

Earnest distribution discussions begin

OTTAWA - Negotiations between the minister of Communications and the Major American distribution companies have begun in earnest over the question of the distribution of Canadian films by these companies. In a press release dated July 30, the Majors, through their spokesman Millard Roth, agree in principle, to "play an active role in helping to achieve the cultural and economic development objectives outlined in the National Film and Video Policy."

In this first meeting between the minister Ed Lumley, newly appointed by the Turner government to head up the department of Communications (DOC), and Roth, executive director of the Canadian Motion Picture Distributors Association (CMPDA), full agreement was achieved over "the need to work together toward the full realization of Canada's objectives" for the industry by developing ways through which the Majors "could address these objectives, primarily those of greater access by Canadian productions to the screens and revenues" of the marketplace.

One of the first steps in the process is the creation of a common data base, Cinema Canada was told by Lynn MacDonald, the director-general of Cultural Affairs at the DOC, so that both parties are using the same numbers and talking about the same thing during the current discussions. The CMPDA is expected to comply with the department's request

for figures about the number of films distributed by the Majors, the markets and the revenues, among other things.

David Silcox, assistant deputy minister and one-time president of the Canadian Film Development Corp., is scheduled for a round of meetings with the Majors in late August in Los Angeles after his current vacation in California draws to a close.

The distribution aspect of the film policy has drawn considerable criticism from the Canadian film industry (see related articles), and the government has been charged with undermining the entire Canadian distribution sector, already considerably weakened by the domination of the Majors in the Canadian marketplace, the increased competition of from the classics divisions of foreign-based distribution companies, and the paucity of viable product world-wide. These latter factors are amply described in the film policy itself.

During the process of creating the policy, several studies were commissioned by the DOC, the most exhaustive one coming from the Task Force on Distribution headed by producer/lawyer Ronald I. Cohen. It was generally acknowledged that all the studies underlined the grave situation in which the Canadian distributor found himself, and the importance of immediate and radical initiatives if the sector was not to be fatally debilitated through

open competition with the Majors. No study known to Cinema Canada had suggested that negotiations with the Majors was a viable option for the government to take.

Furthermore, those acquainted with the process of writing the policy insist that, until a late date, it held strong positions bolstering Canadian distributors, and suggested measures similar to those in Quebec's Bill 109 to curb the influence of the Majors in Canada.

MacDonald insists that the policy still does support the Canadian distributor through the marketing initiatives of Telefilm Canada, and the monies now available to them for the distribution of Canadian films. "In every year, the Canadians distribute the vast majority of Canadian films; the Majors pick up, at best, a dozen."

She insists, however, that the logic of the policy is clear - that the most important factor is to get a quality product to Canadian audiences. "You can gear any policy toward the product, or toward the players. This policy is dominated by a concern for the product and the audience it should reach," she concedes, suggesting that through growth and by gaining a world market, Canadian distributors (the players) will eventually play a larger role in the distribution of Canadian films.

Concretely, the distribution aspect was determined as follows: "The six or seven pieces of research commissioned in the area of distribution were studied and options were developed, ranging from the most costly to the least, the more interventionist to the least, etc.," explains MacDonald. These options were submitted to the senior management committee, composed of deputy minister Robert Rabinovitch and six assistant deputy ministers, whose first job was to "get rid of the crazies" among the options and to suggest those which should be adopted. "The options were considered according to their financial feasibility, their political feasibility and the timing of the policy." Ultimately, the then-minister of Communications, Francis Fox, bears responsibility for the final options, she reported.

Asked about the current discussions, MacDonald stated that the minister must report back to Cabinet on Nov. 29, and that, should no progress be evident, the government would be prepared to take stronger measures.

Industry unanimous in rejecting distribution policy

TORONTO - On June 27, in both Toronto and Montreal, Canadian distributors held press conferences demanding that the National Film and Video Policy be amended to require that all films in which government agencies invest be distributed in Canada by Canadian companies.

In a policy analysis, the distributors, members of the Association of Independent and Canadian Owned Motion Picture Distributors and of the Association québécoise des distributeurs et exportateurs de films state that from 1968 to 1974, the Canadian Film Development Corp. required every film it funded to have a distribution contract with a Canadian distributor. This was the period during which the best-known Canadian directors (Carle, Jutra, Cronenberg, Shebib, etc.) began working, and it was also the period during which the films were the most profitable if one compares budget to revenues generated.

From 1974 to 1981, the distributors continue, the requirement for distribution by a Canadian distributor was dropped, and the tax shelter prompted a boom of production. The result, they state, was that \$600 million of production generated \$40 million of revenues, \$24 million of which were, nevertheless, earned by Canadian distributors, \$1.5 million earned by foreign dis-

tributors in the Canadian market, and \$14.5 earned by foreign distributors outside of Canada. The distributors maintain that these figures are conclusive proof that Canadian distributors are able to generate more revenues than foreign distributors in the Canadian marketplace.

The thrust of the distribution policy (see Cinema Canada No. 108) is to encourage the American Majors to pick up more Canadian films for distribution both in Canada and in other territories. This attitude, say the distributors, undermines completely the Canadian distribution companies.

In an eloquent open letter to the then-minister of Communications Francis Fox, reprinted here on p. 35, the distributors spell out the anger and deception they felt when confronted with a film policy which, in their opinion, would reinforce the hold of the American Majors over the Canadian marketplace. They reiterate the old saying which Fox repeated in his policy paper, "Those who control the distribution sector, control the industry," and insist that the minister has no right to undertake negotiations for the private sector when these negotiations do not have the welfare of that sector at heart.

The appeal of the distributors was echoed by the consulta-

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CanContent means financial disaster

OTTAWA - In an effort to stave off the creation of yet another monopoly in the communications field, Lawson Hunter, the Director of Investigation and Research under the Combines Investigation Act, appeared before the CRTC on July 24 and requested it roll back the Canadian content requirements for Canadian pay-TV licensees (see text of Hunter's presentation, p. ??).

According to Hunter's analysis, the "overwhelming problem" faced by the pay-licensees is "the existing structure of Canadian content obligations which they must meet," obligations which in turn cause an unacceptable repeat factor of Canadian programs, a high dissatisfaction level among subscribers and which entail costs that the companies cannot bear.

Approving the request by both Allarcom and First Choice to re-define their geographical market, thereby creating

separate, non-competitive areas in which each company will hold the monopoly, will simply "remove any leverage" the CRTC has in dealing with the companies. It will not solve the problem, says Lawson.

Despite projections, furnished by the applicants, which suggest that such a re-definition would allow them to be profitable, Hunter cautions that "the Commission well knows the forecasts presented to it regarding pay-television matters to date bear little resemblance to the experience in the industry," and foresees that the Canadian content problem will come back to haunt the CRTC in future hearings if it is not dealt with now.

Representatives of the department of Communications, charged with bolstering Canadian content, were quick to state that they neither share the views of Mr. Hunter nor approve them.

CanContent OK with Ontario public

TORONTO - The "overwhelming majority" of Ontario residents favor maintenance of current Canadian content levels on television, and in the event of the addition of new television channels the "vast majority" of Ontario residents would prefer to see this done by establishing new Canadian channels rather than importing U.S. channels.

There are the two most pronounced conclusions to be derived from a recently released survey commissioned by the Ontario ministry of Transportation and Communications.

Entitled "Viewer Choice of Television Services in Ontario," the survey results, released July 11, were prepared by Toronto media consultants Paul Audley and Associates, based on province-wide interviews with 1050 adults, 18 and over.

The survey found "substantial variations" in the number of television stations received by Ontario residents, from 1-3

channels (6% of population) to over 20 channels (14%). Also the numbers of channels received varied by the respondents' region, income levels and community size. For example, while only 8% of Metro Toronto residents receive only 1-6 channels, 41% of those in Northern Ontario are in this category.

If four out of five Ontario residents feel they receive either too many or about the right number of TV channels, "a disproportionately high percentage" (57%) of those who think they receive too few channels live in rural areas.

Two out of three respondents have cable; two thirds of these a channel converter, while 12% (8% of the total sample) subscribe to pay-TV. Among non-cabled respondents, 6 out of 10 gave the non-availability of cable as the most common reason for not subscribing. Over half the remainder cited lack of interest.

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"Unthinkable and inexcusable" state distributors in open letter

The following is the complete text of an open letter, written to former minister of Communications Francis Fox by the two distributors' associations - the Association of Independent and Canadian-Owned Motion Picture Distributors and the Association québécoise des distributeurs et exportateurs de films.

As Canadian owned film, television and video distribution companies, we address ourselves, principally, to that part of your policy paper entitled, "Private Sector Thrust - Towards a Stronger Industry". Our concerns can best be described by entitling this part of your policy paper to read, "Private Sector Thrust - Towards a Stronger American Industry in Canada".

Historically, the desire of the many government ministers whose portfolio included Canadian film and cultural industries, and the mandate given to the Canadian Film Development Corporation (CFDC), has been to foster and promote the healthy growth of the creative and business sectors of those industries. In your policy paper we now see a total about-face relative to these concerns.

Your policy paper astonishingly states that you seek to negotiate with the U.S. multinational companies to increase their historical control over the Canadian film industry. You state that you will negotiate by pleading with them to become more financially involved in Canadian production, and to be the distributors of Canadian film in the Canadian marketplace. Your stated intention to ask the member companies of the Canadian Motion Picture Distributors Association (the misleading name of the trade association of the American multinational companies) for, "greater access by Canadian productions to Canadian audiences through their domestic distribution systems", totally negates the existence of Canadian owned distribution companies, and the role they have played over the years in financing and distributing Canadian productions in this country and abroad.

By what right does a minister of the Canadian government appoint himself "negotiator" for the private sector? By what right does this minister structure a sell-out of Canadian creative, business and entrepreneurial expertise, in the guise of supporting it? The only thing strengthened by your policy is the further entrenchment of American multinational control of our Canadian film industry, and greater encroachment and control by bureaucratic agencies such as your ministry and the CFDC.

Can funneling additional multi-millions of dollars through the CFDC serve this industry, or the taxpayers of this country, if those dollars further American control of Canadian production and distribution in Canada?

Millions of dollars were spent at the direction of your ministry to commission the Applebaum-Hébert and Ron Cohen reports. Your May 1984 policy paper ignores many of the broad cultural proposals of Applebaum-Hébert, and specific film industry recommendations of the Ron Cohen report. That report recommended, and underlined the importance of, distribution of Canadian film in Canada by Canadian owned companies, and the control of foreign sales of such product by Canadian entrepreneurs. How are such specific recommendations, made after months of consultation with professional representatives and experts from the Canadian film industry, not only totally ignored, but even reversed? Your policy begs instead, for takeover of these functions by American multi-national companies.

Your national film and video policy states, "A... viable Canadian film and video industry will be in a much better position to seize on the potential commercial benefits of distinctively Canadian productions as has been learned by the British, Australian and French industries."

Honourable Sir, you ignore the fact that these governments and others, through various forms of constructive legislation, have protected against control of their private distribution and production industries by American multinational companies. That your thrust is to have Canadian films distributed in Canada by American companies, when domestically owned distribution companies in the majority of foreign countries of this world are the distributors of such Canadian films in their own marketplaces, is unthinkable and inexcusable.

The Apprenticeship of Duddy Kravitz, The Rowdyman, Red, Outrageous, Kamouraska, La vraie nature de Bernadette, Les mâles, are proudly mentioned in your policy paper. These films could not have been produced without an undertaking for distribution and some form of investment by Canadian owned distribution companies. Such companies supported, such support being mandatory for a producer to gain funding assistance from the CFDC, the production arm of the private sector of the Canadian film industry. These companies distributed such films nationally, and in many cases were directly involved in, or were the

catalysts for, worldwide sales. *Should the Canadian film and video industry now be controlled by HBO, Showtime, Embassy Home Entertainment, Paramount Pictures, Twentieth Century-Fox, Warner Brothers, MCA and the other American multi-national companies?* Your negotiating with representatives of those companies will only push Canadian production to increase Americanization of Canadian film, and will force producers to constantly seek projects appealing to the American marketplace. Canadian Content will be prone to further manipulation and further pressure to conform to American standards.

Your paper laments the fact that a minuscule percentage of the 320 million Canadian box-office dollars is earned by Canadian product. You are concerned that only a tiny portion of these boxoffice dollars remain in this country. Yet, you suggest asking American multinational companies, whose interest is the outflow of these dollars, to distribute Canadian product in Canada. You ask that they invest in Canadian production as a means to retain some of those dollars in this country. Such investment would lead to creative control by foreign companies, ownership of product by foreign companies, and would quickly create irreversible damage to the Canadian film industry.

We point out that the instigation of the present form of bidding practice, as structured by the Combines Investigation Branch in July 1983, and supposedly done in the interests of fair practice, has contributed greatly to an increase in the flow of Canadian boxoffice dollars to American multinational head offices. Canadian owned distribution companies have been severely affected by the bidding practice in its present form. Not only has your ministry paid no attention to the studies it commissioned, but it has been unaware of the negative affects of this bidding practice on Canadian owned distribution and exhibition companies, when these rulings were initiated by another branch of the same government.

The march towards further domination of the Canadian film industry by American multinational film companies, which is inherent in your policy paper, must be stopped. Were this policy paper to have been written by Mr. Jack Valenti, chief spokesman for those multinational companies, it could not have better served their purposes.

Filmmakers and distributors in the United States and throughout the world, and their governments, have always recognized the basic importance of a strong

distribution sector as the underlying necessity for a strong indigenous, and internationally accepted film industry. In Canada, however, you, together with the CFDC, have ignored this fact for years. Your policy paper can be the final sell-out. If further control goes to the American multinationals you will sound the death knell, not simply for distribution, but for the total Canadian film industry. You will create, yet again, the circumstances necessary for still another massive outflow of our talent. Your "reviewing the situation in six months" might well take place at various international airports across this country, as our entrepreneurial and creative talents leave to seek a home where their work and creativity can flourish unfettered.

The American multi-national companies are our competitors. The stranglehold that they have maintained over distribution and exhibition of theatrical film, and now home video, will be further strengthened if your

"Private Sector Thrust" is followed. You have the right to negotiate on behalf of the National Film Board, on behalf of the Canadian Broadcasting Corporation, and even for the National Arts Centre. You do not have the right to negotiate on behalf of the private sector unless we request it, and such efforts are in our best interests. We would applaud government assistance were it based on the years of input and information given to you by us - professionals and experts engaged daily in the private sector of the Canadian film industry. Our input has been ignored. These professionals and experts do not include representatives of the American multi-national companies, whose interests are counter-productive to the growth of a truly Canadian film industry. They do not include government bureaucrats who, by the very nature of their responsibilities, are too far distanced from the realities of our industry to adequately understand the complexities we face on a day to day basis.

Industry asks for revision

(cont. from p. 33)

tive committee of Telefilm Canada, which represents all sectors of the industry. In a telegram to Fox, the committee deplored the fact that the minister did not take into account the long-standing demand of the industry for the "Canadianization" of the distribution sector.

By mid-July, the distributors had gained another powerful ally in the Directors Guild of Canada which had undertaken to make its members aware of the damage done to the Canadian industry by the American notion of "domestic market", and by early August, several producers associations had joined in a unanimous statement condemning the distribution aspect of the film policy.

The Film Policy, the DGC said in an undated six-page statement entitled "Striking Back At The 'Empire'", "will give the American Majors absolute control over the Canadian marketplace. The sellout which began with the Canadian Co-operative Project in 1948 will be virtually complete. 1984 will mark the final victory of the American Majors over the Canadian government."

The DGC is especially concerned about the distribution policy because of jurisdictional difficulties with the Directors Guild of America. Like the American Majors, the DGA considers all of North Ame-

rica to be its domestic market, and will claim jurisdiction over any production originating in the U.S., or employing any of its members. *The Bay Boy*, a film shot in Nova Scotia by Dan Petrie, a Canadian citizen and a member of the DGC, still has not signed with the DGC because it claims that the presence of Petrie, a resident of the U.S.A., gives authority to the DGA. The film is also being distributed by the U.S. company Orion. Obviously, a Canadian government policy which encourages the notion that Canada is part of the domestic U.S. market - and the current distribution policy is a major step in that direction - will have repercussions throughout the production sector as well.

As for the Association des producteurs de films du Québec and the Association of Canadian Film and Television Producers, a joint statement was issued Aug. 10 lending general support for the overall policy, but containing serious reservations about the distribution aspect. The producers maintain that the government's own studies and statistics underscore the importance of having three strong sectors (production, distribution, exhibition), and urge a revision of the policy, given the weaknesses concerning distribution. They state that negotiations with the Majors cannot be expected to bring about the revitalization needed in the Canadian distribution sector.

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Random cross-country sample of opinions on film & video policy

Robert Lantos,
RSL Entertainment Corp.,
Toronto:

"Overall, I feel it's a very positive step, long overdue and one which will stimulate growth of the film industry and create an environment of stability which has not existed until now in Canada. The redefinition of the National Film Board role is equally overdue and reflects the reality of what the NFB should be. It stresses the importance of the private sector, the leader both creatively and industrially in the film and television industry; it's healthy and reflects reality. However, it stops short of where it should go in terms of protective legislation in the form of a taxation system on foreign films distributed by foreign distributors in Canada. There may be a concentration of so much money and power in the hands of Telefilm Canada that creates the possibility of a giant monster in the future. There must be constant checks and balances established so as to keep Telefilm in tune with the private sector."

René Malo, Les Films René Malo, Montreal:

"The policy? It's crazy, it's Kafkaesque. There are excellent chances that the policy will simply be reversed because no government can live with it. The entire milieu is against it. I'm talking, of course, about the distribution policy. But there's nothing else in the policy. What else is there? It's completely superficial. It only repeats what everyone has been saying for the last five years. It supposedly injects \$7.5 million, but when you analyse it, there's only \$1.5 million for distribution, and \$1 million for script development. All the rest goes toward making Telefilm even

To sample national reaction throughout the industry to the National Film and Video Policy, released late in May by then-Communications minister Francis Fox, Cinema Canada randomly called producers, exhibitors, distribu-

tors and filmmakers in the country's four principal production centres: Montreal, Toronto, Edmonton and Vancouver. Asked to rate the Policy on a scale from 1-10, respondents averaged a favorable rate of 3.9.

larger - it's already becoming a huge monster - and Telefilm wants to become even more and more important. We're going toward a system where production in Canada is going to be a production for the television, and the producers are going to be in the service of the CBC and Telefilm. And, curious coincidence, both organizations are run by just about by the same person since André Lamy was given his post by Pierre Juneau who is his brother-in-law, and who controls him completely. It's really a 'gam-mick', and I think it's deplorable that the producers don't understand things more clearly. Especially since the policy just burys the entire film industry. It only addresses itself to the television industry. It's completely idiotic. The Australians have refused to sign a co-production treaty agreement with Canada, saying that the Canadian conception was erroneous.

"If I have to judge the policy on a scale from 10 to 1, it's zero. There's just nothing in it. No, there's \$1 million for scripts, so I'll give it a one."

Tom Shandel, Jericho Films Ltd., Vancouver:

"You know for those of us on the Coast, or in the provincial enclaves like the Montreal English, who are, I imagine more or less in the same boat, I think the policy is quite progressive and it's a step in the right direction and it's a bigger step I think than I've ever seen

before in my working lifetime which is about 15 years in this business now. I like Fox actually. One of the things I've said what superceded this in my view is the fact that he's out in the cold since Turner's been in. And this, I find shocking because I thought that the move for the kind of cultural components of this film business staying in the Department of Communication has actually been basically salutary for those of us in the industry.

"Fox understood in a traditional liberal small 'l' liberal sense and big 'L' liberal sense in terms of Canada that there are certain costs to independent culture and that, regardless of what these costs are, there are certain basic minimum threshold that we were prepared to stand for and fight on. One of these would be something like a minimum number of Canadian films being produced yearly even if the argument couldn't be made that they'd be self-supporting. Or else we'd be absorbed in the American culture. And I would look at the policy with that kind of attitude that goes back to 1929 and the Aird Commission which really called for the establishment of the CBC for exactly the same reason that if we had left it to a kind of Tory thinking, we'd just be absorbed in the United States.

"Considering the NFB is a very important employer in our area, only a small core staff that hires exclusively freelancers in terms of directors, anything that disbands the Côte-de-Liesse facility and gets rid of the lab there and puts production money into the regions, is I think a very futuristic move. It even pleases the kind of right-wing, free-market types that exist out here. So I think that getting away from the idea of a kind of institutionalization of Canada, of centralization which prevailed in the Film Board and still prevails in the CBC of course, the further we get away from that, I would say that I support this attitude.

The fact that it's the deinstitutionalizing, kind of getting away from the monolithic structures - the staff, kind of civil servants and bureaucrats and the other things - giving the sponsored programs out to the private sector, that makes sense. Those that want to make sponsored films constitute a certain part of the film industry. "I recognize that there is a number of priorities in the

agendas that work here - I'm just looking for a middle ground to help people like me survive. And I see myself as part of the public sector of the film industry - that is, I can be non-commercial. From instinct and interest the kind of subjects I tend towards have to be supported by government because no one else would. So, when I look from BC - we have a very reactionary government out here - only the Federal government offers us the opportunity for some enlightenment now, but I think Fox was a very intelligent from what I can tell. A lot of the moves that the policy suggested means that he took a little distance and a kind of critical look at the Appleburt stuff which I thought was disastrous and stupid-minded actually.

"I just think it's a move, I thought it was a move towards bringing Canadian culture back into the front rank of the public consciousness that tended to be moved to the backburner for a few years and somebody like Fox could articulate those kinds of arguments. I had to rate the film policy from 1 to 10, I would give it, I think 6 or 7. But the issue whether the policy is 5, 6 or 7 or 3, 4, 5 is almost irrelevant because it's bound to be a victim of the election.

Millard Roth, Canadian Motion Picture Distributors Association, Toronto:

"I will restrict my comments to those aspects that relate to distribution and, more specifically, to our association. I'm pleased that there is the recognition in the policy of the existence of the association, and of the potential role which the members of the association might be able to play in terms of supporting some of the objectives that are articulated in the policy. Was the policy worth waiting for? I'm somewhat ambivalent in that area. There are some positive aspects of the statement, and there are some blanks to be filled in to answer the question of whether it's worth waiting for.

"Obviously, the policy is not going to impact on the industry nearly as extensively as the broadcast policy which introduced the Broadcast fund. The impact will be of a much longer term; some of the mechanisms and the objectives need a longer term to take hold."

Pierre René, France Film, Montreal:

"I haven't even read it so you see the kind of importance it has in my eyes. All I know is that I doesn't touch distribution; from what my colleagues have told me it does absolutely nothing for the independent distribution sector. And that's about it. Even if some have said that it kills the sector, I can't see how you can kill something that's already dead since as far as I know distribution in English Canada is almost dead.

"Anyway, for the moment, the policy doesn't affect me. It might have if the federal government had taken the decision to revitalize the independent distribution sector - and it's obvious that had Paramount or Fox product been available, we would have been in the race. As it is, we'll keep limping along, that's all.

"Finally, it's been three years now that Fox has done nothing about distribution. It's good that he even talks about it, but one can only conclude that it's a sector that wasn't worth touching. I've always found that strange because there is a distribution problem here at the governmental level, let's not kid ourselves. Cinema is after all not a major industry in Canada. Whether there is a Canadian cinema or not is not going to change the face of the Canadian economy even if you put the entire film industry together from exhibition to production, it does not represent an enormous activity. And distribution is a tiny fraction of this great hole - and the politicians are simply not prepared to undertake a great battle to save that sector. Or so it seems to me, despite everything that's been said in the past 30-40 years, nothing's ever been done. Politically it's just not worth it.

"So things'll go on pretty much as they've been. I don't really know what the great difficulty is since Fox is after all not the first minister to have ever tackled this dossier. But for all sorts of reasons it's they emit pious wishes, but when you look at it in practice two years later, nothing comes of it - distribution, nothing, exhibition, nothing also.

"If I look at the policy as a distributor, I'd give it a 1 - there's nothing there. As a citizen perhaps I'd give it 4 or 5, but then, as I said, I haven't read it."

Michael Spencer, Filmline Productions, Montreal:

"My general reactions were that the film policy was not a clear call for any particular thrust or action over another action. It covered the entire water-front,

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Random opinions

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but... it's much too diffuse. "Since the government introduced the Broadcast Fund last July, its policy should be based on that concept. The thing to do is to push Canadian production in the direction in which it can be of some impact. The policy doesn't zero in on anything, and I don't think that that provides much leadership or excitement or whatever.

"Although the policy seems to reject the (Film Board) recommendations of the Applebaum-Hébert Commission, it doesn't really suggest any other policy. It defines no role for the Film Board. It simply says that the Board should be given five years to devise a policy for itself.

"When you come to the distribution thing, I think it's a pity that they didn't follow up on the Broadcast Policy. At least there they had given some direction, they said, 'Look. The future for the film industry in Canada is to produce for television because television is something we can control to some extent ourselves.' At least there is a policy...

"They could have put a lot more stress on the question of video-cassettes, for example. Video movies in video stores and all that. They could have said, 'That's an important area. We will come up with some special programs to assist Canadian producers to get their stuff marketed.' But they seem to be trying in every area, except in the case of theatrical distribution. There it appears that the main thrust of their idea is to tell Canadian producers, 'Try and get into Canada via the U.S.' I think they should be honest with Canadian distributors and say, 'Look you guys, your business is going down the tube. Why should we put any money into it?' But they didn't say that. On the one hand, they say, let's get Americans to distribute more Canadian films in Canada, and then they have these programs of support for marketing of Canadian productions but it remains to be seen if what they're going to be doing is assisting Americans.

"This (negotiation with the U.S. Majors for more Canadian films in theatres) is all being presented to us as if it has never happened before. But, in fact,

attempts have been made by various ministers to negotiate this kind of a deal, to my knowledge, in 1965, in 1972, probably in 1977. None of it has ever worked because the government of Canada has never taken a solid position up-front with legislation in place that they can use to convince the other side that they are really serious. And I don't have any hope that this will be any better than any of the other efforts.

"So on a scale from 1-10, I'd be tempted to give the policy a 5, but that sounds like I have no opinion. So I'll give it a 4."

George Christoff, Filmwest, Edmonton :

"We were hurt a great two years ago when the tax shelter was removed and people no longer had an investment incentive. Until then, we were doing quite well. There is nothing in the most recent policy which repairs the damage which has been done.

"The impetus is good. It's structurally valid with the future technology and all that. But it's too early to tell whether it's just going to be centered in the Montreal-Toronto-Ottawa

triangle again, or whether it's going to get here.

"The Film Board has always been good to us out here. The only people who complained about the Film Board were the lab people down East or the film brokers down East. The Film Board provides us with work over the rough periods - it's a very symbiotic relationship... The new measures won't have any effect ; it's just words."

Peter Simpson, Simcom Ltd., Toronto :

"I guess my impression is generally favorable. It seems to draw all the areas together. From watching the events over the years, there wasn't a single policy before. Now what they've done is amalgamated all the various policies into one cohesive body. I don't think they all necessarily fit that well together. It wasn't really thought out as one policy ; it's simply an amalgamation.

"The policy is weak in its attempts at marketing, in the distribution of Canadian film... Having quiet chats with the majors just doesn't work. Funding films is one thing, and making sure they have access to the screens in this country is another, and I don't think they've been realistic about insuring that that is going to happen.

"The fund is a good idea. There's no specific help for features. Pointing out the continued existence of the capital cost allowance is a bit of a joke because you couldn't get arrested selling cca's these days. It's nice that it's there, but having it on the statutes and having it function is a different thing. There will be positive aspects. For the first time they have acknowledged the distribution and marketing phase. They have acknowledged that there is help needed in that area. I think, however, that some experimentation by Canadian distributors on Canadian films with theatre chains will show the warts and perhaps lead to a more comprehensive policy which will be more realistic about getting the job done."

Andy Emilio, Citadel Distribution, Toronto :

"I think the policy is irrelevant to distribution. It is going to Americanize whatever Canadian production is done from here on in. It puts the control which people like myself had - the entrepreneurs - into the hands of the government and Telefilm Canada. Canadian distributors used to be involved, because we know the marketplace from the ground up - better than the producer at certain given times. Now the Majors are to handle the films, not only in the States but in Canada. Aside from putting us down in our own country, we don't have a chance to extend outside of the country either.

"The film policy wasn't worth waiting for. It doesn't solve any problems. It will affect the industry adversely. The Canadian part of the film industry up here is still a small part of the whole. Most of the films, that are seen here are American. Taking all facets of the industry - producers, directors, actors, writers, distributors - the policy is still going to lead the good Canadian people out of Canada because the Americans will learn to cultivate people up here and bring them down. It's not going to improve the industry in any way."

Allen Stein, Filmwest, Edmonton :

"I think almost everybody in the private film industry applauds the spirit of the film policy, and I join with them. But there are quite a few things which alarm me about it. The main thing is that - I don't want to set this up as an West vs. East thing, or the Hinterland against the Metropolis - but those of us in the 'regions' are at a disadvantage no matter how open and warm and sensitive the people in the central institutions are to us, because of the centralization of these very institutions. Just to make the phone calls and the trips to Toronto, we're at a huge financial disadvantage because that's an expensive and time-consuming proposition. And we're not part of the gossip mill and the socializing that goes on in Toronto so, just for starters, we're at a disadvantage and the film policy does not address that issue at all. The word 'regional' only crops up once in the film policy, and only with reference to the Film Board part of the policy. So what scares me is that there are no directives in the policy to govern the basic principles by which Telefilm will operate vis à vis regional parity and regional development. In fact, its developmental role is very subject to question because Telefilm, in the past, has shown itself to be more interested in the Hollywood orientation. The problem is that a few people or even one person has a lot of discretionary power. Without guidelines that would satisfy people here, it's a little bit scary. With all its money, Telefilm doesn't seem to be very oriented toward the first-time producer, or the producer who is outside of the standard clique.

"Most people are pretty sceptical about the distribution part. It seems to me that the problem is so much more fundamental than just quotas or voluntary quotas or whatever they try to do. It's a whole cultural kind of thing, and it's so deep and it's so broad that to try to attack this problem without trying to kindle the whole national imagination, which is really what it's all about... It

(cont. on p. 39)

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Random opinions

(cont. from p. 38)

can't hurt but it follows the Hollywood model, and Telefilm's into that. There isn't a word about Australia, or about an industry which can grow up with a cultural identity as well as being viable financially and artistically."

André Link, Cinépix, Montreal

"Generally, I think it's a step in the right direction, with one extremely disturbing factor which concerns distribution. I think that, in so far as distribution is concerned, the policy is short-sighted, erroneous, ignorant and devastating. It should be changed. As it stands, it's an absolute negation of what has been said and done for the past ten years and more. You still have to show me a country in which there is indigenous production without national distributors. If Canada is to be the new model, well, I'd like to see that."

Jack Darcus, Exile Film Productions, Vancouver:

"I'm impressed with what they are talking about. The main problem is the elections. I'm worried about the removal of Francis Fox and I'm not sure that was the best thing to do in the middle of the process. The election is going to matter very much for the filmmakers because the implementation of the policy is, I expect, going to be questionable."

"The most promising part of the policy is that something is going to be done about distribution of Canadian films in Canadian theatres. The surface thrust is that a lot of money is going to be distributed to people in the industry but behind it is the idea of a fair system in Canada for Canadian films and Canadian theatres. All the details of the thing sound very positive."

"I think that what's happened in the past is that a 'good will' system has been put into place. And that was eroded and never brought into practice. My understanding, from the film policy meetings we've had out here, is that they will explore ways to bring pressure upon

the Americans to do something about this. I'm not interested in good will myself because I just don't believe it works, but after a six-month period of evaluation, they will talk about such things as tax levies, quotas and all that. I think the idea that the Americans will somehow run more Canadian films in America might add up to a little more than tokenism. The problem to be addressed is that all the money leaves the country every year without any of it resting here, doing what it should for us as it does in other countries."

Jim Westwell, Televectra Film Development Inc., Vancouver:

"We don't have a particular great need right now to read it but I guess that it just doesn't affect me immediately at this moment. I guess that's why I haven't bothered to pick up and run with it. But inevitably it certainly will effect me down the line and how, I don't know yet before I read it. But no, I've been working on a Hollywood picture and it's going on and on and that just keeps me busy."

Victor Loewy, Vivafilms, Montreal:

"There's not a single word of new facts, new suggestions, new ideas. They are simply rehashing the same paper I've seen for the last six years. Basically, what I see is that they have hired more people, and they came up with the same policies. They watered down everything vis à vis the Majors, they left the field totally open to them, and we're extremely unhappy with them."

"I'm falling back to my old position. I don't give a shit one way or the other what the government does because they're not helping us. I'm going to suggest to my organization (of distributors) that we should stop operating with them in any way and treat them as if they don't exist. They have never, never done anything we told them to do. We submitted a very specific paper about pay-TV which they have never followed. We have submitted suggestions on the video policy. It hasn't been

followed, and everything is, once again, controlled by the Majors.

"I was totally and completely surprised by the policy. I would never believe that Francis Fox would sell out to such an extent. It's a joke. What are their conclusions? I've seen that they are going to go to the Majors to beg them to agree to take money from Telefilm to launch Canadian films. That's all. Basically, I thought that the policy was going to give Telefilm Canada something to do. Before, 80% of the money given to them was used up to pay the salaries. Now they're just hiring more incompetent people. But what are they doing? I've asked Lamy now for years, I want to know what they're doing, what they've done since Lamy took over. I never had any beef before, but since Lamy took over, there's been nothing. I'm deeply dissatisfied, so much so that in my case it's going to influence the way I'm going to vote."

Allocations by the Société

MONTREAL - Since the Société générale du cinéma became Quebec's principal film-financing agency Feb. 20, it has allocated over \$2 million of public money to 75 private-sector projects.

Figures released July 17 report an allocation of \$2,365,144 to 75 projects between Feb. 20 - July 13, 1984. Thirty two projects (\$322,323) fall under the development category; 16 projects (\$1,656,200) in production; 7 projects (\$73,996) in the category of distribution; 17 special projects (\$269,364), and three projects (\$43,260) in the marketing category.

Since the 1984-1985 aid plan (approximately \$8 million) went into effect June 1, the SGC had by July 9 received applications for a total of 109 projects with budgets totalling \$40 million, of which the SGC was being requested to invest \$7 million.

"The state has allocated \$10 million towards cinema this year," SGC CEO Nicole M. Boisvert told Cinema Canada. "Just think of what we could do with \$25 million a year!"

The Fournier Report, which recommended the creation of the SGC, also recommended an annual film-financing budget of \$25 million.



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Please submit to:
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CCA booklet reveals parties cultural strategies as election nears

OTTAWA – A small 16-page bilingual booklet entitled "Election 1984: Making Culture Count" produced by the Canadian Conference of the Arts has prompted the major political parties to make their intentions public on cultural policy, so far a neglected issue in the ongoing election campaign.

The booklet, written in question-and-answer form to ascer-

tain political candidates' positions on matters from the remaining recommendations of Applebaum-Hébert to taxation and the arts, was prepared for the arts service organization's 1400 organizational and individual members with an initial printing of 4000 copies. But in the face of members' demand, an additional printing of 5000 copies has been run off, and

the obvious public interest in the future orientation of cultural policy has now prompted the parties themselves to formulate their positions on culture.

While the Conservatives and the NDP both specifically addressed the booklet's nine questions and promised increased government funding for the arts as well as sub-

stantial tax changes for artists and creators, the Liberal Party of Canada, in a general statement of intent and principle, promised "to continue to evolve policies which assist those arts which can never be self-sufficient, as well as encouraging commercially-viable arts activities through various policy instruments."

"With the joining of the Com-

munications and Regional Industrial Expansion portfolios under one minister," the Liberal statement said, "more emphasis can be placed on the cultural sector through the economic programs dealing with the service industries and tourism. This closer collaboration in marketing and promotion will assist Canadian cultural industries to flourish."

Reviewing recent federal policies (the Broadcast Fund, CBC's 80% Canadian content levels by 1988, the Film Policy, and the White Paper on Copyright), the Liberal statement noted that the importance of the cultural industries was demonstrated by its \$11 billion 1981 share of the GNP – "larger than textiles, chemicals and aviation combined."

A covering letter from Liberal leader John Turner said "My Government is committed to assisting Canadian artists by providing financial and moral support for their good work."

For his part, Conservative leader Brian Mulroney welcomed the opportunity to respond to the issues raised by the Canadian Conference of the Arts. The eight-page Conservative statement responded question-by-question to the CCA booklet, promising immediate consultation "with groups and individuals in the cultural sector on all aspects of policy development."

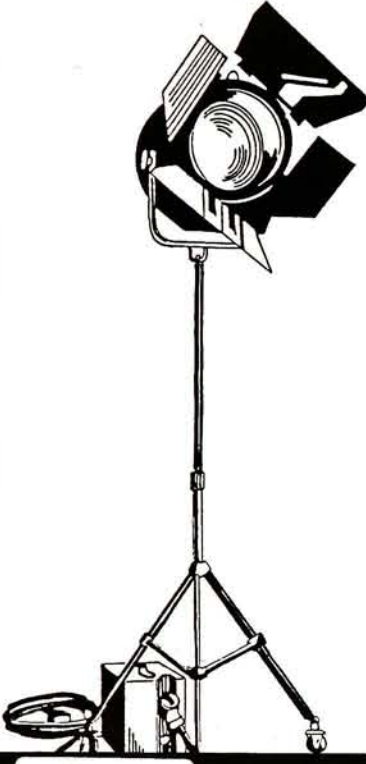
The statement expressed "some concern" over the recent fusion of the Communications portfolio with Regional Industrial Expansion, adding that "until we know the full intention of this move... it is difficult to compare our perspective with that of the current administration."

The Conservative statement promised new legislation in Telecommunications, Communications and Cultural Agencies, reaffirmed commitment "without question to the arm's length principle" in federal funding support to individuals, groups and institutions, made a commitment to maintaining federal funding for cultural agencies and councils in line with GNP growth, as well as a commitment to "real growth in federal contributions" to cultural growth and development.

The Conservative statement affirmed a commitment "to improving the quality as well as the quantity of employment in the cultural sector" both through federal financial involvement and corporate sponsorship.

Finally, the Conservative statement made a commitment to immediately implementing the recent report of the Subcommittee on Taxation of Visual and Performing Artists

(cont. on p. 41)




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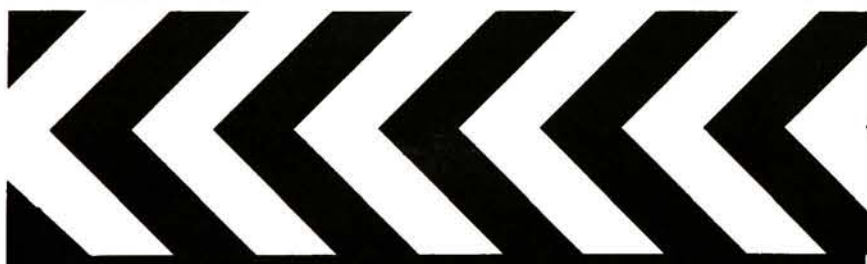
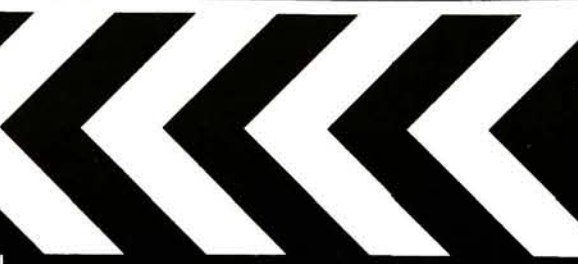
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Universal welcomes informative discussions

LOS ANGELES—William Soady, president of distribution for Universal Pictures world-wide and past general manager of Universal's Toronto office, welcomes the discussions between the CMPDA and the Canadian government initiated by the National Film and Video Policy.

in Canada. Well, the lion's share of that money stays in Canada and there simply is no drain. These kinds of things can be made clear through discussions," Cinema Canada was told.

As for the Majors tapping into the fund, now available for the distribution of certain Canadian films through Telefilm Canada, Soady is sceptical. The total amount, \$1.7 million, is so paltry next to the budgets used by the Majors in distribution that his only comment was, "If you need a million, it's not worth it."

There seems to be, however, disagreement on the nature of the discussions which are

taking place and will continue at least until November. While the Majors are ready to talk with the Canadians, and to share certain information in the hope of educating the government, "negotiating" is quite another matter. Soady emphasized that he and others in similar positions in the Major companies are worried about the marketplace, not politics. Despite preliminary talks with representatives of Telefilm Canada a few years ago, the nature of the negotiation process remains unclear to him, as do the objectives of such negotiations. Perhaps these will be clarified as assistant deputy minister David Silcox visits the Majors in late August.

"There's a real need for all types of information, and this is a good chance to be able to educate the government about the issues. It's easier to deal with an informed government, and these discussions will give us a chance to rectify certain impressions. For instance, there's always a lot of talk about the dollar drain to the States from the distribution of films

Parties' policies

(cont. from p. 40)

and Writers, and promised to seek advice from the community on the copyright revision consultation process.

While the New Democratic Party's specific answers to the CCA booklet were not yet available to Cinema Canada by presstime, the New Democrats stated that the \$1.2 billion federal cultural appropriation

was insufficient, without, however, specifying how much of an increase an NDP government would provide.

In a one-page statement, the NDP noted that "for several decades now, Canada's cultural community has been troubled by the threat of rapidly advancing technology and foreign domination - both of which represent an assault on the capacity of Canadian to... control their own cultural destiny."

The NDP said it was committed to increasing federal funding for the arts by providing more funding at the community level. As well, New Democrats "would also take steps to limit as much as possible the extent to which our cultural activities are threatened by foreign domination," endorsing the principle that money generated in Canada from cultural activities be used to develop Canadian talent and endeavors.

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New round of CRTC pay-TV hearings to go

OTTAWA/HULL — The Canadian Radio-television and Telecommunications Commission (CRTC) began a new round of public hearings in the National Capital Region July 24 on the continuing restructuring of Canadian pay-television.

The hearings will consider applications from English-language general-interest licensees Aim Satellite Broadcasting Corp., Allarcom Ltd., and Ontario Independent Pay Television Ltd. (Superchannel), for approval of the transfer of the pay television assets of Allarcom to a wholly-owned subsidiary company, Allarcom Pay Television Ltd. (APT). As well, the applicants are seeking the Commission's approval of the amalgamation of Aim and Ontario Superchannel with APT, and the issuance of a license to APT for an English-language general interest pay-TV network serving British Columbia, Alberta, Saskatchewan, Manitoba, the Yukon, and the North West Territories. Such a license would be issued upon the sur-

render of Aim's license to serve B.C. and the Yukon, Allarcom's license to serve Alberta, Saskatchewan, Manitoba and the Northwest Territories, and Superchannel's license to serve Ontario.

A fourth application by national, general-interest licensee First Choice Canadian Communications has requested the Commission to amend its license by redefining its service area from all of Canada to Ontario, Quebec and Atlantic Canada only.

A related application by First Choice and Allarcom for a new license to operate a joint venture, national, general interest pay service to be known as The Family Channel has been put off until a public hearing in November.

According to the Commission, the launch of discretionary services in the fall of this year "and the undesirability of continued uncertainty in... the structure of the general interest pay-television industry" were

the two main reasons for the July hearings.

Meanwhile, in the light of what the Commission terms "rapidly evolving industry conditions", the CRTC has tentatively scheduled a mammoth public hearing for November to hear a number of applications for satellite-to-cable networks for the distribution of new specialty programming services.

Earlier this year, the Commission, at the request of the applicants, had adjourned a public hearing in Hull on new specialty programming services. Among these was an application by Roger Price for a specialty service to serve young Canadians. Though Price's proposal was adjourned due to insufficient funding, he urged the Commission to encourage the development and distribution of programming for Canadian youth. Price was backed by TVOntario which, in past years, has experienced financial difficulties in marketing its

Galaxie children's service to Canadian cable licensees. According to TVOntario, a specialty youth service, based on the subscriber-discretionary model prescribed by the Commission, would not generate enough revenue to render the service financially viable.

Rather than proceed with a call for applications for a Canadian youth program service, the Commission in a public notice June 11 invited public comment on policy considerations underlying the development and distribution of such a service. In a rapid survey of the availability of youth programming in Canada (the four Canadian national networks, the four American nets and PBS, plus BBM ratings for the Ottawa-Hull region), the Commission found a familiar pattern of highly popular but predominantly U.S. programming. Noting that the "most critical factor" in whether Canadians will be able to produce and deliver a high-quality programming service is funding, the Commission invited the relevant industries and the public to determine "the need and benefits to Canadian society" of establishing such a service. The Commission also asked for comment on "whether such a service warrants a modification to the Commission's policies with respect to the carriage of specialty programming." Following receipt of comments, relevant studies or surveys on the adequacy of Canadian youth programming services, the Commission will issue proposed criteria for the establishment of such a service and call for applications in time for the November hearing.

Other applications to be heard at the November hearing include:

- an application for a license for a network to distribute a performing arts pay-TV service. In a public notice June 28, the Commission gave notice that an application had been received and called for further applications, noting, however, that "the Commission has not reached any conclusion with respect to the viability of such a service";
- an application in response for a call for a national, satellite-to-cable, interfaith religious programming service;
- the First Choice/Allarcom application for a national, general interest pay-TV service to be known as "The Family Channels";
- an application from Star Channel Services Ltd., originally scheduled for a Halifax hearing earlier this summer, but adjourned at the applicant's request, to operate a pay-TV network directed primarily to a family and children's audience.

In a related decision June 11 still in the area of specialty programming, the Commission, in a periodic review of eligible non-Canadian specialty services, has removed the Hospital

Satellite Network and University Channel from that list. According to the Commission, the Hospital Satellite Network by programming movies and music videos was "clearly competitive" with licensed Canadian discretionary services, while the University Channel's "religious overtones... could be perceived as a religious service."

Sixteen U.S. specialty services remained eligible. These are: Cable News Network (CNN), CNN Headline News, The Nashville Network, The Arts and Entertainment Network, Financial News Network, The Weather Channel, The Learning Channel, Biznet, the American Business Network, Country Music Television, Cable Satellite Public Affairs Network (C-Span), The Silent Network, The Professional Education Network, AP Newscable, Dow Jones Cable News, Reuters News View, and United Press International Custom Cable.

In principle, a 17th service, Lifetime, is still eligible and may be approved for carriage on Canadian cable after Sept. 1, unless the Canadian Health Network Ltd. health and lifestyle service, whose application was adjourned at the Jan. 24 specialty services hearing, amends and completes its financial proposal by that date.

Cogeco bid rebuffed

OTTAWA — The Canadian Radio-television and Telecommunications Commission (CRTC) has returned the Cogeco Group's application for a license to operate a second private French-language television network in Quebec requesting additional financial information. Cinema Canada has learned.

On May 16 Cogeco chairman Henri Audet at a Montreal press conference had announced that the group had serious financial backing for the second private network proposal. The idea of a second French network had received then-Communications minister Francis Fox's official blessing the month previous.

So far the CRTC has issued no public statements on the second French net proposal, nor has the Commission called for applications.

However, CRTC chairman André Bureau confirmed that a call for applications would be made, according to a Canadian Press report July 27. Bureau said the CRTC would accord great importance to the financial viability of second, or third, French-language private network proposals.

Bureau added that "the Commission intends to proceed with circumspection in handling the establishment of a second, private French-language network or third commercial network, whose im-

(cont. to p. 63)

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CRTC tries new forms of consultation, creates new problems

OTTAWA - The Canadian Radio-television and Telecommunications Commission's (CRTC) two recent brainstorming sessions in as many months with Canadian broadcasters and film and television producers may have created more problems than the regulatory agency intended.

The Commission's attempt to study the issue of Canadian content "in an atmosphere free of existing regulatory constraints" - by holding two closed meetings in Montebello over the weekends of June 23-24 with selected Anglophone broadcasters and July 21-22 with Canadian producers - while deemed a success both by the Commission and participants, managed to cause anxiety among excluded Francophones, generated an Access to Information request for the documents relevant to the broadcasters' meeting, aroused the suspicion of uninvited craft unions, and, last but not least, has caused the CRTC's own lawyers to examine the legal proprieties of holding such meetings.

Restricted in its information-gathering by the bureaucratic formality of the hearings process, the CRTC, as its chairman, André Bureau, stated in a Toronto speech last March, has been seeking ways to coordinate the development of a long-term strategic plan interconnecting the development of the broadcasting and film and television production industries over the next five years. Holding periodic brainstorming sessions with key members of each industry seemed one way towards a long-term plan, in part due to satisfactory results from similar sessions on Canadian television program definition last fall and last spring.

It was the intention of the CRTC to keep the meetings informal by keeping neither minutes nor transcribed records of the sessions, only a joint communiqué at meeting's end to summarize the key points discussed. Keeping the meetings informal also meant that the participants agreed not to discuss the meetings publicly beyond the Commission's own communiqué. While participants, speaking off the record, conveyed that nothing sensitive had transpired at the meetings themselves, an impression of secretiveness was generated by the meetings, not only to journalists faced with "No comments" from broadcasters and producers, but among Francophones, one of whom noted, in a document obtained by Cinema Canada, that "the fact the Francophone sector is being ignored in the

present consultative process worries me." That impression would not be fully dispelled by the Montebello meeting.

Not would it be felt only by Francophones.

"Why is the CRTC being so secretive about these meetings?", asked one executive from a Toronto-based professional association.

Furthermore, sources told Cinema Canada that the CRTC itself, in order to hold the first meeting with broadcasters, was obliged to reschedule upcoming license renewal hearings with some broadcasters so as not to create the impression of having "ex parte relationships" with applicants only months before their broadcasting licenses were to be renewed.

While no list of participants at the meetings was issued by the Commission, the producers' session was attended by: Ralph Thomas, Eda Lishman, David Perlmutter, Peter Mortimer, Stephen Roth, Claude Fournier, Michel Houle, Michael Hirsch, Michael McMillan, Robin Spry, Peter Pearson, Judith McCann, William Litwack, Robert Linnell, Wendy

Wacko, Michael Donovan, Michael Spencer, Ralph Ellis and Denis Héroux.

According to the CRTC communiqués following the meetings, both broadcasters in June and producers in July found the weekend think-tanks "useful and expressed the hope that other meetings of this type would be held."

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Telefilm releases projected Fund figures

MONTREAL - One of the recurrent rumors in the industry is that despite the ample monies available through the Canadian Broadcast Program Development Fund at Telefilm Canada, producers are having a difficult time completing the financing of the films and programs. "The missing third", as the short-fall is often referred to, is the sum which must be generated by the producer once Telefilm loans and the broadcaster's contribution are in place. Producers are supposed to find additional funding through pre-sales to foreign broadcasters or pay-TV, the sale of ancillary rights, or through foreign sales of theatrical rights. In some cases, there may even be domestic theatrical rights.

In a recent four-page document entitled "Status of Applications", Telefilm Canada gives exhaustive figures covering all the projects it has handled from July 1, 1983 through June 30, 1984. The projects are divided into three groups: those with which Telefilm has signed contracts, those which it has accepted, and those which are still being studied.

The document would appear to be an exhaustive analysis of

monies made available to producers since the Fund's inception, via other government grants, and includes breakdowns of commitments from public and private broadcasters. Finally, it includes sums coming from private investors, deferments by producers and from pre-sales and foreign funding.

An analysis of the document reveals that 100% of the financing seems to be in place in all cases. No "missing third" is evident because in all categories—drama, variety, children's programs—the various sources of financing combined add up to the total needed. Asked about the document, André Picard, Director of Production at Telefilm, told Cinema Canada that the figures are based on the projections submitted to Telefilm by the various producers in their financial plans. No distinction is made between committed funds and those monies which a producer hopes to be able to generate. Picard further stated that producing the above document takes two days each month to prepare, and that to furnish Cinema Canada with a breakdown of information on committed funds only would be

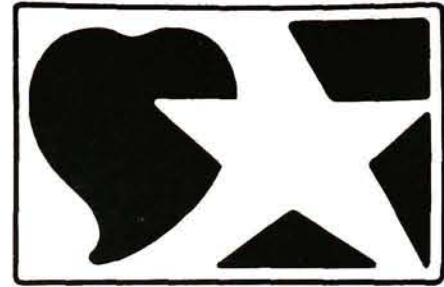
impossible before presstime.

The document allows no serious analysis, therefore, of the situation at Telefilm Canada and the rumored short-fall in financing.

In its first year of operation, Telefilm has signed contracts on 23 French projects (total budgets: \$48,965,431; Fund \$9,203,483) and 32 English projects (total budgets: \$41,711,253; Fund \$13,048,651). It has accepted another 18 French projects (total budgets: \$12,226,229; Fund \$3,602,131) and 15 English projects (total budgets \$31,564,428; Fund \$10,337,393). Another 18 projects in both languages are pending.

Producers' projections (which must show full financing in order to apply to Telefilm) indicate that the National Film Board is expected to contribute \$620,000 toward French projects and \$1,525,583 towards English projects, while the Société Générale in Quebec puts in \$3,500,675 for French projects. Educational television participates with investments of \$882,000 toward French programming and \$355,000 toward English. Grants and "other" revenues add up to \$14,222,156.

(cont. on p. 45)



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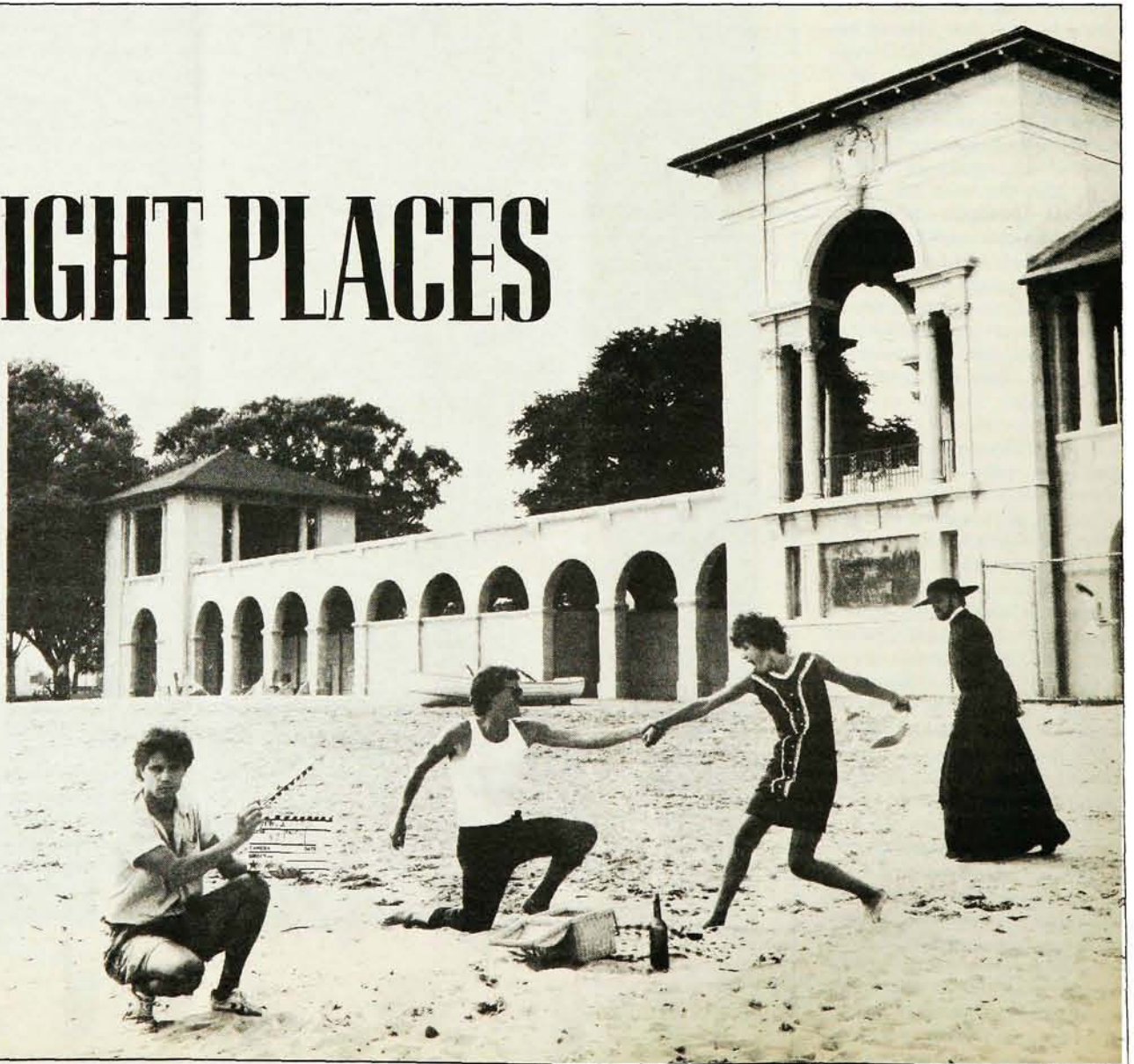
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T O R O N T O



Algeria signs treaty for co-productions

MONTREAL - Algeria has become the seventh country with which Canada has signed film coproduction agreements.

Announced July 14 by Communications minister Edward Lumley and International Trade minister Francis Fox, the Cana-

da-Algeria agreement was signed by Fox and Algeria minister of Culture and Tourism, Abdelmadjid Meziane.

Under the agreement, coproduced films will be eligible for funding under the Canadian Broadcast Program Development, and all other film-financing and tax incentive measures available in both countries.

Algeria joins Belgium, Israel,

Italy, France, West Germany and the U.K. as countries with which Canada has film coproduction agreements.

In the cabinet shuffle following John Turner's swearing-in as prime minister June 30, Lumley became Communications minister in addition to being minister of Industry, Commerce and Regional Economic Expansion, while Fox

left the Communications portfolio for that of International Trade.

Telefilm figures

(cont. from p. 44)

On the broadcasting side, CBC/Radio-Canada is expected to participate to the tune of \$18,518,803 in opposition to the private sectors' \$4,479,970. Producers are ready to invest a total of \$11,547,001, while other Canadian sources are as follows: pay-TV \$3,161,700; distribution \$2,606,635; sponsors \$1,808,000, deferments \$3,000,257; and private investments \$5,269,960. Foreign investment in Telefilm projects totals of \$43,506,788 divided almost evenly between French and English programs. The breakdown of the foreign investment is as follows: co-productions \$8,253,458; broadcasters \$21,711,961; and distribution \$13,541,369.

These figures are projections by the producers and no distinctions can be made between actual commitments and those revenues the producer hopes to be able to generate.

Documentarians form Film Caucus

TORONTO - In response to inadequate government support and limited distribution potential, a group of local documentary filmmakers have organized themselves into an ad-hoc committee to promote documentary production.

Rudi Buttignol, chairperson of the Canadian Independent Film Caucus, says that one of the concerns of the CIFIC is to "remind the film community of the neglect in the documentary area."

Buttignol said the documentary was not an industry front-runner and thus got little recognition. The independent filmmaker has very limited resources at his disposal.

At present the CIFIC is an informal group with approximately 15 members. However Buttignol envisions a committee with a strong lobbying voice and the ability to shape future policy.

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Ontario likes Canadian Content

(cont. from p. 33)

Among those receiving cable, "well over half" of those without converter service, said they did not watch enough television, were satisfied with the programming received or were not interested in additional programming.

Among cable (but not pay) subscribers, about half said they were satisfied with existing programming, did not watch enough television, or were not interested in pay-TV's programming. About 1 in 3 non-pay subscribers cited the cost of pay-television service as the major reason for not subscribing.

Over half (53%) of cabled respondents felt the cost of cable service was about right, while "a very substantial majority" expressed satisfaction with the clarity of TV sound and picture received.

In terms of the kinds of television programs Ontario residents said they would like to see more often, preferences were as follows: documentaries/educational programs (19% of population), feature films (19%), sports (13%), variety (11%), popular drama (10%), news or current affairs (9%), performing arts (5%) and children's (4%).

While perceptions varied as to how much available programming was Canadian, two-thirds of Ontario residents believe that fewer than 30% of programs available are Canadian. Over half said there were too few Canadian programs

available; over 6 out of 10 people aged 18-29 said there were too few Canadian programs.

Three quarters of those surveyed said the Canadian Radio-television and Telecommunications Commission (CRTC) "should concentrate primarily on improving the quality of Canadian programs available." Given a forced choice between "better" and "more", "a large majority" would give priority to improved quality.

The evidence is, the report notes, "that Ontario residents also at the minimum support existing Canadian content levels with quite a substantial percentage in favor of quantitative increases."

In attitudes towards the availability of U.S. and foreign programming, Northern Ontario residents (1 in 4) were more likely to say too few U.S. programs were available, while 6 out of 10 Metro Toronto residents said there were too few foreign programs from countries other than the U.S.

While 54% of the population felt it was not at all important to make new channels available, the "vast majority" (76%) would prefer to see this done by establishing new Canadian channels rather than by importing U.S. channels.

The survey results are the second part of a study of Ontario television services. Part I, an inventory of services available across the province, should be available by mid-August, a ministry of Transportation and Communications spokesperson told Cinema Canada.

Festival of Festivals highlights Canada

TORONTO – The Janus-face of the Canadian film industry will be profiled as never before by this year's Festival of Festivals (Sept. 6-15) as the Trade Forum (Sept. 9-12) explores increased opportunities for feature film, television and documentary coproduction, while the Festival's Northern Lights program mounts the most comprehensive retrospective of Canadian cinema ever.

If international coproduction, particularly with the U.S. (the one country with which Canada does not have a coproduction treaty) is expected to dominate the three-day industry conference held at the Park Plaza Hotel – the Quebec film producers' association having just before also held its annual congress around the coproduction theme – this is above all, the year in which Festival 84 will hail Canadian cinema on a scale never before seen at a Canadian film festival.

As Festival of Festivals director Wayne Clarkson unveiled at a press conference Aug. 1, not only will the seven-part Northern Lights series' 200 titles make Canadian film the Festival's centerpiece, but a new program, Perspective Canada, will, this year and in future, offer a permanent window to

what Clarkson called "the finest in current filmmaking in the country."

Riding the crest of a rediscovered popularity of Canadian cinema, Clarkson unveiled the results of a poll, commissioned by the Festival from a survey of 150 industry, media and academic opinion-leaders, rating Canada's 10 most popular films. Topping the list was Claude Jutra's 1971 *Mon oncle Antoine*, followed by Don Shebib's *Goin' Down The Road* (1970); Francis Mankiewicz's 1979 *Les bons débarras*; Ted Kotcheff's 1974 *Apprenticeship of Duddy Kravitz*; Michel Brault's 1974 *Les ordres*; Phillip Borsos's *The Grey Fox*, 1982; with double ties for Jean Beaudin's *J.A. Martin photographe* and Pierre Perrault's *Pour la suite du monde*, as well as Gilles Carle's *La vraie nature de Bernadette* and Don Owen's 1964, *Nobody Waved Goodbye*. Canada's 10 Best will be screened as part of Northern Lights, prior to going on a cross-country tour throughout the fall.

Northern Lights's other programs are:

- **Eyes Write**: An examination of the problems of adapting literary works to the screen, featuring Canadian writers and screenwriters Margaret Atwood,

Roger Lemelin, Brian Moore and Mordecai Richler.

- **Border Crossings**: The film work of expatriate Canadians Sidney J. Furie (*A Dangerous Age*, *The Leather Boys*); Ted Kotcheff (*Duddy Kravitz*, *Outback*); Ivan Reitman (*Meatballs*, *Ghostbusters*); Daryl Duke (*Silent Partner*, *Payday*); Jan Kader (*Lies My Father Told Me*, *Adrift*); Claude Jutra's Toronto-made television film, *Dreamspeaker*; Geneviève Bujold (*Isabel*, *Coma*); Carole Laure (*La tête de Normande St-Onge*, *Sortez vos mouchoirs*); and Donald Sutherland (*Act of the Heart*, *The Eye of the Needle*).

- **Buried Treasures**: Lesser known Canadian films such as René Bonnière's *Amanita Pestilens*; Gordon Sheppard's *Eliza's Horoscope*; Jean-Claude Labrecque's *Les vautours*; André Forcier's *Bar salon*; Gilles Carle's *Red*; Larry Kent's *Sweet Substitute*; Michel Brault's *Entre la mer et l'eau douce*; Jacques Leduc's *On est loin du soleil*; Derek May's *Mother Tongue*; Allan King's *Running Away Backwards*; Bernard Gosselin's *Le canot à Rénald à Thomas*; Don Shebib's *Between Friends*; and

(cont. to p. 63)

EVERYTHING'S MOVING AT PRISMA

Producers Claude Godbout and Marcia Couëlle are pleased to announce that Louise Ranger has moved to Prisma as of August 1st. With 20 years of experience in film production, Louise Ranger joins the company as general director.

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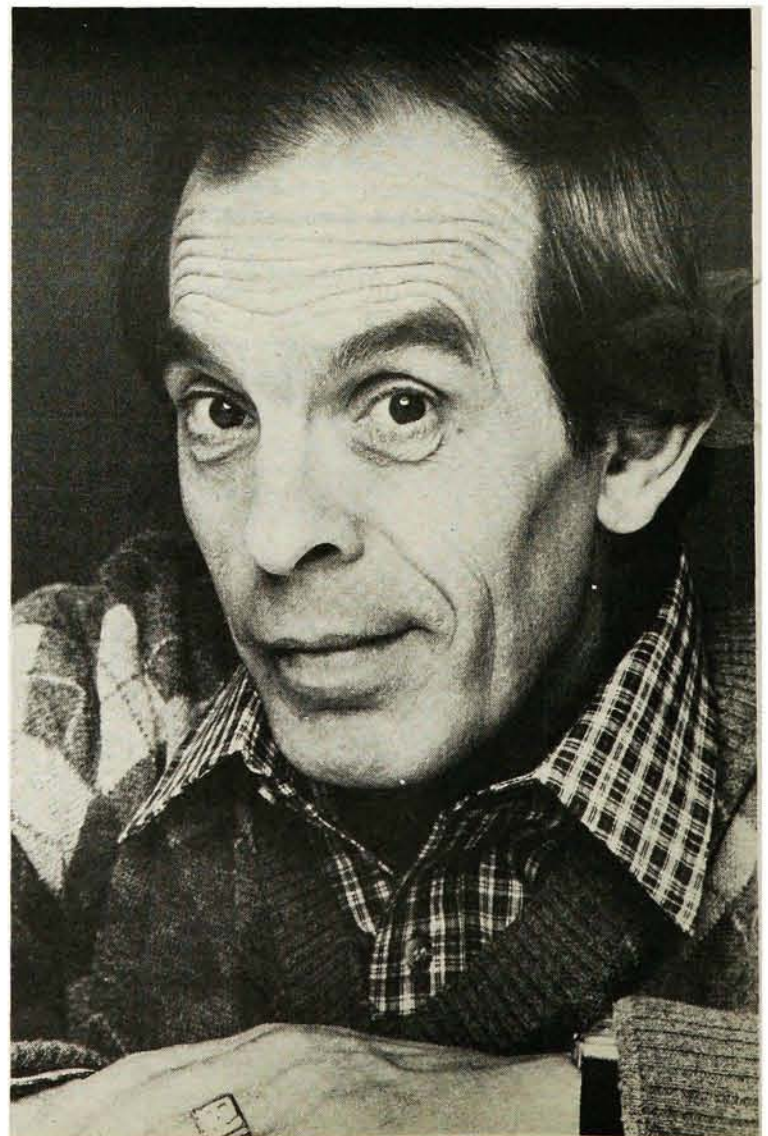
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SHOOT ALBERTA

by Linda Kupecek

Two projects shooting in Alberta have altered their course slightly. An enforced break in the schedule of *Snowballs* and a new name for *Isaac Littlefeathers*, now called *Drastic Measures*, affects one company in a major way, the other only in title.

Snowballs, a ski comedy produced by Ryckman Films of Calgary, has been rescheduled around the ski sequences and cast availability. May blizzards at Sunshine Village Ski Resort near Banff prevented the stunt ski team headed by freestyle skier Peter Judge from completing their scenes. Also, star Jackson Davies has returned to Vancouver for a role in the Tom Selleck picture, *Runaway*.

Snowballs is scheduled to resume August 15, says producer Larry Ryckman, with some second unit helicopter shooting in June. Ironically, in July, the Alberta-originated production hopes to fly to New Zealand to pick up the ski sequences.

Co-writer and publicist Alex Tadich reports that most of the snow sequences have been completed, except for the stunts, with interiors in Calgary to be filmed at the end of August. Frank Griffiths is director of sound on the production, and Mike Baker is co-producer.

Drastic Measures, the story of a young Métis headed towards a Bar Mitzvah, is produced by Lauron International Inc. of Toronto in association with the King Motion Picture Corporation of Edmonton. The drama, budgeted at \$2.2 million, is directed by Les Rose, who also wrote the script with Barry Pearson. Richard Hudolin is art director.

So far, the production has been steadily on schedule and under budget, with only one day of weather cover. Locations include Whyte Avenue in Edmonton (which was blocked off for the weekend for conversion to a 1950's set), Elk Island and the parks area east of Edmonton.

Brian Ault of Superchannel (one of the participants) reports that Will Korbitt, the Edmonton schoolboy cast as the lead, Isaac Littlefeathers, "looks sensational." Bette Chadwick (who worked with Ross Clydesdale of Canadian Casting Associates and Diane Rogers of Calgary on casting) says the local actors are doing very well. "I hope it encourages more other companies to cast locally," says Chadwick.

CFCN Television in Calgary won a Bessie Award for its *Meetcha at the Pickle* com-

mercial. Also, *Solitudes*, a series produced by Keg Productions (50% owned by CFCN) is a finalist in the Wildscreen '84 Festival in Britain.

Meanwhile, CFCN's 10,000 sq. ft. soundstage, Studio III, has played host to several commercials, and CFCN's hardware complement has been upgraded with an Ampex ADO and an

Ampex ACE computer editing system.

With Canadian Odeon now part of the Cineplex Corporation, the district offices in Calgary are closed. But the local Canadian Odeon management is still in place: Chris Van Snellenberg has become supervisor and Ed Svihura is the North Hill Cinema manager... Electronic music whiz Amin Bhatia (of West Track Sound in Calgary) has returned from the

U.S., where he programmed a synthesizer display for the annual computer show in Chicago, working with the midi, a new instrument, and hooking up seven synthesizers to an IBM computer. "The personal computer of the future will have a synthesizer outlet and everyone will be able to play synthesizers by then," says Bhatia, who has won both an AMPA award and the Roland Synthesizer Competition in the U.S., for his original music... Saint Game Pro-

ductions in Edmonton hosted a June tea party in the 37-room mansion which will be the set for *The Saint Game* next year... The first women's newsletter born of the networking group formed at the Banff Television Festival is now making the rounds, penned by Natalie Edwards of Toronto, and organized by the producers of Calgary... East of the border, the Yorkton Short Film and Video Festival is gearing up for Oct. 31 - Nov. 4 for the Golden Sheaf Awards.

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View from Vancouver: Exec producers and Telefilm

VANCOUVER - "If you start getting a lot of the 'executive producers' involved, and if you start getting a lot of these big, heavy types coming in and saying, 'I'm going to do this for you,' it's impossible to have the production value that you want, because what you're doing is going into \$2, \$8 million films. All those people want a lot of money. We've got to stay small - less than half a million - and try to do it ourselves without involving the so-called 'big executive producers' from the East."

Chris Bruyere, producer-writer of the soon-to-be-released feature *Walls*, allowed himself a small surge of emotion at what was becoming an ever more feeling-charged gathering. The B.C. Film Industry Association (BCFIA) had earlier this summer put on a Work Opportunities Seminar at the NFB Distribution Office on Georgia Street, and Chris was on a panel that also included Merv Campone, Ron Hudson, Jack Darcus, Katherine Neilsen, Ron Keeler, George Chapman, and Elvira Lount, fielding questions from an audience of about 60 local film people. The purpose of the seminar was to allow local producers and others to question various industry authorities on how best to raise the amount of indigenous filmmaking on the West Coast. Before the morning coffee break we heard presentations from Lorraine Goode, liaison officer for the Film Canada Center in Los Angeles, and none other than Peter Pearson, director of Telefilm's Broadcast Fund.

The fireworks started when Elvira Lount, introducing herself on the panel, attacked Pearson for his eastern chauvinism. She even brought her own feature project, *Samuel Lount*, into the spotlight: "We can do the show, and we can do it without Toronto. We on the West Coast are capable, and everybody's got to stand up and say that!"

Pearson, a casual and engaging speaker, would not discuss any particular case in public, but stressed the need for a production to be supervised by someone with experience commensurate with the budget and scale of the project. He sat at the front of the 100-or-so-seat NFB theater in red wind-breaker and yellow T-shirt, and with much vocal modulation, and not without a certain Kermit-the-Frog loveliness, even, said, "I suppose we're really after a kind of excellence, we're after everybody succeeding. We're after succeeding with the best people we can possibly get. When we put half a million bucks on the table we're putting out more money than any government has invested ever in any project in

this country, and those half-million-dollar investments are now coming to seem normal, but two years ago when the CFDC invested \$100,000 that was considered a monumental contribution. It does no good whatsoever to have a weak, fragile production that wobbles through and then has no distribution, sales, exploitation capability whatsoever.

"I think that you have every right, all of you, to be angry, and to keep being angry at me, and I give you carte blanche to keep whacking me around the head in decisions where you think I'm wrong. God knows I didn't come into this job with white smoke coming out of my chimney. We want these productions to be as big, and as strong, and as healthy as possible. I can assure you that we will never say that you've got to work with somebody from Toronto or you've got to work with somebody from Edmonton.

"What we're saying to you, though, is that as you apply, as you bring your projects in, we want to see them with real muscle. We want to see them with the kind of financial, marketing, sales participation that is not just a dribble out of CBC, a dribble out of us, and then a bunch of fiddles for the rest of the money."

But both panelists and audience members remained concerned that in practice, in order to obtain Telefilm financing, and even a letter of intent from a major broadcaster, one had to sacrifice much or all creative control, and invariably to an Easterner. One person whose opinion ran counter to the prevailing mood was writer-producer Merv Campone, who protested, "Why is it automatic that you lose control when you negotiate a package deal? Why is that automatic? That's a very Canadian thing. It's a combined operation; you cannot do a film by yourself."

Local writer-director Jack Darcus stressed the importance and good sense of seeking the advice, tapping the expertise of people in Toronto or New York or London experienced in large-scale projects, and not committing oneself to any deal before understanding the consequences. Director John Juliani, cutting a regal figure in his blue greatcoat from the back of the theater, suggested that perhaps a number of local producers could get together to function collectively as executive producer to one of their number's projects.

By the end of the day nothing specific had been resolved, which anyway was not the intent of the seminar, but as BCFIA president Robert Nichol suggested, it was the first step in what could become a concerted action by West Coast film-

makers to force an acknowledgment of local producers as full members of the national

filmmaking community. As Chris Bruyere, who had encountered obstacles in dealing

with a certain professional organization, put it, "We have (cont. on p. 49)

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View from Vancouver

(cont. from p. 48)

to get everybody working for us. It's not the American money we're looking for, or the American productions coming up here. We have to be in back of our own independent feature market, and there has to be stress on more cooperation here."

Merv Campone, vice president of Paragon Pictures, is writer-

executive producer of the video drama *The Gift*, the very first West Coast project to receive Telefilm support. *The Gift* is a Christmas story about a young half-Indian girl who has a crush on an Oblate priest.

"*The Gift* was turned down a couple of years ago by the national CBC drama department, who felt that it was too schmaltzy. I don't know what they expected a Christmas story to be, but that's what they think." Merv's voice was soft, controlled, his face almost lugubrious with semicircles etched

under his eyes and his mouth set in an attitude of listening and deliberate reservation of speech.

How did Telefilm become involved in *The Gift*?

"How we got it on was, I went to a meeting. I was line producing for *The Elegant Appetite* show for BCTV, and there was a reception for Peter Pearson when he first was appointed. He came out and said, 'We want ideas. We want to invest in films,' and I'm sitting there thinking of *The Gift*. So I approached BCTV and ex-

plained to them that we'd have to gamble because we didn't have all the elements in place as far as marketing went, but this was our chance to be the first to gain access to the Fund. We had a very marketable idea, but I didn't have any presales, I hadn't had time. They made a very courageous production decision when they decided to go along with it. They came aboard not just as broadcasters; I went up there asking them to be my partners, so they are coproducers." With such a substantial commitment from the

broadcaster, Telefilm found it much easier to go along, especially in light of the budget, which was only mumble mumble thousand dollars. (Like other local producers, Merv has found that television markets in the U.S. are unimpressed with production value *per se* and won't even screen shows costing less than a million dollars an hour. Therefore Canadian independents must fib about, or at least not bring up, the subject of budget.)

The Gift was made, and without Telefilm's insisting on an eastern executive producer. "I had the background that they could rely on," said Merv. "I guess maybe that had a lot to do with them looking kindly upon the application."

Merv is indeed a local industry stalwart: he has written and produced almost 150 television programs, created the series *Leo and Me*, and has even had a musical he wrote, *Jubile*, taken to Broadway.

"Everybody wants your picture to succeed who is involved with it," said Merv. "If you can accept that, you can accept the rest of it. If you're going to go with a green director, you've got to have a very experienced executive producer. If you're going with a very inexperienced executive producer - God, have a qualified director and writer. It just makes sense."

For beginners who are having trouble Merv advised, "Reach for the phone fast. I'd phone me for a script or production. I'd phone Tom Shandel. I'd phone anybody, I'd phone Peter Pearson." He lifted the handset. "There it is."

Merv himself has been willing to make sacrifices, along with his partner, Paragon president Ron Hudson, in order to establish Paragon Pictures and another releasing company which will distribute films internationally.

"We have a project right now which we're hoping to develop which is well over \$6 million, but we're trying to put together that deal with international coproducers. I don't know how much control we'll still have after it, but whatever it is we're going to make our mark and we're going to own part of that picture. Whether I produce it or exec produce it or direct it or write it or I'm involved at all, whether I'm an extra driving a taxi - I've done that before - I don't care, as long as this company establishes itself as an international production house in the truest sense."

There you have it. The executive producer who has made good with the national film bank, without relinquishing any creative control, is now ready to put that control on the line to penetrate the international market.

But what about more home-spun filmmaking, where a group of people gets together

(cont. on p. 50)

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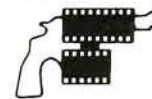
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COUNTRY WIFE

Produced and Directed by John Thomson
Executive Producer: Malcolm Silver

THE SLIM DUSTY MOVIE

Produced by Kent Chadwick

THE SECRET DIARY OF SIGMUND FREUD

Produced by Peer Oppenheimer and Wendy Hyland

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View from Vancouver

(cont. from p. 49)

with some equipment and an idea and does a show? Do they exist, and do they have a crack at Telefilm financing? Dark-bearded, green-eyed, Michael Chechik is executive producer of *Walls*. Along with writer-producer Chris Bruyere and director Tom Shandelk, we were sitting in the lone patch of sun in Michael's back-yard.

Walls started as a stage play, written by Chris, which played at the Arts Club Theatre in Vancouver in 1978. It was based loosely on a famous prison hostage-taking incident here in B.C. Chris later wrote a screenplay, and went through several producers' mills in trying to get it made before teaming up with Tom and Michael to produce it himself.

"I said to Chris years ago that I always liked this project," said Tom, sunning himself in a wooden lawn chair. "When he was doing his research we sat in the same courtroom a lot of the time, because I was trying to do a documentary on the same subject. I never could get the documentary off - it was too down a story, I guess. So when Chris put his material together I always had a special interest in it. Then when he was getting romanced by all the producers I said, 'If you ever want to make a low-budget, this is the way to go with this story.' Years later he came to me and said, 'Why don't we see what we can do?'"

Michael was drawn in later for the additional business acumen and contacts he could bring. His company, Omni Film Productions, acted as completion guarantor and supports itself producing commercials and industrial films.

"And how was it that Telefilm accepted a local documentary maker as executive producer of a feature?" I asked.

"The difference between a \$2 million production and a \$500,000 production tipped the balance in our favor." The powers of the East saw that as manageable by a team of western independent filmmakers. At this budget the film could well repay its investors in Canada before international distribution, which none of these men made any bones about wanting. They all feel the film, which is artistically important to them, has strong commercial potential.

"We have the smaller production unit on the West Coast," I said, "as opposed to a 'big-time' producer from back East. They both want international sales; they both want the film to make money. What is the difference between them? Why should there be antagonism between them?"

"I don't think there's antagonism," said Tom. "If you make a movie for a million and a half, for instance, then your

above-the-line costs are quite high. You have to make a lot of money to pay off your investors, so you need a star. Every step of the way, for every extra dollar you put on the screen, there's probably an exponential curve to how much you need in the budget. Our above-the-line is ludicrously small."

And so Telefilm was easily coaxed into putting up a third

of the smaller budget?

"I want to say this," said Michael, "Telefilm has been great."

"It's the script," said Tom. "The script has always opened the doors. The CFDC always liked the script in every version that Chris created."

"And so," I said, "what is your advice to filmmakers who would like to access the Fund?"

Tom answered without thinking: "Get a script."

Is Telefilm too tough? The question is of course beyond the purview of this humble column, but it seems to this observer that Telefilm's insistence on being regarded as a bank, with all the financial strictness that this implies, has

had a salutary influence on what might appear in some ways to be a filmmaking rabble. If some of these producers, so passionate about their projects, rail against any obstacle - and these are legion - in their paths, and as long as Telefilm withholds money, and seems to demand that a producer relinquish his or her cinematic first-

(cont. on p. 51)

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View from Vancouver

(cont. from p. 50)

born to an eastern executive, then we should expect and even welcome the shouts of indignation. But one of the most passionate of dissenters, Elvira Lount, has now arranged to have her film *Samuel Lount* be co-executive produced by Laurence Keane and Don Haig, an experienced Toronto producer, and she is happy with the situation. Her project is

nearing escape velocity. Others, like Sandy Wilson and Phil Schmidt, are now arranging for Peter O'Brian, producer of *The Grey Fox*, to come in as executive producer for their low-budget feature *My American Cousin*. Indigenous feature production on the West Coast is making producers and executive producers out of filmmakers. The executive producer gap can no longer last forever — maybe not even for long.

Paul Vitols ●

A seasonal change for Québécois fete

MONTREAL — The Rendez-vous d'automne du cinéma québécois, Quebec's annual retrospective of the year's cinematographic output, has undergone a change of season as well as a change of name.

In a press release dated Aug. 9, Rendez-vous director general

Louise Carré announced that the annual event will be held from Jan. 29-Feb. 3 and will henceforth be known as the Rendez-vous du cinéma québécois.

Given this fall's full agenda of cinematographic events, Carré explained, the Rendez-vous's organizing committee decided upon the new dates for showing Quebec's 1983-84 production of films. As always, the Rendez-vous will be held at the Cinéma québécois.

RSL Entertainment bows with full roster

TORONTO — To underscore its expanded role in the film and TV industry, RSL Films Inc. has changed its name to RSL Entertainment Corp. With the name change becoming legal this month, CEO Stephen J. Roth and president Robert Lantos announced a series of new corporate appointments, including two new vice-presidents, an executive assistant, as well as new directors of publicity and creative development.

Producer Andras Hamori becomes vice-president production. Hamori, associate producer on the RSL film *Heavenly Bodies*, is the author of a short on the making of *Ragtime*. He will be producing RSL's upcoming made-for-TV (CBS and CTV) series, *Street Cop*.

Lawyer Richard Borchiver becomes vice-president, business and legal affairs. Borchiver, a graduate of Queen's University, worked as a corporate lawyer on Bay St. before becoming Superchannel Ontario's v-p, business and legal affairs.

Zsazua Kelemen has been appointed executive assistant to Robert Lantos. With a background in TV production, Kelemen comes to RSL from Transglobal Films in Toronto.

Margo Raport becomes director of publicity and promotion. Former editor of *Film and TV World*, Raport was communications director for Superchannel Ontario for two years.

Claire Walker has been named director of creative development. Former partner in the casting agency Walker-Bowen, Walker has cast Canadian films such as *The Grey Fox* and *Ticket To Heaven*, as well as numerous U.S. productions in Canada.

The appointments, effective immediately, are all based in Toronto.

Rudi Carter to indy post at CBC

TORONTO — Jack Craine, director of television programming for CBC, announced the appointment of Rudi Carter as director of independent production for CBC Television.

Carter will be responsible for all of the English network's business dealings with producers of independent television programs and feature films. And will be at the centre of CBC's involvement with Telefilm Canada's Broadcast Fund projects.

In his new position, Carter replaces Roman Melnyk who was recently appointed TV Network Program Director.



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NEWS



● Director Jean Beaudin (at the top) and members of the cast of *Mario* — Natalie Chalifoux (left), Francis Reddy (right), and Xavier Norman Petermann (center) who plays the title role.

FESTIVAL ROUND-UP

August is a full month for film festival buffs with the Canadian International Animation Festival in Toronto, August 13-18, and the World Film Festival in Montreal, August 16-27.

NFB productions are well represented in both. The Animation Festival has selected five NFB films for competition: Sidney Goldsmith's *Starlife*, a 20-minute animated film tracing the evolution of a star; Pierre Veilleux's visual and sound experiment, *Champignons*; John Weldon's *Emergency Numbers*, a humorous warning about all those important phone numbers we all forget; *A Piece of the Action*, a film clip produced for Consumer and

Corporate Affairs, co-directed by Weldon and animator Chris Hinton; and *The Boy and the Snow Goose*, Gayle Thomas' children's story about love and friendship.

In Montreal, The World Film Festival is presenting 15 NFB films — four in competition and eleven in "Cinema Today and Tomorrow." *Mario*, Jean Beaudin's new film which will have its premiere at the Festival, is the only Canadian feature selected for competition. The three animation films in competition are: Jacques Giraldeau's *Opéra Zéro*; *Trève*, directed by Suzanne Gervais; and Stefan Anastasiu's *Camé-léon*. As well, several NFB productions will premiere in the Festival's "Cinema Today and Tomorrow"

program. *The Masculine Mystique*, Giles Walker's and John Smith's film about four modern men trying to cope with four modern women; Bill Mason's feature documentary, *Waterwalker*; *Incident at Restigouche*, Alanis Obomsawin's investigation of the police raids on the Micmac Reservation in 1981; Co Hoedeman's latest film, *Masquerade*; *Real Inside*, by John Weldon; Robert Awad's *Amuse-Gueule*; and *A Special Letter*, directed by Zina Heczko. Other films included in the program are Bruce Mackay's futuristic space fantasy *Starbreaker*; *Thanks for the Ride*, John Kent Harrison's half-hour drama based on a short story by Alice Munro; Vamont Jobin's *Un Gars d'la place*, and Pierre Veilleux' *Champignons*.

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Women directors take on Société Générale

MONTREAL - Three women filmmakers are getting ready to raise the roof over the manner in which the Société Générale du Cinéma is awarding its support to projects submitted to it. Angered by the recent refusal of the SGC to back their requests, Louise Carré, Brigitte Sauriol and Mireille Danseureau are openly wondering whether the SGC isn't "anti-feminist" and "reactionary" in its decisions.

SGC deputy director general Michel House told Cinema Canada that each request is accepted or refused according to the merit of the specific project, and that quality is the principal criterion. "We are still, however, in a transitional period, and our structures are not firmly set" he said, inferring that things will run more smoothly once the SGC's decisional structure is defined and approved by the Board of Directors.

According to the filmmakers, Nicole Boisvert, head of the SGC, told each of them in interviews that her staff still had

areas of "inexperience," and urged them to resubmit their projects for reconsideration - something the filmmakers are reluctant to do as long as SGC's structures are not firmly established.

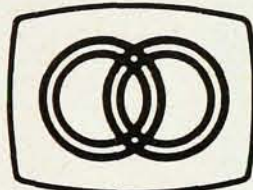
The questions to which the filmmakers want answers are simply a clear definition of the criteria used to judge their projects, a definition of the sort of project which the SGC is ready to back, and information concerning the decisions affecting them. Only Sauriol was able to see her file after her film was refused. The others are still unsatisfied by the responses given by the SGC concerning their projects.

Louise Carré had received \$15,000 from the ex-Institut Québécois de Cinéma for the development of her screenplay *Qui a tiré sur nos histoires d'amour?* Her first feature, *Ça peut pas être l'hiver on n'a même pas eu d'été*, was the sleeper of 1980 - a low-budget (\$245,000 cash) film about a 57-year-old woman - and had a respectable commercial run in Quebec, re-

ceiving warm reviews. Her current request to make the film from the finished screenplay, received backing both from the project director who first examined it, and from the internal evaluation committee (the staff committee made up of the various project heads) where it was presented and defended by the project director. The request was turned down, however, by the Board of Directors of the SGC.

Carré underlines that the staff professionals, charged with the evaluation of her project, all approved it. The Board of Directors, however, refused it, although their role is one of watching over the healthy administration of the SGC and not, in theory, of making creative decisions. Carré is also disturbed by the fact that no one on the Board had read the screenplay; they judged the project from a summary written by the project director. "Even if they were competent to judge the project, how could they do

(cont. on p. 53)



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Women vs SGC

(cont. from p. 52)

so from a summary which was written by somebody else?", queries Carré. The Board of the SGC is made up of one real-estate developer, the head of the provincial cultural industries development fund (SODICC), a communications consultant, the director of the Cinémathèque Québécoise and Boisvert, the head of the SGC.

Sauriol has similar complaints about the decision-making process, stating that her request for development funds for her project *L'eau noir* was turned down on the basis of a summary written by the project director, and not her original submission. "I was refused for two reasons," Sauriol told Cinema Canada. "First, they said that *mes antécédants n'étaient pas concluants* - that my previous

work was inconclusive - and second that my approach was 'pre-fascist', whatever that means." Sauriol's previous feature, *Rien qu'un jeu*, was screened at the Directors Fortnight at Cannes, banned in Ontario, earned \$99,859 at the box-office in Quebec, has sold over 250 video-cassettes, been invited to eight festivals and made over six foreign sales with many more pending. Sauriol claims that no one who

evaluated her "antécédants" bothered to ask her distributor (Astral) for the above information, and wonders on what information the SGC's evaluation was based. She also wonders what more the SGC wants from a filmmaker who is only at her second feature.

Countering the accusation of bias, Houle at the SGC told Cinema Canada that since the SGC opened its doors in April, Sauriol has presented five proj-

ects (2 travel grants, 2 study grants, one pre-scenarization grant, and one screenplay) four of which have already been rejected. "I did state that the substance of the rejected screenplay, an examination of the artistic milieu (Sauriol describes her project as exploring the relationship between a woman artist who must care for a child, and power and money) was a difficult one. Sauriol says she was told that in ten years' time, the tensions between the artistic milieu and the power-brokers will be resolved, and that her subject will be passé.

As for Dansereau, who wanted to write a screenplay about a woman who has a miscarriage, she simply fears that the SGC does not want women's films, written about women's subjects. "I was told that they had had enough of women's films, about 'interior' films. We have all been told to use humor, to write about something else." Her project, *Les yeux fermés*, which she says is the sequel to *La vie rêvée* - her first feature, one which met with enthusiastic critical and public response as part of the Québécois boom of the early '70s, - has also been turned down. What grieves her is that the people involved in the decision had not seen her first film, and she was told that previous films weren't very important anyway.

The three women consider themselves part of the *relève* - the new generation of filmmakers who will take over from the Carles, Fourniers and Lefebvres of Quebec. They point out that the SGC had promised a certain continuity - a chance for some filmmakers to work regularly and perfect their art. "When a man makes an indifferent film, that's a step in his career. When a woman makes the same indifferent film, the feeling is that she has had her chance, that she should go back to the kitchen," sums up Carré. The three have served notice, in a meeting with the deputy minister of Cultural Affairs, that they are not prepared to turn back, and that they want clarification concerning the decisions made at the SGC, and the role it reserves for the women filmmakers of the province. To be obliged to turn out standard product for the entertainment market, instead of being allowed to follow their exploration of cinema according to their own sensibilities, they say, is unacceptable.

Quebec releases

MONTREAL - Upcoming theatrical releases of films by Quebec directors include Jean-Claude Labrecque's *Les années de rêve* starring Gilbert Sicotte, Anne-Marie Provencher, Monique Mercure and Roger LeBel, which opens in Montreal Sept.



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*.



From left to right: Claude Jutra, Jacques Gagnon (Benoit) and Jean Duceppe (l'oncle Antoine) in *Mon oncle Antoine*, selected as Canada's best film and part of the touring programme Canada's Ten Best.

NATIONAL FILM THEATRE OF CANADA TOURS "CANADA'S TEN BEST"

The National Film Theatre of Canada has reached an agreement with Toronto's Festival of Festivals and the Labatt Brewing Company Limited to co-ordinate the national tour of *Canada's Ten Best* - ten films selected by over 150 critics and filmmakers from a national poll conducted by Festival of Festivals personnel. This programme will premiere at the Festival of Festivals in September before touring to ten Canadian cities, from Victoria to Halifax, in October and November.

UPCOMING PROGRAMMES AT THE NATIONAL FILM THEATRE OF CANADA

The NFT's Summer Programme will conclude in August with the highly popular Disney series *Persistence of Mickey*, curated by Richard Gotlib of Toronto, and sponsored by Metropolitan Insurance Companies.

Highlighting the NFT's September and October programme is a week of films from the European Community, including Bertrand Tavernier's *A Sunday in the Country*, winner of Best Director's Award at Cannes '84.

As part of the NFT's programme "New Asian Cinema," Filipino director Lino Broca will be in Ottawa to premiere his latest film *Bayan-Ko*.

The Fall Programme will conclude with a 20-film salute to Canadian cinema, sponsored by the National Film, Television and Sound Archives as part of "Archives Month" in Ottawa. Several filmmakers will be invited to Ottawa to participate.

NEW SPONSORS OF CANADIAN FILM INSTITUTE PROGRAMMES

The Canadian Film Institute is currently developing a wide variety of new projects which will contribute to our long-term stability and benefit the Canadian film and television community. Recently confirmed sponsors for the Institute's activities include: Telefilm Canada, the Department of the Secretary of State, the CBC, the National Film, Television and Sound Archives, The Canada Council, the Ontario Ministry of Citizenship and Culture, The Samuel and Saidye Bronfman Family Foundation, Northern Telecom Limited, Labatt Brewing Company Limited, and Metropolitan Insurance Companies.

NEW PUBLICATIONS AVAILABLE FROM THE CANADIAN FILM INSTITUTE

The Publications Division of the Canadian Film Institute is pleased to announce that the *British Film Institute Guide to International Film Festivals - 1984* (\$10.00), is now available from our Ottawa offices. This publication contains detailed infor-

mation on all film festivals around the world, and is a valuable resource for Canadian producers and distributors seeking to promote their films abroad.

The CFI is now also distributing its new *Guide to the Collection*, a comprehensive listing of over 6000 film and video titles available from our Film Library, based in Mississauga, Ontario. The Film Library serves educational film users across Canada, and provides a special focus on the sciences, cinema studies and the visual and performing arts. The *Guide* can be purchased for \$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.

MAJOR PUBLICATION FOR CANADIAN INTERNATIONAL DEVELOPMENT AGENCY NEARS COMPLETION

Research for the final 3 sections of *Perspectives on Development* will be completed in the early fall of 1984. Produced by the Information and Research Division of the CFI with the assistance of the Canadian International Development Agency, this 7-section publication provides detailed evaluations, in both official languages, of over 150 documentaries dealing with a wide range of international development issues. These films, evaluated by such organizations as the Institute of Asian Research (Vancouver) and the North/South Institute (Ottawa), have been chosen for their extremely high standards of production and content. Copies of this publication can be obtained, without charge, from our Ottawa offices.

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 production, diffusion, study, appreciation and use of moving images for educational and cultural purposes in Canada and elsewhere. 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.

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Verseau to produce special edition of *Première Vue* for Montreal Festival

MONTREAL - Radio-Canada's weekly movie review show *A Première Vue* will turn into a nightly event again this year during the Montreal Film Festival. Eleven special editions of the program are set to run from Aug. 17-27, following the late-night news.

Produced by Les Productions du Verseau in conjunction with Radio-Canada, *A Première Vue* is now into its second broadcast season. Last year's Festival Specials drew an estimated nightly audience of 500,000 nationally, and both Air Canada and O'Keefe have returned to sponsor the shows this year.

Executive producer Aimée Danis was "very pleased" with the program's first shot at Festival coverage, but plans to make some significant changes this year.

"We're going to add a fair amount of on-location inter-

views with Festival guests, as well as special Festival items," she says. "These will be blended with reviews of Festival films."

Danis found the response to last year's programs particularly interesting outside the Montreal region: "People elsewhere said they were able to pick up on the Festival atmosphere here from the program, almost as though they could 'keep in touch' with the film world. We're going to expand that element even more this time out."

A Première Vue's Special Editions will feature regular program hosts René Homier-Roy and Chantal Jolis.

Mortimer named to association staff

TORONTO - The Association of Canadian Film and Television Producers announced July 16, the appointment of Peter Mortimer as executive vice-president of the Association, a part-time staff position.

Mortimer is a vice-president of the Canadian Film Institute, and holds directorships in the Academy of Canadian Cinema, the Canadian International Animation Festival Inc., and TWA Productions Inc.

ACTRA vetos censorship

TORONTO - The members of the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) have rejected the Policy on Censorship by a margin of 55 to 43 percent. The victory for the 'no' vote to censorship came after lengthy internal discussion and the highest turn-out for a referendum in ACTRA's history. A total of 2,042 ballots were cast.

The vote against the policy clearly indicates the opposition of ACTRA's members to censorship. But says ACTRA president Bruce MacLeod, "there is unanimity among the members on the two issues." On the one hand ACTRA's membership opposes censorship, on the other, they are opposed to the production of pornographic material which is abusive and violent to all men, women, and children.

MacLeod warned those producers who create pornographic productions that they should not take the rejection of the policy as an indication that ACTRA condones the production of material which is abusive and akin to hate literature.

He also announced that the chairpersons of the three guilds of ACTRA - the Writers' Guild, the Performers' Guild, and the Guild of Broadcast Journalists

and Researchers - have agreed that the policy must be reviewed to satisfy the concerns of the minority opinion.

The policy was perceived by some as being one which imposes limits on free expression. And there was particular concern about the misuse of ACTRA policy to back the position of those who call for greater censorship and who have in the past censored legitimate works.

Joyner jumps

TORONTO - Don Joyner has been named vice-president of Sales at First Choice. Joyner comes to First Choice from Superchannel Ontario where he was vice-president of sales and director of marketing.

Said Fred Klinkhammer, president and chief executive officer of First Choice, "Don joins us to expand on a job well done by Michel Cloutier. Don's achievements in sales and marketing, from print media to cable company management, make him a strong addition to the First Choice team."

Joyner's appointment follows a 20-year career in media, sales and marketing.



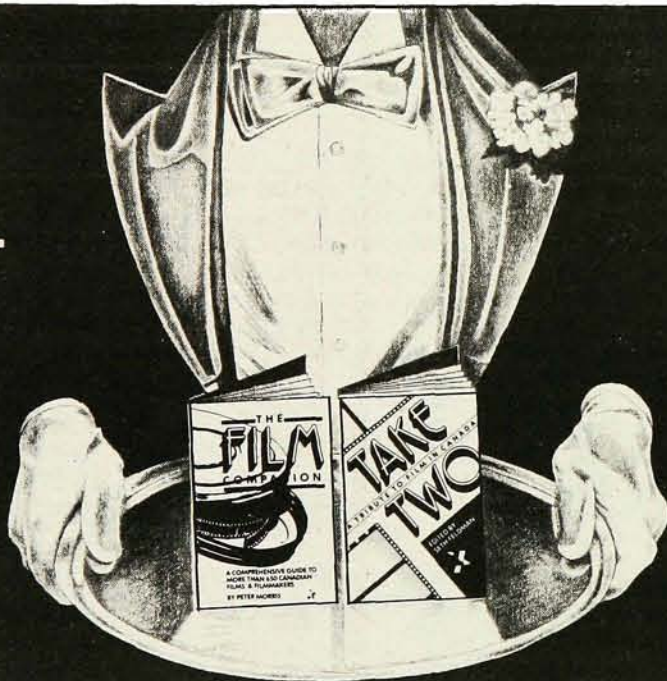
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Mazzeo heads home after CBC Enterprises

MONTREAL - Less than a week after making public "the biggest single sale of a program series ever made by CBC Enterprises," CBCE's flamboyant general-manager Guy Mazzeo resigned from the Corporation to become executive vice-president of New York-based Blair Entertainment.

In a telex July 12, CBC executive vice-president W.T. Armstrong announced Mazzeo's resignation and replacement on an acting basis by CBC Enterprises assistant general-manager Paul Cadieux.

July 6 Mazzeo had announced the sale of 26 episodes of *Seeing Things* to France's FR3, Enterprises' biggest single series sale ever. Currently playing on 25 U.S. TV stations, the comedy mystery series, starring Louis del Grande, has been CBC Enterprises' top-selling program for the past two years, with Australia, West Germany, Singapore, Mexico and the Caribbean among the series' total 35 foreign markets. Shortly after, Mazzeo also announced the sale of the dramatic series *Empire*

Inc. to Metromedia in the U.S. for an '85 broadcast on what observers consider to be the fourth American television network.

Reached in New York for comment on his sudden resignation, Mazzeo told Cinema Canada "I did not leave the CBC; I went to Blair; it was something we had talked about with Blair for months.

"I get good press - and I get a lot of press," Mazzeo added, "but it's always in connection with a program sale. I consider resignation to be personal business and I can't think of anything more boring than a personal story on me.

"There was nothing negative about my resignation. CBC was a fabulous place and it was a fabulous thing. I had the greatest honor and opportunity anybody can have in a job. But I'm only 35; how long was I supposed to remain at that job - till I was 65?"

In his new position, the native New Yorker said he expected "to so a tremendous

amount of business with Canada." Representing 132 TV stations in the U.S. Blair Entertainment represents SCTV in the U.S. as well as product from Global and CTV International.

"Canada had become my home," Mazzeo added, "and I wouldn't have taken this new job if I didn't expect to do a tremendous amount of business with Canada."

Describing Blair as "a very strong company," Mazzeo, as executive v.p., business and creative affairs, will set up the company's international distribution operation. Blair Entertainment is the television syndication division of John Blair & Co.

Quebec (cont. from p. 53)

21 at the Berri. Distributor is Les Films René Malo.

Then, early in October, André Melançon's *La guerre des tuques/The Dog Who Stopped The War* opens on the Odeon circuit on four screens in

(cont. to p. 61)

Joshua part of RSL activity

MONTREAL - As the cameras at last get set to roll on *Joshua Then And Now*, the multi-million dollar feature adaptation of Mordecai Richler's best-selling novel, the newly-renamed RSL Entertainment Corp. looks forward to a bumper year for new and recent product.

RSL's 90-minute futuristic comedy satire *Overdrawn At The Memory Bank* will have its CBC Sept. 22 (8 pm EST). *Memory Bank*, starring Raul Julia and Linda Griffiths, directed by Doug Williams with state-of-the-art rock video technology, will also air on PBS's American Playhouse series early next year.

In January, MGM/UA will be releasing RSL Entertainment's *Heavenly Bodies* in the U.S. and Canada - and, later in '85, 20th Century Fox will release *Joshua*.

Meanwhile a multi-million dollar deal was recently signed by RSL with CBS/Fox for the world video cassette rights to *Heavenly Bodies*. The film has been sold through Producer's Sales Organization to independent distributors in foreign territories, with Japan first releasing the film in October. Directed by Lawrence Dane

from a script by Dane and Toronto journalist Ron Base, *Heavenly Bodies* is a contemporary musical starring Cynthia Dale and Richard Rebiere.

RSL is completing post-production on three other features shot last winter. Release plans for *Bedroom Eyes*, directed by William Fruet and starring Dayle Haddon; *New Year's Eve*, directed by Timothy Bond, starring Lenore Zann; and *Perfect Timing*, directed by René Bonnière, starring Stephen Markle, have not yet been announced.

In a separate development, RSL in agreement with Toronto's CITY-TV has signed a long-term deal for national television syndication of its feature film library.

On the production front, *Joshua Then And Now*, the tween director Ted Kotcheff and novelist-screenwriter Richler, begins location shooting Aug. 7 in the Kingston area, moving one week later to Montreal and subsequently to London, England.

Starring James Woods (*Videodrome*) and Alan Arkin, the film debuts Quebec actress Gabrielle Lazure in her first North-American role.

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Quebec agencies respond to Cité de Cinéma

MONTREAL - Only hours before expiry of the federal government's deadline for submission of proposals for a Montreal Cité du Cinéma, the Quebec government's principal film-funding and film-policy agencies jointly announced their critical support for the idea, calling, however, for additional impact studies.

At a press conference July 17 in the Institut québécois du cinéma's new Old Montreal offices, CEOs Fernand Dansereau (IQC) and Nicole M. Boisvert of the Société générale du cinéma termed the Cité du Cinéma idea "far from stupid, but requires exemplary prudence and rigor."

"We recommend therefore," Dansereau and Boisvert said, "that the Minister of Cultural Affairs initiate extensive feasibility, profitability and socio-economic impact studies before getting involved either short-term or long-term (in the proposal)."

Citing industry white ele-

phants such as pay-TV or architectural ones like Montreal's Olympic Stadium, Dansereau and Boisvert warned against the risks of "these large projects that bring with them fame and notoriety only to turn themselves into nightmares and debts."

The Cité du Cinéma project, whetted with a \$22 million cash contribution from the federal government, was officially announced June 11 by former Communications minister Francis Fox at the annual meeting of the Quebec producers' association. Within moments of the announcement, a consortium headed by Montreal World Film Festival director Serge Losique and producers Denis and Justine Héroux declared itself ready to raise the \$14 million in private-sector funding required for the realization of the \$36 million Cité project on Montreal's waterfront. (For details, see Cinema Canada No. 109).

For Dansereau and Boisvert,

"it is crucial to carefully examine both the feasibility of a future Cité du Cinéma, as well as its impact on our audiovisual industry, before charging ahead with a new venture in which we risk having to pick up the tab for what are mainly electoral pre-occupations."

For Dansereau and Boisvert, "it is important that we not lose the thread of our own development which is forcibly modest because of our small population. The challenge before us is above all one of excellence in content, both in the form as well as the cultural and economic returns of our collective endeavors. We must think again before placing all our hopes either in concrete or technology."

For the two CEOs, "the idea of a Cité du Cinéma is not without interest in itself," but calls for a detailed inventory of the real needs of the Montreal film industry and a greater awareness of the specificity of

that industry as a pivot between the American and the European film industries.

"For two decades now we have been on a forced march towards success according to American norms. At the end of the road, the results are slim: a few large productions conceived of and realized by others... a few critical successes for most of our own productions, even the most commercial ones."

"If the infrastructures and economic advantages that could result (from the Cité) only serve to confine us to secondary technical positions, the modern audiovisual forms of 'cheap labor,' we will have missed an opportunity to have done better. Yet that risk is great."

For Dansereau and Boisvert, before meriting general support (or financial participation from the Quebec government) the Cité du Cinéma project should be able to offer more serious guarantees to "our expressive resources, our entrepreneurs, our present and future technical needs, and a better ecology of our public and private institutions."

Speaking with Cinema Canada, both Boisvert and Dansereau said a Cité du Cinéma would be welcome, but, as Dansereau put it, "if there is to be one, it should be one adapted to our needs. Either this project is a serious one, in which case it is worth examining further, or it serves only short-term electoral needs, in which case it's just another unfinished Olympic tower."

"The project commands respect and enthusiasm," Boisvert added, "but once bitten, twice shy. Remember that the entire pay-TV experience was justified in terms of what it would bring our creators. I wouldn't want to go through that experience again. Believe me, the interests of Montreal and Quebec matter more to me than those of Toronto or Vancouver, and I would be heart-broken to see this dossier leave Montreal. So let's have a Cité du Cinéma - but the right one."

Among the unresolved questions surrounding the Cité project, Dansereau and Boisvert specifically questioned:

- the source of the federal government's promised injection of \$22 million: "Are the \$22 million in equity or in cash?" Boisvert asked. "Where is that \$22 million to come from?"

- the specificity of Montreal film production as a turntable between Europe and America:

"The fact remains," said Dansereau, "that co-productions have transformed the nature of our production, making it more difficult for us. A serious reflection is called for on this topic." Dansereau feared, for example, that the involvement of Telefilm Canada or SGC funding in the Cité "would risk reorienting our production towards a certain kind of film."

- the nature of Montreal's studio needs: "Between Telefilm and the SGC," said Dansereau, "we have \$64 million a year for films that are predominantly not shot in studios; we have 21 studios here in Montreal (between Radio-Canada, the NFB and the private sector) that operate full time. What are our real studio needs?"

- and technological uncertainty from undetermined new markets and constantly changing production techniques.

"There's something strange around all this," Dansereau commented. "All of federal policy seems oriented towards radical transformations from above. We, on the other hand, want to develop the milieu from below. So I guess our position reflects an implicit criticism of federal policy as a whole."

Meanwhile in Ottawa, a spokesman for the ministry of Communications confirmed the receipt of two proposals to develop a Cité du Cinéma, one from Losique-Héroux, the other from Astral Bellevue Pathé. Both proposals will be studied by a subcommittee headed by deputy minister Alain Gourde. The committee's decision is expected by September.

Toronto responds

TORONTO - The federal government's proposed involvement in the creation of an international film and television centre in Montreal (see Cinema Canada No. 109) has prompted Toronto mayor Arthur Eggleton to put the case for a similar production centre here.

In a two-page letter July 18 to minister of Communications Edward Lumley, Eggleton noted that "Toronto too is a major centre of film and television production in Canada with a substantial infrastructure in the form of creative and technical personnel, unions, guilds, associations, studios, labs, pre- and post-production services and other support facilities."

Since 1979, Eggleton wrote, over 100 motion pictures with budgets close to \$300 million have been made in Toronto. The production of television programmes, documentaries, educational and industrial films as well as television commercials exceed \$100 million annually, Eggleton stated, adding that certain large vacant sites not suited for industrial redevelopment "would be ideally suited to a Government-supported production centre."

Eggleton said he was writing Lumley "to alert you to our interest in this matter and to our desire to explore this further at the officials' level."

The city of Vancouver has also expressed interest in a similar production centre.

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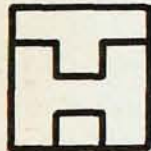
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WTVS buys first Canadian package for PBS

TORONTO - The Canadian office of WTVS, Detroit Public Television, has announced acquisition of the first package of Canadian TV productions for distribution to U.S. PBS stations. At a reception in Toronto Robert Larson, WTVS president and general manager, on his first visit to the city, said that public TV in the States has an "unprecedented need for high quality programming."

Bill Nemtin, heading WTVS's Canadian operation, detailed the six titles acquired: *Chataqua Girl*, a two-hour feature film, and *Oscar Peterson: Words and Music*, both from CBC; *Singing: a Joy in any Language* from the NFB, who also collaborated as producers on *Magic in the Sky* with Investigative Productions and the Inuit Tapirisat of Canada; *Famous People Players - Special Friends of China* from Amaranth Productions/Toronto. Acquisition of the sixth pro-

gram, *Gongga Shan - White Peak Beyond the Clouds*, from Extra Modern Productions Ltd., was made possible by Labatt Brewing Co. Ltd. underwriting the PBS distribution.

Nemtin regards this package as "the tip of the iceberg." In the past six months he screened over 200 programs, and is actively considering six finished series, almost a dozen specials and many other proposals and pilots for series. He also indicated co-productions were a possibility in the future.

Dealing with specific questions, Nemtin was coy as to investment in the first six-program package, saying that figures would be available in about two months. Asked to comment on how he fitted in with the educational networks, Nemtin said that PBS has many entities which have discretion about spending (a) production dollars and (b) acquisition dol-

lars. He, as a Canadian, pointed out the advantages of being an insider in the system, that he acted as a broker who knew where the PBS money-pots were available, and also that WTVS/Canada had its own syndication service.

People at the reception connected with the package acquisition included Janet Laine-Green, the Chataqua Girl herself; Diane Dupuy, founder/director of The Famous People Players; Peter Rayment, writer/director of *Magic in the Sky*; and Bill House, producer of *Gongga Shan*.

WTVS/Detroit is a non-profit television station operated by the Detroit Educational Television Foundation and affiliated with PBS. It produces seven series in its studios, operates 24-hours a day, and has previously bought only one Canadian production, *A Christmas Special with Luciano Pavarotti*.

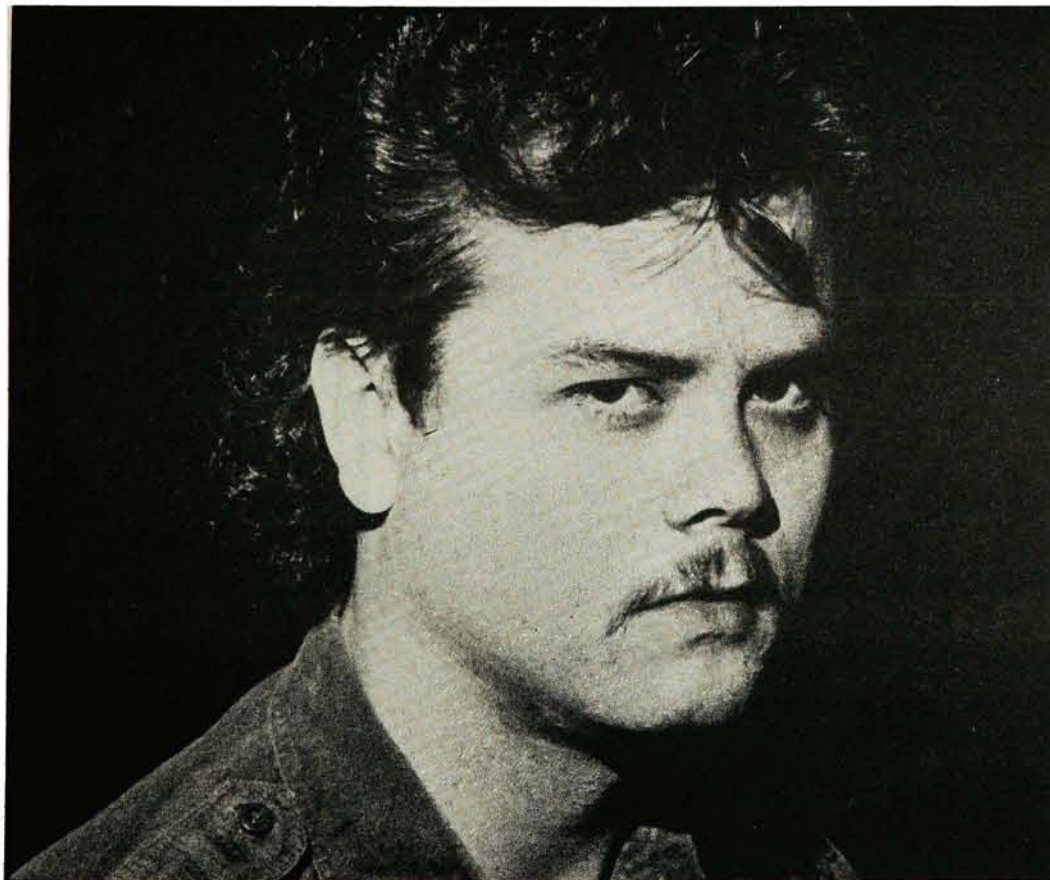


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EXECUTIVE DIRECTOR

The Pacific Cinematheque Pacifique will be hiring this fall an Executive Director. Pacific Cinematheque Pacifique was founded in 1972, has over 3000 members and runs both an exhibition programme and a growing archive and library. The individual hired would be responsible for the executive management of the Society within the guidelines and policies established by its constitution and the Board of Directors. In general the duties of the Executive Director would be film programme administration and coordination, staff supervision, public relations, publicity and promotion, and the director of the film archives.

Salary: negotiable.

For Further Details: please contact, Michael Eliot Hurst, Secretary of the Board, Pacific Cinematheque Pacifique, 1616 West Third Avenue, Vancouver, B.C. Canada V6J 1K2. (604) 732-5322 or (604) 255-1076.

Deadline for completed applications: September 15th, 1984.



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Montreal line-up complete

MONTREAL - Katherine Hepburn... Clint Eastwood... Geneviève Bujold... are some of the star names expected to grace the opening of the 8th Montreal World Film Festival which gets underway Aug. 16.

While Eastwood's and Bujold's coming to Montreal is still under negotiation with Warner Bros., Eastwood's latest film *Tightrope* will have its world premiere on the Fest's opening night, World Film Festival director Serge Losique announced July 17.

With Eastwood starring and coproducing, *Tightrope*, written and directed by Richard Tuggle, and also starring Geneviève Bujold, is a suspense thriller set in New Orleans.

Also in competition, *The Ultimate Solution of Grace Quigley*, starring Katherine Hepburn and Nick Nolte and directed by Anthony Harvey, will

have its world premiere at the festival. A Cannon Group presentation, *The Ultimate Solution of Grace Quigley* will be accompanied by another Cannon release, John Cassavetes' *Love Streams* which will have its North American premiere in the fest's Hors concours section. Starring Gena Rowlands, John Cassavetes, Diahanne Abbott and Seymour Cassel, *Love Streams* was written by Montrealer Ted Allan, who will be in attendance to represent the film. A Cannon spokesperson confirmed that Katherine Hepburn would attend the festival "if her health allows."

Other Majors releases premiering at the Festival include the world premiere of MGM/UA's *Until September*, Richard Marquand's *(Return of the Jedi)* and the latest. As well, the Universal release *Comfort and Joy* will have its North-American pre-

miere. *Comfort and Joy*, written and directed by Scotland's Bill Forsyth (*Local Hero*, *Gregory's Girl*), was recently awarded the best director's prize by the British Academy of Cinema and Television.

The Fest's Canadian contingent will comprise a total of 30 features and shorts.

Jean Beaudin's *Mario*, a co-venture between ICC and the National Film Board, has been selected for competition, along with 11 Canadian and Quebecois feature films and 18 shorts.

Three of the selected shorts will be competition for the Grand Prix de Montreal. They are: *Opéra Zero* by Jacques Giraldeau; *Trève*, directed by Suzanne Gervais; and *Camelion* by Stefan Anastasiu.

Three feature films have been selected for the Hors Concours section: Jean-Pierre Lefebvre's *Le Jour S*, presented at the Cannes Festival in May, and starring Pierre Curzi and Marie Tifo; *Les Années de*

rève (The Sixties: The Dream Years), directed by Jean-Claude Labrecque and also presented at Cannes in the prestigious *Quinzaine des réalisateurs*, with Anne-Marie Provencher and Gilbert Sicotte; and the previously announced *Le crime d'Ovide Plouffe* by Denys Arcand, selected as the closing night film.

In the Cinema of Today and Tomorrow Section, eight features have been selected. They are: *Hey Babe*, directed by Rafal Zielinski and starring Buddy Hackett; *Raymond Massey: Actor of the Century* by Harry Rasky; Léa Pool's *La Femme de l'hôtel*; *Mother's Meat & Freud's Flesh*, directed by Demetri Demetriou; *All in the Mind (Stress and Emotions)* by Robin Spry, a documentary dealing with the ways in which physical and chemical changes to the brain alter behavior and character; *The Masculine Mystique*, a National Film Board production, directed

by John N. Smith and Giles Walker; *Mouvement-Danse*, a documentary on muscular dystrophy, directed by Gilles Paré and Celine Thibodeau; and Bill Mason's *Walter Walker*, a National Film Board production.

Fifteen shorts have been selected in the Cinema of Today and Tomorrow Section: *Un gars d'la place* by Valmont Jobin; *Thanks for the Ride* by John Kent Harrison; Bruce Mackay's *Starbreaker*; Zina Heczko's *A Special Letter*; *Real Inside*, directed by John Weldon and David Verrall; *Mascarade* by Co Hoedeman; Alanis Obomsawin's *Incident à Restigouche*; *Champignons* directed by Pierre Veilleux; *Amuse-gueule* by Robert Awad; Michel Poulette's *Cher Monsieur l'aviateur*; *Double jeu* directed by Suzy Cohen; *La Dame blanche de Wieliczka* by Jorge Fajardo; Robert Fournier's *Manuscrits: Philippe Aubert de Gaspé*; *Making a Difference* by Louise Quirion Shekter; and *Guazapa* by Don North.

New Cinema Fest gets Fassbinder's Berlin Alexanderplatz

MONTREAL - *Berlin Alexanderplatz*, the late R.W. Fassbinder's monumental, 15-hour, television epic will be one of the highlights of the 13th International Montreal Festival of New Cinema to be held from Oct. 18-28.

Located this year at the Hotel du Parc/La Cité complex, Festival screenings will mainly take place at the three La Cité cinemas while others, including the Fassbinder, will be scheduled at the Outremont Cinema (Oct. 19-22), with the Cinéma québécoise and the Cinéma Parallèle providing additional locations.


Along with *Berlin Alexanderplatz*, shown only once before in Canada at Ottawa's National Film Theatre, four other important cinema premieres, still to be announced, will be shown at the Outremont.

The Cinéma québécoise will be used for special retrospectives and workshops, as well as for the "Images d'ici" selection devoted to recent Quebec independent production.

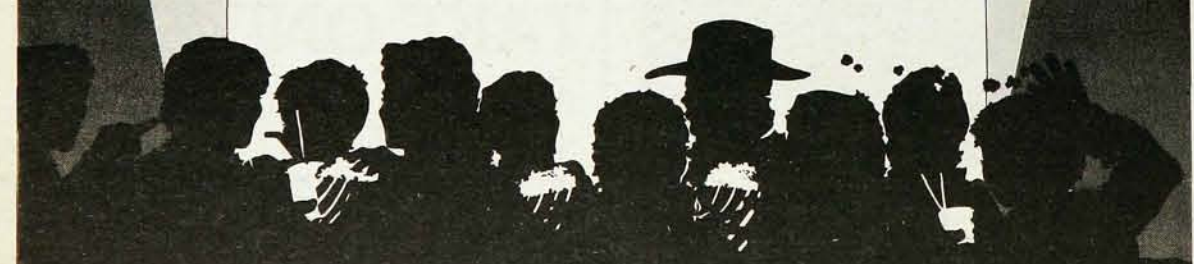
Original videos will be shown at the Cinema Parallèle.

Also new this year, Festival organizers announced the first-ever Quebec Film Market, to help promote contacts and exchanges between indie producers, distributors and exporters. In collaboration with Montreal distributor Films Transit, the Film Market is designed to highlight recent Quebec film production.

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Ambitious Atlantic Festival plagued by finances, local squabbles

HALIFAX – Amid the indifference of the local filmmaking milieu and the loss of the National Film Board's support, the Fourth Atlantic Film Festival, to be held here Oct. 25-Nov. 1, is counting on a dramatic internationalization of its programming and private-sector backing to attain attendance levels 10 times higher than last year.

With 15 feature films so far from as many countries and additional films "coming in daily from Toronto, Alberta, British Columbia and the U.S.," Festival director Michael Riggio told Cinema Canada that the festival this year would reflect "a greater internationalization by far – a much faster growth pace.

"If you look at last year's program there were a large number of films from outside our immediate area: 12 features last year. This year we've decided to stop playing around and go for a certain level of growth.

"Since 1979 we've talked of doing a North Atlantic regional film festival, but we couldn't get it together in '80-'81. Now in '84 we feel the time has come."

Riggio is aiming for audience attendance this year in the 25-30,000-range, a growth rate of 1000% percent in one year. With seven theatres for screenings as opposed to last year's three, major corporate sponsorship from Air Canada and the enthusiastic collaboration of the Halifax Board of Trade and numerous local companies, Riggio is confident that "it's all coming together."

"We want to concentrate on regional filmmaking, not the major production centers. This means more films from Denmark, Iceland, and the U.S. independents. But we certainly haven't eliminated regional Atlantic production. In fact a lot more people will have an opportunity to see regional programming in the form of shorts before the features, plus there'll be a package of Atlantic films." However, Riggio noted that the details of these wouldn't be known until mid-September.

Despite Riggio's grand expectations, the Halifax film community for its part seems to be showing little interest at this point. Traditional sources of staffers, resource people, office space, and telephones supplied in past years by the film co-ops and the National Film Board have not been offered for this year.

"We're not supporting the festival this year," Barry Cowling, executive producer of the NFB's Atlantic office, told Cinema Canada. "We're not too pleased with the way the Festival was run last year. We're now looking at a possible seminar for our regional development needs rather than the Festival.

"A lot of people were keyed to the success of the Festival – that support, however, seems to have evaporated. The co-ops for instance are less than enthusiastic and the CBC's position is not yet known."

But members of the independent producers' group, the Atlantic Independent Film and Video Association, joined by members of the Atlantic Filmmakers' Cooperative, are planning an unofficial boycott of this year's festival.

"We worked very hard to try and improve on last year's festival," Atlantic Filmmakers' Co-op president Lulu Keating told Cinema Canada. "There was quite a concern over our public image as a result of last year's festival, but we've had no recognition from the Festival board. The Festival is a great idea, but it just doesn't work."

As a result, Keating explained, some co-op members plan to boycott the festival. "Most of us," she added, "are putting our energy into the (alternative) seminar."

Not all the Atlantic cooperatives, however, are backing the boycott. NIFCO, the Newfoundland Independent Filmmakers' Co-op, the example, are remaining firm in their support for the festival.

Fest director Riggio, for his part, is confident any problems can still be ironed out. "I don't

think there's anything definitive one way or another that can't get worked out if not next week, next month, and if not next month, then by opening night."

Confirmed countries and films as of June 15 include Canada (*Maria Chapdelaine*), U.S. (*Variety*, *The Wild Rose*), New Zealand (*Strata*, *Carry Me*

Back, *Beyond Reasonable Doubt*, *Goodbye Pork Pie*, *Smash Palace*, *Skin Deep*), Belgium (*Zaman*), East Germany (*The Scout*), West Germany (*Paso Doble*, *Out of the Blue*, and the work of nine women directors), Great Britain (*The Maila*, *Too Drunk To Remember*), Yugoslavia (*Balkan Ex-*

press), Denmark (*Ladies on the Rocks*, *Rocking Silver*), Finland (*Monica and the Time of Burning Love*), Iceland (*The Father's Estate*, *Inter Nos*, *When The Raven Flies*), Norway (*The Pirates*), Sweden (*P&B*), Brazil (*O Rei de Vela*) and Switzerland (*Man Without Memory*).

(cont. on p. 60)

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Features dominate BC production

VANCOUVER - B.C. crews and talent are currently being employed by five major productions with a sixth slated to begin in late August. Currently lensing in Vancouver and environs are three feature films: *Runaway*, *Clan of the Cave Bear*, and *Certain Fury*; a made-for-TV movie (*Billy Grier*) and a 13-part TV series, *Danger Bay*.

Runaway, a Michael Crichton presentation for Tri-Star Pictures, starring Tom Selleck (*Magnum P.I.*, *High Road to China*), co-starring Gene Simmons (of rock group Kiss), Cynthia Rhodes (*Flashdance*, *Staying Alive*) and Kirstie Alley, and directed by Michael Crichton from his own screenplay, is a fast-paced, action-adventure, theatrical motion picture about a dedicated cop in relentless pursuit of a homicidal maniac, an electronic genius specializing in bizarre new methods of high-tech murder and mayhem.

This \$10-million dollar film began shooting May 14 and wraps Aug. 4. The production crew is 95% Canadian and local talent includes Joey Cramer, Jackson Davies, Todd Duckworth and Stephen Miller. In all, 24 roles are filled by B.C. actors.

Clan Of The Cave is a \$16 million-dollar feature film starring Darryl Hannah, John Dolittle, Pamela Reed, James Remar, and Tom G. Waites. Based on the best-selling novel of the same name by Jean Auel, the film is set in Neanderthal times 35,000 years ago. Filming commenced July 9 and will continue till mid-October in Vancouver, Penticton and the North-West Territories. Directed by Michael Chapman, a huge interior set has been constructed in West Vancouver's Panorama Studios, the former set location for *Iceman* and *Motherlode*. The film is a Producers Sales organization film and features many Canadian actors including Karen Austin, Jan Mortel, Linda Quibel, Gloria Lee, Shane Punt, Barbara Duncan, Penny Smith, Tabatha Harrington and Joey Kramer.

Certain Fury is an action-drama feature film, starring Oscar winners Tatum O'Neal and Irene Cara that began principal photography in New Westminster June 21 and is due to wrap in 6 weeks. Written by Michael Jacobs, the story is a contemporary drama about a black girl and a white girl thrown together in an escape from a courtroom massacre. The cast also features Nicholas Campbell whose most recent performance was in *Dead Zone*. Campbell has been twice nominated for a Genie award as Best Supporting Actor, for *The Amateur* and *The Man in 5A*. Directed by Stephen Gyllenhad, *Certain Fury* is executive produced by Lawrence Vanger

and produced by Gil Adler. *Certain Fury* is being shot entirely on location in B.C. using many Vancouver-area performers and technicians.

Los Angeles-based Decade Production Services Inc., is on location with the made-for-TV movie, *Billy Grier*. Written by director/writer, Corey Blechman, the film is the personal drama of a young teenage boy who contracts a rare disease that causes premature physical ageing. The young boy is played by Ralph Macchio (*The Karate Kid*) with Hal Holbrook, Betty Buckley, Season Hubley and Jeffery Tambor filling the remaining principal roles. The crew is 85% Canadian and the production boasts hiring over 500 extras from Vancouver. Canadian actors include Meredith Woodward, Jane Wright, Lillian Carlson, Don McKay, Lois MacLean and Michael Vairo. Slated for an October air-

date on ABC this production began lensing June 18 and was skedded to wrap July 16.

Danger Bay is a 13-part television drama series that began shooting June 18 and is slated to wrap Sept. 21. This four-million dollar series, created by Peter Dixon and executive producer Paul Saltzman, is being produced in collaboration with the CBC, The Disney Channel and Telefilm Canada.

Donnelly Rhodes portrays Grant "Doc" Roberts, the trouble-shooting veterinarian and curator at the Vancouver aquarium. Vancouver native Deborah Wakeham is Joyce, Robert's companion and pilot who flies him on adventurous rescue missions along British Columbia's rugged coast and throughout the wild interiors of the Pacific Northwest. Cris Crabb plays Jonah, Robert's 14-year-old son and Ocean Hellman, Nicole, his 12-year-old daughter.

Danger Bay also features actors Hagan Beggs, Michele

Chan, Kyle Skinner, Tom Heaton and Roy Vickers.

Gil Shilton (*Magnum P.I.*, *Blue Thunder*, *A-Team*) is slated to direct five episodes, including the opening show "The Sea Pup." Alan Eastman (*Grizzly Adams*, *Littlest Hobo*) will be directing three shows in the series, including the second show.

Said Saltzman, "I couldn't be happier. We've assembled a superb cast and crew, and with the support of our three financing partners, we look forward to presenting Canadian, Ameri-

can and international audiences with first-rate adventure entertainment designed for family viewing."

The series line producer is Ray Sager, production manager is Mary Wilts and the post-production producer is Paul Quigley. Director of photography is Doug MacKay, with art direction by Graeme Murray.

Danger Bay is scheduled to air in the fall on the CBC network and the Disney Channel.

Ken Kuramoto

Troubled Atlantic Fest

(cont. from p. 59)

In addition to attendance by Danish director Christian B. Thomson (*Ladies on the Rocks*), Iceland's Hrafn Gunnlaugsson (*When The Raven Flies*), Brazil's Jose Celso Noilton (*O Rei de Vela*) and Switzerland's Kurt Gloor (*Man Without Memory*), the Festival plans to feature

three retrospectives of the works of Canadian experimental and documentary filmmakers: Fredericton's Art Makosinski (*Free The Meat*), Halifax's Neal Livingston, and Montrealer Ron Hallis' films from Mozambique and Rhodesia.

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Darcus slots three

VANCOUVER - Jack Darcus is ready to sign a three-picture deal with Superchannel Alberta, one indication that the promise of pay-TV may still become a reality for some. Darcus'

package involves three films, pegged at about \$400,000 each, for which he will serve as both producer and director. The films, all to be produced with 18 months, are also written by Darcus.

As if this were not work

enough, he is also working with Toronto producer Felix Bednarsky adapting a play entitled *Honor the Dead* by Polish playwright Iredynski, and finishing a screenplay called *Poker Night*. So far, none of Darcus' projects involve Telefilm Canada.

CRTC demands pay-TV accounts

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has proposed what it terms "substantial changes" to two earlier sets of proposed changes concerning pay-television regulations.

In a public notice July 3, the CRTC proposed a third version of suggested changes in response to comments received on earlier suggestions made last January and in November 1982.

The proposed changes, pursuant to subsection 16(2) of the Broadcast Act, would prohibit distribution of programming containing any abusive comment or pictorial representation which, taken in context, would be abusive on the basis of race, national or ethnic origin, color, religion, sex, age or mental and physical disability. The prohibition would also affect licensees of conventional television and radio stations and networks.

A second set of proposed changes would require pay licensees to file with the Commission on or before Nov. 30 of each year, a statement of financial accounts for the year ending Aug. 31 detailing amounts expended with respect of Canadian and non-Canadian programming.

With regard to Canadian programs distributed or intended for distribution, licensees would have to detail amounts expended in respect of the rights to distribute such programs; investment in such; loans and loan-related losses for the financing of such; and script and concept development. As well the statement would have to detail amounts expended in respect of the distribution of non-Canadian programs, including amounts received or receivable from subscribers; investments either direct or indirect in Canadian programs; the repayment of loans made for financing Canadian programs for distribution on the licensee's undertaking, and the repayment of advances made for script and concept development of Canadian programs.

(cont. from p. 55)

Montreal (three in French, one English), one in Quebec City and one in Toronto. Distributor is Cinéma Plus.

La guerre des tuques' avant-première will be held Oct. 3 at the Chateau Champlain Place du Canada cinema at a benefit for the Quebec Crippled Children's Society and the Fondation Lucie-Bruneau.

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Animation Fest ready for Toronto debut

TORONTO - The Canadian International Animation Festival, in its fifth edition this year and being held for the first time in Toronto, is the most important animation festival in North America and the only festival on this continent under the patronage of ASIFA, the International Animated Film Association.

Celebrating its silver anniversary in 1985, ASIFA, an international, non-profit, cultural organization whose objective is to encourage more widespread recognition of the animated media as an art form, has via its president, world-renowned British animator John Halas, recently proclaimed the Year of Animation, a worldwide celebration of animation that confers added importance to this year's Canadian festival.

Being held at the Ryerson Polytechnical Institute Theatre from Aug. 13-18, the Fifth Canadian International Animation Festival will have some 150 films competing over 40 countries, including the USSR and the People's Republic of China. Of the 121 Canadian films entered, 21 have made it to the final competition.

Competition jurors, selected by Festival director Kelly

O'Brien, comprise, from Canada, Judith Crawley (*The Loon's Necklace*); from the U.S., Jane Aaron (*In Plain Sight*); from Scandinavia, Inni Karine Melbye; from Yugoslavia, Maja Zaninovic; and from Italy, Gianalberto Bendazzi. The jury president is Norwegian filmmaker Gro Ström of Oslo.

Canadian films in competition include: Sidney Goldsmith's *Starlife*, Gayle Thomas' *The Boy And The Snow Goose*, Craig Cooper's *On Christmas Eve*, Sylvie Fefer's *Institute for the Deaf*, Graeme Ross' *Pardon*, Pierre Veilleux's *Champignons*, John Weldon's *Emergency Numbers*, Daniel Néry's *Félix et Ciboulette*, Marv Newland's *Anijam*, Graeme Ross' *I.I.I.I.I.*, Paul Driessen's *Tip Top*, and John Weldon & Chris Hinton's *A Piece of the Action*.

Special programs will include retrospectives of James Whitney's pioneering work in computer animation as well as a special program presented by Judson Rosebush of Digital Effects Inc. of New York on the increasing role of computers in the animation process.

Since it began, in Ottawa in 1976, the Canadian Animation Festival has been a major showcase of latest developments in

electronic animation and computer special effects.

This year's festival, budgeted at \$350,000, has received grants from the City of Toronto and the Department of External Affairs.

The festival is open to the public and, according to Fest director O'Brien, hopes "to teach people that there is more to animation than cartoons."

Films in competition are under 30 minutes in length, with the bulk of the works from 10-15 minutes in length.

OTTAWA - As required by the Canada Elections Act, the Canadian Radio-television and Telecommunications Commission (CRTC) has been notified of the allocation of six and one-half of broadcasting time which every broadcaster must make available to registered political parties.

In a circular July 12, the CRTC confirmed that the time allocated to the political parties for the Sept. 4 general election is as follows: 173 minutes for the Liberal Party of Canada, 129 minutes for the Progressive Conservative Party and 69 minutes for the New Democratic Party.



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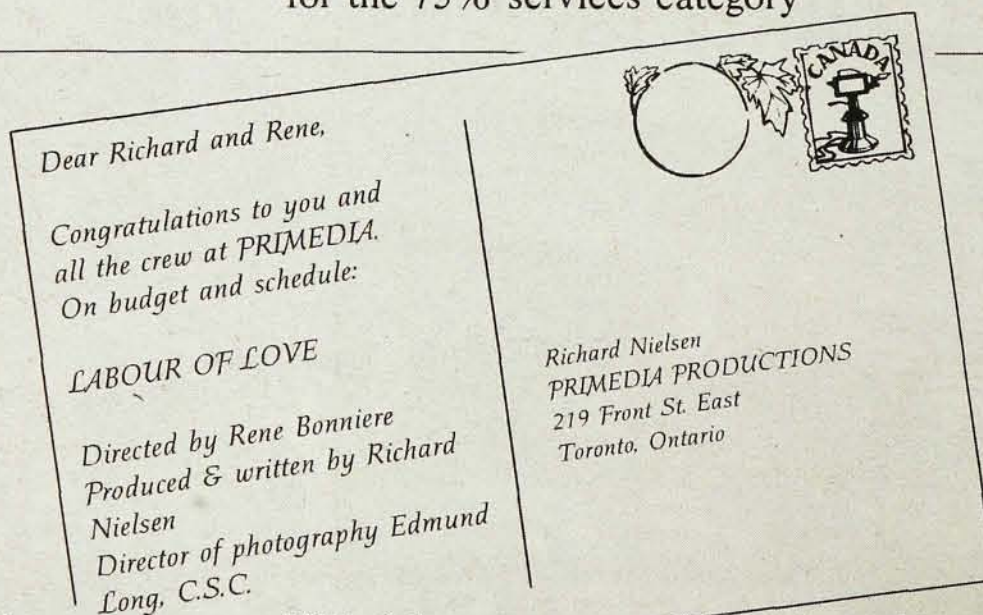
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Festival of Festivals

(cont. from p. 46)

Jean Chabot's *Fiction nucléaire*.

• **Experiments:** Canada's avant-garde in film, including works by Michael Snow, Norman McLaren, the late Jack Chambers, Bruce Elder and others.

• **Late Nights, Great Nights:** Midnight movies such as Richard Benner's *Outrageous*; Carle's *Fantastica*; Dusan Makaveyev's *Sweet Movie*, and Gilbert Taylor's *Frankenstein On Campus*.

• **Front and Centre:** breakthrough moments in Canadian cinema with films such as *Back To God's Country* (1919); *Lucky Corrigan* (1936); *Convicted* (1937); *Whispering City* (1947); *The Bitter Ash* (1963); *Le chat dans le sac* (1964); *When Tomorrow Dies* (1965); *Winter Kept Us Warm* (1965); *Le règne du jour* (1966); *Il ne faut pas mourir pour ça* (1967); *High* (1967); *A Married Couple* (1969); *Les voitures d'eau* (1969); *The Only Thing You Know* (1971); *The Rowdyman* (1971); *Le temps d'une chasse* (1972); *Wedding In White* (1972); *La vie rêvée* (1972); *La maudite galette* (1972); *Réjeanne Padovani* (1973); *Les dernières fiançailles* (1973); *Paperback*

Hero (1973); *Skip Tracer* (1977); *Le vieux pays où Rimbaud est mort* (1977); *Why Shoot The Teacher* (1977); *L'hiver bleu* (1979); *Mourir à tue-tête* (1979) and *Stations* (1983).

The Northern Lights series is coordinated by critic Piers Handling.

In the new Perspective Canada program, titles include Jean-Pierre Lefebvre's *Le Jour S*; Don Owen's *Unfinished Business*; Lea Poole's *La femme de l'hôtel*; Atom Egoyan's *Next of Kin*; Gail Singer's *Stories From North & South*; Paul Cowan's *Democracy on Trial: The Morgentaler Affair*; Chris Bruyère and Tom Shandel's *The Walls*; Giles Walker and John Smith's *The Masculine Mystique*; Jean-Marc Larivière's *Révolution*; Patricia Gruben's *Low Visibility*; John Paisz' *Trilogy*; Dimitri Estelacropolis' *Mother's Meat & Freud's Flesh*; Jean-Claude Labrecque's *Les années de rêve*; Micheline Lanctôt's *Sonatine*; and Jean Beaudin's *Mario*.

Furthermore, Festival 84 will be carrying five other programs of films: contemporary world cinema world documentaries; an international perspective of films on the clash of cultures; a tribute to an outstanding member of the film community hosted by U.S. critics Roger

Ebert and Gene Siskal; and, last but not least, the galas - premiering new movies, directors, producers, and, of course, movie stars.

Cogeco

(cont. from p. 46)

plantation and development will require considerable capital."

A call for applications, however, could be made once Cogeco's completed application has been formally acknowledged by the Commission.

The Cogeco Group operates two CBC-affiliated television stations in Quebec as well as a cable firm. In recent months, the group has widely sponsored concerts and other cultural activities.



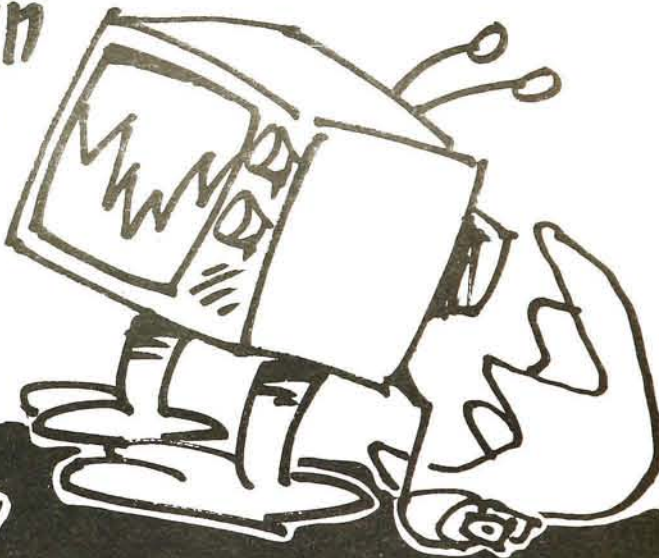
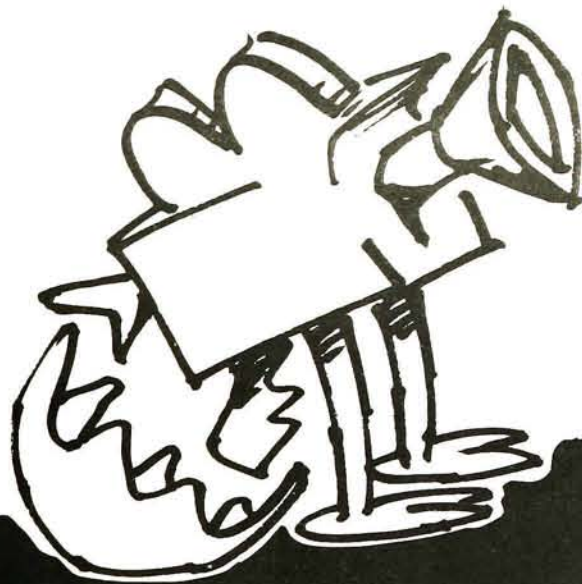
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Orion in full operation despite FIRA decision

OTTAWA - Next month will mark of first anniversary of the decision (Sept. 30) by the Foreign Investment Review Agency (FIRA) to disallow the applications made by Orion Pictures Distribution Corp. of New York to do business in Canada. That seems to have made little difference, however, either to

Orion, FIRA, or to minister of Communications Edward Lumley who is also the minister Responsible for the Administration of the Foreign Investment Review Act.

Orion is believed to have re-submitted an application to FIRA (there is no appeal process), and Gordon Dewhurst of the agency confirms that second applications are usually handled expeditiously by the agency in a matter of months. "One of the factors that FIRA may take into account," Cinema Canada was told, "is government policy, and usually decisions which touch on culturally related fields do tend to entail a lengthier process."

Informed sources suggest that FIRA may have been asked by the department of Com-

munications to "go slow" until the recommendations regarding distribution in the recent film policy have been applied, although the director-general of Cultural Affairs at the DOC denies that this is the case.

Dewhurst clarified that when policy objectives cannot be reconciled with FIRA objectives, the Cabinet makes the ultimate decision. At any time thought appropriate, the minister can seek a court order to obtain compliance by an applicant to the original FIRA decision.

Given the guarded atmosphere both at FIRA and at Orion, the only thing known for sure is that the American distributor is still open for business in Toronto and doing very well.

Fine Arts Cinema closes due to bidding

TORONTO - After seven years of presenting films such as *Padr Padrone*, *Bye Bye Brazil*, and *J.A. Martin photographe*, the Fine Arts Cinema is closing its doors.

A brief statement by L.J. Beath and Associates Ltd. cited the current state of competition between the two remaining exhibitor chains (Cineplex and Famous Players) as the cause of the cinema's closing.

The company said that "the unrealistically high expectations of distributors caused by the government-imposed bidding system" left no place in the market for an independent exhibitor dedicated to presenting the best available international films.

Changes mark Spectrafilm staff

TORONTO - Spectrafilm confirmed that Bahman Farmanara is leaving his position as president of the company to pursue his independent production interests.

Rumors concerning Farnamara's position with Spectrafilm began after he returned to Canada following a 12-week detainment in his native Iran.

Linda Beath, former managing director of the company, has taken over Farmanara's position as president.

In other Spectrafilm news, Barry Young has been named chief executive officer. Young is president of the Sklyd Group, a film and television financing group and the principal investor in Spectrafilm.

Spectrafilm also announced the Promotion of Nick Perrott from national sales manager to president of distribution.

TORONTO - The best Canadian film of all time is Claude Jutra's *Mon oncle Antoine*, according to an international poll of over 100 filmmakers, critics, journalists, academics and curators.

Festival of Festivals Director Wayne Clarkson announced the results of a poll for the ten best Canadian films during a press conference Aug. 1.



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Femme to Transit

MONTREAL - Sales agent Films Transit has obtained world sales rights for the recently completed Quebec feature *La femme de l'hôtel*. The agreement was reached July 20 with the producer, ACPAV. Shot in settings in Montreal and Quebec City in late 1983, *La femme* is a story about urban alienation. Quebec distributor is J.-A. Lapointe Films Inc.

Directed by Swiss-born Léa Pool, who helmed the critically acclaimed *Strass Café* 1981, the new feature stars Quebec actresses Louise Marleau and Paule Baillargeon. The film will be sub-titled for the European and English-Canadian markets with a European premiere tentatively set for the Berlin Festival in February 1985.

La femme de l'hôtel is but one feature from Quebec's 1984 "art and essai" crop for which Films Transit has acquired international sales rights. Other features include: *Sonatine*, *La dame de couleurs*, *Jacques et Novembre*, and *Les années de rêve*.

Film Transit will also internationally distribute, in conjunction with producers Les Productions La Fête, André Melançon's *La guerre des tuques*.

O'Brian on BC shoot

TORONTO - *My American Cousin*, an autobiographical account by writer/director Sandy Wilson of Vancouver, will be produced by Independent Pictures Inc., company president Peter O'Brian announced Aug. 3.

The story, set on the shores of Lake Okanagan, tells of a 12-year-old girl named Sandy who is torn between the responsibilities of a role model imposed by her English parents and the seduction of the American rock and roll culture of the 1950s.

It is a story about relationships; girls and boys, kids and cars, set against the backdrop of a Dominion Day holiday and cherry picking time in the desert orchards of the Okanagan Valley.

My American Cousin stars John Wildman as Sandy's fast-living cousin Butch, Margaret Langrick as Sandy, and Jane Mortifee as Sandy's mother.

The \$1.2 million production, funded by Telefilm and private investment, goes on location in Penticton, B.C., Aug. 20, for five weeks.

"I'm very excited to be working with Peter," director Wil-

son told Cinema Canada. "I think it will be an interesting partnership."

Peter O'Brian produced Philip Borsos' award-winning *The Grey Fox*.

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