

Bid for additional CBC funding

TORONTO — Without more money from government, the Canadian Broadcasting Corp. (CBC) will not be able to meet its present commitments to increase Canadian content and independent production on the network, nor will it be able to keep pace with the finances available to CBC through the Broadcast Fund.

That was the message CBC president Pierre Juneau delivered May 11 in Toronto, first to a luncheon gathering of the Canadian chapter of the International Institute of Communications, then later to an audience of independent producers meeting with CBC executives.

Juneau told the IIC that CBC will need approximately \$40 million in 1984-85, \$67 million in 1985-86, \$95 million in 1986-87, and \$125 million in 1987-88 to meet its commitments, and said CBC couldn't do it out of its existing budgets, though it plans to maintain \$20 million for independent production in each year's budget.

"We can certainly slow down and reduce the speed with which we increase our Canadian programming," said Juneau, noting that CBC already exceeds CRTC Canadian content requirements and that the federal government's broadcasting strategy paper acknowledged that increases in prime time Canadian content programming might take longer to achieve without additional funds.

"The problem, however, is that independent producers are expecting an annual increase and that the Telefilm Canada Fund by itself creates an expectation," he said.

CBC English and French TV networks together produce 220 hours of programming each year, said Juneau. The English network currently is involved, as producer or co-producer, with 15 features, three mini-series, nine regular series, and 11 special. "If you compare CBC with an American production studio, CBC has more production going," he told the IIC.

Titled "Broadcasting Future and Present," Juneau's speech addressed the international marketplace and national cultural programming in relation to the new broadcast technologies. He cited audience surveys which showed that over the past 15 years, TV viewing per person in Canada has remained steady at around 23.5 hours per week despite the introduction of cable and extra-channel converters.

Another study of cable homes showed that when only 3-4 channels were available, most viewers watched at least all

channels once a week; when many channels were available, only one-in-three channels were ever watched once a week. "Perhaps this means we have reached a consumer threshold in program choice," Juneau said.

The CBC president said he did not believe narrowcasting would replace broadcasting, and predicted large networks like CBC, CTV, CBS, or NBC would retain the largest part of the audience in the future. He felt the introduction of specialty services would not lead to the demise of broadly-based entertainment and information services.

Cable, cable audio services, interactive cable, satellite distribution, VCRs, and high definition TV would continue to develop in the Canadian and world markets, predicted Juneau, but he admitted he was unsure about direct broadcast satellites in Canada, where more than three-quarters of homes are already served by cable.

Juneau said most Western countries, including Canada, face the same problem — the smallness of their markets. This forces them to make important concessions toward countries with larger markets, such as the United States. He cited as an example the Franco-Canadian co-production *The Blood of Others*, made by French director Claude Chabrol but shot in English and in the United States.

Producing quality TV programming is "a process of trial and error" requiring many attempts, said Juneau, and the Americans can dominate this system because their market is big enough to absorb the costs. In countries with smaller markets, public broadcasters are called on to absorb the costs of developing quality TV programs.

Cineplex to buy out Canadian Odeon

TORONTO — Cineplex Corp.'s widely rumored takeover of Canadian Odeon Theatres Ltd., which would make Cineplex Canada's largest exhibitor, had not yet been confirmed at presstime. Phone calls to Odeon offices were not being answered.

Trading in Cineplex shares halted May 28 on the Toronto Stock Exchange at the company's request.

A Cineplex takeover of Odeon's 296 screens would give it a total of 496 screens compared to Famous Players' 457 screens.

Film Policy puts faith in private sector, Majors

OTTAWA — The Minister of Communications Francis Fox announced his National Film and Video Policy to a packed press gallery, intrigued by the May 29 Canadian Press report that some sort of quota would be applied to force Canadian films to be screened in Canadian theatres. Quick to point out the error, Fox outlined the various parts of his policy.

The "strategic objective" of the whole is "to make available to all Canadians, in the new environment of the 1980s and 1990s, a solid core of attractive, high-quality Canadian film and video productions of all kinds." To accomplish this, there is a public sector thrust which involves a reorientation of the National Film Board, making it a crown corporation through a National Film Act; and a private sector thrust in two parts. The first adds \$7.5 million to the Telefilm Canada budget to allow it to increase support to script development and bridge financing, and to open bonafide promotion and marketing divisions. The second involves the creation of a "more co-operative relationship [which] can be mutually beneficial with the American Majors," through negotiations authorized by the Cabinet. Fox must report back to Cabinet within six months on the progress of these negotiations.

Refusing the recommendations of the Applebaum-Hébert Report which suggested doing away with the National Film Board, Fox confirmed François Macerola, acting head of the Board since James Domville's withdrawal, as Film Commissioner for a five-year stint, and named Patrick Watson to the Board of Directors. The Board's new directives are to become a "world-class centre of excellence in film and video production" and a "national training centre for advanced research, development and training in the art and technology of film and video." Macerola has been asked to prepare a five-year plan to fulfill these directives, and to rid the Board of the extraneous departments (i.e., not directly involved in production) it has accumulated over the years. Functions like the holding of archives and still photographs, running a commercial laboratory, and manning distribution offices, will be turned over to other government departments or contracted out to the private sector. As well, the Board will contract out most filmmaking while retaining "full financial and creative control," and will

withdraw completely from the production of government-sponsored films. Most of these new orientations are already underway at the Board, and the policy conforms to the directions anticipated by the industry.

At the Canadian Film Development Corporation, whose name is officially changed in the policy to Telefilm Canada, monies will be available on a matching basis to test-market Canadian films, to enhance the marketing of these films in foreign markets and to support the development of these markets through the existing Program for Export Market Development. Telefilm, which has now brought the Film Festivals Bureau under its wing, will increase its support to Canadian film and video festivals and to national service organizations. Telefilm will inherit some of the distribution personnel from the foreign offices of the National Film Board, and will take responsibility for the Film Canada Centre in Los Angeles, executive director André Lamy told Cinema Canada.

In what Fox calls in the policy, "access to screens — the last hurdle," he undertakes to cope with the very real problems of distribution and exhibition of Canadian films in Canada and abroad. This is the most controversial section of the policy and, to those who have been watching the on-going negotiations between the department of Communications and the major American studios, not the most rewarding. Noting the unacceptable imbalance between the strength of the Majors, who earn 80% of the revenues generated by the Canadian box-office, and the weakness of the Canadian producer, whose films generate 2% of these same revenues, Fox insists that a healthier climate can voluntarily be established through negotiations with the Majors, and as he underlined to Cinema Canada, prides himself on being the first Minister ever mandated by the Cabinet to undertake such negotiations. The objectives of these negotiations are several: to allow "greater access by Canadian productions to Canadian audiences through their [the majors'] domestic distribution systems"; to allow "greater access by Canadian productions to the American market and other foreign markets through the worldwide distribution systems of these firms' parent companies"; to insure "a greatest proportion of the revenues from the Canadian thea-

trical market for Canadian-owned and controlled film production and distribution companies;" and to insure "quicker access by Canadian francophones audiences to dubbed or sub-titled versions of newly released TV programs produced through the parent companies..."

Taken at face value, the policy accepts that distribution by the majors is the quickest and best route to reach audiences, both Canadian and foreign. A high official with the department of Communications confirmed that the Majors could, in principle, also access the marketing and promotion monies available through Telefilm Canada to launch Canadian films. Almost totally absent from the policy is any mention of the Canadian independent distributor.

Asked by the press what possible carrot he held to bring the Majors into negotiations, Fox replied that the "unfettered access" they now hold to the Canadian market is not something they will want to relinquish, and that he still holds all the options used in other countries (quotas, taxes, levies) to reduce their domination if negotiations do not bring about a voluntary understanding.

Although the Minister was reluctant to detail the elements which made him confident that negotiations with the Majors would be fruitful, it is known that the U.S. government is anxious to talk with the Canadians about the cable and satellite transmission of U.S. television programs for which no license royalties are currently being paid. It is supposed that these discussions might be coupled with those concerning theatre time for Canadian films in Canada, as the Majors are party to both situations.

Those close to the negotiations with the Majors insist that Fox has a toughest stance with them than would seem evident in the policy, and that he supports Quebec Minister Clément Richard who is in the midst of negotiating a quid pro quo with the Majors to get them to relinquish their hold on foreign films and classic division films, leaving some room for the Quebec distributor.

The success of discussions with the Majors is crucial to the ultimate impact on the Canadian industry of the new film policy; those discussions presume that, in six months time, the Minister and the Liberal government will still be in power in Ottawa.

CRTC Cancon commitments firm

OTTAWA - Canadian Radio-television and Telecommunications Commission (CRTC) chairman André Bureau's widely publicized remarks on reductions in Canadian content television levels were taken out of context "by headline-seeking journalists," says the principal CRTC commissioner responsible for Canadian content.

In his first English-language press interview since becoming CRTC chairman late last year, Bureau was reported in a Canadian Press story published May 5 "willing to reduce Canadian content quotas... if broadcasters agree to spend the same amount of money producing higher-quality programming."

According to CRTC commissioner Jean-Pierre Mongeau who steered the April 15 definition of a Canadian television program through the Commission and is tipped among observers as chairman of the CRTC's yet-to-be-announced working group on Canadian content, Bureau's remarks were taken out of context by journalists "unfamiliar with either the laws or objectives of the CRTC."

"André Bureau has asked broadcasters to share their strategic thinking for the next five years with the Commission," Mongeau told Cinema Canada. "Instead of setting

quantitative levels only at the time of broadcast license renewal hearings, the Commission would like to consider the direction of development during the licensing period. We're asking broadcasters: what are your plans in terms of Canadian content? We're ready to hear proposals and we're ready to be flexible. But always within the context of the CRTC's objectives as defined by the Broadcasting Act.

"For example, let's say that a number of private broadcasters want to coproduce a major national program, would each station or network get a local program credit for their contribution? How would this be quantified? We want to get beyond tokenism in Canadian content; we want greater quality and that's what we want to discuss with broadcasters."

Mongeau termed forthcoming meetings between the CRTC and English-language broadcasters at the end of June, to be followed July 21-23 with

discussions with some 20 Canadian producers, "brainstorming sessions". According to Mongeau the brainstorming approach worked so successfully in providing a consensus in the case of the Canadian program definition, further discussion can only be helpful.

"We want to hear the entire range of opinion. This reflects a discussion that is itself continuous within the CRTC. We have the program definition: and there will be no major changes on that score either in the short-term of the long-term."

As Mongeau sees it, the CRTC, in partnership with Telefilm Canada's Broadcast Fund, and Canadian broadcasters, all reflect a newly felt responsibility to reorient Canadian film production towards television for the next years to come.

"Canada in the past has lagged far behind broadcasting structures, notably in Europe, and Canadian broadcasters have a very important contribution to make here, for which we all feel a tremendous responsibility. So it's basic that we establish a good collaboration."

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NEW WILDERNESS

Borsos to direct for Orion with Hemingway

TORONTO - Phillip Borsos, director of the 1983 Genie Award winning *The Grey Fox*, has been signed by Orion Pictures to make his American directing debut in *The Mean Season*, which began shooting May 21 in Miami, Fla., starring Kurt Russell and Mariel Hemingway.

Produced by David Foster and Lawrence Turman, the film is adapted from John Katzenbach's novel *In the Heat of the Summer*, with screenplay by Christopher Crowe and Gary De Vore. Orion has scheduled a 1985 release.

Borsos and his Independent Pictures partner, *Grey Fox* producer Peter O'Brian, plan to shoot their own studio-backed feature *Father Christmas* this December, with North American distribution guaranteed by Orion. The project was to have begun shooting in February 1984 but had to be postponed when financing fell through.

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Toronto film and TV news in brief

TORONTO - Cinematographers Bob Crone, Dave Crone, Bob Ryan, and independent filmmaker Pat Crawley were on hand at Veterans Stadium in Philadelphia last month for the first public demonstration of Skycam, a new aerial camera system developed by Garrett Brown, the inventor of Steadicam.

Skycam can travel 22 m.p.h. horizontally, 27 m.p.h. vertically, plus zigzag at those speeds without picture breakup, can perform a 360 degree pan, 180 degree tilt, plus zoom and iris from a pilot-operated control panel, and has computer memory for difficult moves.

Brown will introduce the camera, which he hopes will revolutionize TV sports coverage, at the 1984 Olympic Games in Los Angeles. The Cronos would like to include it for their coverage of Pope John Paul II's visit to Toronto this summer.

M & M Film Productions and Avenue Television have completed a half-hour music video

Kid Vid starring children's performer Bob Schneider which has been sold to CTV. M & M's John Muller directed and co-produced with Tom Reynolds of Avenue, which holds world distribution rights. Producers are looking to develop the show into a 17-part series...

CBC-TV will re-broadcast two award-winning productions in June. *Boys and Girls*, the Atlantis Films production which won the 1984 Academy Award for best live action short, will be telecast June 3, and CBC Newfoundland's *The Undaunted - Sir Humphrey Gilbert* will air June 28...

Communications manager Margo Raport has left Superchannel Ontario. Now handling publicity at the regional service's Toronto headquarters are promotions co-ordinator Susan Gravelle and Joanne Rosenberg...

Former Royal Ontario Museum program manager Ellen Davidson has been named public relations manager at First Choice...

Bob Cornell, manager of TV Finance at CBC since 1977, has become the English-language network's deputy head of TV Sports...

Toronto arts consultant Mary Jolliffe has been appointed director of communications for the Ontario Arts Council.

The theme will be "Transgression in Film and Video" at the Film Studies Association of Canada's 1984 conference June 6-9 in Toronto. All sessions will be held at York University, except for the Martin Walsh Memorial lecture June 7 at Innis Town Hall on the University of Toronto campus. Walsh lecturer Josef Skvorecky will discuss "The Czech New Wave Cinema: Political Transgressions."

Superchannel has programmed the complete, uncut 15-hour version of German director Rainer Werner Fassbinder's *Berlin Alexanderplatz* on its June schedule...

Global TV's adaptation of the Statford Theatre production *The Country Wife* directed by

John Thomson and starring Domini Blythe, aired May 22...

Entry deadline is Sept. 10 for the Chicago International Film Festival, to be held Nov. 9-23...

Among May videocassette releases from Vestron Video is the 1979 Canadian feature *Circle of Two*, shot in Toronto starring Tatum O'Neal and Richard Burton and currently the subject of a lawsuit between the film's investors and its producers.

Inter-Tel camera

MONTREAL - Production service group Inter-Tel Image of Montreal reports the acquisition of Quebec's first Ikegami EC 35 electronic video camera.

Per Inter-Tel treasurer Marvyn Zarr, the new camera has "the cost saving features of electronic video production but offers the values of 35mm film."

The first shoot for the new nipper took place in Quebec City on May 22. The client was Loto-Quebec and the production company was Video Trente.

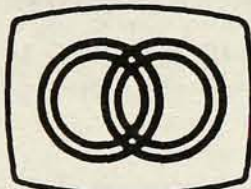
Inter-Tel provided on-location production services at the World Figure Skating Championships this winter in Ottawa for the Tokyo Broadcasting System.

Stats study started

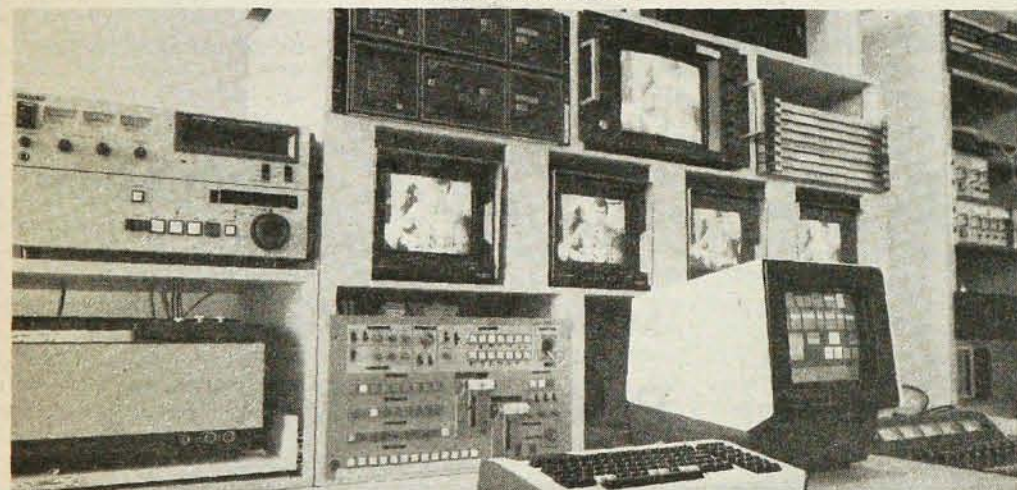
OTTAWA - The formation of a National Advisory Committee on Culture Statistics was announced May 9 to be jointly administered by Statistics Canada and the department of Communications.

Chief Statistician of Canada Martin Wilk and Robert Rabinovitch, deputy minister of Communications, announced the establishment of the committee, explaining its function "to provide advice on the development of statistical information on all aspects of arts and culture in Canada."

Chaired by André Fortier, former president of the Social Sciences and Humanities Research Council, the other members of the committee are: Brian Anthony, national director of the Canadian Conference of the Arts; cultural industries consultant Paul Audley; Peter Greene, director of The Banff Centre's School of Management; Andrew Harvey, chairman of the economics department, St. Mary's University, Halifax; and Jean-Paul Baillargeon, research analyst at the Quebec Institute for Cultural Research. The six members have been appointed for an initial period of two years.



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Production heats up with summer in Toronto

TORONTO - Activity has picked up on the Toronto production scene after a sluggish winter, so much so that some industry people are predicting the busiest summer since the tax shelter boom of 1980.

Five U.S. productions are confirmed to begin shooting here in June or July, with another 4-8 films currently in negotiation.

Broadcast Fund-related Canadian projects are also contributing to the increase, as well as a greater number of local independent low-budget films.

Four Toronto-based productions wrapped in May: the MGM feature *Mrs. Soffel*, completing a three-month shoot May 15 then heading to Pittsburgh for one week; Canadian TV feature *Hockey Night*, finished May 16 - on time and on budget according to producer Martin Harbury; the Primedia-BBC entertainment special on the National Ballet of Canada *Bold Steps* (May 17); and the Embassy TV feature *Heart-sounds*, is scheduled to wrap May 30.

Primedia is busy with two other projects: a TV feature *Crisis*, a co-production with L & B Productions which beginning May 24 which will shoot for 11 days in Toronto - the last

leg of an Israel-Washington-North Carolina production haul; and *Labour of Love*, a Broadcast Fund TV feature licensed to CBC, which will begin a four-week shoot in New Brunswick June 16, directed by Rene Bonniere.

Nelvana is schedule to begin a second 13-part season of *The Edison Twins* May 29, and on June 11 Sunrise Films will begin their *Danger Bay* series in Vancouver the same day the Lauron-Poundmaker TV feature *Isaac Littlefeathers and the Great Arabini* goes before the cameras in Alberta. Cambium Film and Video's children's series *The Elephant Show*, featuring Sharon, Lois, and Bram, begins a six week shoot June 14 in Toronto.

Evergreen, a six-part mini-series for NBC budgeted at \$10 million, will begin its Toronto shoot in July after one month in New York, with *Mrs. Soffel* producer Edgar Scherick serving as executive producer. *Follow That Bird*, a theatrical feature based on the children's TV series *Sesame Street*, will begin an eight-week Toronto shoot in July, directed by Ken Kwapis.

The Undergraduates, a comedy starring Art Carney and Chris Makepeace produced

and directed by Steven Stern for the Disney Channel, begins a five-week shoot June 4 in Toronto. *Youngblood*, a coming of age story about a U.S. teen playing Junior A hockey in Canada written and directed by Peter Markle, begins a 10-week schedule July 10. Cast includes Rob Lowe, Patrick Swayze, and Cindy Gibb, and distribution is by MGM.

The CBS-TV feature *Paper Castles* will begin a four-week shoot June 2 in Toronto directed by Harvey Hart.

Producer Maurice Smith has feature comedy *Screwballs Part Two* and action pic *Crazy Wheels* in pre-production for a summer shoot. Producer-director Charles Wiener is making the low budget TV feature *The Eliminator* in June with the assistance of the Ontario Film Production Group.

Elsa Franklin will produce *Heritage Theatre*, 25 half-hour historical dramas narrated by Pierre Berton, at CHCH-TV's Hamilton studios in July. Director is Nigel Napier-Andrews.

Recently completed low budget projects by Toronto independent filmmakers include features *Next of Kin* by Atom Egoyan and *Knock! Knock!* by Bruce McDonald and one-hour performance video *Not Dead Yet* by Ed Mowbray, Tom Taylor, Ruth Taylor, and Christopher Lowry. Lowry is developing a half-hour documentary *Ranch* with Alberta filmmakers Wendy Wacko and Steven De Nure for production this summer in Calgary.

Other projects reported in development for later this year are producer Stephen Payne's children's feature *Life In A Bowl* and Krash Video Productions' TV feature *Calculated Risk*.

Cohen wows French

TORONTO - *I Am A Hotel*, the Leonard Cohen half-hour music video produced by Barrie Wexler and directed by Allan Nichols, has won two awards at the Montreux International Festival in Switzerland - including its top prize, the Golden Rose.

Aired May 7 on CBC-TV, the program also earned special mention in the critic's choice category.

I Am A Hotel was Canada's official entry at Montreux, a top gathering of world TV variety and entertainment programming.

TORONTO - Laura Murray was elected president at the Ontario Film Association's annual general meeting Apr. 11 at Lake Couchiching, Ontario.



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'Television is everything,' says Broadcast Fund head Pearson

Once, Peter Pearson was a brash, outspoken film director, head of the Council of Canadian Film Makers and president of the Directors' Guild of Canada. In those days, he stormed Parliament Hill to lobby for an indigenous Canadian film industry and berated the Canadian Film Development Corporation for its failure to create an atmosphere in which Canadian talent could flourish. He took prizes for his features and praise for the CBC docu-dramas of which *The Man from Ingersoll* and *The Tar Sands* were outstanding, if somewhat notorious, examples. He was not shy.

Today, Pearson works for Telefilm Canada, and has just completed his first ten months, administering the Canadian Broadcast Program Development Fund. By the end of March, he had disbursed \$23 million to projects whose total budgets top the \$95 million mark. Feeling that it is still premature to talk about whether or not the Fund is a success, he has become reluctant to talk to the press.

Pearson was interviewed by Cinema Canada from the Banff Television Festival where he was preparing to give a speech about the Fund, "a radical departure in Canadian cultural strategy." Just as the man is apparently changed, subdued by the responsibilities and opportunities of the job, so the production industry has changed. Gone is the hyperbole of the tax-shelter years with their mirages. On hand is the new era of steady production for television, backed up by generous government investments, broadcasting support, and the entrance of new "major partners" from abroad to put Canadian programs on the world map.

What follows are excerpts from a longer conversation. Pearson was circumspect about questions dealing with the recent CBC announcement concerning financing, and suggested that it was still too early to judge whether or not the 150% drama credit available from the CRTC would be attractive to producers. These questions, and several answers in which he listed recent Broadcast Fund projects have been omitted.

Pearson was asked to evaluate the performance of the Fund to date.

Peter Pearson: The fund came into business at an odd time. Most broadcasters evaluate their programming decisions in the fall. They look at every proposal that they've got up until Christmas. After Christmas, they go into the financial and other aspects of their work and it's only at the beginning of

the fiscal year in April, that they commit monies to programming and production. The Broadcast Fund arrived long after the production evaluation and commitment process had happened. We arrived eight months after the fact. We have just come through the first cycle now. In coming through the first cycle, I think that we have some reason for optimism. You have the figures in front of you.

Cinema Canada: \$95 million is a lot of production.

Peter Pearson: Yes. We're just starting. The most important thing is that of the 77 projects that we had at the end of March, there are only a few which we anticipate won't get their financing together. Which means that our presence is

causing a lot of things to happen.

There was some real doubt in the beginning as to whether one third [of the required budget] would make a significant difference. I think it's not only the third, but the third with the enthusiastic participation of Canadian broadcasters, and the moral suasion of the Canadian broadcasters and ourselves being able to persuade other major partners to come in. We have a lot of foreign partners, and they have been really the major surprise.

Pearson mentioned a long list of projects and their foreign partners. Among those now doing business with Canadians are 20th Century-Fox, Orion, Disney and New World in Los

Angeles, all three French channels, Yorkshire Television, and the BBC, among others. Yet, despite the foreign participation, all but a couple of the accepted projects were initiated in Canada.

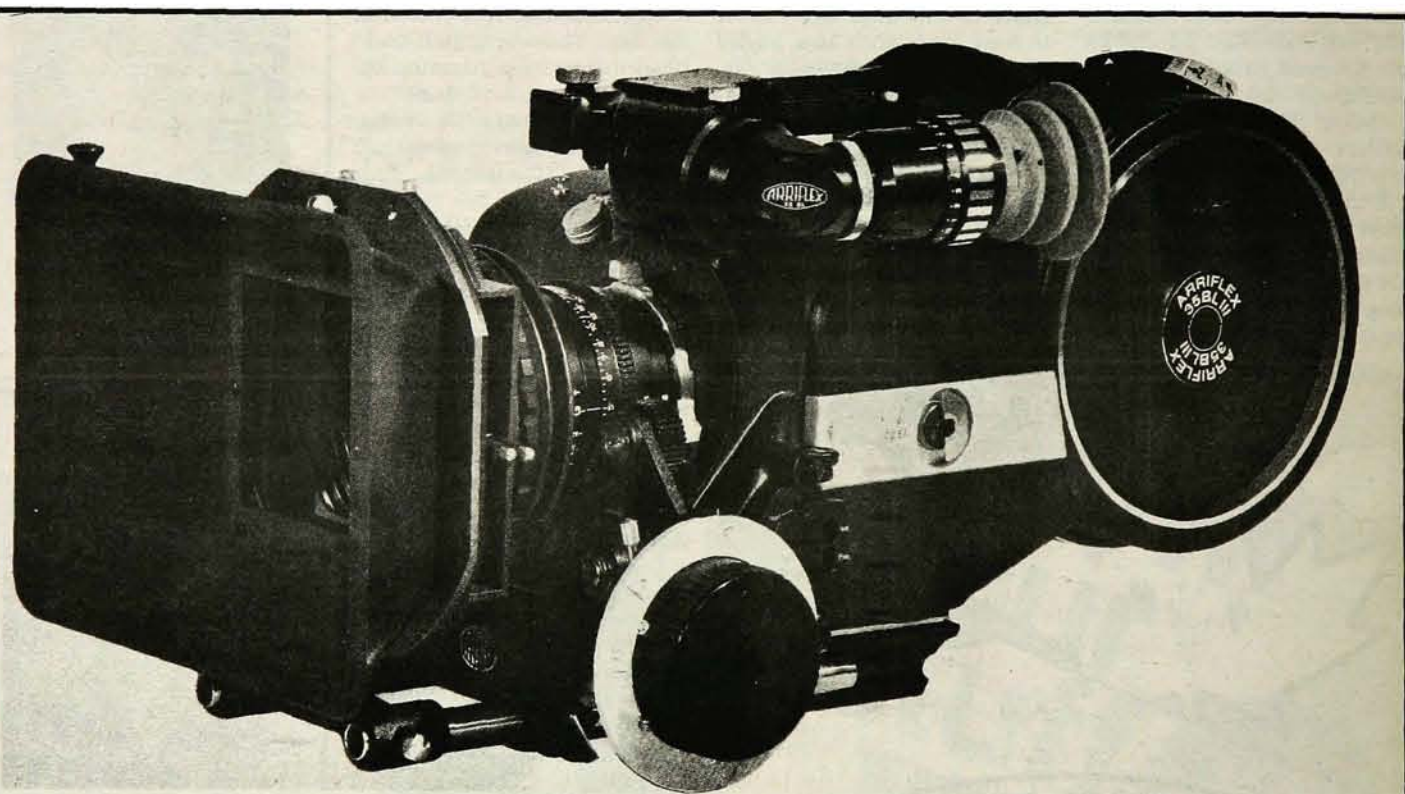
Peter Pearson: The Canadian producers had projects of such quality that they were capable of going outside of the boundaries and picking up major partners for major investments.

Cinema Canada: When you stand back from the particulars of the individual deals, what do you see developing as a production pattern?

Peter Pearson: First of all, television is not movies. The real pattern is for Canadian independents to become abso-

lutely aware of the needs of the Canadian broadcasters. Clearly the most dramatic change is the dialogue that's now going on between independent production and the Canadian broadcasters. For the first time ever in Canadian production history, we've got production heading to a distribution system. And, as distributors, the broadcasters are taking their responsibilities very seriously. They're not interested in fiddles, they're not interested in diddles, they're not interested in tax loop-holes. They're interested in quality prime-time programming.

Cinema Canada: How does that orient the options that the filmmakers - or the video-makers - have?



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Pearson

(cont. from p. 26)

Peter Pearson: It means, first of all, that it's no longer home-movie time. Certainly, it's causing a lot of strain on a lot of filmmakers and production people because, in olden days, when we were all young and gracious, we got the CFDC money, and went off and made whatever we wanted, more or less. This time around, the broadcasters are there in terms of every question, from casting, through to budgets, completion guarantees, through to recoupment schedules. They want to know what the looks of those international deals are, because they're going to have to broadcast the foreign projects which are coming into Canada. It is no longer the cottage industry that most of us grew up with.

Cinema Canada: Did this surprise you?

Peter Pearson: Yes, enormously.

Cinema Canada: Has it been difficult to adjust to?

Peter Pearson: Quite. I now have five suits. I never even owned a tie before I did this job.

Cinema Canada: But aside from what you put on your back, how about what goes on in your head?

Peter Pearson: Well, what you put on your back sometimes influences what goes on in your head. I am functioning as a banker. I'm in high level meetings with the most important broadcasters in the world on a regular basis. We are expected to play a serious, important role and I guess I hadn't realized the real possibility of the scope of the thing. Within the next year, there's every likelihood that production in this country is going to double again, to a quarter of a billion

dollars, which means that it's no longer 'pat-a-cake-pat-a-cake' and cart your movie down to the Film Canada Centre to get it sold.

Cinema Canada: But there's a strange mood. On the one hand, the figures and the titles show there's a lot of production, wide-spread across the country, but you don't really feel it going on. This is very different from the mood of the film boom which generated twice this amount of production.

Peter Pearson: In terms of the production, the top year of the boom was maybe \$200 million; but once you strip out the lawyers, accountants and stock brokers' fees, it was about the same as we've got now.

Within one month, there's not going to be a major production manager, a cameraman, art director, or soundman available for hire anywhere in this country. As all the projects

close, there's going to be enormous excitement because everyone's going to be going off and making projects that are really indigenous. And I think that, until that happens, until that moment kind of clicks in where everybody really sees that it's a reality - and, not only that, but we're not going to have to shoot our film with parkas on - then it's going to be hard to communicate that.

Cinema Canada: What steps can be taken to bring back the private investors into this scheme?

Peter Pearson: I'm not sure yet that it is worthwhile to make any move toward the private investor. Television, again, is different from film.

The quintessential element of television is that every financial participant takes his or her market in return for participating in the project. On *Joshua Then and Now*, for example, 20th Century-Fox goes in for its

distribution services, CBC comes in for its, and all the other participants are in it for a perceived benefit, except for ourselves. Now, we stand at risk on that project to the extent that if it doesn't make any money, we're the ones that are going to get burned. But we're only going to get burned to the extent that we don't get any return on our money. Every other partner is going to come back and make another *Joshua*, because they know that Ted Kotcheff and Robert Lantos and Stephen Roth are going to make a good film. So I'm not sure that there's a major financing role for the private investor, given the nature of television.

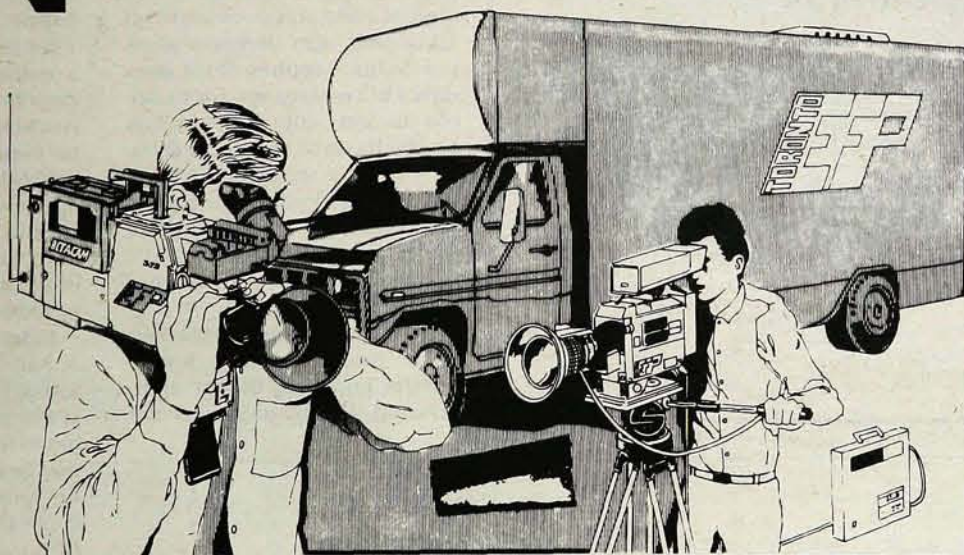
Cinema Canada: What is the future of the theatrical feature? Are they going to be molded into made-for-TV-movies and mini-series or is there something still out there called a genuine theatrical feature?

Peter Pearson: Absolutely, there are genuine theatrical feature. And they are the cutting edge of the aesthetic. They are the best that any society can produce in terms of talent, writing and quality. Clearly, the CBC has assumed a major responsibility - almost all the broadcast licenses for features have come out of CBC. Not only that, but the combination of the Canadian broadcasting license plus our participation has created a real possibility of the Canadian producer going into Los Angeles, or into Paris, and picking up what is in fact the short fall. So the Canadian producer goes outside of Canada with absolutely firm, bankable commitments and absolutely firm conditions on the money that the star, the writer, and the director be Canadian.

Cinema Canada: When you talk about the other major partners, it is usually somebody outside the borders. What luck are the producers having finding all the money in Canada?

Peter Pearson: Some are doing it. The National Film Board has been a major participant on several projects, seven or eight so far. We just couldn't have gotten the projects done without the Film Board, and they have been good and honorable to their word in terms of developing the private sector. In Quebec, the Institut québécois is in for over \$3 million. One is just not aware that they are prepared to participate to that extent. We expect that as soon as the pay-television situation settles down, we will have major participation from 'pay.' Harold Greenberg is on record with several projects and announcements. As well, we're going to get real support for children's programming from educational broadcasters. So within Canada, there are

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Pearson

(cont. from p. 27)

other major financing sources which are really contributing to make major projects happen.

Cinema Canada: *Could we talk about the industry? Several years ago there was some hope that the boom would allow an infrastructure to be built. And when the boom fell in of its own weight, everyone came to the realization that we hadn't gone very far in creating that infrastructure. What kind of an industry is necessary to television production, and what do you see happening there so far?*

Peter Pearson: Well, first and foremost is scripts. The real building of an infrastructure is going back to day one and saying, 'If you don't have it on paper, you're not going to get it on stage.' And so, we're spending a lot of time devoted to that. The second, I guess, are the directors. If you don't have the directors, you aren't going to get any production of any stature. And then we go from there. We have to establish that our bedrock is quality and a kind of style and standard and all of that, and then we work out. When Stephen Roth goes down to Los Angeles, for example, he gets 20th Century-Fox on the basis of Mordecai Richler's terrific script and [director] Ted Kotcheff. Those people are coming in on the basis of the quality of the project. We know that, and we've always known that.

In terms of the producers, these deals are very tough. They're complex, they're complicated, the negotiations are

frustrating, they're long and passionate. The first generation of filmmakers after the CFDC was created were only artists. The second generation were only businessmen. Now we're into a third generation of people who recognize the need for each other. The art and commerce are interconnected.

The real dealings now don't involve seeing brokers and lawyers and individual investors, but involve seeing Pierre Juneau and Jean Lallier, who is president of TF 1, and Jimmy Jimirro, who is president of Disney. Our partners are of a different quality and kind. It gives a lot more stature to the Canadian producer themselves; if they're getting access to the Peter Myers of the world, then they are also getting access to significantly greater financing than through some stock broker in Shawinigan.

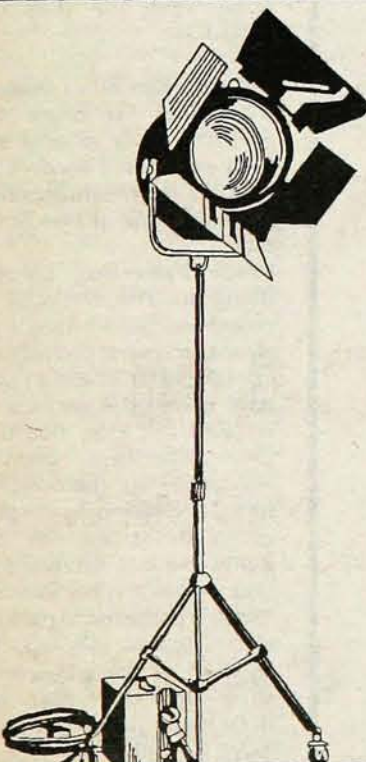
Cinema Canada: *In general, how are people responding to the making of series and mini-series as opposed to the one-shot, one-hours, and specials. Do you see any pattern there?*

Peter Pearson: Not particularly. Those that are making series, like Nelvana, are very happy with that experience. They see themselves becoming a major industrial force. The directors and writers who are working for that are now able to plan their whole summer and fall working through the episodes. We have now a bedrock of family television series and, for the first time, major creative people can get a kind of footing on that.

In terms of the one-offs, these are always going to be a sort of top-of-the-scale, luxury item. We're going to do maybe eight or ten features a year in English, maybe five or six in French. It's no longer going to be in the cards that one graduates from film school and expects to make 'his feature.' It may be a privilege, based on a long career, or an exceptional project or whatever.

Cinema Canada: *The way that the Fund is being disbursed, it seems that just about everyone who is producing has requested help. At the outset of the CFDC there was some thought that it should help get people established and that, once established, they would then move on and leave room for others to come up behind them. Is the Fund going to be one of the staples of every package?*

Peter Pearson: We're going to be even more than that. We're going to be the center at least for the next five years. Nobody ever is going to be able to find more money, more easily than through us. It's going to be very difficult to find anywhere from \$200,000 to \$2 million in one-shot shopping anywhere else in Canada. So as a consequence, we're trying to be



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Pearson

(cont. from p. 28)

very careful in terms of our policy role. That's why we are seeding great areas of responsibility for programming choice to the broadcasters. But people are going to have a hard time knocking us out the centre of the game because we just have so much money with which we come to the table.

Cinema Canada: When the CFDC became Téléfilm Canada and the Fund became very active, there was a feeling among many people that, in fact, the CFDC had abandoned a first direction which was the creation of a film industry; that it was going to fall back and now be satisfied with creating television programs. That somehow there was a qualitative difference. Comments?

Peter Pearson: It's always been my argument, going back to the '60s, that the CFDC was a founding because it did not address itself to the question of distribution. Production without distribution is like a child without a mother. You have no place to go home to. And one expires in the elements without a home.

I think that the Broadcast Fund, by being integrated into

Canadian off-air broadcasters, has dramatically changed the nature and the substance of production. There is an absolute expectation that everything we are doing will go out to the Canadian public, in the first instance, and the world beyond that. We are providing production which is heading into a distribution system which is then going out to an audience.

Cinema Canada: My question is, to what extent is that distribution system now dictating the kinds of things that we're producing? Some producers refer to television production as "sponsored films."

Peter Pearson: My answer is the following. If one does not want to produce for the television, one has absolutely every right not to. But to not produce for television is to not produce, because television is now everything. Television is Michael Jackson and the Werewolves. Television is Smurfs, is stuffed dolls, television is information and there is no place to go except television. If, in fact, one wants to go back to Hyde Park corners and make small documentaries for small audiences and small attentions, there are still those corners. If one still wants to make \$20 million features, there are still those corners. But if one wants to reach, through distribution

and exploitation system, the Canadian audience, one can only do it through television.

Cinema Canada: There was also the anticipation that when Peter Pearson took that job, something radical was going to happen. Since then a lot of us have been very surprised at how quiet you've been.

Peter Pearson: One of the

concerns that I've had is to do this job well. I've really wanted to subsume the role of the Broadcast Fund to the role of the producer. I think that most of the noise and the credit for the success of this operation must go to the producers. They are the ones who are out there, making the thing work.

The Broadcast Fund is a radical departure in Canadian cultural strategy. We are not

creating a stabilizing institution, not creating a Film Board or a CBC this pass around. We are only part of a strategy to make upright, quality Canadian production. As a consequence, the more invisible the Broadcast Fund is, the more we feel we have achieved our aims. I'm not sure that, at this point in time, it's appropriate that my profile be much higher than the grass.



photo: David Crone

Skycam's Canadian Representative Robert (Bob) Crone csc with Director of Photography Robert Ryan csc and producer Patrick Crawley at the unveiling of SKYCAM, Veterans Stadium, Philadelphia, April 10, 1984.

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WESTERN VISTAS

Telefilm Canada as seen from the West

VANCOUVER – The 15th floor of a new beige office tower at the corner of Bute Street. To the right, beside the large brazen numerals "1500," was the entrance to the reception area. Burgundy velveteen chairs, reproductions of historical world maps on twilled fabric walls, one wall a mirror. The receptionist, shared by several offices in the suite, was confidently answering the phone "Telefilm," and not, as I had half-expected, "Canadian Film Development Corporation." She said that Donna Wong-Juliani was on the telephone, and would I please have a seat.

I waited, scanned the table for a copy of *Cinema Canada*, found only *Maclean's* and *Equity*. I was quiet, a little exultant at having penetrated the inner sanctum of Telefilm.

After she got off the phone, Ms. Wong-Juliani, friendly and appealing, appeared personally to lead me to her office.

I sat on a small sofa, she in a chair opposite a low glass-topped table. On the inner walls were brass-framed posters for *Why Shoot the Teacher*, the Vancouver Children's Film Festival, and *Latitude 55*, the 1982 feature produced by Donna and co-written and directed by her husband, John Juliani. By way of preliminary I asked her what she thought her function was as a Telefilm officer (the only one west of Toronto).

"I regard it as trying in any way possible to help local producers."

But does she have power to decide whether Telefilm will back a project, or is her function to help a producer prepare

his application for consideration in the East?

"In the scheme of things it finally has to be approved by Toronto. But if it's a script development application it's much better if it's done here because my access to the producers, to get information, is much easier. Basically it's a recommendation situation."

Does Telefilm examine a project primarily in the light of recovering its investment?

"Absolutely, in the sense that the endeavor that we're involved with is a business endeavor. But preceding that, especially in its early stages, that [the project] is a good story, that it has broad interest, especially if we're talking about projects that intend to be financed through the Broadcast Fund, so that it can reach into a television market. If it's not, if it's more for theatrical, of which we're seeing very little right now because of the difficulties of financing, then we'll look at other criteria, or at least look to its marketability in that situation."

"Is there a 'feature' industry anymore?" I asked. "Or does the Broadcast Fund reflect an international tendency to produce 'programs' that may or may not have theatrical windows before hitting other distribution media?"

"One can question whether or not there was really a strong feature industry anyway," she said. "I think it's just more difficult at the present time for the producer to put together the theatrical film with the kind of distribution guarantees up front that make sense propor-

tionate to the budget."

Donna Wong-Juliani's phone buzzed, loudly. She answered it, and I stood to look down at Georgia Street, 15 stories below. The traffic, light at 10:20, moved slowly and silently along the shady street. I was wondering how to get a satisfactory answer, one I could convey to filmmakers, to the question of why the West was having such a hard time, compared to the East, in tapping the Fund. (According to calculations made by would-be tapper Laurence Keane five days later, only a little over 1% of the Fund's first year allocation found its way into B.C. productions.) When Ms. Wong-Juliani hung up the phone I presented her with the charge that the powers of the East hold western producers, especially Vancouver producers, in contempt.

"I can understand where that perception exists," she said, carefully. "Maybe it even has some basis given a specific person's experience, but I think it's dangerous to generalize. What in fact I think we're going to see is that it very much depends on the abilities of the individual producers, whether they can put something together. That will depend, to some extent, on what they've done in the past, whom they know, how they can make those kinds of contacts to put a large [project] together. Nobody's questioning abilities in the sense of, do they know what they're talking about or doing?"

The questioning, then, is of the producers' business skills, or more particularly, how well 'networked' they are for elici-

ting investments and pre-sales, conventionally the domain of the executive producer.

"If somebody comes who has never made a feature before," she said, "and proposes to make a first feature for \$3 million, and basically has a very fine story, good script, then we'll say, okay, let's see where the pieces are falling. How are you putting this together? You want us to invest a million dollars; have you got the broadcaster? What's the broadcaster in for? We're not about to turn our backs on something that makes good sense."

"But isn't there a danger," I said, "of demanding too much other support before Telefilm involvement? Shouldn't the government agency be the 'easy sell,' so an applicant can use Telefilm's interest as a lever on other investors?" I was thinking of the difficulty some producers have in banking their broadcast letters. The CBC, for example, in a typical deal, withholds 50% of its commitment till completion of the film. Fully 80% of the CBC pledged money is disbursed only after the rough cut, which amount must be financed in the meantime – no simple feat, given the caginess, to independent investors examining the deal, of the CBC contract.

"I think there's a tangible way you can do that, which is to get us involved early, into the development of [a project]. That is real support of it, not just a piece of paper saying it's interesting." Vis-a-vis CBC's payment schedule she said, "Ours doesn't run that line; we understand the difficulties, and so we negotiate a schedule with the producer. We don't have some kind of rigid structure of 10%, 10%... What we do is withhold about 20% till completion. We're talking, in a sense, opposite: we're ready to disburse

80% during production."

It wasn't till later that I understood the problem as an "executive producer gap." If promising Vancouver producers had been drawn out of the city, why would any executive producers be left hanging around? Why should local new and would-be feature producers resist the involvement of the old hands in the East? Because of two fears: 1) capitulation of creative control; 2) being fired from their own films. These are legitimate worries, but what large sum of money ever came without strings attached?

Vancouver natives are starting to become most restless; but further examination of their concerns will have to wait till next month.

Paul Vitols ●

Cineplex gets corny

TORONTO – Cineplex Corp. has bought Kernels Gourmet Popcorn Ltd., a Toronto-based manufacturer and retailer of candy-glazed and savoury-flavoured popcorn, from Kernels founders Scott Staiman and Richard Sadowski.

Purchase price was 175,000 Cineplex treasury shares (valued at \$2.75 each) and \$315,000, \$110,000 cash and \$205,000 to be paid over 12 months.

Staiman and Sadowski, who announced the deal with Cineplex president Garth Drabinsky May 1 in Toronto, will remain to manage the operation.

Kernels now operates three outlets in Metro Toronto, and immediate plans are to open outlets in Bramalea, London, and Kitchener, as well as a second location at Toronto's Eaton Centre.



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Pre-selection screenings of Canadian films for the 1984 Festival of Festivals will be held in Toronto June 25-29, 1984. Please call or write to the Festival office for entry forms if you would like to enter your film in the 1984 Festival or if you require further information.

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1. Any Canadian film (except sponsored or industrial film) is eligible – feature, short, documentary, animated and experimental.
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3. Films must have been completed after October 1, 1983.
4. Preference will be given to Canadian premieres.
5. Films for preview screenings may be submitted in 16mm, 35mm, 3/4" or 1/2" video.
6. Films will be presented in the Festival in 16mm and 35mm only (optical sound) and in their original language with English subtitles.
7. Deadline for receipt of entry forms is Monday, June 18, 1984.
8. Deadline for receiving prints or tapes for preview is Friday, June 22, 1984.

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ADMISSIBILITÉ:

1. Tout film canadien (sauf les films industriels ou commandités) est admissible, qu'il s'agisse d'un long métrage, d'un court métrage, d'un documentaire, d'un film d'animation ou expérimental.
2. Les films doivent être certifiés comme étant des productions ou des co-productions canadiennes.
3. Les films doivent avoir été terminés après le 1^{er} octobre 1983.
4. La préférence sera donnée aux premières canadiennes.
5. Les films, pour les visionnements préalables, peuvent être soumis en 16 ou 35 mm, ou en bande vidéo de 3/4 ou de 1/2 po.
6. Les films seront présentés, pendant le Festival, en 16 et 35 mm seulement (son optique), dans leur version originale avec sous-titres anglais.
7. La date limite pour la réception des formulaires d'inscription est le lundi 18 juin 1984.
8. La date limite pour la réception des copies ou des bandes pour les visionnements préalables, est le vendredi 22 juin 1984.

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Vancouver company turns minerals to movies

VANCOUVER - An unusual approach to feature film financing and production is being taken by Vancouver producers Elvira Lount and Laurence Keane with the conversion of the mineral concern Moonshine Resources to Moonshine Productions, Ltd. The change of name of the Vancouver Stock Exchange-listed company coincides with its acquisition of the rights of the motion picture property *Samuel Lount*, written by Laurence Keane and Phil Savath, to star Nick Mancuso and Linda Griffiths, and owned jointly by Keane and Elvira Lount's company Melkim Productions. Keane is the president of Moonshine and both he and Lount are directors of the company that, subject to regulatory approval by June 30, will now own a mining property in the Kootenays and a movie property in Vancouver.

Samuel Lount, hanged for treason after the Canadian uprising of 1837, was an ancestor of producer Elvira, whose film credits include the shorts

Quiet Beach and *Baby Clock*. "We started a year ago, just at the time the Broadcast Fund was announced, and at that time I had several ideas in development. I was putting together a package for investors to raise development money. One of these [ideas, *Samuel Lount*,] was really at the back of my mind, but when they announced the Broadcast Fund I thought it would be ideal. It would normally be the kind of film it would be hard to get investment money for."

Lount has already secured a letter of intent from the CBC for a broadcast pre-sale of \$500,000, and is trying to raise the remaining \$1 million of the budget, half of which she anticipates from Telefilm Canada, and half from a private placement by Moonshine and deferrals. "The problem in all of this is that three separate interests are at work," she says. "The CBC wants a particular kind of program, and that's not necessarily one that can be sold out of the country. The CFDC

wants a particular kind of program that's not necessarily what the CBC wants. (It's hard sometimes to figure out what they want.) And then there's the private investor, who is going, obviously, to want something that will make money. Sometimes it's hard to reconcile those three."

At present the investor to be persuaded is Telefilm Canada. Asked how negotiations are going, Lount changes the word "negotiations" to "battle. It's part of this whole centralist Canadian attitude that anybody from the West Coast is incapable of doing anything, and they need to be babysat. Everything has to be \$2 million in order for it to be a real film; nobody can quite understand how you can make low-budget films." *Samuel Lount* director and co-writer Laurence Keane calls it "the ghettoization of the West. It's a kind of feeling that, 'it's okay for them to make films out there, but anything above X amount of budget, well, if they

were really serious they'd be living in Toronto."

Keane, who most recently produced the low-budget feature *Big Meat Eater*, now in distribution in England and certain of the United States on the "bizarre film" circuit, has been the fulcrum of Moonshine's swing between corporate concerns because of his unique position as a filmmaker who also, due to family investment interests, heads a small resource company. He and Lount have thus succeeded in doing what other Vancouver producers can only dream about: putting a film production company on the Vancouver Stock Exchange. The details of the switch were these: Lount sold part of her company, Melkim, to a group of investors to raise development money for *Samuel Lount*. The investors became Melkim shareholders and not equity investors in the film. When the property was sold to Moonshine the Melkim investors were paid in Moonshine stock, tradeable on the exchange and much more liquid than equity in a feature film. "The tax shelter as a way of raising money for films is dead," Keane is quoted as saying in a Moonshine press release. "Today's investor is wiser, looking for producers with a long term stake in the business and the liquid asset a public company provides.

Today's investor is interested in making money, not sheltering it." **Paul Vitols** ●

Colberts team up

TORONTO - Looking to move into motion picture and television packaging, former CBC-TV head of light entertainment Stanley Colbert and his wife, literary agent Nancy Colbert, have formed The Colbert Agency in Toronto.

The new firm's operations will branch out from Mrs. Colbert's successful literary agency, Nancy Colbert & Associates, founded in 1977. It already has 10 properties in development, including *Vengeance*, the counter-terrorist account by Toronto writer George Jonas, published this May in 20 countries.

Besides representing writers and their properties, directors, production companies, and "a selected few performers", the Colberts will offer specialized subsidiary rights representation to a limited number of book publishers. Their agency currently represents 30 books set for publication with a dozen publishers.

Nancy Colbert remains company president, with Stanley reporting to her as managing director. Associates Denise Schon and David Colbert and office manager Jody Read continue with the firm.

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SHOOT ALBERTA

by Linda Kupecek

The Alberta Motion Picture Development Corporation reports that since its establishment in 1982, 28 loans totalling \$1,051,264 have been approved. The initial \$3 million Loan Fund plus interest now totals slightly over \$4 million. (In addition, 90 other loans are in negotiation, have been refused, or have been withdrawn.) The average loan is about \$50,000, with the smallest at \$6,000 and the jackpot to date \$200,000.

Alberta producers received 22 of 28 loans. Of the others, three are Alberta co-producers and two are non-Alberta producers (who agreed to the "Alberta formula" for significant benefit to the province). Almost all of the projects are aiming for a 1984 or 1985 shoot.

Dream Grinder, a teen adventure fantasy feature, is budgeted at \$4 million and will shoot on location in Alberta, Czechoslovakia, France and West Germany. Producer is Dagmar Sulmanis; executive producer is Lubomir J. Novotny; co-executive producer is Steven North; and associate producer is Douglas Berquist. Production company is Semi-Arid Productions Ltd. in Calgary.

Encore, a romantic adventure drama, will roll in Alberta and British Columbia for producer Eda Lishman of Francalberta Films Ltd. Director-screenwriter is Pierre Zimmer.

Graduation, a comic feature about teenage sexual mores, would lens in Alberta for Mustang Film Productions Ltd. James E. Gubersky is producer.

Horizon, a feature based on the classic Sinclair Ross novel "As For Me and My House", is budgeted at \$3 million. Producer is Margret Kopala of Maggie's Movies and executive producer is Peter Snell (*Don't Look Now, Bear Island, Motherlode*). Anne Wheeler is slated to direct. Screenwriters are Kopala, Graeme Gibson, and James De Felice.

John Ware, a western adventure television feature based on the life of the famed black cowboy-rancher, is budgeted at \$4 million. Producer is Maxine Samuels (*The Pyx, Forest Rangers, Seaway and The Underground Railway*) of Four Nine Productions Ltd. Associate producer is Les Kimber (well-known as a production manager). Executive producer is Hector Ross, and screenwriter is Rob Forsyth (winner of five ACTRA Awards). Director is Ralph Thomas.

The Long Take, a comedy drama about movie-making, is budgeted at \$650,000. Producer is James Makichuk (*Ghostkeeper*).

The Saint Game, a slight supernatural drama, is based on the Cicely Louise Evans book about two little girls in W.W. I Edmonton. Co-producer

Simon Peers has budgeted the feature at \$1.5 million.

The Studhorse Man, a comedy adventure drama based on the Robert Kroetsch novel, is budgeted at \$7 million. Co-producers are Per Asplund and Michelle Stirling of Moonstone Enterprises.

Talking Dirty, a comedy feature for television, is bud-

geted at \$1 million, and is based on the Robert Kroetsch novel, is budgeted at \$7 million. Producer is Eda Lishman of Penworth Film Productions Inc. and executive producers are Hector Ross and Frank Kettner.

Tickets, a satirical feature about the lottery, is budgeted at \$1 million, and will be produced by Reeve Dolgoy of Ticket Film Productions Ltd.

Unseelie, a horror fantasy adventure, is budgeted at \$2.5 million. Producer is Eda Lishman of Penworth Film Productions Inc. and executive producers are Hector Ross and Frank Kettner.

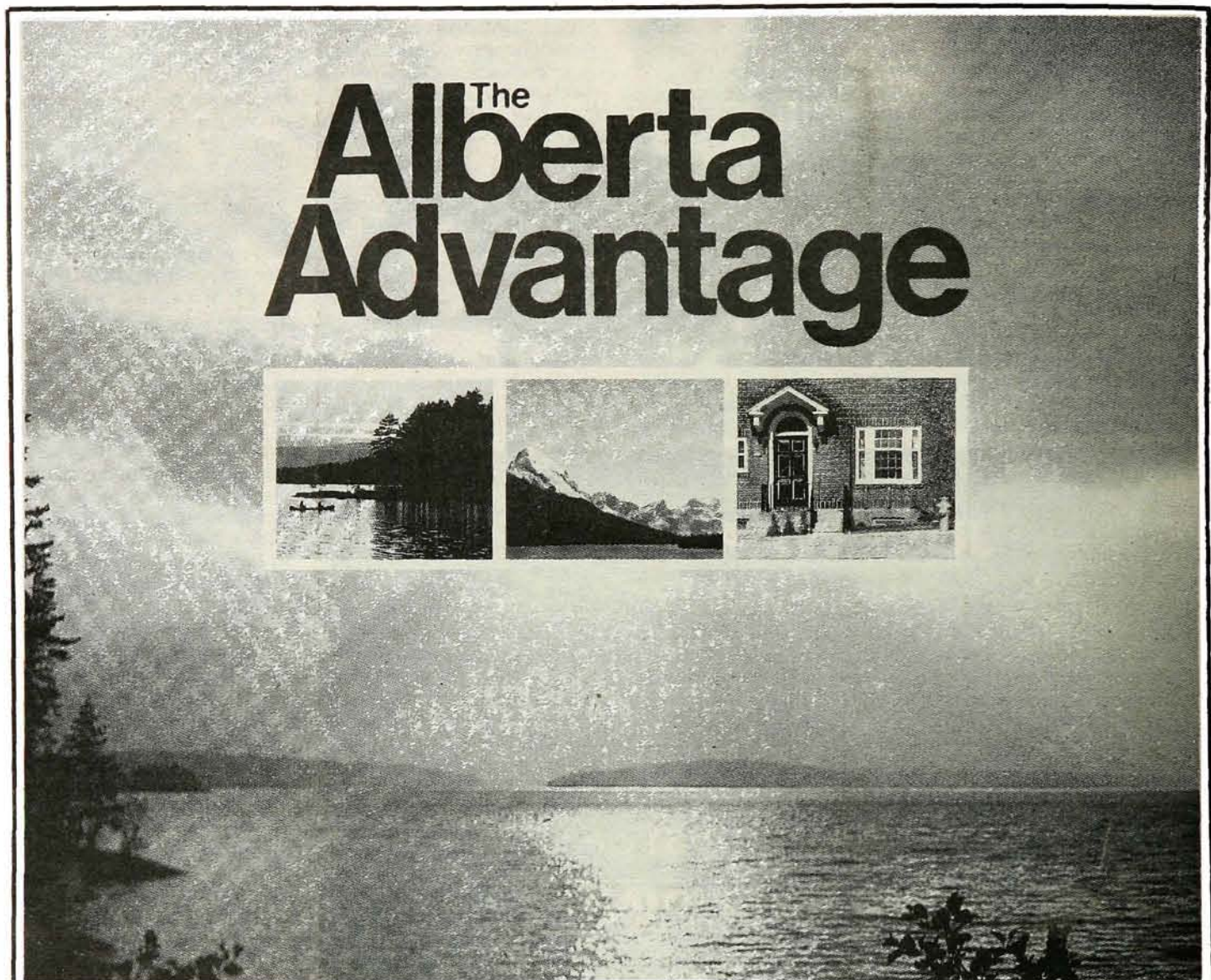
The Young Reporters, a pilot for a romantic adventure television series for teenage audiences, will be produced by Michael Douglas of Douglas Communications. The series, budgeted at \$260,000, involves a sixteen-year old punker who

becomes a cub reporter in a small town.

Brothel, a pilot for a comedy television series, will be produced by Altor Media Corporation (of Toronto) and Grace Gilroy of Edmonton. Budgeted at \$2.5 million, the contemporary slapstick adventure will shoot in Alberta (set guess-where).

Chez Burrito, a pilot for an adult late night comedy series, set in a raunchy strip joint, is

(cont. on p. 33)



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Shoot Alberta (cont.)

budgeted at \$180,000. Co-producers Arvi Liimatainen and Peter Campbell of the Burlesque Picture Company will shoot the pilot in '84, and the series in '85.

Good Times at the Rainbow Bar and Grill, a rockabilly musical television feature, is budgeted at \$1.5 million. Co-producers Michael Lebowitz and Grace Gilroy plan an Alber-

ta shoot with Eric Till as director and Levon Helm as star.

The Little Vampire, an imaginative children's television drama budgeted at \$2 million, is a production of Primedia Productions Ltd. in association with Allarco Broadcasting Limited. Producers are Richard Nielsen and Paterson Ferns.

Striker's Mountain, an adventure feature for television, is budgeted at \$1.5 million. Producer is Wendy Wacko

of Wacko Productions, and Alan Simmonds will direct.

Sun Rise Sun Set, a mini-series, would shoot in Canada, Hong Kong and England in 1984-85. Producer is James E. Gubersky.

The Temptations of Big Bear, a historical adventure mini-series based on the Rudy Wiebe novel, is budgeted at \$5 million. Producers are David Patterson and Pieter Kroonenburg, and executive producer is Michael Spencer, with Peter

White as screenwriter.

Grizzlies of the Great Divide, a wildlife documentary, was produced by Albert Karvonen of Karvonen Films. This 30-minute pilot was budgeted at \$93,000 and completed in 1983.

River of Bones, an historical docudrama, is budgeted at \$200,000. Co-producers and Nick Bakyta of Tinsel Media and the NFB. Gayle Helfrick is screenwriter of the paleontological adventure set in the Drumheller badlands.

And, finally, *Draw!*, a western feature starring Kirk Douglas and James Coburn, was shot completely in Alberta in 1983 for \$4.2 million. Producer Ronald Cohen and executive producer Harold Greenberg of Holster Productions Inc. utilized Alberta crews and talent, fulfilling the "Alberta formula"

Isaac Littlefeathers, a \$1.5 million feature for Lauron Productions about a young Indian boy raised as a Jew by his adopted family, will shoot in and around Edmonton on June 11 for 29 days. Les Rose will direct the script written by Rose and Barry Peason from a story by Rose and John Katz. Producers are Bill Johnston and Barry Pearson.

Wayne Skene, formerly with ACCESS, has been appointed head of television at CBRT (CBC Calgary) ...and Lawrie Seligman has been appointed television drama producer, a first foray in the fray of television drama by the station... Garry Toth is now Calgary Vice-President of AMPIA... *For the Price of One*, a low-budget feature shot in Edmonton, has been retitled *Sentimental Reasons*... *Sequence*, a fifteen-minute short by David Winning has been picked up by Cannon International (the Cannon Group) for distribution in the U.K. In the meantime, *Storm*, a low-budget feature produced by Winning and Michael Kevis, is in post-production with editor Bill Campbell of Campbell Post Production.

Cineplex in the black as financial info public

TORONTO - Cineplex Corp. announced its financial results for the year ending Dec. 29, 1983 and the first quarter ended Mar. 29, 1984, in a statement released May 16 in Toronto.

For the 52 weeks ended Dec. 29, 1983, Cineplex reported net income of \$760,963, including an extraordinary gain of \$1,635,844, compared to a net loss of \$15,497,217 for the 48-week period ended Dec. 30, 1982.

Total revenues for fiscal 1983 were \$29,520,177 compared to \$20,374,165 for fiscal 1982. The reported net income reflects a net profit of 10 cents per share in 1983 compared to a net loss in 1982 of \$3.09 per share.

In 1983, Cineplex reduced its interest costs on long-term debt and bank indebtedness to \$1,577,415 from \$2,704,891 in the prior 11-month period. It reduced its long-term debt during 1983 by \$4,034,470.



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NEWS

NFB WELCOMES NEW FILM POLICY

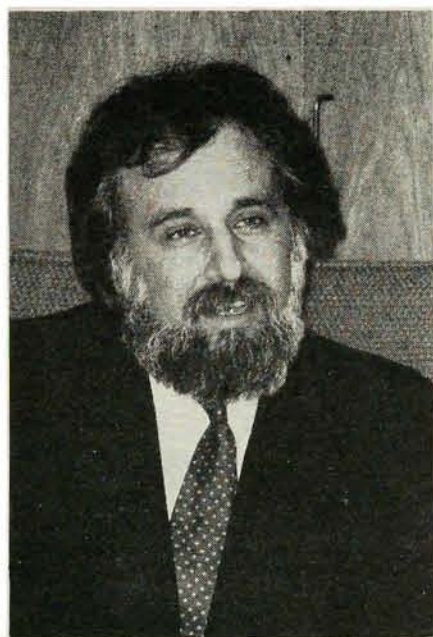
The National Film Board welcomes the content, spirit and thrust of the new National Film and Video Policy, and looks forward to playing an increasingly vital role in Canada's cultural and social life, François Macerola, the newly appointed Government Film Commissioner, stated after the announcement of the new Policy by Communications Minister Francis Fox.

"It is a forward looking document; one that underlines the role of the public sector and reaffirms the traditional role of the NFB as a producer and distributor of culturally and socially relevant film and video productions," Mr. Macerola said May 29th.

Mr. Macerola, a 12-year veteran of the NFB whose appointment as Commissioner was also announced by Mr. Francis Fox, said that "we at the Film Board take pride that the Policy recognizes our work and 'excellence' over the past 45 years and the contributions the NFB has made to Canada and to the evolution of the film industry.

"We fully subscribe to the Minister's call for the refocussing of our efforts so that the NFB will become a 'world class centre of excellence in film and video production, and a national training centre for advanced research, development and training in the art and technology of film and video.'"

As requested by the Minister, the NFB will prepare a five-year opera-



François Macerola

tional plan to implement the new Policy. This plan will outline changes in the NFB's production and distribution activities and deal with the re-allocation of internal resources.

"Many of the changes called for in the Policy complement steps which the Board has already taken to streamline its operations and to make it more responsive to the needs of all Canadians," said Mr. Macerola, whose NFB experience includes stints in distribution and posts as director of French production and Deputy Film Commissioner.

"The reorientation is left firmly in the Board's hands and will permit us to produce more and even better film and video documents; to have greater access to new, creative film-

making talent across the country; and to establish more dynamic communication with the public."

Mr. Macerola emphasized that "no employees will be laid off as a result of the implementation of the new Film and Video Policy. Certain services and programs will be transferred to other government departments - for example, the Sponsored Program Division, the Stills Photo Division and the Canadian Government Photo Centre. Any reductions in staff will come from normal attrition and through early retirement programs.

"All monies saved as a result of the reorientation," Mr. Macerola stated, "will remain with the Film Board and will be reinjected into production."

He also explained that, while there will be changes in distribution activities, "the NFB will continue to actively distribute its productions across Canada utilizing new electronic delivery systems and working closely with the end users of our films through Canadian audiovisual centres. We will also make sure that our work is seen as widely as possible around the world."

In concluding, Mr. Macerola stated that the redesigning of the Film Board will be carried out in collaboration with all employees.

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CBC out of production cash, into exports of independent product

TORONTO - The Canadian Broadcasting Corp. has already spent the \$20 million allocation from its 1984-85 budget for independently-produced programming. CBC executives told a meeting of independent producers May 11 in Toronto.

"They called us in to break the bad news to us," said one producer of the gathering, attended by CBC president Pierre Juneau, English network vice-president Denis Harvey, English network program director Roman Melnyk, CBC Enterprises chief Guy Mazzeo, and over a dozen independent producers.

CBC president Pierre Juneau repeated a message he delivered earlier that day to the Canadian chapter of the International Institute of Communications, that unless CBC gets more government money, it will be unable to meet its commitments to increasing independent programming and Canadian content on the network according to the present timetable, nor will it be able to keep pace with the matching funds available through the Broadcast Fund.

Also on the agenda was a clarification of the CBC Enterprises position concerning the distribution of independent productions licensed to CBC - which had been sought by both independent producers and distributors.

Guy Mazzeo told the meeting that CBC Enterprises is seeking to handle Canadian independent productions - but only if a Canadian independent distributor is not involved. If no deal with a Canadian independent distributor is signed, and a foreign distributor is bidding for the program, then CBC Enterprises reserves the right of first option to distribute (a clause allowing this is included in all CBC licensing agreements with independent producers).

MONTREAL - The Cogeco Group is the first off the mark among private Quebec entrepreneurs to file an application with the Canadian Radio-television and Telecommunications Commission (CRTC) for a license to operate a second private French-language television network in Quebec.

Last month the idea of a second French-track private net received the backing of Communications minister Francis Fox (see Cinema Canada No. 107). On May 16 Cogeco chairman Henri Audet announced that this group, which operates CBC-affiliated television stations in Sherbrooke and Trois-Rivières as well as a cable firm, had serious financial backing for the second private network proposal.

And to maintain this first option, CBC Enterprises is willing to match distribution advances made by foreign distributors for rights to Canadian programs.

CBC Enterprises also agreed not to use the same sub-agents in foreign territories as Canadian independents use when handling Canadian programs. In effect, only CBC Enterprises staff will handle Canadian independent programs.

Another issue discussed was completion guarantees, which Telefilm Canada has insisted on for all Broadcast Fund projects but traditionally have not been used in the industry for TV productions, only for feature films.

Broadcast Fund administrator Peter Pearson explained Telefilm Canada's position: "We are a small investment house run fairly lean. We have five people administering projects on the English side, five on the French side, and myself. We have no capacity to supervise and manage our investment, so we insist on a completion guarantee so that public money is supervised and well protected."

Sam Jephcott, executive director of the Canadian Film and Television Association, argues for flexibility on this issue. "It's like car insurance: you need it to a certain level and in certain circumstances. If you're driving around in a field, you don't need it. But if you're driving on a highway, you better have it to protect the other fellow."

Denis Harvey said CBC was looking into whether it would provide some form of completion guarantee, rather than the producer, but admitted CBC wasn't keen to be "left holding the bag for the whole price" if a project fell through.

Also discussed were ways to get greater involvement from advertisers on independently-produced programs, such as tail credits for contra-deals or a proposal by the CFTA to give advertisers on Canadian programs a 150 percent tax credit.

Jephcott reported that CBC was looking to set up a seminar between the Association of Canadian Advertisers and independent producers.

Also disclosed were CBC plans to launch a second service, CBC-2, within 12 months. It would operate as a weekend service only and use the signal now in place for the parliamentary channel. CBC-2 would rerun Canadian programming, allowing the CBC to use up its high inventory of Canadian acquisitions, as well as program a limited number of new programs.

Jephcott described the meet-

ing as "positive" despite CBC's frank assertion it doesn't have any money. "It was an attempt to get down to business," he said. "There are very serious problems with the Broadcast Fund (in relation to CBC) and the meeting tried to find ways to correct these problems."

"The CBC has been the only broadcaster to significantly raise its licensing fees in response to the Broadcast Fund," said independent distributor and CFTA president Stephen Ellis. "Right now, we're all partners - the CBC, the Fund, and the independents, so we have

to work it out together."

But said one person who attended the meeting: "Everyone's assuming CBC will get more money, but the reality is they will not. Until the next (Federal) election, no one is going to give any money to a Crown Corporation."

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White Paper for modern copyright

OTTAWA - In what the Communications minister termed "the foundation and framework of Canada's cultural policy in the 1980s and beyond," Francis Fox and Consumer and Corporate Affairs minister Judy Erola on May 2 unveiled the government of Canada's long-awaited proposals for revision of the Copyright Act.

In a 119-page White Paper entitled *From Gutenberg To Telidon*, accompanied by a 36-page bilingual guide to the White Paper as well as a 20-page brochure titled *Copyright and the Cultural Community* that highlights the White Paper's cultural implications, Fox and Erola presented the government's suggested revisions to the 1924 Act and urged expeditious adoption of a revised copyright law "responsive to contemporary technological realities."

Noting that copyright industries (publishers, electronic media, entertainment industries) depend on the talents and labours of writers, artists, composers and performers, Fox placed copyright revision on the same footing as other recent initiatives in cultural policy notably the broadcasting strategy and the forthcoming film and video policy.

Technological changes "unimagined when the present law came into force," Fox said, had simultaneously increased the importance of economic activities dependent on copyright materials just as they had weakened the economic and moral rights to copyright. "The revised copyright law will provide new rights that will enable creators to exploit their works through the modern media," said Fox.

- Among the new rights are :
- the right to control the public rental of sound recordings and films ;
 - the right to control original transmission of a work by cable or satellite ;
 - strengthened moral rights (the abilities of creators to claim authorship or to restrain others from mutilating or distorting a work) ;
 - explicit protection for hitherto unprotected works such as recording, films, or computer programs ;
 - existing compulsory licenses will be abolished ;
 - the formation of copyright societies (organization which acquire and enforce rights on behalf of their members) will be encouraged.

Other proposals in the White

Paper, such as *droit de suite* (in which a creator shares in a work's resale), copyright ownership by employees in the course of employment, toughened criminal sanctions for copyright infringement, or issues of satellite and cable retransmission have been

referred to the House Standing Committee on Communications and Culture. The House Committee, Fox said, "will provide a forum for those affected by copyright revision to make their views known."

Fox noted that "without an effective copyright law, there

can be no sure foundation for national cultural expression."

Some 350,000 Canadians are directly employed in major commercial industries that depend on copyright law to protect the works that are the basis of their commercial existence.



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Video catches handicapped struggle

MONTREAL—For some 300,000 Quebecers with handicaps, the Quiet Revolution is still ongoing as the struggle for recognition of their human and social rights continues.

The story of the Quebec handicapped's 15-year campaign for social integration is the subject of a 53-minute video produced by Montreal filmmakers Michel Moreau and François Labonté for the Quebec Office of Handicapped Persons (OPHQ). At its premiere May 18 *La Grande Sortie/Breaking Out* was presented jointly by Citizen Relations minister Denis Lazure, OPHQ president Laurette Champigny-Robillard and Montreal executive committee chairman Yvon Lamarre to 150 representatives of public, para-public and private associations working on behalf of the handicapped persons of Quebec.

The \$170,000 "U-matic 3/4" video which required two months of research, seven days' shooting interviews and three months' editing is a first video for Moreau whose filmmaking has focussed predominantly on educational films about the problems of the handicapped, and the second time Moreau and Labonté have collaborated on a sponsored film for the OPHQ. With Moreau handling the video's interview segments and Labonté assembling the tape's rare stock footage and overseeing the complex editing process, the filmmakers put together a highly informative visual document of striking special effects that, as one association representative put it, "is neither overly positive nor too negative."

Telling the story of the handicapped's emergence from over-protected ghettos removed from 'normal' society to the arduous process of integration into society was, says Labonté, no easy task.

"The world of the handicapped is a special one," he says, "and their problems are often very difficult to grasp properly." What struck Labonté the most was the complexity of the social planning required for the adequate integration of the handicapped into society.

And that planning challenge is not only one of the video's central themes, it also reflects the experience of the handicapped persons themselves in their battle for recognition: breaking out was only a beginning.

Yashinsky to CBC

TORONTO—CBC-TV has bought the half-hour documentary *Dan Yashinsky: A Storyteller's Story*, by independent filmmaker Paul Caulfield, and will broadcast in this summer on the Canadian Reflections series.

If the election of the Parti Québécois in 1976 led to the province's first white paper (in 1977) on the integration of handicapped persons into Quebec society, followed by the creation of the OPHQ and a law on the rights of the handicapped in 1978, it would not be before the 1981 socio-economic sum-

mit that any large-scale planning discussions for the integration would actually get underway. While thanks to the efforts of some 3 000 handicapped 'agitators', 240 specific recommendations in a global policy for integration would result from that summit, a further summit is planned for December '84 to study these recommendations and establish priorities.

As Lazure, himself a doctor and former minister of Social Affairs put it, "Since I've known the milieu of the handicapped professionally for the past 25 years, I can see that tremendous progress has been made. But there's so much further to go and a great deal of work still to be done in terms of people's attitudes. And if the media aren't behind us in this, we won't get very far."

La Grande Sortie, which is one of some 20 audio-visual documents produced by the OPHQ and distributed through the Quebec government's Office des communications, is available both in French and English, in subtitles for the hearing impaired, and in 3-minute or 17-minute clips.

Further information can be obtained from the OPHQ (514) 873-3905.

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Churn rate mounts— 'disconnects' trouble pay-TV

MONTREAL—Despite long-term statistical optimism about the future growth of pay-TV in Canada, recent data reveals for the first time that the total number of disconnects has surpassed new subscribers, leading some analysts to conclude that Canadian pay may have reached a saturation point already discerned in the U.S. pay-cable industry.

According to the March '84 Mediastats Report on the growth of Canadian pay-TV, new subscribers across Canada up to Mar. 31 totaled 34,349 while the total number of disconnects reached 39,421 for a net monthly growth of -5072. The negative growth confirms a pattern of steadily rising disconnects since August '83, while subscribers growth has remained in the 30,000-range since November.

"I think the figures say more about the First Choice/Super-channel merger talk than anything else," one federal government broadcasting analyst told Cinema Canada. "Churn is the real story."

In recent weeks, both in the U.S. and Canada, a growing number of experts have spoken of "consumer saturation" and "consumer thresholds in programming." For the first quarter of '84, U.S. cable subscriber growth has barely reached a third of the expected rate predicted.

Speaking in Toronto May 11 at a conference on Canadian broadcasting in the 21st century, CBC president Pierre Juneau speculated that "we have reached a consumer threshold in program choice."

"In our major cities," Juneau said, "the typical cable subscriber has about all the choice in conventional TV programming that he or she wants... In this environment, new narrow-casting services... will likely have a very difficult time competing for the viewer's attention."

Basing himself on an analysis of both American and Canadian broadcasting environments, Juneau stated that "large networks like the CBC, CTV, CBS or NBC will retain the

largest part of the audience. After an initial loss... to cable channels, the U.S. networks have maintained the lion's share of the viewing audience.

CBC's share of the English TV audience is about that of the U.S. networks, 23-24 per cent in prime time, and has been stable in the past three or four years."

Meanwhile discussions continue between Canadian pay-TV's remaining licensees as to a future that, statistically at least, looks bleak.



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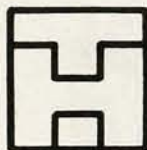
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Distribution echoes from Toronto

TORONTO - Wayne Case has resigned as vice-president of Twentieth Century-Fox Canada to take a position with MGM/UA Entertainment Corp. in Los Angeles.

Promoted to vice-president last July at Fox, where he began as Canadian general manager in March, 1980, after spending 14 years with Columbia Pictures in Toronto, San Francisco, and Seattle, Case will leave at the end of June.

During his tenure at Fox, the company distributed more Canadian-produced features than any other U.S. Major, among them *Melanie*, *Quest For Fire*, *Visiting Hours*, *The Terry Fox Story*, and the immensely successful *Porky's*, which has made more money at the box office than any other Canadian feature.

...

Astral Films will release Quebec director Robert Menard's 1981 feature *Une journée en taxi* June 1 in Toronto. Starring

Gilles Renaud and Jean Yanne, the film premiered in English Canada at the 1982 Festival of Festivals.

New Astral Video national sales manager Shane Kinnear has established branch offices for Western Canada and the Quebec/Maritimes region. Sales rep Judith Shaver heads the Vancouver office, while Leo Levy is in charge in Montreal.

...

Seeking to expand its base of operations in California, Cineplex has signed a deal with Kirstin Theaters of Los Angeles to program the Kirstin-owned Fairfax III and Gordon theatres. Neil Blatt, who programs the 14-screen Beverly Center Cineplex, will also handle the Fairfax and Gordon presentations. To date, the theatres have primarily been move-over houses.

Doug Brooker, director of home entertainment at Pan Canadian, Cineplex's distribution wing, has left the company.

...

Spectrafilm will release Dutch director Paul Verhoeven's *The Fourth Man* June 15 in New York and later that month in Toronto. The film has been favourably received at festivals in Toronto, Montreal, Chicago, Seattle, and San Francisco, where it was screened Apr. 12.

...

Finders Keepers, shot in Calgary last summer by director Richard Lester and based on the novel *The Next To Last Train Ride* by Toronto writer Charles Dennis, was released across Canada May 18 through Warner Brothers.

Twentieth Century-Fox will open the Dolly Parton-Sylvester Stallone comedy *Rhinestone*, shot earlier this year by Canadian director Bob Clark, across Canada June 22.

...

Le Crabe Tambour, by French director Pierre Schoendoerffer, opened at the Fine Arts St. Clair in Toronto May 22, with Cinephile sub-distributing for Interama of New York. Cinephile has an option to pick up rights

for the rest of Canada if the Toronto run is successful.

Cinephile has acquired Canadian rights to U.S. independent feature *Variety*, directed by Bette Gordon.

...

U.S. distributor Almi has picked up the low budget comedy *Odd Balls*, made last summer by Canadian producer Maurice Smith, and is test-marketing it in the American south.

Spectrafilm produces

TORONTO - Canadian-owned independent distributor Spectrafilm celebrated its first anniversary in May by moving in a new direction, signing pre-production deals with four international features.

Among the four is Canadian director Ron Mann's first dramatic feature *Fingers In The Sun* (working title), now in post-production in Toronto. Mann already has two documentary features to his credit (*Imagine The Sound*, *Poetry In Motion*).

Others are *1919*, now shooting in London starring Paul Scofield and Maria Schell, produced by the British Film Institute and directed by Hugh Brodie; *My First Wife*, starring Wendy Hughes (*Lonely Hearts*) and directed by Paul Cox (*Lonely Hearts*, *Man of Flo-*

wers), which recently wrapped in Melbourne, Australia; and *Thieves* (working title), directed by Russian filmmaker Otar Iosseliani for French producer Philippe Dussart, now being edited in Paris.

With the deal, Spectrafilm, founded by Linda Beath and Bahman Farmanara, presently lists 30 titles in its art, foreign and specialty film line-up. Newer titles include Cox's *Man of Flowers* and recent pick-up *Separate Rooms*, directed by Bertrand Blier and starring Alain Delon and Nathalie Baye, this year's official French entry at the Cannes Film Festival.

TORONTO - Italian producer Dino De Laurentiis has signed David Cronenberg to direct the feature *Total Recall* this summer in Rome at De Laurentiis's studio, Dino Citta, which the producer has re-opened after 12 years.

Cronenberg will work with cinematographer Peppino Rottuno and producer Ron Shusett, who co-wrote the script with Dan O'Bannon. It is the Toronto director's second feature for executive producer De Laurentiis, having made *The Dead Zone* last year in Toronto.

Cronenberg's been busy, having made his acting debut in Los Angeles opposite Jeff Goldblum and Dan Aykroyd with a cameo role in director John Landis's *Into The Night*.

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