to the licensees' total revenues.

Finally, the Ontario brief says authorized reception of U.S. satellite signals "would significantly increase the choice and diversity of services in all regions... and ensure the attractiveness of cable services."

Transborder satellite reception "may also provide opportunities for the Canadian program production industry... to the export market through direct satellite distribution of Canadian services in the U.S." Linking Canadian and U.S. services in discretionary tiers would, the brief says, help new Canadian services "benefit from the importation of popular U.S. services."

However, Ontario recommends the abandonment of the CRTC's proposed list-system of cable-carried U.S. services. "Regulatory policies," the brief concludes, "should allow a range of foreign services to be offered, including all available formats, regardless of the types of Canadian services. These services should be tiered, subject to... linkage..."



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MONTREAL - Paramount release *Never Cry Wolf* is Canada's fourth biggest in cumulative b.o. with \$1,134,977 on five screens in five cities after 16 weeks.

Duplessis plays to mixed reviews

TORONTO - The first two episodes of Radio Canada's 1978 miniseries *Duplessis* received a lukewarm reception in English Canada - in both its subtitled and dubbed versions.

Produced by Mark Blandford and starring Jean Lapointe, the seven-part series drew 2 million viewers per episode when first broadcast in Quebec. English viewers saw a truncated four-part version in the original French with English subtitles on Thursday nights and a dubbed version Sunday afternoons on the 15 owned-and-operated CBC English network stations.

The first episode Jan. 12 drew 351,000 viewers, or a 6 percent audience share, with the dubbed version attracting 112,000 viewers, or a 4 percent share.

There was a slight decrease for the second subtitled episode Jan. 19, which drew 328,000 viewers, a 3 percent share.

Ratings expectations by CBC brass were modest. Producer Blandford told Cinema Canada in early January that he'd be surprised to see each episode draw more than 300,000 viewers. Traditionally, French-Canadian programming has not fared well on the English network.

CBC will study both ratings and the qualitative answers in its weekly audience panels to determine, first, if English audiences enjoyed the French-Canadian story and actors, and second, if they preferred subtitles or dubbing.

The CBC would like to get more use out of Radio-Canada productions on the English network if they can draw a large enough audience.

A spokesman for CBC's audience research department said it is hard to tell right now if audiences preferred subtitles to dubbing, since the subtitles shows were seen first. The CBC is waiting to build up a reliable sample size in its audience research panels - which should take another month - before drawing any conclusions about *Duplessis*.

CBC exclusive for Anne Murray

TORONTO - The Canadian Broadcasting Corp. and Balmur Ltd., singer Anne Murray's management company, have reached an agreement giving CBC exclusive Canadian network TV rights for Murray's future TV variety specials over the next three years.

The first program to come under this new agreement started shooting in Quebec City in early February. Titled *Anne Murray at the Quebec Winter Carnival*, it will premiere on CBC in March and later be telecast in the U.S. on CBS.

French projects to involve foreign televisions, monies

(cont. from p. 27)

Héroux with the participation of Astral Bellevue Pathé, France's Antenne 2 and Italy's RAI. Skedded for spring shoots are SDA's 30-minute *L'épouvantail*, written and directed by François d'Auteuil, produced by Louis-Georges Tétrault, and the 39 half-hour series *C'est*

l'temps, produced by François Champagne and directed by François Côté.

In joint projects involving both CBC and Radio-Canada, Daniele Suissa's 90-minute *La divine Sarah* is already in the can. Montreal production house Filmline's six-hour *Big Bear* is skedded for a summer '84 shoot, as is RSL's mini-series *Joshua Then And Now*, based on the Mordecai Richler novel.

In projects involving international collaboration - specially with French, Belgian and Swiss television networks -

Cinégroupe's *Les petits contes cruels I et II*, four half-hours based on Patricia Highsmith short stories, is in pre-production. Producer is Michel Bouchard. Via Le Monde's 13 half-hour series *Légendes du Monde* completed principal photography at Christmas.

CBC has set itself, in accordance with government policy, a 1988-89 target of 50% of network programs, other than news, information and sports, to be supplied by the private sector.

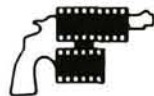
For the French net's 84-85

season, these include films not funded through the broadcast development fund like Gilles Carle's *Maria Chapdelaine*, Claude Fournier's *Bonheur d'occasion*, and the mini-series, *Au nom de tous les miens* and *Louisiana*.

The CBC is also involved in discussions with foreign private sector producers such as 20th Century Fox and U.S. pay-TV producers, and foreign public-sector broadcasters such as Britain's BBC, Italy's RAI, France's Antenne 2, Belgium's RTBF, and Switzerland's SSR.

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'Illegal' censor still wants cuts

TORONTO - Two days after a court ruling which would have removed its authority to cut and ban films was stayed pending an appeal, the Ontario Board of Censors has requested a cut in the U.S. independent feature *Born In Flames* by feminist director Lizzie Borden.

The distributor, DEC Films, which plans to screen the film Feb. 24-29 in Toronto, has appealed the demanded cut and the film's Restricted rating.

The censor board Feb. 10 demanded cut of a brief close-up of a condom being rolled onto an erect penis, and has cited scenes of "violence with bloodletting" and "implied rape" as reasons for rating the film Restricted.

Barbara Emanuel of DEC Films argues that within the film's context, the erect penis close-up is not "gratuitous" as the censor board claims. She also denies the 'violence with bloodletting' charge, saying the only such footage in the film are newsclips of police attacking demonstrators. Neither is there implied rape in the film, says Emanuel: the scene actually is of a female vigilante group preventing two men from attacking a woman. "There is no rape and the film makes a strong statement against rape," she said.

Emanuel and Joyce Mason, managing editor of FUSE magazine, co-sponsors of the film's opening night with Toronto feminist newspaper *Broadside*, consider the board's action a form of political censorship. "It makes you realize the censor board is in the business of protecting the status quo. They can and do use their power 'to protect' against us. And they try to make it sound like they're doing us a favour," said Mason.

DEC Films appealed the ruling Feb. 14. The Board of Censors has 10 days to reply - bringing them right up to the film's Feb. 24 release date, which the distributors say remains scheduled as planned.

On Feb. 6, the Ontario Court of Appeals upheld a Divisional Court ruling last year that the Board of Censors was operating illegally. The appeals court said the censor board legally could only classify films, not cut or ban them, but on Feb. 8 the Crown obtained a stay of the ruling pending application of an appeal of the case Apr. 2 to the Supreme Court of Canada.

MONTREAL - Paramount's release *Terms of Endearment* has grossed \$2,480,469 nationally playing on 20 screens in five Canadian cities since Nov. 23.

CFDC, Orion, 'Zoetrope' save O'Brian

TORONTO - There was some bad news and good news this month for independent producer Peter O'Brian and director Phillip Borsos.

First, the bad news. Their \$10 million feature, *Father Christmas*, which was to begin an 11-week shoot in Toronto and Meaford, Ont., Feb. 27, went under after a group of Los Angeles-based private investors pulled back from the project Feb. 3.

Producer O'Brian immediately flew to L.A. to try to salvage the deal with the film's North American theatrical distributor, Orion Pictures. But word of the film's demise reached Toronto Feb. 9 - the same day the Genie nominations were announced.

Now, the good news. According to O'Brian, the deal was put back together Feb. 10 with partners Orion, the Canadian Film Development Corp., O'Brian's company Independent Pictures, and a new group of private investors.

Because weather is crucial to the story, the shooting date has been postponed until this December. Pre-production will begin in October, and everyone from the original crew who is available will be welcomed back, says O'Brian.

Still involved are the "Zoetrope connection" of co-producer Fred Roos, executive producer Robert Spiotta, and associate producer Steven Chrystie - all previous partners with U.S. filmmaker Francis Coppola.

Discussions are underway between the producers and the Canadian Broadcasting Corp. (CBC) to obtain a broadcast licensing commitment, which would allow the project to tap the Canadian Broadcast Program Development Fund.

A foreign distributor, which O'Brian declined to name, has agreed to advance money for the film's foreign rights.

With the delay, *Father Christmas's* planned release date is changed from 1984 to 1985, when another Christmas picture is slated for release, Alexander Salkind's *Santa Claus*. O'Brian said part of re-structuring the deal was convincing Orion his picture would not be competing with Salkind's in terms of special effects.

"This is a movie about people and a family and a small community," said O'Brian of *Father Christmas*. "The special effects it will have will be more for the purpose of illustrating the story."

MONTREAL - MGM/UA's *Yentl* is number three in cumulative Canadian b.o. grossing \$1,150,247 on 12 screens in five cities after 10 weeks.

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Best costume design – **Michèle Hamel**
Best music score – **Lewis Furey**
Best overall sound – **Patrick Rousseau, Joe Grimaldi,
Austin Grimaldi, Dino Pigat**
Best sound editing – **Claude Langlois, Patrick Dodd**



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ACTRA writes porno, censorship policy for actors

TORONTO – The Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA) announced its policy statement on pornography and censorship Feb. 7 in Toronto – one day prior to its appearance before the Fraser Committee on pornography and prostitution.

The policy, adopted at ACTRA's annual general meeting Jan. 28-29 in Toronto, is divided into two sections, the first outlining proposed Criminal Code changes which would place pornography under the obscenity laws while maintaining artistic freedom, the second outlining actions ACTRA recommends within the industry to stem any increase of pornographic production.

ACTRA opposes the changes to the obscenity laws proposed by Justice Minister Mark MacGuigan, which define obscenity as "undue exploitation of sex and violence," because, in the union's view, they continue to reflect "a puritanical view of

sexuality" and allow a subjective interpretation of obscenity.

ACTRA wants a code of proscribed conduct to form a new legal definition of obscenity. The code would include, but not be limited to, such criteria as: sado-masochistic portrayals of women or men being beaten, tortured, maimed, raped, tied up and/or chained, whipped, urinated and/or defecated upon, subjected to brutalized forms of sexual activity utilizing foreign objects and/or animals, the portraying of children as objects of adult sexual gratification, and incest.

"We are not opposed to the portrayal of sex per se," said ACTRA writer Elaine Waisglass. "What we are concerned about is not advocating or condoning violent and abusive sexual behaviour."

ACTRA vice-president Alex Barris noted the policy recommends any person charged with obscenity under the code of proscribed conduct should have the opportunity to rebut the charges by proving the

work has literary, artistic, scientific, or educational merit.

The second part of ACTRA's policy states the union will not tolerate materials that advocate or condone violent or abusive sexual behaviour or the use of children as sex objects. ACTRA will not cooperate with any engager seeking to produce such programming, and it wants the CRTC, the CFDC, the Broadcast Fund, network and pay-TV, and all government agencies to take a similar stand.

ACTRA considers pornography to be "sexual hate propaganda" and wants it regulated by prosecution as is hate propaganda against other groups. It asserts pornography encourages violence and has a deleterious effect on society – yet its policy paper does not back up these assertions with specific evidence.

Likewise, ACTRA said "there is every reason to expect that the production of (pornographic) materials is on the increase in Canada" and that a greater percentage of this coun-

try's film and TV investment dollars were being channelled into pornographic productions. But when asked to produce specific examples, the ACTRA members present (Barris, Waisglass, general secretary Paul Siren, writer Michael Mercer, and performer Arden Ryshpan) backed off.

Barris said the statement was not prompted by past abuses but indicated ACTRA's concern to ward off future abuses.

Ryshpan said pressures on mainstream producers to attract dwindling available investment might lead them to consider the porno market. "Let's make sure what little funds there are (for feature film and TV production) don't get channelled into pornography," she said.

ACTRA sees the issues of pornography and censorship as "irrevocably related." Waisglass defends the group's pro-censorship stance with the argument that writers and performers do not, and never had had, complete freedom of expression, citing laws against libel and hate propaganda. She said ACTRA agreed it could accept "certain limits on our freedom of expression" in exchange for a greater

freedom – freedom from pornography.

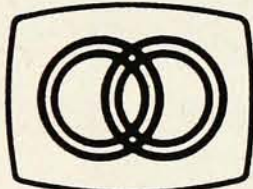
Michael Mercer added: "What we are saying is that if the industry must be regulated, then we want specific unacceptable behaviour clearly proscribed in order to protect our members."

ACTRA elects new national board

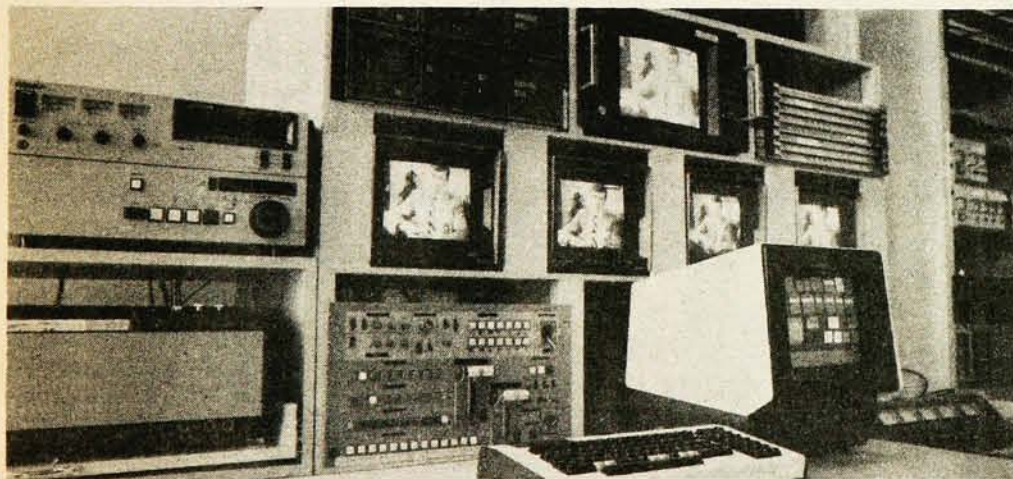
TORONTO – The Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA) elected new officers and executives at their annual general meeting Jan. 28-29 in Toronto.

Elected to the executive are: Bruce McLeod – president; Alex Barris – vice-president; Lyn Jackson – v.p. performers; Michael Mercer – v.p. writers; Dale Goldhawk – v.p. guild of broadcast journalists and researchers; Rex Hagon – treasurer; Peter Cochrane, Rita Shelton Deverell, Doug Paulson, John Porteous – members at large.

ACTRA general secretary Paul Siren also serves on the executive.



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Specialty wars inconclusive

(cont. from p. 23)

into a hybrid Superstation aimed at the teen to mid-twenties crowd.

Only Labatts, the beer people – not to mention pasta and candies – seemed to believe that it was certain to come out of the hearing with what was wanted, a licence to run Canadian television sports.

From the very beginning, CRTC Chairman André Bureau insisted that all applicants must have their financing in order. Most going after the licenses for these specialty services had been unable to convince the banks to back them. Nor could they find other corporate suitors willing to underwrite the risks. Part of the problem came from the CRTC's call for marketing the services on a fully discretionary basis, albeit with the possibility of being tiered, or bundled, with similar services from below the border. In the U.S., most such channels, distributed by satellite, get on cable systems and are provided as part of the basic service package to subscribers. This means they reach many millions of potential households, and thus can ask for advertising support, in addition to the few cents each month they collect from the

cablecos on a per subscriber basis.

In Canada, no such universal scheme was to be permitted. This meant each service had to market itself to the targetted audience, convince them to pay a monthly rate of about \$1, and then find advertisers who thought the small reaches were worth paying for. Indeed, two potential applicants, Baton and IWC Radio, noted that the CRTC had created a prescription for failure. TVOntario had also felt hard done by when its bid for a children's channel was nixed at an earlier stage because it, like Baton's news and IWC's music services, insisted upon a form of universal carriage and payment.

Also facing the Commission, was the creation of a list of American services which cablecos could sell with the Canadian ones. There would be no competition permitted between these foreign services and the ones to eventually be licensed by the CRTC, but arguments were heard – particularly from the cable industry – that the Disney Channel should be on this list.

Cable sees this as a \$16 premium pay television service which might be more acceptable to a segment of potential

pay subscribers wishing "family" films and programming rather than Superchannel or First Choice. However, the CRTC thought it was quite clear in noting that it would not consider HBO, Showtime and other such premium pay services. As well, the Commission had on its agenda an application by Ottawa producer Roger Price to provide a \$7.50 children's pay service.

Disney sent up senior v.p. Jim Jimmaro, to convince the CRTC of the virtues of his service, and to pitch a Canadian Content commitment and dollar quota should they be allowed into the sweepstakes. Commissioner Monique Coupal couldn't wait to give the Americans a license for their seductive style of English-language continental drift, but other Commissioners were obviously concerned by the impression this was making on the audience, and the press.

A delegation of independent producers later noted that Disney would destroy the Canadian production community for children's programming, since those shows it acquires from Canadian producers would no longer have their domestic broadcast outlets. These sales, primarily to the CBC, delivered most of the financing, along with funds from the CFDC's television fund. By the end of this week-

three appearance, it must have been clear to the CRTC that the dangers were too great. But this did not show up in "The Hollywood Reporter," which a week earlier proclaimed that the Disney Channel was certain to get into Canada.

Although most pretenders ended up withdrawing their applications, some indicated they would return to the Commission once certain financial arrangements could be made. Andrew Shaw felt that he would be back with his amateur sports proposal. But it was Roger Price who was most optimistic about his chances. However, his future impinged upon the CRTC being quite clear about not letting the Disney Channel into the country, and the "threat" of a universal omnibus channel built around TVOntario's Galaxie becoming a reality.

All of this served to raise the issue of new non-conglomerate players entering into the game. The only strong bids came from breweries: Labatts and Molsons. The CRTC may now find itself in the position of directly licensing advertisers, and particularly those with a greater stake in conditioning the very audiences they wish to assemble for their sport and music programming.

On another front, the panel must decide either to let Vancouver's World View pay service collapse, or bail it out with

a national licence for a predominantly Chinese service. This move is opposed by many members of the Chinese community, since it has precluded their attempts to create a national service from scratch. World View started out as a diverse multilingual premium pay service, but soon found its audience reduced to the Chinese community of Vancouver and the Lower Mainland.

Then there is the issue of Dan Iannuzzi, owner of Toronto's over-the-air multilingual television station. Iannuzzi has made two previous attempts at getting his station up on the satellite to be received by cablecos across Canada. He too faces opposition this time from members of the Italian community.

The Commission heard from almost 20 groups making general representations during the first week. The two pay networks appeared together in a joint presentation meant to persuade the CRTC that they should be the ones marketing the bundles of new services. This would give them strength to bargain joint rate structures with the cablecos. They still blame the high retail price of pay on cable's cartel approach of last year. The Canadian Cable Television Association (CCTA), and its allied cablecos, wanted

(cont. on p. 37)

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Specialty wars

(cont. from p. 36)

just the opposite: complete discretion, so that they could pick what services were offered to the consumer, and at what prices. Both pay and cable seemed to agree that the new services should be added to pay, so that the consumer can take a six-to-eight channel package - Superchannel or First Choice - for \$20.

The Ontario government presented the Commission with a survey that suggested there was indeed a market for many of the discretionary services which were being considered. However, the survey - done as a part of the monthly Gallup poll - failed to even separate cable subscribers from non-subscribers, thus making any detailed analysis next to impossible. TVOntario, for its part, attacked the Commission for being short-sighted and failing to recognize the need for universal services, and particularly its Galaxie service.

Vidéotron, the major Quebec cable chain, reminded the panel that most of the services being proposed were English-language ones, and that the Quebec industry still had to be handled in a special way in order to provide French-speaking subscribers access to new programs in their own language.

The Commission got around to hearing the first of the applicants on the fifth day, in a Saturday sitting. But by that time Michael Rinaldo, one of two health channel hopefuls, decided to drop out of the running. This left Robert Campbell and his hybrid medical service, which turned out to be more of a closed-circuit network than a public-oriented one. Under those conditions, it was little more than a glorified teleconferencing system, and as such didn't even need CRTC's approval. Keeping the door open, the Commission appeared to be asking them to come back, indeed if they had to, when they had better financials to examine.

Monday of the second week saw the first of the music services, but before they had all been heard, two of the five had dropped out. Millionaire's son Michael Sheridan hung in there with the biggies from Rogers and CHUM, got his few hours before the commissioners, and left without his money tied down. This focussed the battle between Ted Rogers, now teamed up with Molsons, and Alan Waters. Waters said that he was a reluctant applicant, goaded into the whole thing by partner Moses Znaimer, and the future needs of his corporate strategy for the 1990s. The CHUM people appeared to know more about what they

wanted than Rogers, and the Commission spent a disproportionate time grilling them about every last detail.

Rogers had had trouble getting financing on his own, since U.S. cable operations left his empire in difficult straits. Molson's entry managed to prop up the guarantees which the banks needed, but posed problems for the CRTC. Those same problems were echoed when Labatts appeared to pitch its sports network plans. The upshot of all this was the necessary evil of having quasi-acceptable Canadians, rather than letting in ESPN and MTV.

On the children's side of things, Roger Price and his Kidscan application seemed to be knocked in the solar plexis by the Disney crew. According to Price, his discretionary pay service was to have had some of the proprietary Disney product in it. However, when it was suggested to the Disney people by the cable industry that the CRTC might actually approve Canadian carriage of their channel, Price's problems began in earnest. The banks did not want to see him competing with the king of kid-dom, and his financing, which was in the midst of negotiation, floundered. Without the money lined up, the Commission would not hear him out. They did offer an adjournment, meaning Price could return when financing was in place - and perhaps, he had a deal to suitably Canadianize Disney without the hazards pointed out by others. Though bruised, by the time he appeared, Price had managed to round up the pay networks to support his bid, and offer him management assistance. He pledged to be back by late spring with a stronger application which the Commission could accept.

Three other applicants had their day before the panel, but none emerged with applications under consideration. Jean Paquin, Sigmond De Janos and Ralph Willsey all had ideas for "public affairs" networks of one type or another. Only Willsey's had a twinkle to it, and this made for an amusing cross-examination. He was proposing a Whole Earth Catalog network of sorts, aimed at people tuned into the same head space as he was.

Where this all leaves the Commission is anybody's guess. Their American list is likely to contain Ted Turner's all-news network, the Nashville Network, and the recently merged Health/Daytime network run by Hearst, ABC and Viacom. It might also include the ABC Arts/RCA Entertainment combined "culture" channel. As for Disney, the implications of permitting a foreign premium pay service are too frightening. By permitting the sale of Disney directly to Canada, the CRTC will remove any barrier to the future marketing of scrambled, pay DBS services from below

the border. And it will undermine its own domestic pay strategy which requires a controllable form of competition/co-operation between licensees.

As for the Canadian services, if there is to be a sports channel it has to be Labatts. And if there is to be a music service, then CITY gets the nod to go Superstation, to all intents and purposes. The rest becomes a salvage job for the two existing multi-lingual services, since a predominantly-Chinese premium pay will not overly impact on a low-cost Superstation version of Iannuzzi's Toronto channel.

André Bureau seems quite aware of the impossible situation he has inherited. The economics of specialty services in this country do not pan out,

and the Commission has created a dog's breakfast in the way it went about this call and subsequent tiering decision. But his caution over financing should be tempered by the fact that very few first licensees have ever managed to hold onto control of their operations. Almost every new entry, from CFTO to Global to CKO Radio to First Choice, has collapsed financially in its first few years and been bailed out. The specialty licensees will be no different, even if, like all the previous groups, their financing is in order. How the Commission does get itself out of that trap, and remains fair in the process, will be interesting to observe.

David Balcon ●

Columbia into third Jewison film

TORONTO - Columbia Pictures has announced a third project involving Canadian producer-director Norman Jewison, *Jazz Babies*, the story of an all-women jazz band written by Larry Gelbart, which Jewison and Patrick Palmer will produce.

Gelbart is creator of the TV series *M*A*S*H* (as well as the spinoff *AfterMASH*) and his feature screenwriting credits

include Columbia's *Tootsie* and *Blame It On Rio* (released Feb. 17 by Twentieth Century-Fox.) There has been no word who will star in *Jazz Babies* or where it will be shot.

Jewison produced and directed *A Soldier's Story* for Columbia last year - the film is now in post-production - and is developing a screen adaptation of the Broadway play *Agnes of God* for the studio.

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Golden Reel to American film

TORONTO - MGM/UA's *Strange Brew*, which earned \$2 million during its Canadian release, will be honoured with the Canadian Motion Picture Distributors Association's Golden Reel Award at an industry luncheon Mar. 20 in Toronto.

The award goes to the Canadian film which during the year grosses the most money at the Canadian box office. The definition of a "Canadian film" has been somewhat loosened up, since both *Strange Brew* and Golden Reel runner-up *A Christmas Story*, while shot in Canada with a mix of home-bred and foreign talent, were financed by U.S. studio MGM and do not qualify as certifiable Canadian productions.

Written and directed by and starring Rick Moranis and Dave Thomas, *Strange Brew* features the antics of brothers Bob and Doug McKenzie - "hoser" characters first created by the two comics on the series SCTV. Eligible for the 1984 Genie Awards, it was the only one of 15 features not to earn a single nomination.

A Christmas Story, shot in Toronto and Cleveland by director Bob Clark, received nine Genie nominations.

Genie nominations erratic as good directors snubbed

TORONTO - The nominations for the 1984 Genie Awards announced Feb. 9 in Toronto have to be considered the most erratic in the award's five-year history.

Leading the way with 11 nominations was *Maria Chapdelaine* - yet director Gilles Carle was ignored in his category. So were directors Ralph Thomas (*The Terry Fox Story*) and Robin Phillips (*The Wars*) - though each had his film chosen for best picture.

And the late Glenn Gould, one of the greatest musicians this country has ever produced, was snubbed for his *The Wars* score - even though voters in craft categories are required to nominate a minimum of three names.

The voting for the directors branch has been the most controversial, admitted Academy of Canadian Cinema executive director Andra Sheffer. There are 41 members of the Academy's directors branch, and normally the Academy gets 25-50 percent voting returns for each craft category, said Sheffer.

The feeling on the director's category was that there were a low number of voters, com-

bined with personal preferences which considered the work of the "snubbed" directors to be not exceptional despite their film's quality, said Sheffer.

"But there is an overall concern that there may not be enough people voting," said Sheffer, adding the Academy has only 600 members, compared to 3,000 for the U.S. Oscar voting. One change already recommended for next year is to allow producers and directors to vote in craft categories.

The awards, to be presented Mar. 21 at the Royal Alexandra Theatre in Toronto, will be televised live on CBC-TV, directed by Gary Plaxton. The show's host(s) will be announced later.

The City of Toronto this year has provided a \$5,000 grant to establish an apprenticeship award in honour of the city's sesquicentennial. One student from Toronto's film schools (Ryerson, York, University of Toronto, Humbere, Seneca, Centennial) will be chosen to participate in a 16-week apprenticeship program on a Toronto-based production during the summer, with the winner will be announced prior to Mar. 21.

Genie Nominees

BEST MOTION PICTURE

A Christmas Story - p. Bob Clark, René Dupont
Lucien Brouillard - p. René Gueissaz, Marc Daigle
Maria Chapdelaine - p. Murray Shostak, Robert Baylis
The Terry Fox Story - p. Robert Cooper
The Wars - p. Richard Nielsen

BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE

Pierre Curzi - *Lucien Brouillard*
Guy L'Écuyer - *Au clair de la lune*
Eric Fryer - *The Terry Fox Story*
Nick Mancuso - *Maria Chapdelaine*
Alan Scarfe - *Deserters*

BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE

Martha Henry - *The Wars*
Carole Laure - *Maria Chapdelaine*
Barbara March - *Deserters*
Marie Tifo - *Lucien Brouillard*
Marie Tifo - *Rien qu'un jeu*

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE

Les Carlson - *Videodrome*
Pierre Curzi - *Maria Chapdelaine*
Peter Dvorsky - *Videodrome*
Ken Welsh - *Tell Me That You Love Me*
Michael Zelniker - *The Terry Fox Story*

BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE

Jackie Burroughs - *The Wars*
Amulette Garneau - *Maria Chapdelaine*
Elva Mai Hoover - *The Terry Fox Story*
Tedde Moore - *A Christmas Story*
Sonja Smits - *Videodrome*
Linda Sorgini - *Bonheur d'occasion*

BEST ACHIEVEMENT IN ART DIRECTION

Lucien Brouillard - *Gilles Aird*
Maria Chapdelaine - *Jocelyn Joly*
Ups & Dows - *Glen Bydwell*
Videodrome - *Carol Spier*

BEST ACHIEVEMENT IN CINEMATOGRAPHY

A Christmas Story - *Reginald H. Morris csc*
Dead Wrong - *Doug McKay csc*
Maria Chapdelaine - *Pierre Mignot*
The Terry Fox Story - *Richard Ciupka csc*
Videodrome - *Mark Irwin csc*

(cont. on p. 39)

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"Spoof" no joke for Revenue Canada

MONTREAL - The National Film Board of Canada's 10-minute sponsored film *Excuse Me, But There's A Computer Asking For You* has landed at the centre of the uproar that for the past two months has pitted press and Parliamentary opposition members against the tax-collecting methods of the Department of National Revenue and its minister, Pierre Bussières.

The \$195,000 film, commissioned last year by Revenue Canada from the NFB, unexpectedly became the latest *pièce à conviction* in Conservative MPs' persistent accusations that Revenue Canada "treats Canadians like crooks." Leading the attack was Cambridge, Ont. PC member Chris Speyer who charged early in February that "there is a constant pattern emerging and that is the surveillance of all of us by Revenue Canada without the safeguards that protect our liberty."

The sponsored film depicts a ubiquitous, invisible, talking computer that seeks out derelict taxpayers to inform them they face prosecution and pos-

sibly jail for non-payment of taxes.

In the face of the outcry, National Revenue minister Bussières on Feb. 1, ordered his department to withdraw the film from circulation.

Directed by long-time NFBer John Howe (*A Choice of Two*), *Excuse Me* was written by Montreal freelance filmmaker Robert Duncan (*Hugh MacLennan: Portrait of A Writer*, *Margaret Laurence - First Lady of Manawaka*). Both Howe and Duncan were out of the country when the suddenly controversial film was aired Jan. 30 on CBC's *The Journal*.

Just back from England, Duncan told *Cinema Canada*: "Everybody's missed the point of the film - the press as much as the Conservatives. It was a proof on 1984. I know what the intent was because I conceived it."

"I titled the film 'April Is The Cruellest Month' which is just a dead give-away that it's a spoof. Given that it was going to come out for April, 1984 and that the tax people wanted a film that would inspire people to pay their taxes, what better

way than Big Brother? That they went and changed the title just shows you how dumb they are.

"I'm really surprised at the reaction. The film was made as a totally tongue-in-cheek look at the situation - especially in 1984.

"Our job as filmmakers ... to provide a piece of propaganda," Duncan continued. "That was what the client wanted. The film is a communications tool, nothing more. If it reminded people that they should pay their taxes, then it did its job."

"But I think it's pretty gutless of Bussières to have the film withdrawn after it's got a higher audience than it ever would have had otherwise."

The final irony is that it may not be a simple matter to have *Excuse Me* withdrawn from circulation. While Revenue Canada will no longer distribute the film and the NFB will not distribute it on free loan through its libraries, distribution contracts have been signed for the film.

The Board is reviewing the film's contractual commitments, and until the review is completed no decision has yet been taken as to *Excuse Me's* ultimate fate.

Meanwhile, the issue that began the current round of tax department criticism, the tax plight of Canadian artists, has been referred by the House of Commons Standing Committee on Communications and Culture to a seven-member subcommittee formed to study the tax situation. The subcommittee will be holding three weeks of public hearings, beginning in late February.

Genie Nominees

BEST ACHIEVEMENT IN COSTUME DESIGN

Au Clair de la Lune - François Laplante
Bonheur d'occasion - Nicole Pelletier
A Christmas Story - Mary E. McLeod
Lucien Brouillard - Michèle Hamel
Maria Chapdelaine - Michèle Hamel

BEST ACHIEVEMENT IN DIRECTION

Au Clair de la Lune - André Forcier
A Christmas Story - Bob Clark
Deserters - Jack Darcus
Lucien Brouillard - Bruno Carrière
Rien qu'un jeu - Brigitte Sauriol
Videodrome - David Cronenberg

BEST ACHIEVEMENT IN FILM EDITING

Bonheur d'occasion - André Corriveau
A Christmas Story - Stan Cole
Deserters - Jack Darcus, Doris Dyck, Bill Roxborough, Ingrid Rosen
The Terry Fox Story - Ron Wisman cfe
Videodrome - Ronald Sanders cfe
The Wars - Tony Lower cfe

BEST MUSIC SCORE

Au Clair de la Lune - Joël Bienvenu
Dead Wrong - Karl Kobylansky
Deserters - Michael Conway Baker
Maria Chapdelaine - Lewis Furey
A 20th Century Chocolate Cake - Andre Vincelli

BEST ORIGINAL SONG

Rien qu'un jeu - Jimmy Bond ('Feel It')
A 20th Century Chocolate Cake - Andre Vincelli ('Talk About It')
Ups & Downs - Bo Harwood, Bobbi Permanent ('Ups & Downs')

BEST SCREENPLAY

A Christmas Story - Bob Clark (Jean Shepherd, Leigh Brown)
Deserters - Jack Darcus
Videodrome - David Cronenberg
The Wars - Timothy Findley

BEST ACHIEVEMENT IN OVERALL SOUND

A Christmas Story - David Appleby, Dino Pigat, Ken Heeley-Ray
Maria Chapdelaine - Patrick Rousseau, Joe Grimaldi, Austin Grimaldi, Dino Pigat
The Terry Fox Story - Bruce Carwardine, Joe Grimaldi, Glen Gauthier, Austin Grimaldi
Ups & Downs - Lars Ekstrom, David Appleby, Dino Pigat
The Wars - Hans Peter Strobl

BEST ACHIEVEMENT IN SOUND EDITING

A Christmas Story - Wayne Griffin, David Evans, Steven Cole, Ken Heeley-Ray
Maria Chapdelaine - Claude Langlois, Patrick Dodd
The Terry Fox Story - Jim Hopkins
Ups & Downs - Lars Ekstrom, David Appleby, Dino Pigat
The Wars - Hans Peter Strobl
Rien qu'un jeu - Marcel Pothier

BEST THEATRICAL SHORT

Brushstrokes - p. Sylvie Fefer
Snow - p. Tibor Takacs, Stephen Zoller
Ted Baryluk's Grocery - p. Wolf Koenig, Michael Scott

BEST THEATRICAL DOCUMENTARY

Mémoire battante - p. Nicole Lamothe
Pourquoi l'étrange Monsieur Zolock s'intéressait-il tant à la bande dessinée? - p. Nicole M. Boisvert
La turlute des années dures - p. Lucille Veilleux

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Talking Dirty in West with Nielsen

TORONTO - A low budget feature film adaptation of Sherman Snukal's hit Canadian play *Talking Dirty* is scheduled to begin shooting in August in Vancouver, produced by Michael Douglas of Edmonton, with Richard Nielsen of Primedia Productions in Toronto serving as executive producer.

Budgeted at \$1 million, the film will be aimed at the television market. Executive producer Nielsen does not rule out a theatrical release, but he said the project will be financed by pre-sales to Canadian pay and network TV and foreign TV markets.

Nielsen and Snukal currently are preparing the screenplay. No pre-sales have been announced. It is the first feature for producer Douglas, who has made many industrial/educational films in Alberta.

Signed to direct is Sturla Gunnarson, who made the NFB documentary *After the Axe* and has directed half-hour TV dramas for Atlantis Films. Gunnarson has postponed his Mexican-based feature co-production *Diplomatic Immunity* to accommodate this project, pushing its start date back from September to December. He is currently pro-

ducing an episode of CBC's *For The Record* series, *Three Minutes To Midnight*, written by Ken Mitchell.

Talking Dirty has earned over \$1 million at the box office since it opened in Vancouver in 1981. Recently, it won the \$5,000 Chalmers Award as the outstanding Canadian play performed in Toronto during 1983.

Nielsen and Primedia have another co-production in development with a western partner, a 13-part series of half-hour dramas based on *The Little Vampire*, by German children's author Angela Sommer-Badenburg, with independent broadcaster CITV of Edmonton.

A Naked Night

TORONTO - Independent Alberta producers Peter Campbell and Arvi Liimatainen report shooting has been completed on *Another Naked Night*, a one-hour documentary on the Mr. and Ms. Nude Entertainer of Canada competition, which they hope to sell to pay-TV when the film is finished in April.

The duo also have a half-hour comedy pilot in pre-production, *Chez Burrito's*, set in a burlesque club and written by Bob Hackett. The project is in association with the Alberta Motion

Picture Development Corp. and Superchannel Alberta. Shooting is scheduled to begin this May in Edmonton.

Raymont completes Yukon film for Turner

TORONTO - Independent filmmaker Peter Raymont of Investigative Productions in Toronto reports the completion of *Bonnet Plume*, a one-hour adventure film shot last summer in the Yukon for Turner Broadcasting Systems and scheduled for telecast in the U.S. this spring.

Raymont has also recently completed a 22-minute documentary *Flight 189* on the June 1978 crash of an Air Canada jet at the Toronto airport, made for CTV's public affairs show *W5*.

Raymont will spend February in Nicaragua as part of a 39-member Canadian work brigade. He has pre-sold two stories on Nicaragua and the brigades to CBC Sunday Morning.

When he returns to Canada in March, Raymont will begin a one-hour documentary on the stock market, a CBC/National Film Board co-production, with journalist Sandy Ross. The program is scheduled for broadcast on CBC this fall.

THANKS!

BOYS AND GIRLS has been nominated for an **ACADEMY AWARD** (Live Action Short Film) and Seaton, Jan and Mike of Atlantis Films want to thank those who made it possible.

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BOYS AND GIRLS was produced by **ATLANTIS FILMS LIMITED** in collaboration with the Canadian Broadcasting Corporation. It was produced with the participation of the Canadian Film Development Corporation.

Toronto first-run commercial features and docs over 30 in '83

Listed below are Canadian feature film and documentary releases in first-run commercial theatres in Toronto during 1983.

Date	Film	Producer	Distributor
Jan. 21	Scandale	RSL Films	Ambassador
Feb. 4	Videodrome	Filmplan	Universal
Feb. 25	Threshold	Paragon	Pan Canadian
	Head On	M. Grant/ A. Simmonds	Astral
Mar. 11	The Lucky Star If You Love This Planet/Acid From Heaven/Acid Rain: Requiem or Recovery (docu.)	Claude Leger NFB	Frontier NFB/Pan Canadian
Apr. 1	The Disappearance	Tiberius	Pan Canadian
Apr. 8	The Grey Fox Losin' It ¹	Mercury Pic. Tiberius	UA Classics Pan Canadian
Apr. 22	American Nightmare	A. Kramreither	Pan Canadian
Apr. 29	Motherlode ²	F. Heston	New World Mutual
May 6	All In Good Taste Porky's (re-re)	A. Kramreither Astral/ M. Simon/Fox	Pan Canadian 20th Century-Fox
May 20	Spacehunter ³	I. Reitman	Columbia
May 27	The Terry Fox Story	R. Cooper	20th C.-Fox/Astral
June 3	Keiko	C. Gagnon	Cinephile
June 24	Porky's II: The Next Day ⁴	Astral/ M. Simon/Fox	20th Century-Fox
July 15	Class of 1984	A. Kent	Citadel
Aug. 26	Spring Fever	J. Bassett	Citadel
Sept. 16	Strange Brew ⁵	L. Silverstein	MGM/UA
Sept. 23	Screwballs	M. Smith	New World Mutual
	Falasha: Exile of Black Jews (docu.)	Matarra Films	Pan Canadian
Oct. 7	Au clair de la lune	B. Lalonde/ L. Laverdiere	Cinephile
Oct. 14	Incubus	J. Eckert	Pan Canadian
Oct. 21	The Dead Zone ⁶	D. Hill	Paramount
Oct. 28	The Tin Flute	Cine St-Henri	Spectrafilm
Nov. 4	Running Brave ⁷	Ira Englander	Paramount
Nov. 11	The Wars Maria Chapdelaine Going Berserk	Nielsen/Ferns H. Greenberg P. David/ C. Heroux	Spectrafilm Astral Universal
Nov. 18	Big Meat Eater A Christmas Story ⁸	L. Keane B. Clark/ R. Dupont	Citadel MGM/UA
Nov. 25	Of Unknown Origin	P. David/ C. Heroux	Warner Bros.
	The Brood (re-re)	Filmplan	New World Mutual

Total first-run commercial releases, Toronto, 1983: 270.

- Made in 1982 by Canadian producers Garth Drabinsky and Joel Michaels entirely outside Canadian film industry system.
- Shot in B.C. in 1981 as a certified Cdn. production by Hollywood star Charlton Heston and landed-immigrant son, Fraser. Bought out by L.A. financiers after it failed to sell out Canadian public offering.
- Made by Canadian producers Ivan Reitman and Don Carmody for Columbia - no Canadian investment.
- Sequel to *Porky's* with same co-production partners: Astral Films, Mel Simon Productions (U.S.), Twentieth Century-Fox. Shot in Florida by Bob Clark.
- Financed by MGM. Shot in Ontario with mixed Canadian-foreign cast and crew. Writers/directors/stars Rick Moranis and Dave Thomas Canadian, story set in Canada.
- American-financed. Shot in Ontario by director David Cronenberg and ACFC crew. American story.
- American story, producer, star. Shot in Alberta by Canadian director Don Shebib (who later asked his name be removed from the credits). Financing by Ermineskin Indian Band (Alta.)
- MGM financed. American story, stars, locations. Shot in Cleveland and Toronto by Bob Clark.

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Producers regroup to hire fulltime lobbyist

TORONTO - It's characteristic of the Canadian film industry than when its independent producers aren't busy making films, they're usually busy making producers' organizations.

As reported in Cinema Canada No. 103, the surviving members of the Association of Canadian Movie Production Companies (ACMPC) and a group of TV producers now based in the Canadian Film and Television Association (CFTA) plan a new producers association with a paid full-time lobbyist voicing their concerns.

According to Primedia's Pat Ferns, who has led the group breaking from the CFTA, the new association will be created at a meeting Feb. 16 at the offices of Nelvana Ltd. in Toronto.

Producers wishing to join must ante up \$3,000 and be ready to pay quarterly dues of \$600. Ferns says at least 20 producers are ready to commit and he expects more than that number to attend the meeting.

On the meeting's agenda is the selection of an interim executive committee and the establishment of procedures for elections in March. The group must also select a name and hire an executive director.

The attitude at the previous, informal meeting of the group was positive, according to Ferns. "The mood has been 'Let's not ponce around, let's get going on this thing,'" he said. "It was not a meeting which made recriminations against other organisations."

Ferns expects members of the new group to be able also to hold memberships in the CFTA if they wish.

The issues with which the new group will concern itself in the immediate future are Canadian content, pay-TV, the federal film policy, the Broadcast Program Development Fund, and tax policy.

On another front, producer-director Allan King is trying to set up an industry-wide lobby group, IMPACT. This organization, which would involve producers' groups, unions, guilds, associations, labs, distributors, exhibitors, etc., would speak with one voice when the industry is united on an issue - and be silent when the industry differs.

So far, the group has met only informally, and is still formulating both its membership and a statement of principles.

Ferns told Cinema Canada that his new group has not yet entered discussions with King's new group.

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Non-profit distributors of local films threatened in Quebec

MONTREAL - Two Quebec independent distributors specializing in indigenous films may have to close their doors within a month unless they can sort out their funding problems with the Institut québécois du cinéma.

As of last fall budgetary restrictions obliged the IQC to change its distribution support policy. Whereas in the past the IQC had picked up the entire operating tab for independent, non-profit distribution houses Cinéma Libre and Les Films du Crépuscule, that policy was changed last year to a basic subsidy plus a subsidy equal to amounts earned in film rentals. At that time, warning was given that support this year would only be in the form of \$1 in subsidy for each dollar earned. The situation has now left both houses penniless. Cinéma Libre, barely getting by on funds from the Canada Council, has already laid off one of its three-person staff and the other two staffers are working without pay.

The two houses together

hold the distribution rights to over 200 Québécois films (including the works of directors like André Forcier, Arthur Lamothe, Paule Baillargeon and Marilu Mallet), distributed primarily to schools, colleges, ciné-clubs and social groups, reaching an estimated yearly audience of over 100,000 people. Because 95% of the films it distributes are Québécois - as opposed to the 5-10% marketed by other distributors - Cinéma Libre, founded in 1977 by Quebec independent filmmakers, contends that it does a great deal more for Quebec culture than can simply be measured by the money it earns in rentals (about \$50,000 per year).

In a statement circulated through the Quebec film milieu, Cinéma Libre's board of directors question the logic of Quebec government actions such as the recent \$3 million Premier Choix: TVEC bail-out or the IQC's \$250,000 investment in "successful" films like *Les Plouffe* or *Maria Chapdelaine* "for which institutional in-

vestors will never recoup their money."

Caught in the crossfire of cultural recrimination - both the strongly nationalist Syndicat national du cinéma and the Association des réalisateurs have leapt in on the side of Cinéma Libre - is IQC director-general Louise Ranger. As a result of the new Quebec cinema law, the IQC itself is in the midst of a major administrative overhaul.

"These films," Ranger told Cinema Canada, "often have production investment from the IQC; we advance up to 60% of their release costs; plus we give them a subsidy on their rentals. Surely there must be a way for them to increase their distribution?"

"It's a vicious circle," counters Cinéma Libre's chairman producer Bernard Lalonde (*Les ordres, Au clair de la lune*). "This is a time of tremendous technological change - with the development of the videocas-

sette market, for instance. Already we're behind. With the changed subsidy policy, we slip even further behind. We're just going in circles.

"We've been waiting and waiting for a decision from the Institut. So now we've undertaken this information campaign throughout the milieu. We want to know: is there a place for us in Quebec cinema today? Is our national cinema that sick that we should disappear? At least let's sit down and talk about it.

"What we want from the Institut is the status quo: we need a basic subsidy if we're going to have any kind of long-term existence. We can't continue like we've been doing from month to month.

"If we're to shut down, okay. Let's do it honorably and at least be able to pay off our creditors. But if we are to survive, we have to sit down with the IQC and look at all this once again. I'm not saying we can't do more. I do understand their idea of management. At least, if only we could talk it over with them. Otherwise, come March we have to close."

Lalonde added, however, that he was "still optimistic" an agreement could be worked out with the IQC.

Falasha wins in Texas Hemisphere Festival

TORONTO - *Falasha: Exile of the Black Jews*, a feature documentary exposing the persecution of black Ethiopian Jews produced by Toronto independent filmmakers Simcha Jacobovici, Susan Price, and Jamie Boyd, has been voted best film at the 18th annual Hemisfilm International Film Festival in San Antonio, Texas.

Falasha beat out another Canadian film, John Zaritsky's *Just Another Missing Kid* (last year's best feature documentary Oscar winner) for the Hemisfilm prize. Zaritsky's film, however, won Hemisfilm's best long documentary category. Another Canadian film, *Trapeze*, by Mino Bonan, won for best animation.

Pan Canadian released *Falasha* theatrically in Toronto last September after it premiered at the Festival of Festivals. New Yorker Films have picked up U.S. theatrical rights and plan a New York City release this spring.

Special screenings of the film have been scheduled for London (Feb. 19) and Paris (Feb. 23). A four-day theatrical run begins Feb. 19 at the Cinema V in Montreal.

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SHOOT ALBERTA

by Linda Kupecek

Local heroes are in the spotlight... through appointments... through achievements... through awards... and in symposiums.

Lorne MacPherson of the Alberta Motion Picture Development Corporation (AMPDC) has announced the appointment of Helen Hammond to the board. Hammond, an executive with Foster Consulting, replaces Lucille Wagner. As well, two new industry professionals have been named to the AMPDC advisory committee: Anne Wheeler and Pete White.

The AMPDC has approved several new development loans to qualifying producers: Astral Bellevue Pathé for *Draw* (now in post-production after a September shoot in Alberta); Eda Lishman for *The Unseelie*, a theatrical feature; Primedia (with ITV) for a 13-part television series, *The Little Vampire*; Michael Douglas (with co-producer Dick Nielsen) for a feature television movie based on the stage play, *Talking Dirty*; and Kicking Horse Productions (Arvi Liimatainen with Peter Campbell) for a television pilot, *The Burlesque Show*.

"We're hoping that two or three (of the AMPDC-assisted projects) will go into production in 1984," says MacPherson, noting the mostly likely possibilities: Wendy Wacko's *Striker's Mountain*; Filmline's *Temptations of Big Bear*; Maxine Samuels' *John Ware*; and *The Saint Game*, to be directed by Eric Till. Cash loans to date total \$100,000.

"We're just barely touching the principal of the three million," says MacPherson. "We've been able to support the industry in Alberta in the last year and a half as much as we can without dissipating the Fund."

Pete White of Edmonton is the screenwriter on *The Temptations of Big Bear*, a six-hour mini-series based on the Rudy Wiebe novel. Filmline Productions of Montreal via executive producer Michael Spencer plan a 1984 Alberta shoot. Ralph Thomas (*Ticket to Heaven* and *The Terry Fox Story*) will direct. The Aspen Parkland in northern

Webb of Sydney

MONTREAL - Sydney Film Festival director Rod Webb will visit Montreal Mar. 7-8 to select features and shorts for his non-competitive festival (June 8-24). Webb will also select shorts for the competitive Melbourne Film Festival (June 22-July 3).

Alberta will be the major location. White is now working on the first draft of episode five.

White began a first career as a songwriter, then moved into his second career as screenwriter. Now, with eight years of writing film behind him, he (formerly of Kicking Horse Productions) is again a freelance.

"*Big Bear* is different from most other western series in that it is a story written from history not television," he says. By the time the scripting portion has been completed, White will have invested 15-18 months of research and writing. "One of the wonderful side benefits of projects like *Big Bear* is that, if it goes, it will buy me the time to research and write my own projects," says White. "Producers don't understand how long it takes to do it well... I get a call

from New York asking me to write a period piece for HBO in 30 days!

"I'm interested in becoming the best writer that I can," he says, adding, "without going broke in the process."

Edmonton producer Don Archbold reports that his home-grown series, *Rock and Roll Video*, has been sold in the U.K. to Richard Price Television Associates. A situation comedy which includes rock videos in its format, *Rock and Roll Video* was aired nationally for ten weeks on CBC, and will rock back onto the air in March.

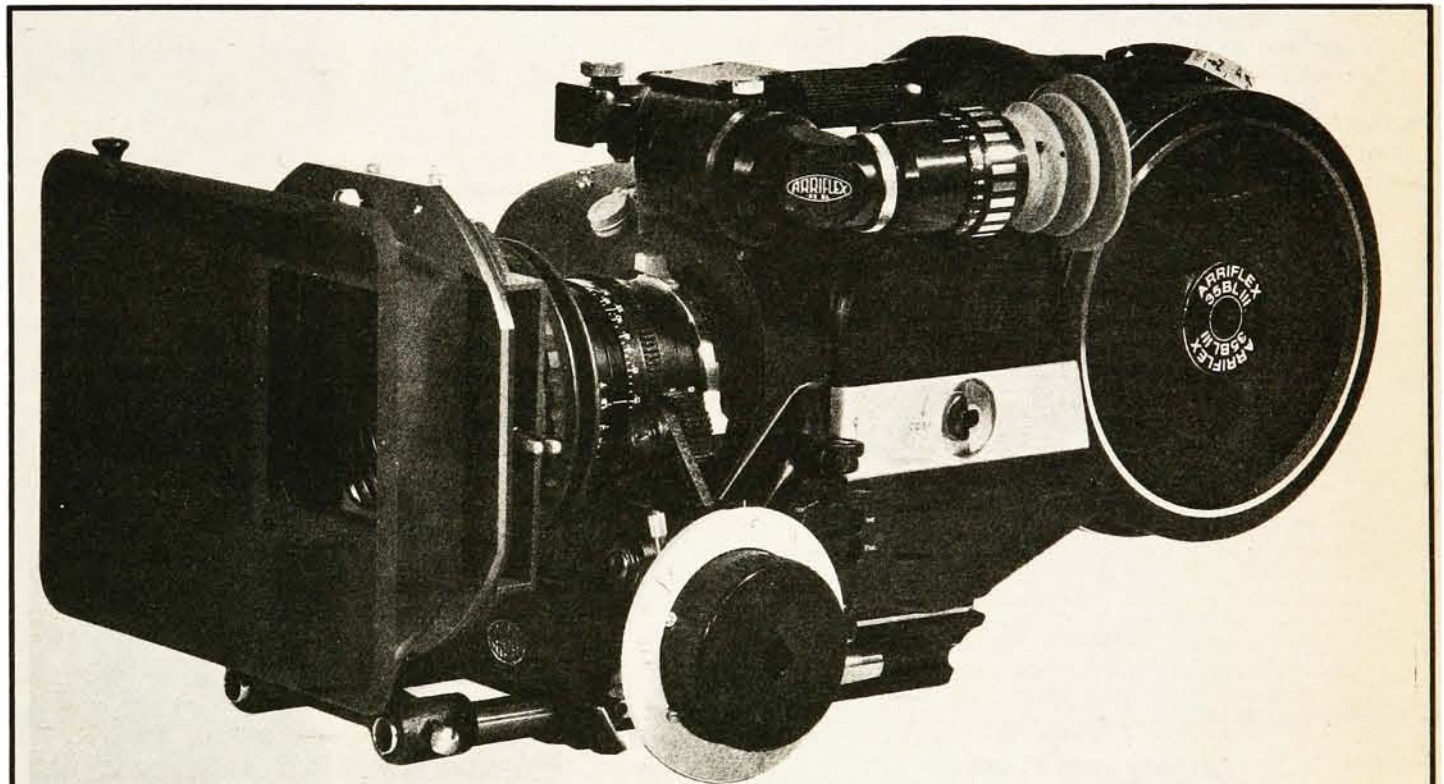
The non-union production, sponsored by Atari, was shot totally in Alberta on a moderate to low budget. Set in various small towns in Alberta, *Rock and Roll Video* was produced and directed by Archbold, and created and written by Arch-

bold with partner Randy Broadhead.

Atlantis Films of Toronto will shoot three half-hour films, two in the Edmonton area, and one in Saskatchewan, in March and April. *One's a Heifer, John Cat*, and *Cages* will be part of a series titled Canadian Stories 1984, produced in cooperation with the NFB Montreal... Moving from the literate to the explicit, Playboy Productions recently completed a three-day shoot in Calgary... CFCN Television in Calgary has picked up a number of national awards: a Can-Pro Gold Award (Entertainment series) for *Home Cookin'*, a Can-Pro Gold Award (Sports Series) for *Stampede Go-Round*, and a Children's Broadcast Institute Award for *The Missing Bear Caper*... Many Calgary actors could be seen in *Chautauqua Girl*, which aired on Jan. 8 on CBC. The two-hour

film, shot on location in the Calgary area, is reported to be the second most popular drama ever produced by CBC, drawing 2.6 million Canadian viewers into the world of the 1920's Chautauqua tent. It also marks a major positive venture by the CBC into Alberta, shooting and casting significantly on location. Two point six million viewers must approve.

And, finally, "Symposium '84, Local Heroes," will be held in Edmonton February 14-17, in conjunction with the 10th Annual AMPDC Awards. "Local Heroes" will focus on the value of indigenous drama and will feature screenings of recent dramatic shorts from across Canada, and screenings, forums and receptions with foreign directors, including, Britain's Peter Duffell (*Experience Preferred But Not Essential*), Oz's Richard Brennan (*Starstruck*), and Canada's Paul Almond (*Ups and Downs*).



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Watkins aims for summer shoot on anti-nuke pic

MONTREAL - Anti-nuclear groups in Montreal, Halifax, Ottawa and Toronto have been raising money in support of British director Peter Watkins' *The Nuclear War Film*, the first global film in the history of filmmaking.

Scheduled to begin shooting in summer '84 in 12 countries, including Canada, *The Nuclear War Film* will examine the global implications of nuclear warfare.

In the context of a fund-

raising retrospective of Watkins' major films (*Edvard Munch*, *Culloden*, *Punishment Park* and *The War Game*) Watkins, 49, was briefly in Canada on the last-leg of a world-wide tour before returning to Scandinavia where he has lived for the past 18 years.

"Going around the world is an eye-opening situation," Watkins told Cinema Canada during a press conference in Montreal Feb. 8. "So many people are dispirited and demoral-

ized, as we enter a new and more alarming phase of the nuclear arms-race.

"The fatalism that we have to accept nuclear weapons is being drummed into us by the cultural apparatus that has basically given up. The media have decided that nuclear war is inevitable - and the film attempts to go against that, to reverse the running-down of the life-force.

"That's why the process around the film is so important, involving many, many people in peripheral ways. The film is an attempt to be process. And when the film is finished, I hope it'll contribute to a wide, catholic debate on how we receive information."

The projected anti-nuclear war film, seen through the eyes of the global family, will attempt to show what nuclear war would mean for ordinary people. As well, the film will challenge the sense of alienation and impotence "fostered by the centralized structure of modern technological society and especially by the mass media," Watkins said.

Decrying the "vilification, sneering and contempt" of mass media coverage of anti-nuclear protests, Watkins said that *The Nuclear War Film* would be "a form of media service which people should be getting but are not."

Nuclear weapons, Watkins said, "are changing the whole structures of society: growing disparities between rich and poor, violence, sexism, greater hierarchization. It's a very difficult period we're living through. And it's only a lot of people pushing in the other direction that is going to change this."

Watkins said, in raising money for *The Nuclear War Film*, he had received a greater financial response in Scandinavia, where the project was launched in summer '83 by the Swedish Peace and Arbitration Society. In North America, he said, the project had encountered "considerable resistance."

Orion to run Montreal-made Hotel New Hampshire

TORONTO - Orion will release *Hotel New Hampshire*, the Filmline Productions feature based on American author John Irving's novel, Mar. 9 in Toronto, Montreal, and Vancouver.

Shot in Montreal last year by British director Tony Richardson, the film stars Jodie Foster, Nastassia Kinski, and Beau Bridges.

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Canadian Images gathers clan in Peterborough

MONTREAL - If nothing else, 1984 will be remembered as the year Canadian film finally got the festivals it deserves as both Canadian Images this month and the Festival of Festivals this fall plan marathon screenings of the best and the brightest in Canadian celluloid.

The seventh Canadian Images fest, traditionally the showcase of contemporary Canadian film, this year expands to a six-day format. From Mar. 13-18 from 9 a.m. to midnight, in 12 different theatres on the Trent University campus and downtown Peterborough over 350 Canadian features, shorts, dramatics, documentary, animated and experimental films and videos from filmmakers across the country will be screened.

Coordinated by York University film professor Seth Feldman, the Images '84 programming committee includes film scholars Bart Testa and Piers Handling, filmmakers Bruce Elder and Kay Armatage and Quebec filmmaker Louise Carre.

Program highlights include:

- Contemporary Canadian cinema: the outstanding productions of 1983-'84, including a special presentation of this year's Genie nominees.

- La Laure: a retrospective tribute to actress Carole Laure.

- La camerawoman: Quebec women filmmakers.

- Animana: independent animated film.

- The new wave: the new generation of Canadian filmmakers.

- Uncommon ground: the new documentary.

- Video in/video out: an exhaustive look at Canadian video production.

- The Canadian film primer: classics of Canadian film.

- Films for children: The tube: the best of Canadian TV; and Vision Ontario, a special bicentennial tribute to Ontario filmmakers.

Filmmakers from across the country will be on hand to discuss their films. The guest list so far includes Allan King, Holly Dale, Don Owen, Bruce Elder, Don Shebib, Ron Mann and Kay Armatage. Confirmed premieres include recent NFB releases by Paul Cowan (on Henry Morgentaler and the justice system), Michael Rubbo (on Margaret Atwood); Norma Bailey (*Meet Me At The Occidental*) and Bruce McKay's special effects sci-fi for children, *Starbreaker*.

In the past six years, Canadian Images' audience has grown from 9,000 to 24,000. To date, the Festival has screened 1775 films, presented 108 film

programs, held 90 seminars or workshops, and has brought 350 producers, directors, critics, writers, actors, distributors, actors, educators and policy makers to the festival as participants.

For '84, the Festival has a record \$110,000 budget (from \$40,000 in 1978 when the fest was founded), and is aiming for an audience in the 30,000 range.

A complete festival pass is going this year for \$25. Advance passes and information can be obtained in Toronto from The Canadian Filmmakers Distribution Centre, 229 Queen St. W., Apt. 204A, (416) 593-1808. Press information and accreditation can be obtained from Joel L. Green, 25 St. Mary St., Apt. 2107, Toronto, (416) 923-4805.

Telesat increases

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) Feb. 20 granted Telesat Canada rate increases double federal price-restraint guidelines outlined by the recent budget.

The decision will affect pay-TV and telephone rates.

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Atlantis Films on the Academy Award nomination of "Boys & Girls" in the short film live action category.

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Poole leaves experimental post

TORONTO - David Poole will leave the Canadian Filmmakers Distribution Centre (CFMDC) after serving three years as the organization's experimental film officer.

Poole plans to return to his family's farm near Perth, Ont., after leaving the CFMDC.

As well as acting as the industry's only full-time distributor of experimental films, Poole has campaigned actively against film censorship. In 1982, Poole, Cyndra McDowell, and Anna Gronau founded the Ontario Film and Video Appreciation Society, which the day after the Canadian Charter

of Rights was enshrined issued a court challenged to the Ontario Board of Censors.

An Ontario Appeals Court this month upheld a Divisional Court decision last year that the censor board's snipping and banning of films violated the charter because the basis of such decisions (what the censor board calls "community standards") were arbitrary and could not be left to the whim of an official.

The Ontario government has appealed the decision to the Supreme Court of Canada, with an Apr. 2 hearing date set.

Handling for Fest's retrospective of over 150 Canadian films in Fall

TORONTO - Piers Handling has been appointed co-ordinator of the Canadian Retrospective planned for this year's Festival of Festivals, Sept. 6-15 in Toronto.

The retrospective, intended to cover all major developments in Canadian cinema, is the first such event ever mounted by a major international film festival and is expected to include 100-150 films. The fes-

tival has been planning such an event since 1981.

Handling, who will be based in Toronto from now until the festival begins, is a film instructor at Queen's University and past staff member of the Canadian Film Institute. Last year, he edited *The Shape of Rage*, an anthology of critical essays on Canadian director David Cronenberg published by the Academy of Canadian Cinema.

Can Council & taxes

OTTAWA - The tax plight of Canadian artists was the chief topic at the first meeting of the Canada Council's Arts Advisory Board Feb. 3.

The AAB is a new board made up of 14 distinguished Canadians in the arts, including

writer W.O. Mitchell, publisher Linda McKnight, and film scholar Peter Harcourt. Video artist Albanie Morin was elected to the chair.

At its first meeting the Board unanimously adopted a motion calling for a moratorium on all current tax investigations of Canadian artists.

Since its creation in 1957, the Canada Council has sought the advice of leading Canadian artists on matters relevant to the arts.

The Council has asked to appear before the House Standing Committee on Communications and Culture subcommittee investigating tax issues.

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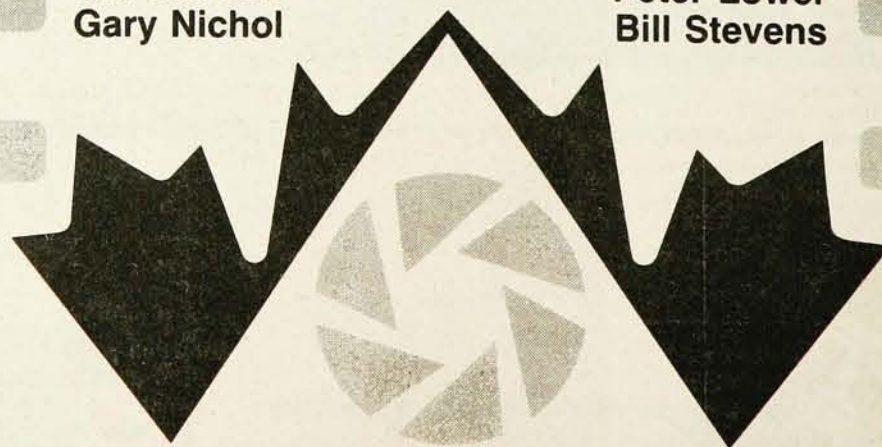
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CFDC courts HBO, acts as matchmaker

TORONTO — Representatives of U.S. pay-TV giant Home box Office met with Canadian independent producers Feb. 7 at the Canadian Film Development Corp. offices in Toronto to discuss possible future co-ventures between HBO and Canadian partners.

Present were HBO senior vice presidents David Meister, Donald March, and Michael Lambert, and Los Angeles-based HBO business affairs v.p. Rick Bieber; the CFDC's André Lamy, Peter Pearson, and Karen Laurence; and over 50 Canadian independents.

The HBO reps met with individual producers in the morning to discuss projects in development, then attended a general industry gathering followed by a reception in the afternoon. The afternoon question period lasted less than an hour, with producers making polite inquiries as to which HBO executive they should go see with specific types of projects.

In its history, HBO has licensed 60 Canadian features, made presale agreements on 22, and co-produced 10 projects. It is currently involved in three features drawing money from the Broadcast Program Development Fund — *Louisiana*, *The Blood of Others*, and *Bay Boy*.

HBO could become a key player in Broadcast Fund-related feature film production. Before the HBO executives arrived for the afternoon session, the CFDC's André Lamy and Peter Pearson met informally with the waiting producers. Pearson told them the Fund has accepted or contracted 57 projects as of January, with total production budgets representing \$81 million. The Fund's portion of investment is \$18 million, while foreign broadcast licenses account for 33 percent of the total.

Lamy told producers official TV co-production treaties had been signed with France and Italy, would be signed with Belgium in two weeks, and soon with Great Britain. Negotiations would continue to obtain TV treaties with Australia and Israel.

Film, TV publicists on move

TORONTO — A number of personnel changes among Toronto feature film and television publicists took place during February.

Twentieth Century-Fox publicist André Beauregard moved over to MGM/UA, where he replaces newly-appointed Toronto branch manager Harriet Bernstein as director of advertising and publicity.

Beauregard's assistant at Fox, Heather Macgillivray, assumes

publicity chores, while advertising duties are handled by Zinat Nuraney.

Lana Iny has left First Choice to become director of advertising and publicity in Toronto for CBC Enterprises. Iny, who joined the national pay-TV service last fall, previously had been publicist for C Channel.

Karen Gruson has left Superchannel's publicity department and is replaced by Joanne Rosenberg.

Myers joins UAC as McCluskey departs

TORONTO — Ron McCluskey is out and former New World/Mutual general sales manager Andy Myers is in as director of the UA Classics Canada office in Toronto.

McCluskey described his departure as a mutual parting of ways influenced by general changes within the company. "They wanted to make some changes, and I understood," he said. He left the company Feb. 3.

Myers, who had been working independently selling films to pay-TV since leaving MWM last October, took over Feb. 6.

Parent company MGM/UA recently announced its plan to close the UA Classics New York office and move the entire operation to Los Angeles. UA Classics had been the only classics division of the U.S. Majors to operate autonomously of its parent company.

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Suissa sets APFQ course

MONTREAL - The executive committee of the Association des producteurs de films du Québec (APFQ), Québec's main independent producers' association, on Jan. 25 named Danièle Suissa as president replacing Pierre Lamy who moved over to the Québec government's new Régie du cinéma.

Suissa, 43, has been part of the Association's board for the last two years, and will complete Lamy's term which expires in June.

Suissa, who says she's given herself "an active mandate," acknowledges a considerable debt to former APFQ president Nicole Boisvert who helped lobby through Québec's new cinema law.

"My mandate," Suissa told Cinema Canada, "is to be practical, to stimulate the association, and to move productions forward."

"We're emerging from what has been a pretty depressing time. The boom turned producers into what they are not: financiers and lawyers. That madness fortunately has passed and our association is once more what it was about five years ago: an association of real producers. That is motivators, people who understand both the artistic as well as the financial aspects of filmmaking."

"Today we want the APFQ to take a more active role. Now that the (new Québec government film industry) infrastructure is in place, we have to start producing."

To that end, the association will in coming weeks organize a series of workshops with the key institutions involved, notably the CFDC, the Institut québécois du cinéma and the Société générale. Suissa would like these workshops to become regular, monthly meetings.

"Our most important priority is how to give an everyday shape to the new structures. The federal and provincial governments have marvelously helped the industry through the most recent transformations, but they have done so

through bureaucratic organisms for whom time plays no role whatsoever. We can't wait six months for a go-ahead on a project. And that's one of the problems we still have to work out with Radio-Canada, though I must say that the CFDC on the

other hand has made immense progress in that respect."

The association has established four subcommittees, headed by a member of the eight-person executive to coordinate the specific problems of its membership in each area. Thus Pieter Kroonenberg heads the feature film committee, Daniel Bertolino documentaries, Yves Plouffe publicity

and Suissa video. "We're evolving towards an electronic cinema," says Suissa, "and so I feel it's important that we be more representative of what's going on in the area of video."

Suissa said that the association had not yet done "a post-mortem" on CBC's recent \$23 million commitment to independent producers. "We could for instance take issue with the

way the money was split (\$9 million for French production, \$14 for English), but that's not the most important; what mattered was getting that second-third in funding."

Suissa noted that the APFQ's congress this June would focus on coproduction and export markets. "It's up to us to make concrete moves towards foreign markets."



FROM SCRIPT TO SCREEN

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McQueen moves up

TORONTO - The Canadian Broadcasting Corp. (CBC) has promoted Trina McQueen, already the highest ranking woman executive in the English TV network, from network program director to Director of Network TV.

Her appointment, effective immediately, was announced Feb. 13 in Toronto.

McQueen now moves up to the second level of CBC-TV management.

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Viewers get another look at Ken Welsh and Empire Inc.

TORONTO - Canadian TV viewers will get another look at one of their favourite homebred villains as CBC-TV will repeat last year's popular miniseries *Empire Inc.* beginning Mar. 1 with a special two-hour episode.

Produced by Mark Blandford, directed by Denys Arcand and Doug Jackson, and written by Douglas Bowie, the series drew excellent ratings despite strong U.S. TV competition (including last year's Super Bowl game) and has since been sold to 22 countries.

Empire Inc. stars Kenneth Welsh as self-made tycoon James Munroe, and the show's success has enabled Welsh to become one of Canada's busiest and most recognized actors.

Since *Empire*, Welsh has appeared in the Warner Bros. feature *Of Unknown Origin*, the pay-TV productions *Reno and the Doc*, *Loose Ends*, and *1995: Quebec/Canada*, and the Canada/Israel feature co-production *Tell Me That You Love Me* - for which he recently received a 1984 Genie Awards best supporting actor nomination.

Currently, Welsh is appearing on Broadway with Jeremy Irons and Glenn Close in the Tom Stoppard play *The Real Thing* directed by Mike Nichols.

Landmark US puts Canadians on show

TORONTO - An American exhibitor wants to put together a package of Canadian features and shorts not previously released in the United States and showcase them in its theatres this fall.

Terry Thoren, vice-president of marketing and special projects for Landmark Theatres Corp., which operates 33 screens in 22 U.S. midwest and west coast cities, recently spent several days in Toronto researching the project.

Thoren hopes to package a Canadian Film Showcase of ten features and five shorts, with each film playing one-night-only in each of the chain's theatres through the fall and winter.

Thoren didn't say if any deals had been signed, but he did give Cinema Canada the titles of some of the features on his short list: *L'homme à tout faire*, *The Hounds of Notre-Dame*, *J.A. Martin photographe*, *Les Plouffe*, *Skip Tracer*, *Une journée en taxi*, *The Wars*, *Maria Chapdelaine*, and *La tête de Normande St-Onge*.

CBC Enterprises into domestic market

MONTREAL - Already with home video sales in 10 countries, CBC Enterprises is now entering the domestic videocassette market with Radio-Canada's dramatic series, *Le temps d'une paix*.

Originally broadcast in 1980-81, the series attracted close to two million viewers at its peak.

Now Videocassette editor Le Vidéo-club d'Amérique, and the Quebec-based French-language video distributor, Videoglobe, have targeted video-club outlets in Quebec, Ontario and New Brunswick, CBC Enterprises announced Feb. 8.

The first test offering of 350 cassettes comprises four cassettes, each of three TV episodes. The remaining 12 episodes, representing the series' second year of broadcasting, are promised in the "next few

weeks." Each cassette is approximately 75 minutes in length.

Le temps d'une paix is set in a small French-Canadian parish during the two decades between the great wars, and is a classic Québécois story of conflict between tradition and progress.

In a related development, the French version of the CBC/SRC mini-series, *Empire Inc.* will be in videoclubs early in March.



National Film Board of Canada

Office national du film du Canada

NEWS

TWO OSCAR NOMINATIONS FOR NFB

Two National Film Board documentaries have been nominated for Hollywood Academy Awards: *The Profession of Arms*, produced by Michael Bryans and Tina Viljoen, for best achievement, documentary feature; and *Flamenco at 5:15*, produced by Cynthia Scott and Adam Symansky, for best achievement, documentary short subject.

The Profession of Arms looks at the professional soldiers who devote their lives to maintaining military organizations and nurturing the attitudes that go with them. The men in this film are officers from the Israeli, American, Soviet and Canadian forces. *The Profession of Arms* is the third film in the NFB's award-winning series, *War*, examining the nature, evolution and consequences of warfare. The series was written and presented by Canadian international-affairs journalist and military historian Gwynne Dyer.

Flamenco at 5:15 is a half-hour film record of the spectacular flamenco dancer and teacher, Susana Robledo. Susana and her husband Antonio are filmed introducing ballet students at National Ballet School of Canada to flamenco dancing.

The nominations of *The Profession of Arms* and *Flamenco at 5:15* bring the total of NFB Oscar nominations to 48. Of these, seven have earned Academy Awards.



• Two ballet students from Cynthia Scott's and Adam Symansky's *Flamenco at 5:15*

THE GENIES

Here in Canada, *Ted Baryluk's Grocery* produced by Wolf Koenig and Michael Scott, has been nominated for a Genie award in the theatrical short category. Written, directed and edited by John Paskievich and Mike Mirus, this 10-minute film uses over 200 still photographs to reveal the warm relationship be-

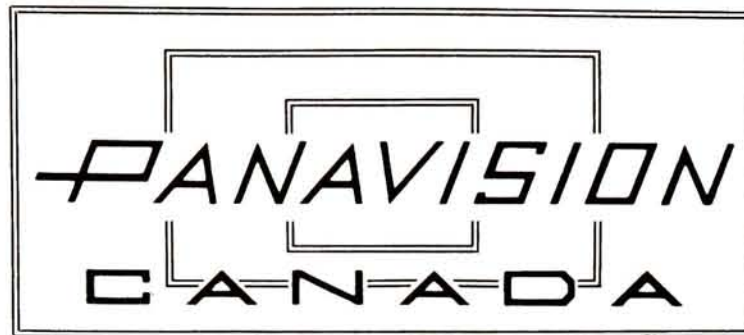
tween a father and daughter and daily life in a neighborhood grocery store. The film was presented in competition at Cannes in 1982 and earned a Certificate of Merit at the 18th International Film Festival in Chicago in 1982.

Ted Baryluk's Grocery was produced by the NFB's Prairie Regional Production center.

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