

Feds put \$22 M into Montreal Ciné Cité

MONTREAL - The federal government is prepared to pump \$22 million into the creation of a cinema studio center on the Montreal waterfront, announced the minister of Communications Francis Fox before a packed house on June 11. The occasion was the annual meeting of the Association des Producteurs de Films, and joining the producers at luncheon at the Ritz Carlton Hotel was just about every person involved in film, television or publicity in Montreal.

The idea of a Cité de Cinéma dates back to 1979 when Serge Losique, president of the World Film Festival of Montreal, launched the idea that Montreal was the ideal location for a first class studio complex. The project, as announced by Fox, calls for the development of a \$36 million center which would be run by a mixed society with private participation amounting to \$14 million. While the federal government would have a majority involvement in the development phase, plans would aim at selling an important part of the federal share in the project to the private sector once development was completed and the exploitation of the facility was in full swing.

In his address to the producers, Fox explained that the economic impact of the program production industry was greater than the aeronautic, textile and chemical industries combined, and that Montreal, "the beating heart at the center of French cultural life in America" was the nature site at which to develop such a project. Quebec has been targeted by the federal government for the development of cultural industries, and this project is an extension of that policy.

In a press conference which followed the luncheon, Fox introduced deputy minister Alain Gourd who, with executive assistant Yvon Desrochers, has been responsible for relations with the producers and potential investors in the Cité. Desrochers is now in charge of the project for the DOC.

Fox made it clear that if there was no interest from the private sector, the project would not go forward, but that studies done in February by Cégir, and in April by Econotech indicate that not only is a studio complex feasible, but that production requirements in Montreal in the next five years would out-pace existing facilities. Countering questions about competition with the private

sector, Gourd explained that the primary function of the Cité du Cinéma would be to promote Montreal as a production site, and that only when facilities already existing in the private sector were working to capacity would the Cité install additional equipment and facilities.

In the first years, the emphasis would be on acquiring the land and buildings necessary to serve as the heart of the project, and to build a world-class studio unlike any which presently exists in Montreal. There has been considerable concern in Montreal over the past years about the amount of commercial production the city has lost to Toronto because of the high-tech video post-production facilities there, and priority in the Cité project would be to equip post-production facilities with comparable equipment.

Several elements encouraged the government to move forward on the studio project. Fox mentioned the need to produce for pay-TV and the need perceived by the government for a second private French-language television network. Add to this the amounts of

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New approach for Harel at French pay service

MONTREAL - A new trademark, a new logo, a new image, a new approach to programming - indeed, newness all around - is how Hubert Harel, newly-appointed CEO of reconstituted French-language national pay-TV licensee Premier-Choix: TVEC sees what he calls "the second birth of pay-television in Canada" this fall.

With the signing of the final accords May 28 between principal shareholders Harold Greenberg of First Choice, Henri Audet of TVEC Inc. and Pierre A. Deschênes of the Quebec government cultural industries' bank SODICC, having legalized the new company's existence, Harel, CEO since May 1, shared with Cinema Canada his analysis of Canadian pay-TV's difficult beginning and his unbounded enthusiasm for its future.

"Basically, we're starting all over afresh," says the affable, bearded Harel, 40, who comes to Premier Choix: TVEC from the Banque nationale du Canada's vice-presidency of marketing.

A former subscriber since soon after pay's launch in Canada in February '83, Harel says he disconnected within

eight months because, be it Premier Choix or TVEC, "the programming was just a grey cloud in my mind."

Sympathetic to his predecessors, Harel says "they didn't have an easy time of it. On the one hand they were trying to develop a programming embryo, and on the other they ran into financial difficulties right from the beginning. Yet to run this sort of business, you have to do market research, you have to allow for trial and error, all of which costs money, and money was what they didn't have."

However, with First Choice and SODICC backing - and a long-term reimbursement plan for the two former companies' past debts - the new Premier Choix: TVEC is currently undertaking extensive market research. "We exist thanks to the consumer," Harel says, "and if our programming is not up to his expectations, he'll bail out and it's as simple as that."

While the results of an on-going market survey of 1500 consumers (600 subscribers, 300 disconnections, and 600 non-pay-TV cable subscribers) would not be known until July, Harel said they would include

a new trademark for the product and a new logo, though the company would retain Premier Choix: TVEC as a corporate name. "Premier Choix: TVEC is not a trademark. What people buy is Tide, not Proctor & Gamble."

As to the product itself, Harel said, "What we're going to do is to define the cloud of pay-TV in your (the consumer's) mind, and according to your tastes and desires."

"One of the first errors made with the arrival of pay-TV in Canada was the belief that it would topple conventional TV, video clubs and cinemas. It was seen as the product that would glue everyone to their sets and to our channel seven nights a week from six to midnight. This was the premise under which pay-TV was developed. It's clear that's utopian, and a slightly demented utopia at that."

"What we're going to do is offer a programming that will attract you two nights a week, even three with a little good fortune. We're certainly not going to attempt to glue you to your set as of eight p.m. because it's not necessarily what's

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Mild year at Cannes for Canada

CANNES - The 37th Festival International du Film de Cannes has come and gone. After the problems last year with the move to the new Palais des Festivals, many "festivaliers" arrived in this beautiful resort on the Côte d'Azur wondering what would happen this year. People were bracing themselves for fights to get into auditoriums or, worse, in the Palais itself, since last year the police had shut it down for almost a whole day because of student demonstrations. But this year, everything went smoothly: no delayed or impaired projections, no fights, a few scrambles maybe, but all in all a peaceful festival. Obviously, the organizing committee paid attention to the complaints boisterously uttered by all last year.

Canada showed four films in different categories: in competition, were two short films: *Points*, directed by Dan Collins and produced by International Rocketship Ltd. (Vancouver) and *Tiptop*, directed by Paul Driessen, the well-known Dutch animator and produced by the CBC. In the section "Un certain regard", the Sélection officielle had chosen Jean-Pierre Lefebvre's *Le jour "S"* and the "Quinzaine des réalisateurs" had invited Jean-Claude Labrecque with *Les Années de rêve*.

Unfortunately, Cannes is

definitely not a place for animated films. They seem to be shown more as program fillers than anything else. No one really pays close attention. True, the quality this year was poor. Our own *Points* was booed and with some reason: it tells the story of a man walking with a hammer besides a series of nails, the little heads waiting to be hit. Suddenly, something drops from the top of the screen and pushes them in one by one. The man stares. The end. The meaning of that one passed by all the spectators in the auditorium. *Tiptop* had one advantage; it was amusing with its story of a man fed up of seeing things normally and who decides that from now on the ceiling will be the floor. Then events begin to happen. Paul Driessen had another short film in competition. *Spotting A Cow*, a Dutch production. The Festival should drop the short films in competition if it doesn't give that segment more importance and more prestige. One feels that the love and care put in the creation of animation films deserves more than uninterested audiences, even though there is a prize attached to the short category.

Le Jour "S", Jean-Pierre Lefebvre's latest work emerged out of the lab just in time for Cannes. Written in collabora-

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Rights issue to complete Odeon deal

TORONTO - Garth Drabinsky, president and CEO of Cineplex Corporation, announced May 29 that Cineplex was preparing to take over Canadian Odeon Theatres Ltd.

The proposed takeover will forge Cineplex into one of the two largest exhibitors in the country. The other is Famous Players Ltd. of Toronto.

Canadian Odeon Theatres Ltd. is an Ontario corporation formed by the merger, in 1978, of the Zahorchak family theatre exhibition business and the former Rank Organization's interest.

Neither Odeon nor Cineplex executives would comment on the proposed deal. But Lynda Friendly, Vice President of Communications for Cineplex, said a statement would be made at the end of June.

The transaction will give Cineplex 446 screens in 185 theatres, more screens but fewer seats than the industry leader, Famous Players. Famous Players currently has 35% of movie theatre seats in Canada.

Ironically, Drabinsky won a ruling from the federal Govern-

ment to end restrictive distribution practices among the seven Majors almost a year ago, allowing Cineplex to get better access to movies.

Cineplex's strengthened position in the industry has given the corporation the edge necessary to attract the financing for the Odeon take over.

There was industry speculation last fall that Odeon would be put on the block. When the proposed deal goes through Cineplex will be Odeon's third owner in recent years.

A Cineplex press release stated that the Fingold family of Toronto, which has been associated with Odeon in certain joint-venture interests for over 30 years, had negotiated for the purchase of Odeon. Following the completion of the purchase, the Fingold family will transfer its joint-venture theatre interests with Odeon to Cineplex. Cineplex plans to raise the cash portion to finance the deal by a stock issue. Major shareholders of Cineplex include an associate of

(cont. on p. 31)

Consortium looks for \$14 M to control Cité

MONTREAL - Almost as soon as the announcement was made concerning the willingness of the federal government to pick-up a \$22 million tab on the \$36 million project of a Cité de Cinéma, Serge Losique, Justine Héroux, and Denis Héroux announced the creation of a consortium whose goal would be to raise the needed funds from the private sector to move the project forward.

"We are the co-founders of the Cité," Losique told Cinema Canada, "and others who wish to join us may. Now we must define our concept." Other names associated with the consortium are André Collette, head of the Bellevue Pathé Labs; Pierre Goyette, president of the Chamber of Commerce and the City and District Savings Bank; Michel Nadeau, vice-president of the Caisse de Dépôt et Placement du Québec; Mel Hoppenheim, presi-

dent of Panavision; Michael Prupas, lawyer; and Jean-Guy Carrier, president of Gaucher Pringle Carrier.

Claude-Armand Sheppard, lawyer for the consortium, told Cinema Canada that it had incorporated the name Société de la Cité Internationale de Cinéma "several months ago" but could not be more specific. Sheppard suggested that other proposals for direct participation in the Cité project would probably be forthcoming from Télé-Métropole and the "Greenberg group."

Losique and Héroux were part of a committee chosen in 1982 to study the possibility of a studio project. The committee was headed by Luc Beauregard of AMARC (L'Association mont-réalaise d'activités récréatives et culturelles) the para-municipal organization responsible for the administration of the Man and His World site (Expo

'67). Yvon Desrochers was the réalisateur d'activités récréatives et culturelles) the para-municipal organization responsible for the administration of the Man and His World site (Expo '67). Yvon Desrochers was the federal representative on the committee. Eventually, the idea of using the Expo islands for the Cité was discarded in favor of developing the federal property along the waterfront, and the municipal involvement diminished.

The committee was given \$100,000 by the department of Communications for a feasibility study, but the results of the studies only became available to interested investors when a

summary of the results, dated May 29, began to circulate in the community.

Nevertheless, Yvon Desrochers, who is responsible for the project for the DOC, says that informal discussions have been on-going for the past six months concerning private participation in the Cité. "As far as I'm concerned, I'm interested in working with those who are already financially active in filmmaking. There are 7 or 8 potential groups who have shown interest, but we have put aside the requests from real estate developers or shoe manufacturers who are simply looking for a financial placement. The Cité must involve the milieu."

He states that from his preliminary talks, it seems to be easier to work with people

from the film milieu than with those from television. "It has to do with traditional attitudes. Film producers are used to packaging; those who work in television are not. I have to explain, for example, that a company like Télé-Métropole could not be alone as a single investor in the Cité. The federal government could never become the partner of one other company."

Nevertheless, according to Desrochers, there must be one person or group from the private sector which has majority control of the private sector participation. "There has to be one boss. It's up to us to decide whether this majority participation should be fixed at 75%, 60% or 51%." Desrochers con-

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New pay approach

(cont. from p. 22)

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Part of that definition, as stipulated by the Canadian Radio-television and Telecommunications Commission, involves a substantial commitment to Canadian production - 55% Canadian programming by 1990. Other than five concert films presently in production in Montreal to be aired between July and December, Harel did not want to go into the details of Premier Choix: TVEC Canadian production plans. "I'm told," he says, "that to find quality local production that meets consumer expectations as well as the CRTC's 30% programming levels by the end of 1985 is going to be difficult.

"But it's there. Canadian cinema seems to have a bad generic image from the point of view of the quality of the product, and yet if you go beyond that image people do agree that Canadian cinema is good. Yet it does have an image problem - a bit like our own.

"Our objective is to help ameliorate that image, among other objectives of course. But by investing in good local production, and by that I mean national production, 10 years from now people will agree that Canadian cinema is not so bad after all."

Citing the need for "more *Plouffes*, more *Kamouraskas*, more good films," Harel said that "because we're in business to make a profit, does not mean we're not greatly conscious of our cultural responsibility; in fact, no business in any industry would last very long without a cultural responsibility."

With "the second birth of pay-TV in Canada" timed for the fall, Harel says that "success for us would be to achieve an operational breakeven point - that is, that our monthly expenses would be matched by our monthly income - within 15 months. If that happens, I would consider that a success,

and anything in advance of those 15 months would be an even greater success."

In the longer run, Harel said that reimbursing the company's past accumulated debts within three to five years would be "a very, very, very considerable success," adding that HBO only began turning a profit since 1982 having been launched in 1972 "and as far as I can tell, it's the only American pay network that is profitable."

Harel, with an MBA from the University of Houston and a B.Comm. from the University of Montreal's École des Hautes Études Commerciales, was manager of marketing research for the pharmaceutical firm Charles Pfizer Ltd. before joining the Banque Provinciale du Canada (which in 1979 became the Banque nationale) as associate director, marketing research in 1969.

"We're sitting on a gold

mine," says Harel of Premier Choix: TVEC, "a gold mine which so far has been very badly exploited. Effectively the objective I've set myself is to exploit it properly."

Rasky takes Merit Certificate in L. A.

TORONTO - CBC Television producer/director Harry Rasky's film *Stratosphere* will be given a Certificate of Special Merit by the Academy of Motion Picture Arts and Sciences in California.

Academy President Gene Allen said, "The issuance of such a certificate is in accord with the desire of the Academy to help achieve greater public awareness of significant contributions in the documentary field.

Rasky has received more than a 100 international awards including an Oscar nomination for *Homage to Chagall*.

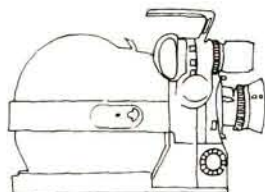
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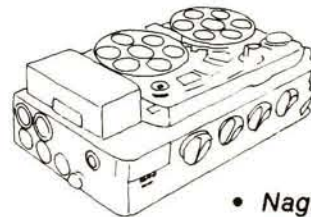
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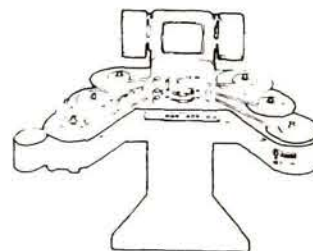
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Quebec programming to French cable bank

MONTREAL - Montreal audiovisual distribution company Télécom Inc. has concluded an agreement in principle with France's National Institute of Audiovisual Communication to provide 250 hours of French-language Canadian television programming as part of France's 2000-hour programming bank for municipal cable networks.

The announcement was made June 6 by Quebec deputy minister of Communications Yvon Tremblay during the recent summit between Quebec and French cultural industries June 4-8 held in Quebec City and Montreal.

"There's never been anything near 10% of Québécois programming on France's traditional networks," Télécom president Réjean Myre told Cinema Canada, "and so these 250 hours represent a first step towards greater proportional reciprocity."

Unlike traditional European TV networks whose program-

ming is subject to the constraints of ratings and mass-markets, Europe's growing cable distribution systems offer "a complimentary range of quality product that is not only focussed on entertainment but can be approached thematically," Myre explained. As Télécom distributes both public and private, Canadian and Québécois programming from the National Film Board, TV Ontario, Radio-Québec and Télé-Métropole, European cable outlets "represent a market that's far more interesting to, and interested in, what we have to offer." With its 2000 hours of computerized programming, Télécom has since last December encountered widespread interest throughout Europe in Canadian productions.

"It's not only the French who are interested," said Myre. "There's also Belgium, Switzerland, Germany and Britain." Meetings in Belgium in December allow Myre to predict

"we'll be able to inject a number of hours there." Myre recently returned from a major commercial exposition in West Germany.

"We're building a basis for development," Myre says, "and the only way we're going to achieve a distinctive Canadian profile in these markets is for both Canadian and Quebec producers and distributors to form a common front together. By being united we can establish common development strategies in a rather specialized market, building towards a more commercially based proportional reciprocity."

Myre said it was tremendously encouraging that in European cable markets "one no longer finds the same reticence towards our programming that exists in more traditional broadcasting."

Melzack loses Gazette libel suit

MONTREAL - As the courts begin to clear away the debris left by the tax shelter years of production in Canada, Classic Film Industry Ltd. and Julian Melzack lost their suit against Southam Press Limited in a decision rendered on May 8 by the Superior Court of Quebec in Montreal.

Classic Film and Melzack, represented by Charles Smiley, had charged that an article printed in The Gazette on Oct. 19, 1977 concerning the failure

of the producers of *Angela* to request certification of the film, despite representations to investors to the contrary, had caused damage and had sued for \$220,000.

The court determined that no libel was involved, that the public had a right to be informed, and that the information contained in the article was published in good faith and was exact. The court dismissed the case.

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Canadians get tough as Telefilm Fund cash adds to credibility

MONTREAL - The two men most immediately affected by the National Film and Video Policy are the heads of Telefilm Canada and the National Film Board of Canada. André Lamy and François Macerola, respectively, must implement its recommendations, and cope with large staffs and sums of money in a reorganization which will profoundly affect the private and public sectors, and the relationship between them.

The film and video policy is the final element in the department of Communication's restructuring of the agencies which dominate the broadcasting, film and video industries. Coming after the Applebaum-Hébert recommendations, the Broadcast Policy and the Broadcast Fund, complemented by the co-production treaties already in place or being negotiated, the Film and Video Policy sorts out the responsibilities of those agencies traditionally associated with film production in Canada.

Telefilm Canada, enriched with sums of money undreamed of five years ago, when a \$4 million interim fund seemed important, is squarely responsible for encouraging the private sector in production which

will find world-wide distribution through broadcasting, sales of video-cassettes, pay-TV and, in some cases, theatrical exposure. The Canadian Broadcast Program Development Fund, which held \$35 million in its first year and will rise to \$60 million in its second, is expected to expend \$254 million over the first five years of its implementation.

In addition, the new policy awarded \$7 million to Telefilm Canada to bolster efforts in script development, marketing and distribution. The agency is under-going important administrative changes as it prepares to adapt itself to its new responsibilities. Among the latter are not only the new sums of money, but the inclusion of the Film Festivals Bureau, the foreign distribution offices of the National Film Board, and a new Distribution and Marketing Department, headed up by Ian McLaren, within Telefilm.

At the National Film Board, Macerola is contemplating the reorganization he must effect to respond to the policy's dictate that all which is not basic to production at the Board should be reallocated to other government departments or given over to the private sector.

Having criss-crossed the nation to meet with the personnel of the regional offices, Macerola has reassured staff that there will be no firings and that the Board will be scrupulous in dealing with those who work there. He has given himself until mid-September to present a draft to the Board of Directors containing his proposals about the modifications needed. While it is clear that still photography and the government-sponsored film program will soon be the responsibility of other government departments, Macerola must re-tool the national distribution system to meet the requirements of electronic distribution systems, and settle questions about the usage of the Board's sound stage and laboratories. Without question, he is pleased that the Board's responsibility is now clearly to produce, and looks forward to having the Board reclaim its stature as the primary agency engaged in the "cinema", using staff people and free-lancers who share his vision and the goals of the Board to work on the frontiers of excellence, making films of quality.

In separate interviews with Cinema Canada, both Lamy

and Macerola were enthusiastic about the challenges facing their organizations.

Life in the fast lane

After an hour with André Lamy, it is clear that there has been a basic change of attitude among those who are now administering federal funds targeted for the private sector. The amounts of money poured into Telefilm have been so fabulous, and the response from the international marketplace so immediate, that the discussion about the Canadian film industry has been displaced from the environment so familiar in the '70s and launched into the international sphere. There is no turning back.

"We have money with a lot of energy behind it," says Lamy, still moved by the inroads Canadian producers are now able to make in the international negotiations concerning their productions. "The producers have learned to negotiate. They can sit with the most important broadcasters in the world - deal with the French at Antenne II or talk with 20th Century-Fox in Los Angeles - and they have tremendous credibility. They

are tough, they are brutal, and they are being listened to."

For Lamy, the task confronting the Canadian industry is to free itself from the "nostalgia" of the past years - that vision of an industry in which directors could take three years to get a film together, and distributors were principally involved in theatrical releases. The reality is changed and the Canadian Film Development Corp. has given way to Telefilm Canada in order to meet those changes head-on. "People must adapt and adapt quickly. Those who cannot will no longer be among the active, productive members of the industry."

It is taken for granted at Telefilm that every program produced through the Broadcast Fund will be of high quality, and it is because this is one of the givens of the new situation that Lamy does not dwell on the matter. Nevertheless, for the first time, Telefilm has sufficient development money to oblige scriptwriters to try it one more time, to hire additional writers to work on a project, to oblige producers of less experience to work with producers of greater experien-

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New energies, new formulas for the NFB as streamlining begins

(cont. from p. 26)

ce. "We get involved, and we work with producers of greater experience. We get involved, and we work to get it right. Obviously, there are programs which are 100% Canadian but the process itself calls for a lot of compromises all down the line. There is a reality today, and that is that Canadians want American content. The market is changed. Whereas once the box office was the main source of revenues, now the ancillary markets are vastly more important, and those are the markets the Canadian producer must aim for. In today's market, you get the check from video or from pay-TV before you begin to shoot, and the receipts from the box-office represent the risk."

The federal government, having moved to a free-market stance and an increasing reliance on private enterprise in many other sectors, is following suit in the program production industry. As the Film and Video Policy underlined, the biggest players in the film industry are the American Majors, and it is with these companies that Canadians must do business with their

largest projects. "The way to involve the Majors in the distribution of a product is to get them involved in the production of it. Then their money is involved as well, and they will watch over it," says Lamy. Since the arrival of the Broadcast Production Fund, talk about distribution has rarely been linked with Canadian distribution companies. Lamy feels that the policy's distribution position is the correct one, and feels that Canadians can and are dealing with others in the international marketplace as equals. "Our marketplace includes Europe and Los Angeles. Our producers have become tough negotiators and can make their muscle felt."

Lamy admits that this transformation in the position and the credibility of the Canadian producer is essentially a product of the money which is available to him. "When he goes in with \$1.5 million and the CBC is around the table with another \$1.5 million, and the deal includes a Major who is also adding in \$1.5 million, then the Canadians are being listened to." And this experience is repeating itself in offices in England, France and around Europe as well as in the U.S.

The result of this new tough-

ness, and of the adaptations being made in the Canadian industry, will be a "stabilization of the marketplace, and of the people working in it." According to Lamy, work will be steady, and writers and directors who, in earlier times, were used to a feast or famine existence, can now look forward to regular work, decently paid.

Telefilm Canada is now looking for results. Its job is to create a vital space in which the Canadian private sector can operate. If Canadian distributors can rise to the challenge, so be it. McLaren has just begun to articulate his distribution strategies, after which he will hold consultations with distributors. As for the Film Festival Department, Telefilm, along with others who have market interests (CBC Enterprises, the provinces, etc.), will try to work out representation according to the various requirements of the festivals and markets. Gone are the days, says Lamy, when each entity arrived on its own to defend its own turf abroad. "As for the charming members of the international festival community, our job is to use those festivals to serve the private sector, and not to please festival organizers."

The on-going challenge of Telefilm Canada, says Lamy in closing, is to continue to develop producers who have intellectual credibility with directors, and to nurture both until their work is suitable to the market with which they must deal. Identifying four or five major projects a year and working very carefully with them is the surest approach toward this goal.

Lamy admits that in the past, Canadians were weak internationally, and this weakness lead to a failure to get productions into distribution. While not ready to say that the productions were not good, he feels deeply that money talks, and that Telefilm now has the means to make a mark. "In the past, we just didn't insist." From the tone of current discussions, Canadians are now in a position to insist.

Allergic to the status quo

François Macerola is the first film commissioner since Sydney Newman who can walk into a crowded room and immediately make his presence felt. He is also a lawyer by training who happens to love the National Film Board of Canada unabashedly, though

not uncritically. He is ambitious, and in his 12 years at the NFB, has worked in distribution and production, and apprenticed for his current job by serving as the deputy film commissioner for the last five years. This is the experience, and these are the qualities which may have tipped the scale when the federal authorities weighed the Applebaum-Hébert recommendations to do away with the Board and discounted them. Since being named interim commissioner in January '84, Macerola has had a mission.

"What I want to see re-created at the Board is the effervescence of the early '70s, when people came back and forth from the private sector, and when great films were made. When there was energy and creativity." Within three months, Macerola will know just which services are needed to maintain it. The rest will go or be integrated into the private sector.

The objectives before him, as set out in the Film and Video Policy, are clear, he says: to open the Board to free-lancers, to reduce the infrastructure to free up funds for production, and to create a dynamic rela-

(cont. on p. 28)

Fest of Fests looks to Canada

TORONTO - "Northern Lights", Festival of Festivals' Canadian film retrospective is a first for Canada, says festival coordinator Piers Handling.

The flashback of Canadian movies and movie-making, will be seen at this year's festival during its Sept. 6-15 run. Says Handling, it will be shown as a six-part series, and is a detailed look at Canadian movie history.

The six parts are: "The Ten Best" which will feature the ten best Canadian films chosen by polling people from the film industry, journalists and educators; "Eyes Write," is a novel and film program with movies adapted from novels to short stories - authors and filmmakers will be on hand; "Bordercrossings" which will feature films by expatriate Canadians and new Canadians from south of the border, such as Donald Sutherland, Ted Kotcheff and Carol Laure. "Buried Treasures" will show entirely Canadian films that have been lost or forgotten - Handling promises some gems; "Experiments" will look at the photographic image and an examination of the realist tradition in Canadian film. The program will feature fiction, documentary and experimental films. And last but not least, "Late Nights, Great Nights" is "a wild

and wacky look at Canadian movies from Quebecs skinflicks to the surrealistic fantasy to the bizarre" says Handling.

Bill 109 to LA

MONTREAL - Quebec cultural affairs minister Clément Richard has mandated writer/producer Guy Fournier and Société générale du Cinéma CEO Nicole M. Boisvert to travel to Los Angeles for clarification of Quebec cinema law 109 with the American Majors.

Richard's policy advisor André Steenhaut confirmed that Fournier, who drafted the report upon which law 109 was based, and Boisvert who among Quebec producers lobbied hardest for the passage of the law, had been mandated. But he told Cinema Canada that "nothing has been finalized at this point," adding that Richard was not expected to make the announcement officially.

Sources in the milieu, however, stressed that the Fournier-Boisvert mission was being undertaken primarily to explain the main definitions underlying the law. "A law once passed is not something you can renegotiate", one source said, "but it is something you can explain. And we have to get

our operational definitions across to the Americans."

Just over one year after passage of the controversial law, the articles dealing with distribution quotas, which were the subject of widespread contention prior to the bill's passage, have yet to be promulgated.

Spectranews

TORONTO - Distributing company Spectrafilm is getting a jump on the competition by entering into pre-production agreements like the one just completed for the Canada-France co-production *Paroles et Musique* with Catherine De-neuve, Nick Mancuso and Christophe Lambert. "It's the best way for a distributor to make sure that the press is aware of the film as it's being shot, to organize the promotional activities and be prepared for an adequate launch," says Spectrafilm's New York office head, Linda Beath. The film, whose Canadian shoot just finished under the watchful eyes of producers Murray Shostak and Bob Bayliss, is directed by Eli Chouraqui.

In other Spectrafilm news, Toronto office chief Bahman Farmanara is reported to be leaving the company, turning his interests to production. The separation follows a trip by Farmanara to his native Iran, during which he had considerable difficulty obtaining an exit visa to return to Canada.

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Agencies adjust to new policy objectives

(cont. from p. 27)

tionship with Canadian citizens and with young people wanting to learn about filmmaking.

Obviously, his first move was to reassure the staff, which has been on tenderhooks since the first rumors of the Applebaum-Hébert recommendations began to circulate several years ago. But realistically, attrition among permanent staff can probably save the Board \$5 million in short order, he feels. Another \$2 million will be saved by turning the Board's foreign offices to Telefilm Canada, and so the saving of \$10 million suggested in the policy does not seem, of itself, to require savage modifications in the Board's actual structure.

But Macerola's perception of what the Board should become will probably be as important as the policy recommendations in revamping the agency. "One word I want to do away with is 'regional' as in 'regional

offices.' We must decentralize the Board until it becomes a truly national institution, and we've begun that by opening two Canadian Audio-Visual Centres, one in Halifax and one in Winnipeg." These centres are reorganized regional offices where the distribution and production sectors work in tandem to make NFB films available to—in fact make them an integral part of—the surrounding community.

Looking at over 600 video copies of *If You Love This Planet* sold in six months, as against *Phoebe*, the NFB all-time best-seller (2,500 prints in 15 years), Macerola is anxious to revamp domestic distribution to take advantage of new approaches and outlets. The 30 distribution offices now operating across the country must be reconsidered, he says, and distribution activities have to be brought into a new and dynamic relationship with production activities. "The use of freelancers is not going to be limited to production, but we have to find ways to participate with the private sector in distribution as well." Reaching the

public with the films, whether through a cable channel, video-cassettes or a number of Audio-Visual Centres, is a primary goal of the Board's new strategy.

As for the laboratory services, where 84 people now work, and the studio at the Côte-de-Liesse headquarters of the Board, Macerola is contemplating new administrative formulas which include joint-ventures with the private sector. "We have one of the best lab facilities in the country; perhaps our goal should be to make it profitable, to run it 24 hours a day. The same with the studio. When we're not using it, why shouldn't it be used by others? The installations at the Board are public property, paid for by citizens. While we will stop using our services when we co-produce with the private sector—when we're in competition with that sector—perhaps a formula can be found to be to work together." The announcement made by minister of Communications Francis Fox concerning the use of the NFB studio and labs by the projected Cité de Cinéma is

one of the possible formulas.

As for the role which the Board has been given to serve as a training center, Macerola sees little new. "We have always trained people by letting them work at filmmaking, and that will always be our approach. The Board will offer a hands-on experience, will broaden the reach of the workshops and drama sessions it has traditionally run in-house, but it will not get geared up to become a class-oriented film school." Macerola's Board will be made up of a small group of permanent professional filmmakers of high productivity, surrounded by free-lancers on contracts which may cover work on a single project or stints of up to three years.

Macerola intends to run the Board by challenging those around him. "I will exercise leadership, be as informed as possible about the things going on around me, and encourage those I work with to challenge me just as I will challenge them about the way things are going." His views of the qualities needed by a film commissioner are clear: "You have to love the Board, you must be a man of culture, and you must be able to create a credible creative atmosphere." He also mentions that it helps to be allergic to the status quo. In his turquoise sweatshirt and sandals, striding down the halls of the Board talking animatedly with fellow workers, Macerola seems to fit the bill.

CRTC downplays fears over Montebello Cancon meeting

OTTAWA — The Canadian Radio-Television and Telecommunications Commission (CRTC) is downplaying concern among francophone broadcasters that the CRTC's upcoming brainstorming session on Canadian content could result in the emergence of two definitions of Canadian content along linguistic lines.

The July 20-22 meeting at Montebello between CRTC chairman André Bureau, the CRTC's eight commissioners, and leading private sector English-Canadian broadcasters (CTV, Global) as well as film and television producers (Stephen Roth, Michael Spencer),

(cont. on p. 36)

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Proposal for pay marriage includes family

TORONTO - A plan to restructure pay-TV in Canada and strengthen the faltering, fledgling industry was filed June 1 with the Canadian Radio-television and Telecommunications Commission (CRTC).

The plan, designed to provide more diversified programming and greater user satisfaction, was filed by the First Choice national network and three regional companies operating under the Superchannel name.

It seeks CRTC approval of changes to existing licenses to create two regional networks. Superchannel would operate a 24-hour English-language network in the western provinces and territories and First Choice would provide a similar service to eastern Canada. Both companies would be autonomous but would operate under a common name, "First Choice-Superchannel".

The proposal also calls for the creation of two regional networks to be known as "The Family Channel" and operated as a joint venture. This new

national network would operate 19-hours a day and provide service similar to Disney Channel.

The application stated that the need for reorganization "is acknowledged by the industry itself and confirmed by cable exhibitors, the production industry, the media and Canadian consumers."

Under the proposed plan, the pay-TV operations of Superchannel would merge into a single entity called Allarcom

Ross joins Primedia

TORONTO - Pat Ferns and Richard Nielson, the principals of Primedia Productions announced that John Ross will join the company as an executive producer and member of the Board of Directors. Ross has a long and distinguished record in the Canadian television industry. He was executive producer for the CBC series *Sidestreet* and *House of Pride*, and is a past President of the CFTA.

Pay Television Ltd. and provide service to the west. First Choice's national licence would be amended so that it would become the licence for a regional service in eastern Canada.

The application states that "by creating new cost efficiencies and maximizing service differentiation, the restructuring should bring an overall increase in market penetration for the industry and a sound financial base for its continued operation."

TORONTO - *Papertown*, an 80-min. musical drama, written, directed and produced by 23-year-old Canadian Ben McNenly of Espanola, Ontario, has won the Bronze Award in the low-budget theatrical feature film category at the Houston International Film Festival.

Papertown, about four young musicians seeking a living in a tough papermill town, was shot on 3/4" video on a shoestring budget of \$8000. The production features nine original songs written by Kevin Breit.

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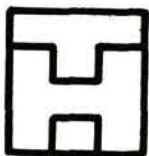
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SGC launches production aid program

MONTREAL—As promised early in April, the Société générale du cinéma (SGC) which administers funds the Quebec government allocates for private-sector film production, has unveiled the details of the \$5.4 million aid plan for film production and development in fiscal 1984-85.

At a press conference May 31, SGC CEO Nicole M. Boisvert, flanked by SGC vice-director Michel Houle, introduced the Société's 18-person staff, explained the dynamic symbolisation of the SGC's new logo, and detailed the various aid programs, including SGC investment participation levels, available to Quebec filmmakers as of June 1.

As of June 1 - Mar. 31, 1985, under the two principal aspects of the aid plan (\$4.2 million for production and \$1.2 million for cinematographic development) any project of any genre and any length, on 16mm, 35mm or video, destined for any market, can be submitted at any time by a recognized Quebec pro-

duction house to one of the SGC's five directors of production and creation. Non-receivable projects are films already completed, industrial or sponsored films, commercials, films by amateurs or projects produced in the course of academic studies.

Criteria for admissibility in the production aid program include an evaluation of the production house's ability to finance the project, to oversee script development, to control the production, as well as negotiate the marketing and distribution of the film. Applicants must identify the film's markets, as well as provide a domestic distribution plan and if required a foreign sales plan.

The SGC will evaluate the production house's ability to realize the project as well as its economic and cultural viability. While SGC aid will primarily take the form of investments, the SGC can offer interim loans or loan guarantees to a maximum of \$100,000 per production house. As well the

SGC can invest in coproductions if the Quebec production house is the majority coproducer and if the director is Québécois.

In the case of a feature film, the director, producer and production manager must each have five years' professional experience and have already produced one feature film. The SGC's total investment from development to production can be as much as 50% of total budget to a maximum of \$450,000. At least 25% of a project in which the SGC invests must be privately financed.

For documentaries of all formats, both director and producer must have three years' professional experience. SGC investment can be up to 60% of the total budget up to \$150,000.

In made-for-television films, the SGC will match the broadcaster's financial participation up to \$125,000 in the case of a single film, while for a series

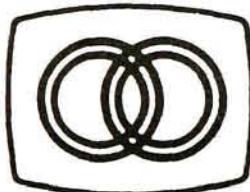
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Shedding new light on an old problem

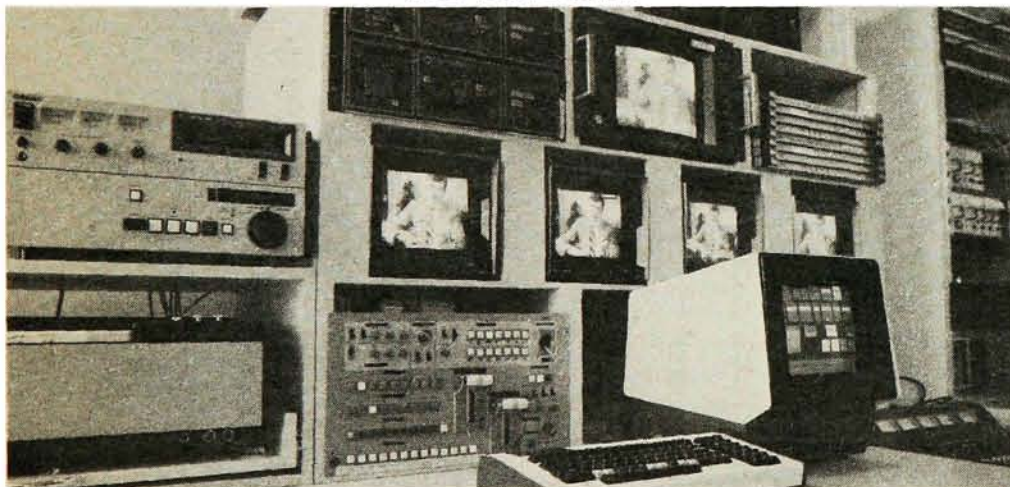
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SGC program

(cont. from p. 30)

pilot, the SGC can invest up to 50% of the total development and production budgets to a maximum of \$125,000.

Finally for a first feature or dramatic short film, the director must have either three years' experience or have already produced a filmed work of fiction. Here the SGC can invest up to 60% of the total budget to a maximum of \$250,000.

Projects can be submitted to videomaker Louise Gendron, filmmaker André Thériault or producer Hélène Verrier, the SGC's three directors of production and creation who, according to Nicole Boisvert, will have "enormous powers" in the support they bring to projects.

Criteria for the cinematographic works' development program are broader and in addition to the three directors of production already mentioned include Claire Dion, formerly of the Institut québécois du cinéma, and scriptwriter Ester Pelletier as directors of creation.

As with the production program, aid to cinematographic development is available to all projects of any length or genre, except for commercials, sponsored films amateur or academically produced projects. However, projects can be submitted either by an author, a professional screenwriter, an experienced producer or a recognized production house. In the development of projects the SGC hopes to encourage the formation of creation units (scriptwriter, director, producer).

Aid to cinematographic development can thus take five forms of investment by the SGC:

- acquisition or optioning of the cinematographic rights to a work (the SGC will favor projects where the applicants' financial participation is equal to or greater than 50% of the acquisition of the rights);
- completion of the financial assembly of a project before the production phase;
- pre-scenarization (turning an idea, event, situation or character into a screenplay). In the case of television series, development aid would only be available for the pilot. In the case of a television film, the SGC would favor those projects

backed by a letter of interest from a broadcaster;

- the re-writing of a completed screenplay.

Finally, for screenwriters whose work was finalized in the form of an answer print between April 1, 1983 and Mar. 31, 1984, the SGC will provide an automatic aid to continuity, likewise in the form of an investment. The screenwriter(s) will receive \$2,500 for a short; \$5,000 for a medium short; \$10,000 for a feature film and \$10,000 for a TV series of two hours or over. This program,

however, is only for this year, and will take a different form next year.

"Clearly, the motor we're counting on is the production aid program," Boisvert explained. "There can be no national cinema without special attention to the feature film. What we know about Italy, France or England is from their cinemas, their feature films. And it's through the feature that I hope Quebec can find its place in the world."

Since the SGC became a legal entity Feb. 20, Boisvert said, the

first priority was to "establish a flexible system" that would give new life to Quebec film production. With the details of the aid plan now public, Boisvert said that between June and September, the SGC would concentrate on other aspects of its mandate, notably development of a festivals strategy, as well as reviewing past policies in the distribution of Quebec films both commercially and through grant-supported distribution houses specializing in indigenous film.

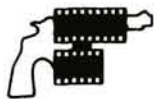
Meetings with Telefilm

Canada to harmonize "our common approach to the private sector," as well as meetings with leading Canadian banks to rectify negative impressions left by the tax-shelter years, find Boisvert predicting eight to 10 Quebec features in the can by this time next year. Since early April one feature has been completed (*La guerre des tuques/The Dog Who Stopped The War*) and 40 other projects are in various stages of completion.

"Filmmakers, the ball is now in your court," Boisvert says.

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Cineplex deal to go public with stock offer

(cont. from p. 22)

Cemp Investments which is owned by Charles Bronfman The Fingolds will buy any rights that other shareholders do not take up, said the Cineplex statement.

Last year Cemp Investments bought a ten percent share of Cineplex.

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Purveyors of porn, beware in Ontario

TORONTO—Concerned by "the rapidly expanding distribution of videotape cassettes," Ontario Consumer minister Robert Elgie May 28 announced major amendments to the Theatres Act including provisions for approval and classification of all commercially distributed videotapes along with the licensing of video retailers and distributors.

The amendments, introduced by Dr. Elgie in the Ontario legislature, provide for the approval and classification of commercially distributed videotapes in the same manner currently used for films. As well videotape retailers and distributors will be licensed in the same way as film distributors and theatres.

Current film classification used by the Ontario Censor Board are Parental Guidance, Adult Accompaniment (under 14) and Restricted (18 and over). According to Dr. Elgie, a Restricted sticker on a video cassette would prohibit a li-

censed retailer from selling or renting it to anyone under the age of 18.

Elgie stated that the new amendments would formalize the appeal process available to film and video distributors dissatisfied with a ruling by the Censor Board. The Board, now made up of 15 members, would be expanded to some 25 members to better represent Ontario's community and cultural groups.

Elgie noted that government regulation of commercial video distribution had been introduced in Norway, Sweden and Great Britain, and that many other countries were considering video regulation.

"Let there be no doubt that the purveyors of porn would be delighted to see this province turn its back on the question of basic and decent community standards," Elgie said.

New studio as production scene heats up

TORONTO — The promise of booming production has prompted the opening of a new studio, heading into direct competition with Toronto International at Kleinberg and Magder in Scarborough.

Showline, situated on Trinity St. near the downtown core, boasts two separate sound stages. The larger is 80' x 104' and has a fixed 3,600 amp lighting grid with full cyclorama; 60' on

one leg, 80' on the other. The smaller stage is 50' x 35' with a fixed 1,200 amp grip and full.

Both stages have 25' ceilings and are lead-lined to cut-out RF interference. They can be used independently or combined for larger productions.

Showline, which opened its doors on June 4, has 10,000' sq. of office space, kitchens, dressing rooms, and other production facilities.

Feds into Ciné Cité

(cont. from p. 22)

money available through the Canadian roadcast Program Production Fund, the need to reallocate the studio and the laboratories of the National Film Board, and the increased

partnership which the federal film policy proposes with the American Majors, and those behind the project feel sure that a first-class facility in Montreal can attract the foreign production needed to sustain it profitably.

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Mallen finishes Doin' Time, digs in for Filmcorp Center in Culver City, CA

MONTREAL - Producer Bruce Mallen and director George Mendeluk were both recently in Montreal, having finished principal photography on *Doin' Time*, the last of the Ladd Co. productions for Warner Bros. The film, described by Mallen as the flip side of *Police Academy*, focussing on a prison population, was financed by Mallen and picked-up by Ladd after initial financing put in place by Mendeluk fell through.

"It's a healthier financial climat now," Mallen told Cinema Canada, suggesting that the tax shelter period probably burned the private investor for at least ten years. "Now it's component financing, dealing with Telefilm Canada, a U.S. distributor, a television network. You're dealing with professionals, and producers are financing films as they should be."

Mallen has also announced recently that the ground has been broken on the \$75 million Filmcorp Center being built in Culver City, California. On the drawing boards for several years, Mallen plans the complex as a one-stop production center, favoring independent producers and distributors. Working with Mallen on the project are Michael Gilbert, senior development consultant for Gilmcorp Group Inc., and Carol Mallen, vice-president of the group.

Meanwhile, Mallen continues to be involved in legal proceedings which are the aftermath of the finances surrounding *The Man in 5A*. Filmcorp Inc. has brought a suit against the Mercantile Bank for its role in the situation, says Mallen (see Cinema Canada, No. 98, p. 8).

MONTREAL - Montreal director Rafal Zielinski has sold his option to helm *Fun Park*, the Filmline-produced \$1.5 million teen pic that began principal photography here June 22.

A statement released June 21, stated that Filmline Productions, distributor New World Pictures of Los Angeles, and Zielinski's company Rafal Films had sold all its rights and interests in the *Fun Park* screenplay, including Zielinski's option to direct, for an undisclosed six-figure sum.

At the same time Rafal Films and Filmline announced a development arrangement between Filmline and Rafal Films for "several new projects." No details on the new projects were released.

Fun Park, shooting for the next five weeks, will now be directed by James Orr.

Consortium gets ready

(cont. from p. 23)

firmed that discussions have been on-going with Astral Bellevue Pathé for the last few months, and that he, personally, is very sympathetic to Harold Greenberg. "There are not many people in Montreal who don't owe Harold money. He has participated financially in production in Quebec since the very

earliest days, and has done more for the milieu than most." Nevertheless, all the options are open and Desrochers hopes to hear from everyone who wants to be involved in the project.

What he hopes to avoid is a coalition of minority partners which might become unstable. He believes what once the federal government begins to reduce its active presence in

the project, it will probably want to retain an interest of around \$6 million to monitor the expenditure of public monies.

Desrochers hopes to have the figures and participants in place by the end of July. "I need to talk to everyone who has money for the project, and we need to talk together. This can only work if there are no battles within the community and if

we find ways to work together." That's no small task and Desrochers, who was the second executive director of the Institut Québécois de Cinéma many years ago, knows it.



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SHOOT ALBERTA

by Linda Kupecek

With two features shooting on location in Edmonton, Banff and Calgary, the AMPDC revving up nearly two dozen projects, and the Film Canada Centre reporting queries galore for Alberta, the famous sun has returned to the skies, and glimmers of hope have reappeared in Alberta filmmakers' eyes.

Drastic Measures (formerly *Isaac Littlefeathers*) started June 10 in and around Edmonton. Executive producers are Ron Lillie and Gerald Soloway. Producers are Barry Pearson and Bill Johnston. Les Rose directs the story of a young Indian boy raised as a Jew in a small prairie town. Richard Hudolin is production designer, Arvi Liimatainen is production manager, and Doug MacLeod is location manager. Casting was handled by Ross Clydesdale (Canadian Casting Associates) and Bette Chadwick (The Other Agency Casting Limited) and Diane Rogers (The Other Agency South).

The two-hour feature for television is a Lauron Production in association with CBC, Doug Hutton Corporation of Alberta, Telefilm Canada, Superchannel, the AMPDC and private industry sources. Cast includes Lou Jacobi, Scott Hylands, Eiko Waida, Lorraine Behaan and Robert Astle.

Snowballs (reported in an earlier column) a low-budget Calgary-based feature, started May 20 in Sunshine Ski Village in Banff and finished the five-week shoot in Calgary. Cast includes Jackson Davies, Fred Williamson, champion skier Peter Judge, and Gentle Ben the Bear. Executive producer is Lawrence Ryckman. Co-producer is Mike Baker. Script is by Neil Gordon, Alex Tadich and Larry Ryckman.

Meanwhile, *Cree... The Last War Cry* (a television mini-series based on the novel "The Temptations of Big Bear") will shoot in northern Alberta for 13 weeks in September. Ralph Thomas will direct. The project, developed by Filmline Productions of Montreal in association with CBC, Telefilm Canada and the AMPDC, will be telecast on CBC in 1986.

Brothel, a feature film produced by Donald Ginsberg of Altor Media Corporation and Grace Gilroy of Kicking Horse, will shoot in southern Alberta in September. Gerry Thomas (the British *Carry On* movies) will direct.

Also, Pri-Media Television Inc., a new company based in Edmonton, will move into production this fall with *The Little Vampire*, a \$2.5 million Neilsen-Ferns and Allarcom production. The 13-part children's television series, a coproduction with Polyphon of Ham-

burg, West Germany, will be produced at CITV's Edmonton studios.

Praying for a 1985 shoot are the producers of *The Saint Game*, another AMPDC-assisted feature. Simon and Jennifer Peers plan to shoot the film, based on

the novel by Cicely Louise Evans, on location at Sylvan-croft, a 37-room mansion in Edmonton. Set in the polite society of post-WWI Edmonton, *The Saint Game* follows two young Protestant girls who discover saints, miracles and the darker side of their family.

Frank Poole, the AMPDC's distribution whiz in London, met with film people in Edmonton

and Calgary in May... John Scott zig-zagging between Calgary and Vancouver, where he stunted on the Tom Selleck pic *Runaway*... The Calgary Society of Independent Filmmakers screened a series of three films from the British Film Institute in June... In the same month, ACCESS broadcast a new children's series, *The Magic Ring*... but the big news is that ACCESS is expanding into satellite transmission to supply educational services to the entire province... Isaac Thomas of

Thomas Ben Films mixed the 90 min. low-budget feature *Mahareeshi* at Thunder Road Studios with editor Peter Svab. In the works is an action-oriented psychodrama... ACTRA women in Edmonton sponsored womanstrength: A Celebration, an evening of prose and poetry readings... Paul Hanes of Famous Players reports the opening of the five-plex Sunridge Cinemas in northeast Calgary. One theatre has Dolby sound and 70 mm while two screens are 3-D equipped.

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Elliot wins awards

TORONTO - A film by Toronto filmmaker Keith Elliot earned a major award at the 11th Athens International Film Festival held April at the Athens Centre for Film and Video in Ohio.

The Fear of Cancer received first prize in the experimental images category. The film exhibits surreal juxtapositions of printed texts and found footage alluding to the unsettling forces that "developed" societies try

to repress and control through rules of order and ritual.

The Fear of Cancer is distributed by the Canadian Filmmaker's Distribution Centre of Toronto.

Australia guest at World Fest

MONTREAL - In addition to 12 recent features from Australia, major participation from Hungarian cinema will provide the main focuses of the 8th World Film Festival to be held here Aug. 16-27.

Buoyed by a \$60,000 contribution from La Brasserie O'Keefe Ltée which Festival president and director Serge Losique termed "indispensable in order to guarantee a solid future for this ever-growing event," adding his hope that other large companies would follow the example of Air Canada and O'Keefe in associating themselves with the world-class fest, Losique announced that Canadian director Denys Arcand's *Le Crime d'Ovide Plouffe* would have its world premiere on the festival's closing night.

Based on the novel by Roger Lemelin, *Le Crime d'Ovide Plouffe*, produced by Justine Héroux, continues the saga of Quebec's best-known family in the post-war period of the '50s. Film stars Gabriel Arcand, Anne Létourneau, Jean Carmet, Véronique Jannot, along with Denise Filiatrault, Donald Pilon, Pierre Curzi, Dominique Michel and Danielle Ouimet.

Losique confirmed that recent French films *La femme publique*, *Tchao Pantin*, the Italian feature *Mi manda Picone* and the Hungarian *Te rongyos elet/Oh, Bloody Life* had been selected for competition at the 1984 fest.

Terming Hungary "one of the most interesting countries of Eastern Europe, if not of all Europe, in terms of cinema," Losique mentioned that in addition to Peter Bacso's *Te rongyos elet* in official competition, Marta Meszaros' *Naplo/The Diary* and Janos Xantus' *Eszkimo Asszony Fazik/Eskimo Woman Feels Cold* would also be presented in the Hors Concours and Cinema of Today and Tomorrow categories respectively.

In the Australian Cinema Today section, films include Howard Rubie's *Settlement*, Richard Lowenstein's *Strikebound*, Carl Schultz's *Goodbye Paradise*, Paul Cox's *Man of Flowers*, Ken Cameron's *East Talking*, Michael Pattinson's *Moving Out*, Esben Storm's *Stanley*, Richard Mulcahy's *Razorback*, Sophia Turkiewicz's *Silver City*, John Duggan's *One Night Stand*, as well as a selection of Australian short films.

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CRTC

(cont. from p. 28)

has elicited concern among francophones that they are being ignored by the regulatory agency.

"Absolutely not," CRTC commissioner Jean-Pierre Mongeau, who will be a participant at the Montebello meet, told Cinema Canada. "Not to mention that this is conceptually inconceivable for an agency that has a national mandate."

According to Mongeau, "We simply want to discuss with broadcasters what can be achieved to facilitate the increased production of content. The focus will be on the means, not the objectives of Canadian content. Those objectives, as well as the definition of Canadian content, are not in question. And we simply don't have the same problem of means with francophone broadcasters that we have with anglophone broadcasters."

"So we want to take this occasion to allow anglophone broadcasters to express their ideas in a less formal context than a public hearing."

The informal structure means that there will be neither translations nor transcriptions nor secretariat at the three-day meet. The Commission will not be putting forth

propositions, but expects to hear broadcasters' proposals on new forms of program production in the newly Canadianized program production environment.

"I would be very surprised if there were any specific results to come from the meeting," Mongeau said. "After all, these people are in competition with one another and one can expect as a result that the kind of proposals they'll be putting forth will be of a very general order."

"We won't be there having to defend the cause of the nation," Mongeau added, "only to listen and debate, and to gather information."

Japanese Moonshine

TOKYO - *Au Clair de la lune*, André Forcier's 1983 feature starring Guy L'Écuyer and Michel Côté has been selected for screening as part of Tokyo's Pia Festival.

Subtitled in Japanese, *Au Clair de la lune* was selected by Quebec distributor/producer Yuri Yoshimura-Gagnon and Festival director Madame Hibius as part of the prestigious annual event June 5-24, now in its seventh year.

Director Forcier and coproducer Louis Laverdière accompanied the film to the Japanese capital.

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Two more pay services get CRTC approval

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has agreed to license two out of five original applicants to nationally distribute multilingual specialty programming via cable, either on a discretionary basis or tiered with the other specialty services announced Apr. 2.

In three decisions May 24, prefaced by a four-page introductory statement, the Commission approved the application by Emilio Mascia and Jack Price representing a company to be incorporated under the name Latinovision to distribute predominantly Italian and Spanish-language programming, as well as approving Chinavision Canada Corp.'s application for a national license to distribute predominantly Chinese-language programming. While acknowledging the quality of the other three applications (from World View Television Ltd., Wah Shing Television Ltd. and MTV Broadcasting System Inc.), the commission denied licenses to these applicants.

Stating its concern "with the need to strengthen and develop further the availability across Canada of quality Canadian multilingual broadcasting,"

the Commission announced its intention to initiate public discussion on the development of a comprehensive policy governing multilingual radio and television broadcasting. Adding that a public notice would be issued "very shortly" to that effect, the CRTC gave notice that no further applications for new multilingual services would be accepted until completion of the policy review.

The CRTC based itself on the size of the Canadian market in agreeing to license Chinavision and Latinovision only.

Latinovision, expected to become operational this fall along with the other specialty services, will offer 90 hours of programming per week, approximately 52% in Italian and 46% in Spanish, the remainder of the schedule being in French and English equally.

Chinavision, operating daily from 5 p.m.-1 a.m., will offer 56 hours per week of Chinese-language programming in Mandarin and Cantonese, excluding some English-language advertising. With 5-9% of its service to include news, 33% will include feature films, 25-36% for dramas and serials, 6-9% variety and entertainment and 11% children's and educational programming. Some

\$800,000 or 37% of the programming budget will be expended on Canadian programming (features, shorts, documentaries, educational and children's) dubbed and subtitled into Chinese. Approximately 2-1/2 hours per week will be devoted to such dubbed or subtitled programming that will comprise one Canadian feature and at least one documentary or educational program.

Both multilingual licenses have been awarded until 1989.

Burritt Memorial

TORONTO - The Canadian Federation of film Societies, trustee of the Dorothy and Oscar Burritt Memorial Award announced that the 1984 award and a \$2000 grant had been given to the Toronto Arts Group for Human Rights.

In 1981 the Group organized an international congress, *The Writer and Human Rights*, in aid of Amnesty International.

This fall the Toronto Arts Group is organizing an international festival of films banned in their country of origin. The festival, titled *Forbidden Films*, will show approximately 50 films as a six part series.

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Quebec summit deals with 'cultural products' and public

MONTREAL - "And what are you going to do about American cultural imperialism?" asked a member of the public at the concluding plenary session of the four-day "Rencontre Franco-Quebecoise sur la Culture" cultural industries summit held in Quebec City and Montreal June 4-8.

For a moment there was stunned silence from the key summit organizers, Prof. Georges Balandier of the Sorbonne and Laval Prof. Fernand Dumont, president of the Institut quebécois de recherche sur la culture. Then, by way of a response, summit coordinator Prof. Jacques Dufresne of the Université du Québec à Montréal held up the report he had just read and waved it slowly back and forth.

Dufresne's report had attempted to synthesize the main themes of four intense days of workshops on the future of cultural production in a rapidly changing technological environment. At workshops on the book; on records, cassettes and video; on cinema and television; on the press and information; on cable programming; and on the new conditions of creativity, some 90 representatives of the cultural industries of France and Quebec traded views, made diagnoses and put forth a wide range of suggestions for common cultural projects, from the copublishing of scientific and technical works to a multimedia electronic encyclopedia, to increased scope for television and film coproduction.

The Québecois side of the three-day cinema and television workshop was represented by director Denys Arcand; Nicole Boisvert of the Société générale du cinéma; Fernand Dansereau of the Institut quebécois du cinéma, and distributor André Link of Cinepix.

Discussion at this workshop ranged from the narrowness of national markets and the ensuing principle of coproduction as an alternative to developing a national cinematography with the attendant risk, however, of falling into the trap of producing a hybrid product.

The Quebec participants traced a brief history of the tax-shelter, the problems of raising film financing, and explained Quebec's new cinema law.

Much discussion focussed on the role of television. Unlike French television whose showing of French films gets its highest ratings, the Québecois participants felt that Quebec television stifled Québecois cinema.

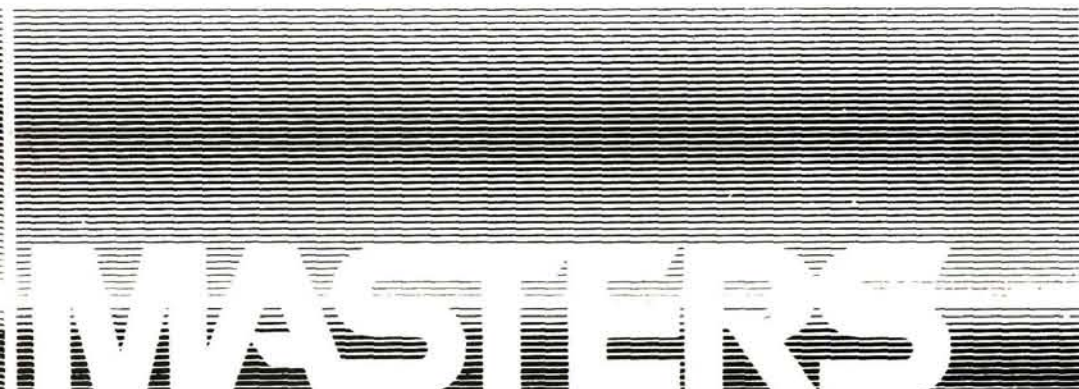
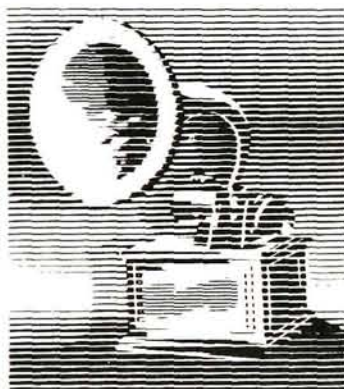
Quebec participants pointed out that coproduction with France had occurred at the

expense of Quebec creators. A proposition was put forth to create a Francophone audiovisual common market.

Participants agreed that it was not the national origin of a film that made for its success or failure, but a film's subject and screenplay. It was noted that broadcasters finance projects often solely on the basis of the screenplay and participants stressed the need for greater emphasis on the formation of screenwriters.

It was agreed that the feature film is the foundation of a national cinematography and though the danger of interference from broadcasters was mentioned, it was felt television

(cont. on p. 39)



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Francophones share perspectives

(cont. from p. 38)

should play a greater role in promoting films, as rock videos have done for records.

Though mention was made of a greater need for films from young filmmakers and their difficulties in raising money, as well as the need to give greater importance to the independent producer, participants kept returning to the problem of the screenplay and the need for better stories since, as all agreed, films are made to be seen.

While it fell to the respective ministers of Culture, Jack Lang for France, and Clément Richard for Quebec, to make the attempt to quantify the summit's results at a press conference June 8, a difficult task given an absence of hard data that proved frustrating to journalists, this left professors Ba-

landier and Dumont free to speculate around some of the broader significations derived from four days of high-level interchange on the theme of contemporary culture.

For Sorbonne sociologist Balandier the signification of the conference was captured by the project of an electronic encyclopedia which he felt represented a break with the past similar to that of the Encyclopedia of the 18th century. "Encyclopedias," he said, "always underline a change of regime, a passage to a new age." For Balandier, the summit was a reminder that "we are as puzzled by the nature of our modernity as those ethnologists of the past were upon discovering other cultures."

Dumont, for his part, wished to raise questions "that do not have answers" and he focussed particularly on the difficult relations between cultural products and the publics for which they are destined. Dumont wondered whether the rapid development of cultural products was not the cultural equivalent of disposable razors. Did not this vast plethora of cultural fast food itself, its publics and its deplete creators with equal rapidity? "Are we the culture of the past was a sort of progressive construction in which a body of work slowly formed a public, is this slow creation still possible today?" Would not the industrialization of culture have the effect of converting the culture as a whole "into a vast cafeteria?"

Yet if none of these questions have answers, there was nevertheless one result from the summit that its organizers were certain of. As Dumont put it: "In all this talk about products, there was one thing that we did produce in these four days that was not a product: we produced friendships."

Ontario locations

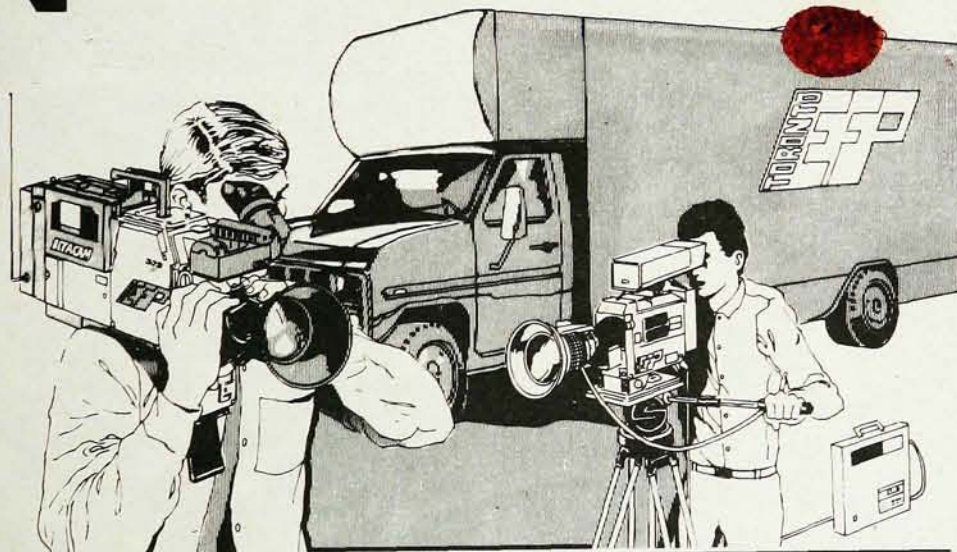
TORONTO - According to the Ontario Ministry of Industry and Trade, film and TV production could generate more than \$17 million in economic spin-offs for the province this summer.

Seven motion picture and TV features are scheduled for on-location shooting across the province during the next three months, the ministry's Film and Video Office announced.

The office, which promotes Ontario as a film location and production centre, calculates that for every film production dollar spent in the province, up to \$3 in spin-off sales are put into the Ontario economy.

The seven features in various stages of production are *Hockey Night*, *Paper Castles*, *The Undergrads*, *Evergreen*, *Follow That Bird*, *Young Blood*, and *The House of Dies Drear*.

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Watkins makes anti-nuke film with help from community

MONTREAL - Peter Watkins, Academy-award winning director of the *The War Game* (1965), will be shooting the Canadian portion of his newest film-in-process/film-progress, *The Nuclear War Film* as of September.

Watkins, an ex-patriate British filmmaker, has been making original film statements for more than thirty years in Europe and America, in such films as *Culloden*, *Punishment Park*, *The Gladiators (The Peace Game)*, *Privilege* and *Edward Munch*.

The Nuclear War Film will be shot in twelve different countries including Sweden, Japan, Australia, Mexico, the U.S., and the Soviet Union, in eight different languages. The film is intended to give voice to ordinary human beings who are now being confronted by the horrific realities of living in this Nuclear age with all its attendant implications - psychoses, dis-empowerment, feelings of helplessness, the increasing structuralization of society, the centralization of media, and so on.

Watkins will be shooting the Canadian section of the film in and around Montreal at the end of September. Support groups have formed for the film in Toronto, Ottawa, Halifax and Vancouver as well as Montreal. These groups, also in existence in most of the other countries where the film will be shot, consist of concerned filmmakers, artists, activists, teachers and other ordinary folk who, in keeping with the de-centralist philosophy which guides the project, are organizing fund-raising, developing scenarios, doing research, creating film-crews and learning about group process.

In Canada retrospectives, lectures, performances by punk rock bands, benefit dinners, the selling of buttons, and direct mail appeals have raised a little of the money which is needed for the shoot and post-production. The search for sympathetic support from individuals, cultural organizations and foundations continues. The Canadian section of the film is significant in that it will examine the ways that Canada is involved negatively in the international sphere and ways in which we could contribute positively to

relieving the tension which surrounds us all.

The film will be shot throughout the fall and the editing will begin in January 1985 for a world premiere in Hiroshima on Aug. 6 at the 40th anniversary commemoration of that city's nuclear destruction.

The National Film Board of

Canada has generously offered their assistance in the post-production of the film. This most-welcomed aid comes from both the English and French Production units in a move which, because of its unique outward-looking internationalist approach, is recognized around the world as a

significant contribution to the film.

Using the destruction of Hiroshima and Nagasaki as starting points *The Nuclear War Film* will examine the facts and artifacts of nuclearism, and of the Third World War which, it could be said, is already happening. The film

will examine the direct and indirect effects of such phenomena as the militarization of the world economy on the individual and on our democratic institutions and will attempt to offer alternate ways of reaching the future.

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TORONTO - Three York University Film students received awards at a convocation ceremony June 20.

Cathleen MacDonald of Lunenburg, N.S. received the Famous Players Maple Leaf Award for excellence in film.

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Cannes

(cont. from p. 22)

tion with Barbara Easto, this film introduces us to Jean-Baptiste (Pierre Curzi), a man who is waiting for the return of Claire (Marie Tifo), his beloved one; she is out of town shooting a commercial Jean-Baptiste is getting close to his 40th birthday and, during the day, reminisces about his sentimental and sexual life up to then. *Le Jour "S"* has the usual ingredients one expects to find in Lefebvre's work such as humor and tenderness. Marcel Sabourin and Marthe Nadeau, two actors Lefebvre is very fond of, appear in cameo roles. But something is missing: this film (well received by the public in Cannes, although the reaction from the press was lukewarm) doesn't manage to move us emotionally the way *Les fleurs sauvages* had (that film was given the Prix de la presse internationale in 1982 at Cannes). Lefebvre's poetical touch is lacking, he is too analytical with Jean-Baptiste's introspection. A director who can convey a woman's point of view as well as Lefebvre has done in most of his films, does not succeed as well for once that he tries to study the mind of a man. It is not Pierre Curzi's fault: his Jean-Baptiste is endearing with his qualities and his flaws. As for Marie Tifo, Lefebvre chose to have her play all the female characters that have walked in the life of Jean-Baptiste (former wife, passer-by, waitress, ticket sales-girl in a cinema, present lover, and so on), as if once a man has an image of the "ideal women", every woman he meets becomes a look-alike of that image. But this technique is disorienting and distracts the spectator who spends more time recognizing the actress rather than paying attention to the different characters she is portraying. There is as yet no date for the release of *Le Jour "S"* in Canada.

Les Années de rêves is a new chapter in the life of Louis Pelletier to whom Jean-Claude Labrecque had introduced us in *Les Vautours* in 1974. We were then in the Duplessis era and Louis was a young man with grand ambitions for his future. *Les Années de rêve* picks up in 1964. Louis (Gilbert Sicotte) marries his sweetheart, Claudette (Anne-Marie Provencher) and we follow them until 1970, during the October crisis when the couple separates. Labrecque is already working on the third and last episode which is set in the 1980's. This director is an historian and one man feel his background in documentary films in the care he takes to describe the sociological and historical changes in Quebec between 1964 and 1970. One also senses his ten-

(cont. on p. 45)

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State of the art scholarship

The collected papers of the 1983 and 1984 Film Studies Association of Canada annual conferences are now available. Scholars, critics, film journalists, librarians, filmmakers and the interested public will find these two volumes a useful introduction to the growing Canadian contribution to contemporary film discourse.

For the record, the text of the National Film and Video Policy

OTTAWA—The following is the official summary that constituted the center pages of the National Film and Video Policy, released by minister of Communications Francis Fox, May 29:

Strategic objective

The Government of Canada's new National Film and Video Policy has one fundamental objective 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 through:

- a public sector thrust intended to assure a more focussed and more effective cultural and social role for the public sector – and, in particular the National Film Board – in the film and video area, and
- a private sector thrust intended to assure the economic development of a strong private Canadian film and video industry.

Public sector thrust

The public sector in film and video will be expected to play a unique and central role, different from and complementary to that of the private sector, in contributing to a vital Canadian cultural identity. In this endeavour, the National Film Board of Canada (NFB) will have a critical role to play.

Basically, this public sector thrust recognizes and builds on the very real strengths of an NFB which has been making a significant contribution to cultural life in Canada for 45 years and has become synonymous with filmmaking excellence around the world.

1. The NFB – a more focussed and effective mandate

The Government of Canada has approved a new, more focussed and more effective role for the NFB

- as 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.

The basic business of the National Film Board is, quite simply, to strive for excellence in the production of quality films. The new role for the NFB is intended to ensure that it will be able to focus much more of its energy on that fundamental job and thus be able to do it even better.

2. Significant changes at the NFB

As a vital step towards the full implementation of this new role for the NFB, I have ins-

tructed the NFB to prepare, and submit to me for approval, a five-year operational plan, with clear targets for implementation of this new role – including audience and programming targets – and involving:

Changes in NFB production activities: The NFB will em-

phasize quality productions, most of which will be systematically packaged not only for film but also for use by the new distribution and exhibition modes, while:

- contracting out most filmmaking work, but retaining full financial and creative control as producer;

- contracting out to the private sector all production sponsored by federal departments and agencies, with the ultimate intention of transferring away this function;

- contracting out technical services of a commercial or industrial character; and
- transferring elsewhere its

responsibilities in the areas of still photography and archival activity.

Changes in NFB distribution activities: The NFB will place systematic emphasis on having its productions delivered via the new distribution and exhi-

(cont. on p. 43)

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National policy

(cont. from p. 42)

bition modes, thereby permitting it to continue the gradual consolidation of its library distribution system into larger regional centres.

Internal reallocation of resources: Through this restructuring of its activities, the federal government expects the National Film Board to free

up, over five years, \$10 million in constant 1983 dollars, for reallocation into its operational budget to support production, as well as research, development and training activities.

3. A new National Film Act In order to ensure that the NFB's legislative mandate reflects the NFB's new role and is fully adapted to the new technological environment, the Government of Canada will

introduce a new National Film Act which will:

- bestow Crown corporation status on the NFB,
- define new statutory objectives for the NFB,
- redefine "film" to include video,
- end NFB role as government's producer,
- replace Government Film Commissioner with a board chairman and president, and

- provide for a more representative board of trustees.

Private sector thrusts-towards a stronger industry

A financially confident and economically viable Canadian film and video industry, with reasonable access to markets and revenues, will be in a much better position to seize on the potential commercial benefits of distinctively Canadian pro-

ductions, as has been learned by the British, Australian and French industries. In short, the economic development of Canada's private film and video industry will also serve a larger cultural concern.

Within this broader cultural context, the policy's private sector trust is intended to assure the financial viability and economic development of Canada's private film and video industry.

Canada's film and video industry is a key growth sector in the context of the information revolution. It must be in a position to seize the opportunities of the new environment. Already significant measures have been taken. The federal government's Broadcasting Strategy - and especially its export thrust - are already being implemented.

This National Film and Video Policy will significantly magnify those opportunities with measures to:

1. Strengthen Canadian production

Through the Canadian Broadcast Program Development Fund and the Capital Cost Allowance for certified Canadian productions, the Government of Canada has laid the foundations for a significantly stronger Canadian film and video production industry. Certain strategically important aspects of production still require attention, however. This National Film and Video Policy addresses these key areas and calls for increased resources to the Canadian Film Development Corporation (CFDC) to support:

- script and project development, and
- bridge-financing to permit production before financing is finalized.

2. Increase support for promotion and marketing of Canadian productions

The Government of Canada will provide support to increase the visibility of Canadian productions at home and abroad through:

- a new CFDC program to support the test-marketing of Canadian productions by the private sector,
- a new CFDC program to support the promotion of Canadian productions in Canada,
- the provision through the CFDC of more effective and focussed support to Canadian film and video festivals,
- enhanced support through the CFDC for the promotion of Canadian productions in foreign markets, and
- new support to help reduce the financial risks of developing foreign markets, through the Program for Export Market Development.

3. Reaffirm a lead role for Telefilm Canada

In light of the CFDC's lead role

(cont. on p. 44)



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*.

CFI FILM LIBRARY RELEASES NEW "GUIDE TO THE COLLECTION"

The Canadian Film Institute is pleased to announce the release of its new **Guide to the Collection**, a comprehensive listing of the over 6000 film and video titles in its Film Library. The Library serves educational film users from coast to coast and provides a special focus on the sciences, cinema studies, and the visual and performing arts.

Since the appearance of the last **Guide** in 1976, the Canadian Film Institute Film Library has been substantially refurbished. The collection is now housed in a modern, efficient facility in Mississauga, Ontario. In response to the concerns of users, damaged prints have been repaired and those which were irreparable have been withdrawn or replaced. Medical and scientific titles which have become obsolete have been withdrawn from the collection. Some film materials have been transferred to videotape.

There are also many new titles. With the assistance of the Canada Institute for Scientific and Technical Information (CISTI), we have been adding a number of new science films each year. Another 300 films have been deposited by the Scientific Council of the Embassy of France in Canada. Through the cooperation of the National Film, Television and Sound Archives/Public Archives Canada, projection prints of several rare, Canadian, film study classics are also now available.

The Canadian Film Institute Film Library's goal is to provide, for the film-user community, a source of film and video materials that would otherwise be unavailable in Canada. The publication of the new **Guide to the Collection** will greatly facilitate access to these materials.

The **Guide** is now available at a purchase price of \$15.00, prepaid, plus \$3.00 for shipping and handling (please allow 4 weeks for delivery). To obtain your copy, please contact the CFI Film Library at our address in Mississauga, given below.

NEW RELEASES FROM THE CFI'S PUBLICATIONS DIVISION

An agreement has been reached with the Quebec publishing firm Le Préambule to release a French-language version of Peter Harcourt's highly acclaimed monograph, **Jean-Pierre Lefebvre**, originally published by the CFI in 1981. The new edition will be available later this year and can be obtained by writing **Le Préambule, 169 rue Labonté, Longueuil, Québec, J4H 2P6**. Copies of the original English-language edition are available from the CFI's Ottawa offices.

Find that film! Christine J. Boulby's **Distribution Guide for Non-Theatrical 16mm Films In Canada** is now available from the CFI (\$8.00 plus \$1.50 shipping and handling). This publication lists approximately 2000 educational film producers and distributors (both foreign and domestic), together with their Canadian distribution sources.

The **British Film Institute Guide to International Film Festivals - 1984** (\$10.00) is now being exclusively distributed in Canada by the Canadian Film Institute. This publication, containing detailed information on all film festivals around the world, is a valuable resource for Canadian producers and distributors seeking to promote their films abroad. For further information on this publication, please write to the Institute at our Ottawa address.

Research continues on the **Guide to Film, Television and Communications Courses in Canada, 1985-86**, scheduled for publication in Autumn 1984. Over 250 universities, colleges and CEGEPs across Canada have been contacted in order to obtain detailed information on the variety and scope of courses offered. Sponsors of the Guide include Telefilm Canada, the National Film, Television and Sound Archives, the Canadian Broadcasting Corporation and The Samuel and Saidye Bronfman Family Foundation. Further information on the **Guide** will be carried in future CFI Communiqués.



photo: Jean Caron / Pierre Beaudin

ANDRÉ FORCIER AT NFT

The NFT's July programme will feature the work of Québec filmmaker André Forcier. Assembled with the assistance of the Cinémathèque québécoise and the Film Festivals Division of Telefilm Canada, the programme includes **LE RETOUR DE L'IMMACULÉE CONCEPTION**, **CHRONIQUES LABRADORIENNES**, **BAR SALON**, **L'EAU FRETTE** and his most recent film, **AU CLAIR DE LA LUNE**. Also included in the NFT's summer line-up are the films of Toronto independent producer Bill House, British Film Institute experimental productions, new films from Mexico, Yugoslavia and Germany, and **PERSISTENCE OF MICKEY** - a 56-year look at the evolution of Mickey, Donald and friends. Many NFT programmes are available to exhibitors across Canada. Please contact Harry Sutherland, Director, National Film Theatre of Canada, for details.

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.

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National policy

(cont. from p. 43)

in carrying out the private sector thrust of this National Film and Video Policy, the Government of Canada will:

- rename the CFDC "Telefilm Canada" because of its responsibilities for both video and film,
- provide an additional \$7.75 million a year for Corporation programs to serve the private sector.

4. Build long-term competitive capabilities

In order to improve the long-term competitive capabilities – and, in particular, the business management, financial planning, technical and marketing skills – of the Canadian-owned film and video industry, the Government of Canada will:

- target the industry for assistance under the Interfirm Comparison Program,
- establish skills upgrading support for the industry, and
- provide additional resources for national service organizations serving the industry.

5. Access to screens – the last hurdle

The private sector thrust of this National Film and Video Policy will strengthen the production capabilities of the Canadian industry. It will ensure that the industry is much better able to market and promote its productions at both home and abroad. It will build up the long-term competitive strengths of the industry, making it more capable of meeting the challenges of the new environment. But one fundamental problem still remains – making sure that Canadian productions can be seen by Canadian and also foreign audiences.

Simply put, it is a question of access – access to Canadian and foreign movie screens and access to the revenues from such screenings.

In Canada, well over 80 per cent of theatrical distribution revenues in 1981 went to foreign-owned distributors, most of them wholly owned subsidiaries of U.S. leisure industry conglomerates with major production studios in Hollywood. Of the revenues earned in 1981 in Canada by these companies – all of which are members of the Canadian Motion Picture Distributors Association (CMPDA) – less than one per cent came from distribution of Canadian features.

On average, Canadian-made features with only two per cent of the screen time in Canadian cinemas, with the remaining time devoted to foreign – mainly U.S. – productions. Meanwhile, Canadian francophones are turning increasingly to English-language television and cinemas because of long delays in gaining access to dubbed or

sub-titled versions of newly released foreign productions.

In most western countries, the film and video production industry sustains itself with revenues from the domestic market and, if the country is small, from foreign markets. Canadian features on average account for only two per cent of the box office receipts from the Canadian theatrical market, and are rarely distributed outside this country.

Canada is not alone in facing the effects of domination by U.S.-owned distribution companies of its domestic theatrical market, though the experience has been more intense in Canada. The U.S. industry is dominant throughout the world and many countries have instituted restrictive and stimulative policies, usually in combination, to assure the health of a domestic film and video industry.

All of these options and others are, and will remain, available to the Government of Canada.

The U.S. industry now has unfettered access to Canada, the largest single foreign market for its product. The Canadian industry, which has a growing and increasingly sophisticated production capability, needs greater access to its own market and both American and world markets. A

more co-operative relationship can be mutually beneficial.

On behalf of the Government of Canada, I have been authorized by Cabinet to negotiate with foreign-owned distributors operating in Canada – the member companies of the Canadian Motion Picture Distributors Association (CMPDA) – with a view to assuring:

- greater access by Canadian

(cont. on p. 45)

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National policy

(cont. from p. 44)

productions to Canadian audiences through their domestic distribution systems,
 • greater access by Canadian productions to the American market and other foreign markets through the worldwide distribution systems of these firms' parent companies,
 • a greater proportion of the

revenues from the Canadian theatrical market for Canadian-owned and controlled film production and distribution companies, and

• quicker access by Canadian francophone audiences to dubbed or sub-titled versions of newly released TV programs produced through the parent companies of CMPDA members.

I shall be reporting back to Cabinet in six months on the progress of these negotiations.

We are hopeful that a mutually satisfactory resolution can be reached. If not, the alternative approaches adopted in other jurisdictions will represent the only way out of the present unacceptable situation.

Cannes

(cont. from p. 41)

derness for Louis and Claudette. This film could not have been made without the original actors once again portraying

their characters. One has the impression of being reunited with old friends that one has not seen for a while and, because of that, one is curious to learn what has happened to them since the last encounter. The only flaw comes at the end when Louis is driving his cab, taking their child to the hospital: there is a dreamlike scene where people run beside the car repeating things they have told him at different moments in the film. It just

does not work because of the linear structure and the straightforward way Labrecque has told the story up to that moment. It really appears out of context.

Labrecque was a bit worried before the first screening of *Les Années de rêve* in Cannes, not knowing what to expect from the public and the press, because there is, in the film, a major segment about an important French figure, General de Gaulle, whom we see during his famous visit to the Montreal City Hall (the footage comes from Labrecque's own *La Visite du Général de Gaulle* which he had shot at the time). But all went well and the film received quite a warm reception. *Les Années de rêve* will open in Quebec in early September.

Canada was for a long time a country in which the Festival took a big interest and it was a privileged guest (there is in Cannes a "Rue du Canada"). This is no longer true. Today the reception both from the organisers and the press is polite, still curious, but no one will bend over backwards anymore. The problem stems from the sad fact that we have not been very consistent in the quality of our presence at this festival through the years.

Finally, there is a last amusing game to observe in Cannes: it is called "who gets what for his film festival." Serge Losique (Festival des Films du Monde), Claude Chamberlan (Festival International du Nouveau Cinéma) and Wayne Clarkson (Festival of Festivals) all strived behind the scenes to get (and be the first!) what seemed to them the best choice for their own cinematographical event. Some idea was partially given of the contents of the Festival des Films du Monde: invited country this year is Australia which will show a dozen feature films and a few shorts and have two films in competition. As for the Festival of Festivals, it announced a major retrospective of Canadian cinema in which over 200 films will be shown. The only comment Chamberlan was willing to make was that his festival would offer a good number of nice surprises. He was very pleased that Wim Wenders won the Palme d'Or with *Paris, Texas* and that Jim Jarmush's *Stranger Than Paradise* won the Prix de Presse internationale.

Cannes is a definite must on the agenda of Canadian distributors, it seems, by the number of them encountered rushing on the Croisette from one film to another or to a business meeting. All this is quite thrilling; but one hopes that it will no longer take two years before a film seen in Cannes reaches a Canadian screen, as was the situation not long ago.



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NEWS

NFB RELEASES FILM CANADIANA CATALOGUE

Film Canadiana (1980-82), Canada's national filmography containing information on over 2700 film productions, is now available from the National Film Board.

This new edition was produced by the computerized catalogue production facility of FORMAT, the NFB's national information system for audiovisual materials. Film titles are indexed by series, producer, director and subject. There is also a directory of producers and distributors of Canadian film. The publication of *Film Canadiana* was sponsored by the National Library of Canada, the National Film, Television and Sound Archives, and the Canadian Film Institute. Copies may be purchased from Customer Services (D-10), National Film Board of Canada, P.O. Box 6100, Station A, Montreal, Quebec H3C 3H5. A check for \$20.00 should be made payable to the Receiver General of Canada.

RECENT WINNERS

Three NFB productions received awards at the 26th American Film Festival in New York May 28 - June 2. Mike Rubbo's *Daisy: The Story of a Facelift*, a portrait of one woman's approach to aging and the force of gravity, won a Blue Ribbon; Norman McLaren's dance film, *Narcissus*, received an Honorable Mention; and Paul Bochner's intriguing vignette *Faces* won a Red Ribbon.



Kathleen Shannon, Executive Producer of the NFB's Women's Studio, received honorary degree.

- Pierre Veilleux's animated short film, *Champignons/Mushrooms*, won a first prize at the 6th World Festival of Animated Film in Zagreb, Yugoslavia, June 11 to 15.

- As well, an NFB sound filmstrip directed and drawn by Don Arioli has earned two awards: a Silver Screen award from the U.S. Industrial Film Festival in Illinois, May 18; and an Award of Merit from the annual AMTEC (Association for

Media and Technology in Education in Canada) media festival in London, Ontario. Designed for use in classrooms, *Not So Different* tells the story of a make-believe country where everyone had to be the same, and what happens when visitors who are very different arrive. The filmstrip was produced by the NFB for the Department of Multiculturalism.

KATHLEEN SHANNON AWARDED HONORARY DOCTORATE

On June 2, Kathleen Shannon, Executive Producer of the NFB's Women's Studio, was presented by the Senate of Queen's University Kingston, Ontario with an Honorary Doctor of Laws in recognition of her distinguished work in filmmaking. This year marks the 100th anniversary of women graduating from Queen's.

In his citation, Dr. R.L. Watts, Principal and Vice-Chancellor of the University, said of Dr. Shannon, "A gifted and inspiring leader, she has, as Executive Producer of Studio D for the past ten years, fostered the work of women filmmakers in Canada and encouraged the production of films which speak to people all over the world against sexism, violence and racism. Her Studio has won the attention of the White House as well as an Oscar for the film *If You Love This Planet*, and the reward of the public attention duly paid to the controversial documentary *Not a Love Story*."

NFB Offices in Canada:

Headquarters - Montreal (514) 333-3452
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 Ontario region - Toronto (416) 369-4094

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