

### Conservatives take bite out of culture

OTTAWA – Barely three months after pre-election promises offering a better deal to the arts (see Cinema Canada No. 111), the impact of Conservative spending cuts on cultural programs appears to be more than double the level of cutbacks in non-cultural programs.

As announced by Finance minister Michael Wilson in his economic statement Nov. 8, the most visible and single, largest cut affects the Canadian Broadcasting Corp., slashed by \$85 mln. (\$75 million from its 1985-86 budget plus \$10 million earmarked for the purchase of new technology).

However, background papers to the Wilson statement reveal overall cuts to the culture and communications sector of the federal budget totalling \$121.5 million. In terms of specific agencies, the National Film Board of Canada is cut by \$1.5 mln., the Canadian Radio-Television and Telecommunications Commission (CRTC) also by \$1.5 mln., the National Arts Center by \$1 mln., the Canada Council by \$3.5 mln., the department of the Secretary of State by \$9.8 mln., and the department of Communications by \$7

mln. In percentage terms of annual budget, this represents for the CBC a 9.5% cut, the Canada Council 5%, the NFB 2.4%, the NAC 2.7% and the CRTC 5.9%. With cuts extending as far as Parks Canada's historic sites program, the only agency apparently unscathed so far is Telefilm Canada and this year's \$60 million-dollar Broadcast Fund.

Ottawa sources report that in some specific instances, notably the Canada Council, the government has directed the agencies to effect the cuts from administrative and overhead cuts as opposed to reducing funding programs. But, as one source put it, noting that this too contradicts election promises, "That's a pious hope now."

In the affected agencies, the mood is being described in words such as "shock" and "distress." Official reaction on the part of the agencies concerned is virtually non-existent as in most cases it is not known how the cuts are to be implemented. The NFB, in a terse official statement Nov. 9, acknowledged "the need for better budget control" adding,

however, that no details on the implementation of the cutbacks would be available until the end of the month.

The difficulty of assessing the extent of the cuts and the manner of their implementation is compounded by the government's tight control over information. "The discipline the government is exerting is incredible," Brian Anthony, national director of the Canadian Conference of the Arts, told Cinema Canada.

As for policy guidelines on the direction of the new government's cultural orientations, Patricia Finlay, cultural policy advisor to the minister of Communications, would only comment that "Everything is under review," indicating that the review process could continue until February.

According to Finlay, the federal-provincial ministers' conference on national cultural issues, originally scheduled for December, had been moved back to February when the cultural review process will have been completed.

"I'm still trying to find the elusive logic that would explain the cuts," the CCA's Brian Anthony told Cinema Canada. "I don't understand why the cultural sector got hit the way it did, with cultural programs taking average cuts of 5.4% as opposed to 2.5% for non-cultural programs.

"It doesn't seem to be an economic exercise. You don't get that much money out of the cultural sector and what money there is is already well-established in terms of its economic benefits. So I don't know what to make of it."

According to Anthony, "Our major concern is that there may be more cuts in the forthcoming Spring budget."

For the Canadian Conference of the Arts, which lobbies cultural policy-makers on behalf of its over 400 national arts organization-members, a first response to the cutbacks announced so far "must be to muster all the arguments floating around that justify expenditures in the cultural sector. This is an authentic educational need, if only to head off further cuts.

"If the government seems to be determined to have its way, we, for our part, have to demonstrate that our concerns are valid."

But, Anthony added, "a lot of people must be distressed at having to continually play catch-up ball. We've played this game so many times in the last decade."

### Producers' associations jockey for position with minister Masse

TORONTO – In the wake of federal budget cutbacks announced Nov. 8, rival production groups have been busily vying for input at the department of Communications. While, the Canadian Film and Television Association (CFTA) with the Canadian Association of Motion Picture Producers (CAMPP) – the two organizations are to merge Jan. 1 – were holding discussions with key officials of the film policy unit of the department, the Association of Canadian Film and Television Producers (ACFTP) and L'Association des producteurs de films du Québec (APFQ) went to the top, meeting with minister Marcel Masse in Ottawa on Nov. 14.

CFTA/CAMPP held a Nov. 13 meeting with John Watt, Robin Jackson and Sandra MacDonald of the DOC, which included 50 representatives from all sectors of the film industry.

Stephen Ellis, CFTA president, said that "it was a three-hour, no holds barred, animated and lively discussion. It went off very well." He thought that "it was quite clear that the DOC mandate is to keep their finger on the pulse of the industry. The new minister wants a hands-on role. John Watt kept stressing that there was a new mandate – and the minister is making the decisions. In fact, as far as film policy goes, Masse has decided to go ahead with unfinished business, including negotiations with the majors for more Canadian screen-time."

Ellis noted that industry representatives were trying to send a number of messages to Masse. These included:

- "great reservations about the bidding system which is making things very difficult for independent exhibitors and is having a constricting effect on screen time for producers;
- "the pivotal role of Telefilm Canada – the great fear is that with the CBC cuts, the Broadcast Fund might have trouble disposing of its allocation;
- "the need for some stability, a sense of an orderly market evolving;
- "another look at the tax rules – some alternatives that might improve the lot of producers looking for private investors."

Pat Ferns, ACFTP president, said that his association had presented a brief to the minister which Masse did not want publicly released until he had a chance to study it. Ferns indicated that distribution policy constituted a major section of the brief. He was not willing to elaborate further. "We hope to make it public within the next months," he said.

Asked if there was a danger of the industry being disregarded because of conflicting advice from the production community, Ferns replied that "the ACFTP/APFQ represent \$111 million of the \$134 million budget of Broadcast Fund projects. The Quebec sector and our group are talking with one voice. I know which voice will be heard."

Ellis was not so sanguine. "The industry is suffering greatly because it is divided. We don't always say the same thing. The government has no idea what to do. It can dismiss us as not universally ac-

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### Music, sports revive Pay-TV

TORONTO – Canadian specialty services, The Sports Network and MuchMusic, are reaching more than 300,000 subscribers each following their first month of operation, according to the latest figures released by Mediastats of Toronto.

First Choice \* Superchannel with 472,302 subscribers has a 10% market penetration of Canadian cable-served homes, while TSN and MuchMusic have 324,315 and 334,058 subscribers respectively. Subscriptions to the American specialty services are running at about a third of the Canadian ones, with The Nashville Network leading with 125,635 subscribers closely followed by Arts Entertainment with 124,827.

There were 355 cable companies operating across Canada

as of Sept. 30 servicing 4,959,051 subscribers.

Pay-TV is offered in a bewildering array of stand-alone and combination packages. The most popular package, the Can Pack which includes First Choice \* Superchannel, MuchMusic and TSN, has 183,143 buyers. The next most popular buy is the nine-pack with 82,123 buyers taking the Can Pack and six American specialty channels.

Well over one half of pay-TV subscribers live in Ontario and about half of those in Toronto. After Toronto, Vancouver has the highest number of pay-TV subscribers followed in descending order by Montreal, Calgary, Edmonton, Ottawa-Hull, and London.

#### Canadian services

First Choice \* Superchannel  
Super Ecran  
The Sports Network  
MuchMusic  
WorldView

#### Sales as of Sept. 30/84

472,302  
64,436  
324,315  
334,058  
8,848

#### U.S. specialty services

The Nashville Network  
Arts & Entertainment  
Cable News Network  
Financial News Network  
The Learning Channel  
Country Music Channel

125,635  
124,827  
116,014  
108,297  
95,049  
97,001

### Base CanCon on performance

TORONTO – The Ontario government has called for a "major overhaul of the current quota-based approach to Canadian content regulation for private television broadcasters." The Ontario Minister of Transportation and Communications, James Snow, advocated the change on releasing a study commissioned on Canadian content regulation by Nordicity Group.

The study, "Implementing a Performance-Based Approach to Canadian Content", recommends the elimination of quotas for daytime Canadian programming on the grounds that it is economically inefficient and has low audience appeal. Private broadcasters would have the flexibility of reducing daytime Canadian program-

ming and making up any audience loss during prime-time. Nordicity estimates a change would result in industry-wide savings of between \$16 to \$30 million, with a single station benefitting anywhere from \$783,000 to \$1.1 million.

The report argues that, while the volume of Canadian programming may be less, the dollars spent on Canadian shows will actually increase to deliver a product that will attract larger audiences. They envision the regulator's role shifting from imposing penalties for non-compliance to offering incentives for better performance.

The ministry has twice previously intervened with the CRTC for changes to Canadian content regulations.

## CBC cuts make indy producers anxious

TORONTO – A mood of uncertainty grips the production industry in the face of \$75 million cuts at the CBC and continued silence from Marcel Masse, minister of communications, about Conservative film and culture policy.

With access to the Broadcast Fund heavily dependent on the CBC – in the Fund's first year of operation, CBC/Radio-Canada projects accounted for over 70% of the Fund's budget – cutbacks in programming can severely affect producers' access to the Fund. Claude Daigneault, director of communications at Telefilm Canada which administers the Fund, was unable to say what the effects of CBC cutbacks will be. He noted, however, that the minister has assured Telefilm its budget will be maintained.

For Michael MacMillan, president of Atlantis Films and vice-president (production) of the Canadian Film and Television Association (CFTA), the prospects are "frightening." "The worry clearly is," he said, "that if they're making \$75 million in cuts one can only hope none of it comes from funds earmarked for production. It would be destructive for the progress made in past years."

Producer Peter O'Brian, president of the Canadian Association of Motion Picture Producers (CAMPP), said that "we are worried and concerned that if there are budget cuts they will adversely affect the entire film industry cycle. It will mess up the film industry financing cycle which is just straightening out." O'Brian suggested that the uncertainty may be causing delays in getting projects under way. He added that under present arrangements CBC is "unable to respond to the industry's demand for development funds and licenses."

Pat Ferns, president of the Association of Canadian Film and Television Producers, said that he was "looking for assurances that the independent productions sector as a key policy sector would not be affected by this." He indicated that the cuts were "clearly motivated by the auditor general's report." The auditor general's report, released earlier in the year, suggested that there was severe waste and inefficiencies in CBC management.

In a subsequent interview with Ferns, after he had met Nov. 14 with Masse and CBC president Pierre Juneau, he said that he was satisfied that the "independents are not going to be sacrificial lambs. The priority of the government is to go at administration rather than programming. The CBC is making every effort to involve the independents."

Stephen Ellis, president of CFTA, said that "it was a little early to react in areas that con-

cern us. We don't know if it will affect programming. I am somewhat relieved that the government has appointed an independent task force to oversee the cuts. What we fear is that CBC will make cuts in a very political way to demonstrate a huge loss to the viewing public, which would affect us."

Rudy Buttignol, chairman of the Canadian Independent Film Caucus, which has been lobbying for more CBC outlets for the works of independent documentary makers, was "encouraged by announcements that the minister wants to take the cuts out of administration." He hoped that the cuts would be an "impetus for effecting changes – to bring things out to the private sector."

The mood within CBC is rather more sombre and uncertain. "We don't know very much, if anything," said Ray Hazzan, president of the Association of Television Producers and Directors (Toronto), which represents CBC producers. "We've been told what everybody else knows – cuts will be visible but programming will be preserved as much as possible."

Hazzan is more worried that the CBC's mandate is being fundamentally altered without

a public airing of all the issues. "I hope that the public in general is aware of what is at stake," warned Hazzan. "It's the future of public broadcasting in this country. What's happening strikes right at the heart of public broadcasting. The CBC cuts will have a ripple effect which will affect all other cultural things CBC does. There will be no outlets for local cultural expressions. If CBC doesn't do the job, no one else will. ACTRA figures say that CBC spent \$1.3 million on writers, Global spent \$450. The consultants are looking at the role of CBC, its future mandate. That means a totally new role for CBC, presumably a reduced one. If the CBC is going to have a minor role, who is going to take up what CBC has done – reflecting Canada to Canadians?"

Asked if the association will cooperate with management, Hazzan answered that "we've replied saying we're ready to meet. We hope to have some kind of input." No firm arrangements for a meeting with management had been made.

CBC technicians are equally in the dark about what the cuts mean. Bryon Lowe, NABET's CBC organizer, said "We are waiting to find out exactly what they intend to do. Because of the size of it, it will cut some

programming which is deplorable. The administrative side could well do with pruning because of the abundance of bureaucracy." Lowe is not clear how they can reduce technical personnel.

"In regards to our own bargaining unit we are running to standstill. There is not enough personnel to do all the technical functions." Would NABET countenance lay-offs? "Our collective agreement is there," said Lowe. "There is a clear provision with regard to numbers which cannot be affected during the life of the agreement. There can be no lay-offs while acquiring programs from outside." The current NABET agreement expires in June of next year.

CBC officials are keeping quiet about how the cuts will be effected. Richard Chambers, acting head of corporate communications, said "At the moment we have no sense of how it will affect independent production; no sense of the role of the consultants; we are unable to say what happens to prime time Canadianization."

Paul Audley, one of the three consultants appointed by the minister to oversee CBC cuts, said that all he could tell Cinema Canada was that he had "a brief to work with CBC as a representative of the minister. We will be reporting directly to the minister." The other consultants are former newsman Tom Gould and Montreal consultant Jean Paquin.



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# NFB management plan provokes employee response

MONTREAL - The \$1.5 million budget-cuts announced by the federal minister of Finance Nov. 8 may have been the spark required to reverse the chronically low morale at the National Film Board of Canada as a new combativeness is now evident among employees already angered by a management plan to implement the National Film and Video Policy.

The 38-page document, obtained by Cinema Canada, is translated from French and entitled "Five-Year Operational Plan: Discussion document," dated October 1984. It was presented by Government Film Commissioner François Maceola to the NFB's board of trustees' recent meeting in Moncton, N.B., where it got an unenthusiastic response, according to union sources at the meeting.

The plan, which proposes to implement the national film and video policy's two objectives (turning the NFB into a world-class center of film and video excellence, and a national training center for advanced

research, development and training in film and video art and technology), recommends:

- a decentralized production program that over five years will balance productions done in Montreal with production from the other parts of Canada;
- reductions in creative staff to a permanent core of 30 English and French filmmakers, with 70% of NFB films produced by freelancers by 1989-90;
- integration of production and marketing through the addition of 30 coordinators of marketing and audience research, marketing officers, information and promotion officers, writers, distribution agents, and r & d officers to develop and identify audience requirements and new market trends;
- the creation of 12 audiovisual centers, one per province, with two for Ontario and Quebec, to be involved in production, promotion and distribution;
- formalization through federal directive of relations between the NFB and CBC/Radio-

Canada for access to the national public television network, and greater use by the NFB of conventional, pay- or cable TV;

- transfer to Telefilm Canada of \$1.45 million, including the NFB's four international offices and 17 employees on Oct. 1;
- elimination of "a significant

number of positions" in the engineering sector through long-term sub-contracting;

- opening the NFB laboratory to private production by Dec. 30, 1984, through tenders to Canadian laboratory owners for business proposals that would allow the lab to function

as a separate entity, jointly administered by the NFB and the private sector;

- tenders by Dec. 30, 1984 on the privatization of the NFB shooting stage in co-management between the Board and the private sector;

# Telefilm opens Halifax office

HALIFAX - In a move to encompass the regions in its operations, Telefilm Canada has announced the opening of a Halifax office which should be operational by the end of November.

Modelled on the Vancouver office, the Halifax one will be a point of contact between Atlantic filmmakers and Telefilm.

Appointed to direct the Maritime office is Bill Niven, an experienced administrator making the move from Correctional Services of Canada. Niven admits that it is an unusual move for him. He says, however, that he is bringing with him "a fair amount of administrative experience and experience in dealing with the private sector."

Niven says his first priority will be to get to know the

people in the industry. "I aim to learn a lot about the film business. I want to meet all the filmmakers and find out what their concerns are."

He sees the role of the Halifax office as an information transmitter. "We will be a conduit of information between Maritime filmmakers and Telefilm." Decisions on approving projects for Telefilm funding will be made in Montreal by André Picard. There will be no quotas, either high or low, on productions to emanate from the Maritimes. "We are going to go strictly on the strength of the project. My job is to help them access the fund," says Niven.

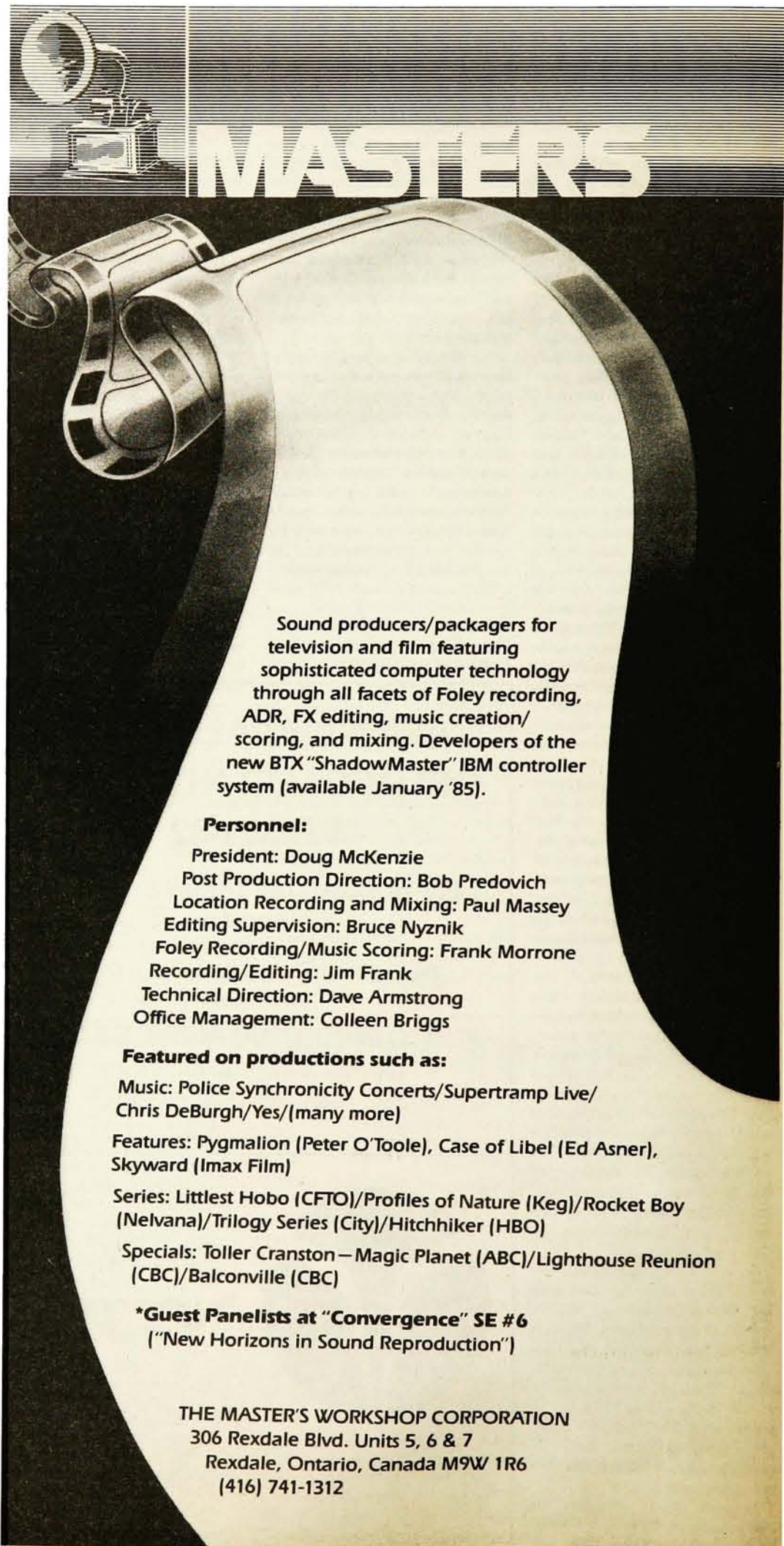
Niven is not sure how possible regional cutbacks by CBC would affect production in the Maritimes.

# Video Atlantic for broadcasting

CHARLOTTETOWN - Charles Duerden, director of public relations, announced the formation of Video Atlantic to provide a full broadcast quality facility in the Maritime region. Video Atlantic became operative in September as they took on coverage of the Pope's visit to St. John's, Newfoundland. The company has just completed a half-hour drama, *The Job*, for CBC Halifax. Duerden noted

that Video Atlantic is a completely mobile unit. Presently looking to CBC regional broadcasting for co-productions, they are concerned about CBC cutbacks which may effect regional programming.

Meanwhile, on Oct. 22, Telefilm Canada announced the opening of its Halifax office to stimulate production in the Maritime region.



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- allocation of more resources and effort towards research of audience viewing habits, new technologies, and audience reaction methodologies;
- clarification of the NFB's mandate concentrating on socially and culturally relevant films;
- a new administrative framework headed by a president, five vice-presidents and a management committee.

In assessing costs of the

operational plan, the document estimated slight savings in the \$300,000-500,000 range, noting "We do foresee that there will be slightly fewer employees... than at present." However, the document states also that "all of the duties that now exist will continue to exist under the new structure." While transitional costs of the implementation plan were not known, it was estimated the plan would not add to expenditures "but

could reduce staff costs significantly."

The Board's official position is that it is only a discussion document and that before implementation of such a plan, there would be consultation with NFB employees.

However what has angered NFB technicians, filmmakers and their union, is precisely that there was no consultation before the document was circulated.

"The document reflects about five or six management inputs," commented one employee. "There was no consultation with the directors of English or French production, nor with executive producers; and no consultation with the staff at any level."

"It is little wonder the NFB is facing the difficulties it is," the same employee added, "when you have a document written by people who have no interest

or knowledge of the place. None of the upper management have experience in film; they are largely technocrats. And they are using the Board as a public institution for the private interest. The document certainly reflects a lack of understanding of what this institution is about."

"Our reaction to the document is very negative," says Anne-Claire Poirier, newly elected president of the Syndicat general du cinema et de la television - section ONF, which represents 380 filmmakers and technicians, and is the largest of five unions at the NFB.

At a union meeting Nov. 9, it was unanimously resolved to reject outright the five-year implementation plan because, as Poirier told Cinema Canada, "it goes against the nature of the institution and what it does."

"On the other hand," Poirier added, "we're not demanding the status quo either, but we're not for change simply for the sake of it. And they (management) might as well know it."

While the union's specific strategy to prevent the plan's implementation is still in the process of being elaborated, Poirier did feel that both the announced cutbacks and the implementation-plan document had been beneficial in clarifying the basic issues.

"In recent policy statements - you can see it a little in the national film and video policy, and you can see it quite clearly in the implementation plan - what is being attacked is the specificity of the Board, the integrated character of the institution. It is the fact that it consists of specialized technicians, of a lab, of a distribution sector, that give the place its specific character. If the institution keeps self-destructing, by getting rid of its distribution sector, then its lab, then its sound service, where are we going to end up?"

"Since Guy Roberge left some 20 years ago," Poirier continued, "each successive Film Commissioner has left the place in worse shape than he found it in, each commissioner has taken with him a piece of the Board. Well, either they have each agreed to play the role of grave-digger or they are people in the wrong job. We want to clear this up. We're going to have to do the work that a good Film Commissioner should do."

"Because, we're all in the same boat - Radio-Canada, Telefilm or the Board, it's all part of the same world. This business of public-sector/private-sector has been grossly confused: there is no private industry, since all the money in the end comes from public funds. We're just as affected by cuts at the CBC as they are by cuts at the Board. And we have to fight together with them because what's at stake is the quality of the work we do."



**National  
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**Office  
national du film  
du Canada**

## NEWS

### ATLANTIS AND NFB SIGN CO-PRODUCTION AGREEMENT

Atlantis Films Ltd. and the National Film Board of Canada have signed an agreement to co-produce 17 half-hour dramas for initial broadcast on the Global Television Network. The Global Playhouse series is an anthology of dramas adapted from Canadian short stories. Principal photography for the first episode, based on Margaret Laurence's *To Set Her House in Order*, began in Edmonton in November, and is being directed by Anne Wheeler. Other titles in the series include *Uncle T* by Brian Moore, *The Concert Stages of Europe* by Jack Hodgins and *The Rebellion of Young David* by Ernest Buckler. The first eight episodes, produced by Atlantis in collaboration with the NFB, is presently being aired on Global TV.

### IN COLUMBUS...

Don Brittain's *Something to Celebrate*, an hour documentary showing how some senior citizens prove that life doesn't necessarily slow down after sixty, earned the President's Chris Award for the Best of Festival production at the 32nd International Film Festival, Columbus, Ohio, on November 3. *Something to Celebrate* is an NFB/CBC co-production.

### IN CHICAGO...

At the 20th International Film Festival in Chicago, November 9-23, *Real Inside*, directed and produced by John Weldon and David Verrall, earned a Silver Hugo in the animated film category; *Japanese*



Don Brittain on location for *Something to Celebrate*, the President's Chris Award at the Chicago Festival.

*Woman*, directed by Kalle Lasn, won a Silver Plaque; and *A Good Tree*, a half-hour drama directed by Giles Walker, also earned a Silver Hugo. *A Good Tree*, one of the eight Global Playhouse series, was produced by Atlantis in collaboration with the NFB, and will be telecast on Global TV, Thursday, December 20, at 9:30 p.m.

### IN YORKTON...

Six NFB productions earned awards at the Yorkton Short Film and Video Festival, October 3 to November 4. Golden Sheaf awards went to *The Boy and the Snow Goose*, Gayle Thomas director; *Flamenco at 5:15*, Cynthia Scott director; *Narcissus*, by Norman McLaren; to Douglas J. Dodd for best musical score for the film, *Hoppy: A Portrait of Elisabeth Hopkins*. Co Hoedeman's *Mascarade* received the Golden Sheaf Award given by the Queen City Junior Film Society for best production for children; and *Steams, Schemes and National Dreams* received the Antoinette (Nettie) Kryski Canadian Heritage Award.

This film was made by the Credo Group, produced by the NFB for Parks Canada.

### NEW CATALOGUES

The National Film Board of Canada has just released *Our Bodies, Our Minds*, a comprehensive catalogue of *Film Video and Multi-Media Resources for Health Education*, providing information on over 250 productions produced and/or distributed by the NFB.

Subjects include: Addiction, Aging, Child Abuse, Death and Dying, The Disabled, Films for Kids, Fitness and Nutrition, Mental Health, Occupational Health and Safety, and Parenting.

The National Film Board has also released its 1984/85 French and English Film and Video Catalogues. Over 2500 English titles and 1800 French films are in distribution. NFB films are distributed in 16mm, some in 35mm, and all are available on 1/2" V.H.S., 1/2" Betamax and 3/4" U-matic videocassettes. To obtain copies of NFB catalogues contact the nearest NFB regional office.

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# Unions join to denounce CBC cuts

TORONTO — In a rare move, eight broadcasting unions and guilds representing 15,700 CBC employees joined forces to denounce the CBC budget cuts.

At a press conference here Nov. 22, representatives of the Alliance of Canadian Cinema, Television and Radio Artists, the American Federation of Musicians (Canada), the Association of Television Producers and Directors (Toronto), the Broadcasting Council, the Canadian Union of Public Employees, the Canadian Television Producers and Directors Association, the Canadian Wire Service Guild, the National Association of Broadcast Employees and Technicians, and the National Radio Producers Association, told reporters that "the massive budget cuts imposed on the CBC, and the way in which the government is overseeing the implementation of these cuts jeopardizes the integrity of the CBC, and threatens both the CBC's future and

the future of public broadcasting in Canada."

Ray Hazzan, president of ATPD (Toronto), who was chairing the news conference, said that what concerned him most was the fundamental alteration of the CBC mandate implied in the budget cuts and which were not subject to any public discussion. He blasted the government for retreating on an arm's length policy for the CBC. "The appointment of the three consultants is blatant interference," he said. He accused CBC management of "astonishing passivity in the face of the cuts." He defended the unions' belated response to the budget cuts — decisions about by the cuts have to be made by the end of November — saying that the unions have been making representations to CBC management for some time. He added that on Nov. 14 the unions sent a telegram to CBC president Pierre Juneau asking for an immediate meet-

ing before final decisions on the cuts are made. He said "we have had no reply. It is outrageous that we have been excluded from the entire decision-making process."

Hazzan suggested it was still not too late to engage in consultations. "The cuts won't be implemented until April 1." The unions have not formalized any further strategy to fight the cuts.

Colleagues in Quebec representing 4000 CBC and contract employees held a similar meeting in Montreal.

"Obviously the unions haven't read the mandate," Paul Audley, one of the three consultants appointed by minister of Communications Marcel Masse to oversee the CBC cuts, told Cinema Canada. "We are surrogates for the minister so that he can understand the kinds of choices the Corporation is making — and has to make."

At CBC, Richard Chambers,

acting head of communications, said the unions have not been locked out of the consultative process. "No decisions whatsoever have been made," he said.

TORONTO — Universal Films announced a new release date for *The River* which stars Mel Gibson, Sissy Spacek and Scott Glenn. It is now scheduled for release Jan. 25. The film has been repositioned to avoid a clash with two other similar films in current release.

## Global/Atlantis shine in Chicago fest

TORONTO — Global Television Network and Atlantis Films have announced jointly that two episodes of Global Playhouse won silver awards at the 20th annual Chicago International Film Festival.

*A Good Tree*, directed by Giles Walker from a screenplay by Gloria Demers, won a silver Hugo in the short subject category.

*The Painted Door*, directed by Bruce Pittman from a Joe Wiesenfeld screenplay, won a silver plaque in the short subject category.

The Global Playhouse series consists of 24 half-hour dramas produced by Atlantis Films, in collaboration with the NFB and

with participation by Telefilm Canada.

Global News captured two of the top three honours for excellence in television news broadcasting at the annual conference of the Radio and Television News Directors Association. Global took the Charlie Edwards award for spot news coverage and the Sam Ross award for excellence in commentary, editorials and news analysis.

The Charlie Edwards award was for a report on the funeral of underworld figure Paul Volpe. Doug Small, Global's Ottawa bureau chief, took the Sam Ross award for his commentary concerning the abuse of English by bureaucrats.

## Fraggle Rock gets Emmy nod for second year

TORONTO — CBC announced that an episode of *Fraggle Rock*, its co-production with Henson Associates, has been nominated for an international Emmy for the second year in a row. *All Work and All Play* is the episode entered in the children's programming category. *Fraggle Rock* took the Emmy in that category last year.

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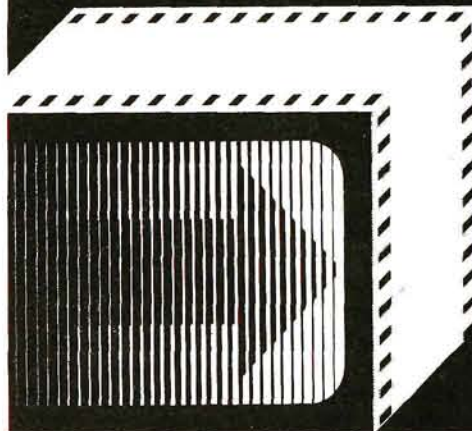
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to Film, Television, and Communication Studies in Canada

1985



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**ROM series free**

TORONTO - The Royal Ontario Museum has announced the launching of three film series.

From Nov. 3 to Dec. 22, ROM will present a free series of family matinees accompanied by NFB shorts. During the Christmas holidays ROM will

present a children's film festival. Eleven films will be screened from Dec. 26 to Jan. 6 including old favourites like *Peter Pan*, *Dumbo*, *National Velvet* and *The Wizard of Oz*. In conjunction with the Ontario Film Theatre, ROM is running a tribute to Billy Wilder from Nov. 4 to Dec. 23. Gerald Pratley, OFT director, will introduce the Wilder series.

**CFTA honors Atlantis best over-all**

TORONTO - The Canadian Film and Television Association honoured the best of independent Canadian production at its 12th annual film and television awards here Nov. 22.

The CFTA received a record number of 197 entries in 13 categories. Hosting the evening was comic group The Frantics, made up of Paul Chato, Rick Green, Dan Redican and Peter Wildman.

In addition to awards for the best production in each category, a special trophy was presented for the outstanding overall production, going to Atlantis Films' half-hour drama, *An Ounce Of Cure*. Atlantis Films also won the Chetwynd award for entrepreneurial achievement in the independent production industry. The \$1000 First Choice Canadian Award for the most promising effort by a first-time producer was taken by Montrealeur Jon Minnis' animated short *Charade*. New this year was a special jury award, going to Barrie

Wexler's music video *I Am A Hotel*. Jury chairman was Marilyn Belec of Moebuis Productions, Toronto.

Category awards were: (animation) *Charade*, Jon Minnis, Montreal; (multi-image portable) *Ontario March of Dimes*, Steve Shaw Prods., Toronto; (multi-image non-portable) *Leading Citizen*, Adventures Sight & Sound, Toronto; (commercials) *Face It*, Shulz Prods., Toronto; (doc. under 30) *All Of Our Lives*, Skyworks, Toronto; (doc. over 30) *Alex Colville: The Splendour of Order*, Film Arts, Toronto; (instructional/educational) *Stress & Emotions*, Telescene Prods., Montreal (sales promotion/pr) *Islands In Ice*, Kelly Duncan Prods., Vancouver; (music video) *Where's Bula?*, Corvideocom Ltd., Ottawa; (TV drama under 30) *An Ounce Of Cure*, Atlantis Films, Toronto; (TV drama over 30) *Hockey Night*, Martin Paul Productions, Toronto; (TV variety under 30) *Vid Kids*, M&M Film Prods.,

Toronto; and (TV variety over 30) *The Nutcracker: A Fantasy On Ice*, Eskimo Productions, Toronto.

**Ellis' Keg awarded**

TORONTO - Ralph C. Ellis, president of Keg Productions, reports that Keg's new 26, half-hour Canadian wildlife series, *Profiles of Nature*, has won a silver medal in competition at the 27th annual International Film & TV Festival in New York and a Golden Sheaf Award at the annual Yorkton Festival. It was also the only Canadian entry to reach finalist status at the biannual Wildscreen competition in Bristol, England.

*Profiles of Nature* is airing in selected cities across Canada through private stations. The series has also been sold to PBS stations in all major American markets as well as in Australia, the United Kingdom, Germany, Hong Kong, the Middle East and Far Eastern countries.

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# Canada's many festivals search for a clear policy from Telefilm

MONTREAL - With 16 film festivals each year, Canada now claims the curious distinction of holding on its territory roughly one-tenth of all the film festivals in the world, according to Jean Lefebvre of Telefilm Canada's Festival Bureau. For four recent Canadian film festivals, however, this year's cinematic festivities have been more like wakes, each one facing serious problems for the future.

For a variety of often very different reasons - ranging from the personalities of the festival directors, to acts of God like the weather, to acts of men like transit strikes, to chronic organizational, financial, conceptual problems - the 5th Canadian International Animation Festival, held in Toronto for the first time this year (Aug. 13-18, see Patricia Thompson's report in this issue on p. 17), the 13th Montreal International Festival of New Cinema and Video (Oct. 18-28), the Fourth Atlantic Film Festival in Halifax (Oct. 25 - Nov. 1) and the 20th Yorkton Short Film and Video Festival in Yorkton, Sask. (Oct. 31 - Nov. 4), all occasioned profound difficulties.

Conversely, and within approximately the same time-frame, four other film festivals - including Canada's two largest, the World Film Festival in Montreal and the Festival of Festivals in Toronto, the ever more popular Third Abitibi-Temiscamingue Festival of International Cinema (Nov. 1-7), and the most recent newcomer to the crowded fest circuit, the First International Guelph Film

Festival - had problem-free, if not highly successful, runs. (The sparsely attended and thinly covered festival of Forbidden Films in Toronto Oct. 18-28 must be considered a different kind of cinematic event, and outside present parameters.)

The 13th International Festival of New Cinema and Video, spatially over-extended and conceptually over-ambitious, was, before it even got underway, hit by so many problems that it almost didn't happen. Only the last-minute decision by the festival's 20-person staff to see the event through, working for no pay, allowed it to take place. Caught by the change of government in Ottawa, as well as by the change of film-funding regimes in Quebec from the Institut quebecois du cinema to the Societe generale du cinema, which delayed the granting of funds, and hampered by a \$60,000 deficit from 1983, which meant that suppliers, printers and services this year all required up-front payment, fest co-directors Claude Chamberlan and Dimitri Eipides found themselves heading a festival without cashflow.

Initially budgetted at \$420,000 this year - Chamberlan and Eipides point comparatively to the Rotterdam or Berlin fests with budgets in the \$900,000-range - the 1984 budget was revised downwards five times to 1983 levels of \$240,000 which, Chamberlan notes, "left us with absolutely no breathing space." With a total of \$150,000

coming from provincial and federal agencies and ministries, Telefilm's Festivals Bureau, and the Canada Council, plus an as-yet undetermined amount from corporate sponsors, the event was clearly headed for trouble. Add additional overhead, like a \$20,000 phone bill, 16mm equipment and projectionist for one of the festival's six locations, unexpected out-of-pocket shipping costs, and the result, for the second year in a row, was another \$60,000 short-fall.

Even then, say Chamberlan and Eipides, the gate might have made a dent here, projecting an increase over last year's 30,000-plus entries. Then, on the day of the festival's opening, Montreal bus-drivers went on a month-long strike. While final attendance figures had not yet been compiled, Eipides estimates the strike could have affected the festival with a 20% drop in attendance.

The problems would just go on and on: 13 films never turned up; the festival had no money to fly in guests, though some, like Wim Wenders, came on their own and others, like Chantal Ackerman, said they would come to show support then didn't; films were stuck at the brokers, and others shipped to the wrong address. The sudden deaths in Paris of Francois Truffaut and 24-year-old actress Pascale Ogier within the first three days of the festival only added to the spirit of gloom. And then, within two days of the festival's ending, Serge Losique, director of the Montreal World Film Festival, would, in the letters column of the newspaper *La Presse*, launch a blistering public attack.

In spite of it all, the quality of the 75 features screened this year was incomparable with films like Jim Jarmusch's *Stranger Than Paradise*, Alexander Rockwell's *Hero*, or Ulrike Ottinger's *Image of Dorian Grey in the Yellow Press*. And surely the absolutely outstanding film of this problem-plagued 13th festival had to have been German director Edgar Reitz's 16-hour epic *Heimat* which one aficionado described as "Without a doubt the greatest film ever made, anywhere, anytime." Yet even such extraordinary works could not compensate for the organizational, conceptual and other difficulties that prevail and are compounded in a climate of cultural cutbacks and restrained state-spending.

Scattered this year in six different venues, the festival, which included a video section of some 170 tapes, was almost impossible to cover for the working press, let alone the public.

"Ideally," says journalist

Martin Delisle who covered the fest for Radio-Canada, "there should be only one great big festival annually in Montreal, encompassing the World Film Festival and the International Festival of New Cinema, the same way that Cannes or Berlin have an official and a parallel selection. Unfortunately, this will remain utopian until Losique and Chamberlan stop trying to outdo each to prove that their festival is the best.

"Having said this, one must stress the importance of the New Cinema festival. It allows us to discover new films, new currents, and often innovative ways to look at film. Such a festival must continue to exist, and should never be allowed to disappear: it is like a whiff of fresh air for the adventurous filmgoer."

"Is there room in town for two film festivals?" asks journalist David Winch who covered the event for the *Toronto Globe & Mail*. "I don't think so if they're competing. Maybe they should all calm down, stop trying to outdo each other, sort out their problems, and maybe they would then find that there is, indeed, room here for the range of alternative cinema.

"The inner-city yuppie crowd has the size and the strength to support an alternative festival. They have the identification with the films, and the late fall season is a good time for a festival like this.

"As a filmgoer, the great attraction of this festival is that it shows films you just couldn't see anywhere else. So I hope they can pull it together and get stable. This could become what Rotterdam is to Europe."

"This is a festival that announces a lot more than it can actually deliver," comments *La Presse* film critic Luc Perrault. "There's a difference between what they say they're going to do and what they do, and that's the source of a certain deception.

"If this festival wanted to come back to its original terms of reference, it will have to realize that it will always be the number-two festival in this city. They should change their approach, get rid of the video festival and stop being a ramshackle grab-bag. It's high time this festival took its context into account and held all its screenings in one place. Otherwise it's ridiculous.

"One possible approach would be to move this festival squarely into the summer and have it parallel the World Film Festival. Since the WFF has reached a ceiling in terms of public capacity in its present location, there must be room for an alternative festival.

"But this would take someone with guts and daring to

bring it off - and really offer a festival of new cinema. Perhaps, in the end, this could only be done with backing at the political level."

If Chamberlan and Eipides are vocal in their denunciation of the inequities of federal film festival funding policy, which Eipides terms "a scandal," they have a sympathetic ear from Festivals Bureau head Lefebvre.

"We're acutely conscious of the problems festivals have," he told *Cinema Canada*, "and we do whatever we can, but we have no money. We understand that festivals have financial problems, though we're not responsible either for their deficits or their profits. Festivals do not exist because we ask them to. In fact, in the beginning, the intention - to the extent that there was one - was to have at most one or two international festivals in the entire country, and look where we are today."

Lefebvre, an 18-year-veteran of the Festivals Bureau, is sadly conscious of the lack of a festivals policy - "We simply administer a program that grants subsidies to festivals" - the inequities of the program whose granting structure, he says, was developed on "a first-come, first-served" or precedential basis - the fact that "the program hasn't evolved in the last 10 years," without the funding to keep up with the level of inflation - and that the situation is going to get worse.

"Perhaps the moment has time to signify clearly that, in a time of economic crisis, there is no money for festivals. The only thing that's quite clear is that we don't have the money to develop anything."

The Festivals Bureau now has an annual budget of \$950,000 - an original \$350,000 plus \$600,000 allocated as a result of the National Film and Video Policy which will, as of January 1985, fund one federal grant per festival. After that date, if a festival receives funding from another federal source, for example, External Affairs, the Festivals Bureau grant will be cut by the equivalent amount.

As a result, the Festivals Bureau is virtually helpless in the event of a festival's appeal for emergency funds.

Which was the situation faced by the Atlantic Film Festival when it tottered following the 11th-hour resignation of festival director for the last four years, Michael Riggio. Plagued by severe funding and organizational problems, rent by dissonance within the Atlantic film community, the festival was cancelled for two days before actually lurching ahead. Despite the Festival Bureau's turning down an emergency request

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## Festivals

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for \$10,000, replacement director Ramona McDonald, with the help of volunteer labor and funds from the National Film Board's Atlantic Region studio, carried on with an unofficial budget of \$30,000.

The week-long disorganized event - no figures were available on the numbers of films and videos screened - drew an estimated 500 people, though some observers put the figure as low as 100, while one member of the fest organization claimed "thousands" attended.

Twenty international films from small, lesser-known countries were screened, including an East German western *The Scout*, Israeli thriller *The Arrest*, the Danish feature *Ladies On the Rock*, *The Silent Pacific* from Holland, and *Kamilla* from Norway. Taking the Air Canada \$1500 award for best feature, best director and best performance was Swiss director Kurt Gloor for *Man Without Memory* and lead, Michael König.

Toronto filmmaker Philip Jackson's low-budget, meta-physical sci-fi film *Music of the Spheres*, starring Anne Danereau, received a jury award for most promising first feature. Among regional films screened were the NFB documentary *Herbicide Trials* by Neal Livingstone; Dan Hutchison's documentary *Alex Colville: The Splendour of Order*, which won the \$1000 Atlantic Television Network award for best overall Atlantic entry, while Chris Majka was awarded best performance in an Atlantic film for his role in the local video *The Indifferent City* by Doug Fairfield.

Despite this year's festival fiasco, however, local filmmakers feel optimistic that there is a future for an Atlantic film fest.

"There are enough talented people here to pull off something like a festival, and there's a real warmth and desire within the film community for that," says Halifax independent cinema owner Gordon Parsons.

"As a result of this year's fiasco, the festival will change," says Atlantic Filmmakers' Coop chairperson Lulu Keating. In the interim, the Atlantic Film Festival Association, the corporate entity behind the four Atlantic Film fests, has been disbanded.

According to Keating, independent filmmakers "will meet sometime after we've all calmed down; we'll get a new board, a new director and then we'll get on with business. Probably next year there'll be two events - a film festival in the fall and a seminar in the spring."

Though none of the four Atlantic provincial governments were involved in funding this year's festival, the Nova Scotia department of Culture,

Fitness and Recreation did contribute funds in past years. Nor is the future bleak for funding support for a reorganized festival.

"We have a strong commitment to funding festivals," says the department's cultural director Allison Bishop, "but any organization needs a sound business plan and an indication that the community is being serviced and supporting it. It's public money and has to have accountability."

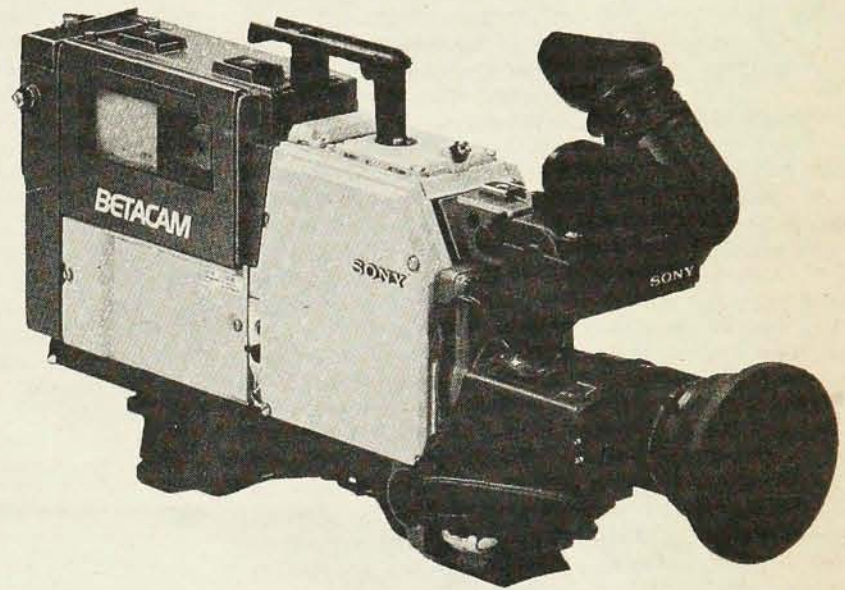
Hampered by snowstorms since September in the worst weather in 77 years, the 20th anniversary of the Yorkton Short Film and Video Festival was a chilly one. With high winds and nighttime temperatures hitting 40 below, the annual showcase of Canadian short film production, and the longest-running film festival in North America, was a far cry from the mellow, end-of-harvest-time, Indian summer event of less extraordinary years.

With scattered local turnout, a half-dozen filmmakers, two Regina film producers, one television buyer from Toronto, feuding pre-selection and awarding juries, and to judge from a selection of the 162 submitted shorts (out of Canada's annual production of 2000) a thoroughly uninspiring year for filmmaking, the kindly Yorkton fest organizers, headed by the unflappably energetic Sheila Harris, put the bravest face on probably the worst of circumstances.

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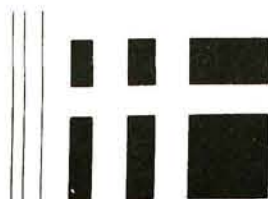
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# Telefilm takes stock of French-track market, distribution, FIRA

MONTREAL - On Nov. 15, the Montreal office of Telefilm Canada invited some 300 members of the industry to gather for an open-ended discussion of Telefilm's performance, and to meet with the new minister of Communications, Marcel Masse. The result was a renewed commitment on the part of the agency and the minister to act vigorously to bolster the program production sector.

Three distinct issues arose from the discussions, headed by Telefilm executive director André Lamy: the particularities of the French-language market and the need to modify Telefilm policies to better respond to these particularities; the importance of the Canadian distribution sector and the need to put distribution back on the agenda; and the risk of the implantation of foreign production and distribution companies, following the decision by the Foreign Investment Review Agency (FIRA) to allow both Lorimar and Orion to do business in Canada.

"We are not really building a television production industry with what we did last year," stated Lamy, addressing himself only to the concerns of the French market. "All the agencies involved and the producers are going to have to scale down their projects if we are to have any chance of creating an orderly market for productions in French."

Lamy opened the session by stating that the market for English-language productions is 25 times greater than the French-language market. Producers are further hampered by the modest prices paid by Radio-Canada for their productions. While the going price at the CBC can climb as high as \$600,000 for a feature, the French-language network pays between \$80,000 and \$125,000 for an equivalent production. The feeling among producers is that there is nowhere else to go, and that Radio-Canada must be convinced to pay better.

Lamy and director of French production André Picard explained that Telefilm has begun a series of talks with the other provincial and federal agencies which routinely pool their resources to assure production in Quebec: the National Film Board, Radio-Canada, Radio-Quebec, and the Societe generale du cinema. Lamy estimates that, together, there is about \$60 million for production, and that it is important that productions be adjusted to suit the market.

Admitting that the formula of big features/mini-series has not worked, Lamy referred to the modestly budgetted *La Guerre des tuques* as the film which, most likely, will prove

the most profitable film in Telefilm's first year, and is of the sort which Quebec's producers should emulate. While producer Denis Héroux cautioned that scaling down budgets for productions might result in the loss of foreign producing partners, Lamy reminded those present of the extreme fragility of the domestic market. "If any one of the interested agencies turns down a given project, it is finished. This is why Telefilm is consulting the others, showing them our figures concerning investments in the first year, and trying to come to some consensus about the size and sort of projects which should be fostered." He added that while most producers seemed to agree with the basic need to get French-language projects into line with market realities, most of the applications received at Telefilm have not yet begun to reflect this

realization.

Both Héroux and producer Claude Fournier emphasized that private producers should be able to produce the 'téléromans' (soaps) which Lamy qualified as Quebec's "single most important cultural form." For the moment, all téléromans are in-house productions of Radio-Canada and Telemetrople, and Héroux insisted that the industry back the Applebaum-Hébert report recommendation that CBC/Radio-Canada remove itself from the production of fiction.

The discussion around distribution was lively, and Lamy said categorically that, in his opinion, "All the transactions concerning distribution must be made through Canadian companies." He mentioned that the new minister had asked for his opinion, freeing him to comment on the film policy written during the Liberal ad-

ministration.

Although foreign partners routinely threaten to terminate deals if a Canadian distributor is imposed on them, distributor René Malo commented that Quebec only constitutes 2% of the world market, and doubted any serious deal would be cancelled because a Québécois distributor was involved. Claude Fournier, now heading up the policy-oriented Institut québécois du cinéma, said that producers should risk having the deal called off a few times, until foreigners come to the realization that Canadians are serious about distribution.

Héroux, commenting that every French Telefilm production this year had been distributed by a Québécois distributor, found this discussion a waste of time, underlining the fact that distribution in English Canada was the real problem for the Québécois, and that

they would be thankful, should a Major distributor offer to handle a French-language production across Canada.

A general discussion followed concerning the role and relative weakness of distributors, and several producers commented that the very nature of the Broadcast Fund undermines the distributor. "By the time the producer has negotiated for a letter from a broadcaster," said Héroux, "he feels that he's already done the job of the distributor." André Link, distributor and producer, and Malo suggested that Telefilm accept a letter from a distributor in lieu of a letter from a broadcaster, and that the distributor then negotiate the rights for theatrical, pay-TV, network and syndication and finally cassette distribution. Link commented that the proper role of the distributor is to invest in

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## CINE MAG

### Film/Video budget form ready

MONTREAL - A standardized budget form has been produced by Telefilm Canada and is available to all producers upon request. Though this information may seem mundane, the budget represents a breakthrough for the industry, and should allow the creation of reliable production statistics.

At the instigation of Gwen Iveson, financial analyst at the Toronto Telefilm office, a group of five consultants from the private sector met to create the budget form, which runs 64 pages. "Not since the Directors Guild budget was created about 10-15 years ago has there been any standard form producers could use. The new form is the only one I know of which has been conceived for film and

video alike," Iveson told Cinema Canada.

André Picard, head of French production at Telefilm, elaborated. "Some producers are already highly organized and use computers, others are making out budgets for the first time. With the new form, they can be certain that they haven't left out any important information which might cause us to return their application to them."

The form has been conceived with computers in mind, and Telefilm hopes that, increasingly, producers will abandon their current, particular budget systems to adopt the Telefilm budget form. "Using the form," Picard suggested, "should allow Telefilm to produce detailed production statistics for those productions in which we have participated. These figures will be made public annually, and will give the industry a clear idea of the amounts being spent." However, use of the form will not be mandatory.

Consultants on the projects were Marilyn Stonehouse, production manager; Michael MacMillan, producer; Lacia Kornylo, production accountant; Claude Bonin, producer; and Daniel Louis, production manager.

### Telefilm meeting

cont. from p. 44

production, but that the sector has been so enfeebled that distributors are not able to contribute as they had 10 years ago.

While several of the producers seem to be asking Telefilm to impose the condition of distribution-by-Canadians on Telefilm productions, Lamy chose to call the producers' bluff, refusing to play the heavy. "The sweetest thing to my ears would be to hear from the various producers groups that they insist Telefilm follow this policy." Telefilm, however, will not take the initiative, and it is generally thought that the conflicting attitudes of producers toward the American majors will keep any consensus from being created.

Lamy warned the group that recent FIRA decisions will probably open the door to an onslaught of foreign companies doing business in Canada. Although it took over two years for Orion Distribution to get the green light, FIRA recently approved its application (see Cinema Canada No. 112). Lamy believes that this case and the one in which FIRA approved the installation of Lorimar as a producing entity, will be used as precedents by many other foreign companies that find the Canadian situation attractive. "I have told the minister that we must emphasize the cultural content of the productions we back," summed up Lamy.

Lamy commented at the end of the discussion that there is no problem of cultural content in French-Canada, though there still remains a large cultural difficulty in English-Canada.

Following the discussion, Telefilm president Ed Prévost welcomed the minister of Communications Marcel Masse who made a brief address and then met various producers informally over wine and cheese.

### Lucky Films shoots Dan McGrew

MONTREAL - Lucky Films of London principals, Neil Hollander and Simon Byrne, are travelling across Canada location scouting for their first feature-length film, *The Shooting of Dangerous Dan McGrew*. Inspired by the verses of the English-born Canadian poet, Robert Service, the film is set in the Yukon territories in the winter of 1898.

Byrne feels the world-wide popularity of the Service poem and the large amount of available historical documentation "will assist Lucky Films in developing a major motion picture."

Hollander's interest in gold's power to shape and destroy lives, began when he went to the eastern Amazon to shoot the recent CBC-aired documentary *Gold Lust*. Among other credits, Hollander directed the Adventure Film production *The Last Sailors*, a television documentary shot in 14 countries.

Byrne, trained as a solicitor, got the film bug as an investor.

Hollander and Byrne, who will act as producers for the film, formed Lucky Films earlier this year to produce action-adventure motion pictures.

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## Tokyo takes Quebec 'sleeper'

MONTREAL - Distributor Cinema Libre's recent release *Jacques et Novembre*, a first feature by Montreal filmmakers François Bouvier and Jean Beaudry, has been selected as one of 15 features by upcoming directors from around the world for the Young Cinema '85 program of the Tokyo International Film Festival next May 31 - June 9.

Young Cinema '85, according to festival director Shiro Sasaki, aims to encourage the development of world-class art cinema by offering young directors an opportunity to exchange ideas and compete. A second aim to provide financial assistance, and so a sum of

up to U.S. \$1.5 mln. will be offered at Fest's end to the most promising young director in the section towards his/her next film.

The announcement of *Jacques et Novembre's* selection for Tokyo was made on the film's opening night here Nov. 2.

Produced for \$15,000 in costs and deferred salaries, *Jacques et Novembre* is a film and video diary about a 31-year-old's last month, brilliantly played by Jean Beaudry. *Jacques et Novembre* was produced by Les Productions du lundi matin, with financial assistance from Telefilm Canada, the Canada Council, and the National Film Board of Canada.

## Distribution Centre launches season

TORONTO - The Canadian Filmmakers Distribution Centre launched its fall season of film on Nov. 2. Five CFMDC sponsored events are taking place in November and December in Toronto, and include a programme of four independent dramas; a three-part series of premieres of Canadian experimental film; an

evening of women's films from the CFMDC collection as part of the International Women's Film Festival, *Through Her Eyes*, at Harbourfront; and in association with The Funnel, nine evenings of British and Canadian avant-garde film. CFMDC is the showcase for Canadian independent and avant-garde films.

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## MIFED slow, important show at Berlin

MONTREAL - A large Canadian and Québécois feature film presence at the Berlin Film Market next Feb. 16-26 was one of the indirect results of the participation of some 10 Canadian sales agents, producers and distributors at the recent Mifed film and TV market in Milan, Italy, which ended Nov. 4.

Quebecers at Mifed included Maryse Rouillard of Filmoption Internationale, Richard Goudreau of Cinéma Plus, Pierre René of France Films, Rock Demers of Les Productions La Fête, Jan Rofekampf of Films Transit, and Victor Loewy of Vivafilms. Torontonians included Cineplex president Garth Drabinsky, Linda Beath of Spectrafilm and producer Bahman Farmanara.

Mifed this year, according to Montreal producer/distributor René Malo, "was not very good. World production for this year is simply not very good - a lot of B series films. I

just didn't find it very interesting."

In an agreement concluded between Aina Bellis of the Berlin Film Market organization and Jan Rofekampf of Montreal-based international sales agent Films Transit, a selection of recent Canadian and Québécois features will receive horizontal market programming at the Berlin market. This means that the Canadian features will all be shown during the market at the same theatre and at the same time each day, a practice which in past years has successfully allowed highlighting of other national cinemas.

Films Transit, which, for the past five years, has been the only private Canadian company representing producers with a stand at the Berlin market, will be presenting the following films: Venice Silver Lion winner, Micheline Lanctôt's *Sonatine*; Mannheim Golden Ducat winner, Atom Egoyan's *Next of*

*Kin*; Jean-Claude Labrecque's Cannes '84, Semaine de la critique entry, *Les années de rêve*; André Melançon's 1984 Abitibi Fest prize-winner, *La Guerre des tuques*; Léa Pool's Toronto and Montreal fests prize-winning *La Femme de l'hôtel*, also selected for the Berlin 1985 Forum of Young Cinema; and, in European première, Tom Shandel's British Columbia feature, *Walls*, and François Bouvier and Jean Beaudry's Montreal-set *Jacques et Novembre*.

"This is the largest Canadian feature presentation in at least the last six years," Jan Rofekampf told Cinema Canada, "so it is quite unique. We've got to get Canadian cinema on the world-map again, and this is one of the ways to do it. Berlin is a place where the more difficult films get a chance to be seen, unlike Cannes where they get snowed under completely."

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## Briefs for postponed CBC hearings

TORONTO - In briefs to the Canadian Radio-television and Telecommunications Commission (CRTC), the private production sector is calling for increased privatization of the CBC. The CRTC was to have hearings have been postponed to give CBC time to adjust to budget cuts. No new hearing date has been set.

Before postponement of the hearings the following producer groups submitted interventions to the CRTC: Association of Canadian Film and Television Producers with L'Association des producteurs de films du Québec; Canadian Film and Television Association with Canadian Association of Motion Picture Producers; Canadian Independent Film Caucus; and the Association of Television Producers and Directors (Toronto).

The ACFTP/APFQ support the role of the CBC as "our national publisher" but suggest

much of the programming could be divested to the private sector. "CBC does not have to be the national producer."

The brief recommends that CBC:

- privatize entertainment programming - up to 50% of total by 1988
- privatize technical facilities. "CBC has always found it difficult to keep pace with technical change and the more flexible private sector strategy would be less demanding on the resources of the Canadian taxpayer and would be more likely to assure quality in Canadian technical standards."
- privatize CBC Enterprises, the marketing and merchandising arm of CBC. "The cost of this sector as against its performance in the marketplace leaves something to be desired."
- increase licensing fees which at present levels are "a scandal." One cannot expect to cause Canadian programs to happen without providing the greater

part of the financing. In all other mature television nations, the percentage of a production budget paid by license fees on commissioned material is in excess of 75%." (CBC pays in the 15-30% range.)

- increase advertising revenues for Canadian programs. "We charge advertisers less per message than almost any advanced television nation. What has been lacking is a belief in Canadian Content programming and its ability to deliver audience."
  - recognize realities of co-production through reciprocity arrangements. "CBC should give Canadian audiences some of the best that the world has to offer."
  - target specific expenditures for the private sector: \$50 million for English language services and \$25 million for French.
- The CFTA, in its brief, echoes the above but also suggests that advertising sales could be privatized. The CIBC wants information programming to be included in the privatization process. It asks that "CBC recognize independent documentaries as a distinct and important form of

expression and central to the development of Canadian culture."

The CBC producers' association, ATPD (Toronto), had serious reservations about broadcasting policy as it has developed with regards to the Broadcast Fund and the independent sector. Its concern lies with CBC's mandate to act as "an instrument of national cultural development." The ATPD argues that privatization would lead to an erosion of CBC's central mandate.

It notes that "all the growth for 15 years has been concentrated in private-sector broadcasting and the CBC has been left to try to use scarce air-time on its single service and scarce resources to achieve the goals set for the national system. And yet, private broadcasters and cable television licensees under existing laws are not asked to do any of the following: to be predominantly Canadian in content and character; to serve the special needs of the regions; to contribute actively to the flow and exchange of cultural and regional information and entertainment; to provide for a continuing expression of Canadian identity. Only the CBC is now expected to further any of these important national objectives."

A further grievance was the lack of funding to achieve those cultural goals. "The CBC has no

more real money to spend now than it had 16 years ago. Between 1977 and 1982 CBC's parliamentary appropriation declined by 4.3% in real dollars."

In the view of the Association, the Broadcast Fund has introduced distortions into the system by giving "CBC a special role to play in developing Canada's independent program production industry." CBC should only do so to the "extent that it helps the Corporation meet its programming objectives." Unfortunately, given the nature of the funding, the requirement to seek outside investment leads to "programs which will be tailored to suit foreign, and primarily American, audiences." The result is a "tug-of-war between the CBC, with its public broadcasting mandate but limited funds, and the private producer... It would have been preferable if the CBC's share of the Fund had been given directly to the Corporation earmarked for financing of independent production."

The ATPD brief concludes that "the current pressures toward the commercialization and Americanization of CBC programming pose a fundamental threat to the existence of the kind of distinctive Canadian programming that the new CBC policy, and the CBC's own strategy, ask the Corporation to provide."

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# Yorkton fest topped by Melançon, Prisma

YORKTON – The Quebec independent production for children *La Route des étoiles* and five National Film Board of Canada shorts ran away with this year's Golden Sheaf Awards presented Nov. 3, copping a total of 12 prizes in the category, craft, jury and best production awards.

Top-winner *La Route des étoiles*, one half-hour in the six-part kids' series *Zig Zags* written and directed by Andre Melançon, took four Golden Sheaves for best production of the festival, best drama under 30 minutes, best direction, and best screenplay, which included the Superchannel Best Script Award and a cheque for \$1000.

For its part, the NFB was awarded best animation for Gayle Thomas' *The Boy And The Snowgoose*; best documentary under 30 minutes for Cynthia Scott's Oscar-winner *Flamenco at 5:15*, and best experimental for Norman McLaren's *Narcissus*. The Board also won in the fine arts category for its Pacific region pro-

duction *Hoppy: A Portrait of Elisabeth Hopkins*, and in the production for children category for Co Hoedeman's animated short, *Mascarade*. In the craft awards, Jay Dodd also won best original music score for *Hoppy*, which also won a special jury award.

Other Golden Sheaf category award winners were: *Alex Colville: The Splendour of Order* (best documentary over 30 minutes); *Wayne Ngan: Reflections of Earth* (instructional/educational); *I Am A Hotel* (music video), and *The Beaver* (nature & environment). No awards were made in the drama over 30 minutes or sports and recreation categories.

Films winning craft awards were: CBC Toronto's documentary *Who Killed JFK?* for best picture editing; Don Hutchison got best cinematography for Toronto independent productions, the documentary *Alex Colville: The Splendour of Order*; sound editing on the Vancouver-made documentary *Wall To Wall*; and best performance

went to actor Peter Blackwood for the Montreal-made docudrama *Stress & Emotions*.

Independently produced films winning special jury awards and certificates of merit went to documentaries *Bee Farming In Saskatchewan*, *The Circle Moving*, the nature film *Cricket, Tiget and Friends*, the experimental *Transistor*, and a striking film in the fine arts category, *Kangeiko*, by young Calgary filmmakers, Walter Shepherd and Mark David Stewart.

The festival jury members were Vancouver writer-producer Keith Cutler, Edmonton creative consultant Diana Turk, Moncton columnist and television writer John Porteous, Telefilm Canada's Vancouver regional coordinator Donna Wong-Juliani and Edmonton media columnist Dave Billington.

According to Turk, universality of theme and mass-market appeal were the key criteria in the jury's awarding decisions.

# Sony unveils HDVS at Convergence

TORONTO – Sony of Canada is premiering its high definition video system (HDVS) in Canada at the Convergence conference in Montreal on Nov. 28. Pat Whittingham, national manager of broadcast sales for Sony of Canada, said in a phone interview that Convergence is the first opportunity that the equipment was available.

HDVS, presently in pre-production, uses 1125 scanning lines versus the current North American broadcast standard of 525 lines. The Sony system, the first available, was pioneered with NHK, the national Japanese broadcast system. Although NHK has successfully demonstrated direct home broadcasting with HDVS, its initial use will be in the production of movies using video.

Whittingham claimed that HDVS produces 35mm quality imaging, and would be used where simultaneous broadcast

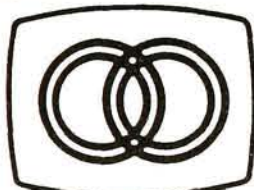
and theatrical release is required. An HDVS master tape can be downconverted to broadcast standard or, using an electron beam recorder, converted to 35mm. He envisions a second-phase development with the setting up of HDVS mini-theatres which could either invest a high-definition playback equipment or, more likely, receive direct broadcasts. It would also be possible to send signals via cable but it would use up more than one channel.

At the moment Sony is marketing the system, which carries a price tag of well over \$1 million, to research organizations and pioneers experimenting with state-of-the-art equipment. Whittingham said that "the approach to the market is cautious while we wait for decisions on a world standard." Some sales have already been made in the United States.

This year's 165 entries were screened by a pre-selection jury made up of CBC Saskatoon public relations rep Mildred Josefchak, syndicated radio film critic Tom Crighton of Edmonton, Toronto freelance

writer James Quant and visiting professor of film at the University of Regina, Tomasz Pobog-Malinowski.

The pre-selection jury nominated 62 films.



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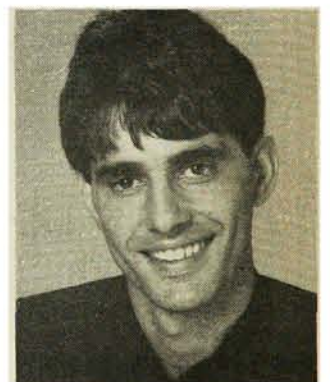
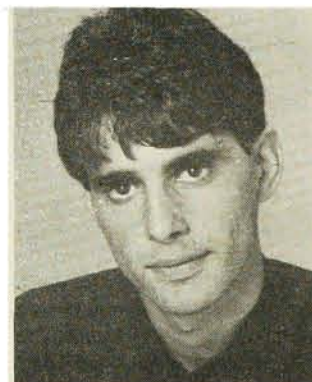
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# Women's Fest opens at Harbourfront

TORONTO - Harbourfront plans to host a major international festival of women's films from Nov. 22 to Dec. 2. Titled *Through Her Eyes*, the festival features over 50 films from 16 countries made by women with distinctive voices, a sense of humour and history, and an eye for mystery. Many are North American, Canadian and Toronto premieres. Women filmmakers from France, Britain, Ireland, Norway, Germany, the People's Republic of China, the United States and across Canada will be attending the festival.

Hannah Fisher, festival coordinator, noted that the time was right for the creation of a major women's film festival. "It coincides with the tenth anniversary of Studio D (the women's filmmaking unit at the NFB)," she said. "It's also been ten years since we've had a major festival of films by women in Toronto." Fisher hopes the program will "create a forum where filmmakers from around the world could get together with women working in Cana-

dian film to share ideas, encourage and support one another. It is timely and I am thrilled by the response. Women today are finding the courage to shoot, as well as direct, act and produce."

In a special tribute *Through Her Eyes* will honour French actress/director Jeanne Moreau. The tribute Nov. 25 will be followed by a week of screenings of her work.

The 11-day festival features two important series, *Women Choose Movies* and *International Cinema*. For the 3-day series *Women Choose Movies*, four women working in film were asked to select two of their favourite films directed by women. The selectors are Canadian actress Andrée Pelletier; Suzanne McCormick, executive director of the L.A. Filmmex; German filmmaker and lecturer Jutta Bruckner, and Los Angeles Times film critic Sheila Benson. The series will be followed by an open panel moderated by Adrienne Clarkson, agent general of Ontario

House in Paris, discussing the role of women in film.

The International Cinema series will screen the best in women's films from Australia, Belgium, Britain, Canada, France, Germany, Holland, Israel, the Netherlands, Norway, the People's Republic of China and the Philippines.

The series will also feature a 10th anniversary retrospective salute to the NFB's Studio D.

*Through Her Eyes* is sponsored by Air Canada, Ford of Canada, Red Rose Tea, the Cultural Affairs Division of Metro Toronto, CHFI-FM and the Toronto Sheraton Centre, the festival's host hotel. Telefilm Canada and the Goethe Institute Toronto have also provided assistance.

In Vancouver, Women In Focus is hosting a multicultural event of films and video by women from Nov. 16 - 18. The event will include workshops on Quebec women filmmakers, black women filmmakers, and media and native culture.

## British film tops Banff Mountain Festival

BANFF - British film *Eiger* copped top prize at the ninth annual Banff Festival of Mountain Films. Other winners were the French film *Opera Vertical* in the Best film on mountaineering category; *Apocalypse Snow*, another French effort in the mountain sports other than mountaineering category; *Sherpa*, an American film in the environmental issues category; the Canadian *Whistler* in the best promotional film category; the best historical mountain film prize was taken by *Lake Louise. Rescues for River Runners* was the best film on mountain safety. Special awards were given to *To the Ends of the Earth* and *Return to Everest*. There were about 60 entries in the fest.

## CTV takes Bronze

TORONTO - CTV walked away with four awards at the 27th International Film & TV Festival in New York on Nov. 2. *The Littlest Hobo*, in its sixth season, took the Bronze medal for network action/adventure series. *Live It Up* received the gold medal for network news magazine series. *The Last Giants*, a special on whales, took a bronze for network wildlife/nature special. *Just Kidding* was awarded a silver for network children's entertainment.

Hard on the heels of the New York awards, CTV received three Chris Bronze Plaque awards at the 32nd annual Columbus International Film Festival. The programmes honoured were *The Magic Planet* (art and culture: performing arts); *Mythical Monsters of the Deep* (education: wildlife/nature); *The Last Giants* (education: wildlife/nature).

## Festivals

cont. from p. 43

Magnified under extreme conditions, the question of 'Who does this festival address?' appeared particularly acute. According to school librarian Gloria Lipinski, president of the festival organization's board of directors, the festival's relations both with the local population and the city of Yorkton is, at best, ambivalent. "On the one hand, they take it for granted; and on the other it's pretty much the same pool of around 200 people who come year after year. It's very difficult to break out of that."

Same problem with the festival films, added Lipinski. "We are getting good films, but it's hard to get distribution."

CITY-TV programmer Jay Switzer, the lone television buyer, was "shocked that program directors from Saskatchewan or the other Western provinces aren't here. And I don't accept the weather as a reason. If I could come all the way from Toronto, it's no big deal for someone from Regina to have driven the two hours."

Regina producer Terry Marner felt that the switch five years ago from an international format at the urging of former Communications minister Francis Fox to all-Canadian films had been a serious error, and that as a result the numbers of festival entries had steadily gone down. (Actually this year's 162 entries were almost 50 more than last year.)

For his part, producer Stephen Onda felt that if the festival didn't harm the prospects for regional production, he didn't "feel it helps much either."

A similar ambivalence toward the festival was reflected

by self-described "cultural pessimist" Denise Ball, cultural affairs reporter for The Regina Leader-Post, and Saskatchewan Culture and Recreation, Arts and Multi-Cultural Division, senior arts consultant Denis Nokony, an optimist in terms of the potential for regional media development. According to Nokony, however, the Saskatchewan government "just doesn't know what to do with the festival." The festival's major provincial source of support as a designated cultural organization comes through the Sask. Trust for Sport, Culture and Recreation funded by the provincial lottery. To put some of these comments in perspective, "the only culture in Saskatchewan is agriculture" is the often-heard, almost provincial motto in cultural matters.

Still, the question of addressing a market that doesn't exist was uppermost on the minds of the awarding jury, made up of Vancouver producer Keith Cutler, Edmonton script consultant Diana Turk, Telefilm Vancouver rep Donna Wong-Juliani, Moncton radio & TV writer John Porteous, and Edmonton entertainment columnist Dave Billington. In making their awards (see box), the jury attempted as much as possible to reward films with the broadest accessibility to television markets.

The fact that, as far as the industry was concerned, nobody's buying only added to the ghostliness of this year's festival. Somehow, the January cold even though it was only November, seemed to confirm the bleakness of the Canadian festival climate as a whole.

(With a file from Halifax by Deborah Jones-Kennedy.)



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# Convergence for working professionals

TORONTO - At a press conference here Larry Lynn and Barbara Samuels, president and vice-president respectively of (VFM) Le Forum Video de Montreal, announced plans for a conference on new film and video technology to take place in Montreal Nov. 2 to Dec. 2.

The conference will bring together a roster of international experts to help the Canadian film and video community grapple with technological change. Samuels said that the conference was a result of an urgent need for technological training and information exchange within the industry. "There are a lot of scared film people," she noted. "They are wondering what is going to happen to their jobs."

In Samuels' view, film and video are two different imaging systems which are converging, hence the conference title, Convergence. She decried a growing attitude of dismissing film as obsolete. "The ease with which film is being dis-

missed is a grave error. Video does not render the skills of a film d.o.p. obsolete. The community has to speak to each other."

Samuels emphasized that Convergence was aimed at craftspeople "who have to use the technology to create effects. It is not a high-tech conference. It is not a theoretical conference. It will deal with issues in a practical way."

She underlined the difference between Convergence and Video Culture's New Media Fest which wrapped in Toronto Nov. 4 and had many topics in common with Convergence. "Video Culture's fest is an effort to bring video art to the public at large," said Samuels, "we're aimed at the professional community." Sally Hennessy, executive director of Video Culture, agrees. In an interview she said Video Culture's long-range plans was to capture the general public.

In Montreal, the five-day Convergence conference will

be jam-packed with displays, screenings, seminars and workshops. It will feature two specialized seminars: a three-day intensive course on production techniques in electronic cinematography with d.o.p. Harry Mathias; and a one-day workshop on studio lighting techniques in video production led by lighting director John Rook. There will also be seminars on computer editing, electronic imaging, sound reproduction, computer-generated imagery, interactive video and distribution and exhibition. Symposium topics will cover music video, cost-effectiveness in production, documentary, advertising. The final-day symposium will draw the threads together in an overview of the new moving-picture technology with a look into the future.

One special exhibit will be the Canadian premiere of Sony's High Definition Video Systems (HDVS) which has unveiled last May at the NAB conference in Las Vegas. In an

interview, Pat Whittingham, national manager of broadcast sales, Sony of Canada, said that Convergence is the first opportunity that the equipment was available. Sony was also very interested in the Convergence concept. "It is one of the first shows in Canada bringing together film and video people working in the theatrical sector."

Other exhibits at Convergence will include the Lucasfilm Editroid, a montage picture processor, Skycam and interactive video and computer animation displays.

Convergence will also be presenting eight hours of daily screenings, featuring the Canadian premiere of Antonioni's *Il Mistero d'Oberwald*, a feature-length drama shot entirely on video, the 1984 Clio award-winning commercials, the best of music videos, and a two-night program showcasing the work of filmmakers working with the new moving picture technology (Coppola, Wenders, Godard, etc.).

Convergence is organized by VFM, a non-profit organization established in 1983 to promote co-operation between the film and video communities. Its eight-member board of directors is drawn from the private production sector, while the five honorary members come from the private and public sector.

Convergence, budgeted at \$630,000, was developed in collaboration with the Department of Communication, the NFB, Telefilm Canada, CBC, and La Societe generale du cinema. It has been endorsed by all major professional organizations and associations across Canada, including the guilds and unions.

For Samuels and Lynn, Convergence is a "high-energy example of a community taking care of its own." The organizers are targeting for an attendance of 700-800. They hope that an important offshoot of the conference will be action on technical retraining and the establishment of a continuing information network.

## Cox's First Wife in '85

TORONTO - Spectrafilm announced that it is releasing award-winning Australian film *My First Wife* in the spring of 1985. The film has recently won three of the top Australian Film Institute's awards including best director for Paul Cox, best actor for John Hargreaves and best screenplay for Paul Cox and Bob Ellis.

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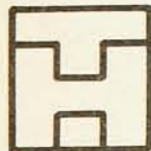
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# Computers aid producers to streamline operations, cut costs

TORONTO - Screenwriter and director Peter Shatalow, (*Heart of Gold*, *Caroline*, *Black Ice*, *Challenge of Canadian Rockies*) announced Nov. 14 the formation of FilmStar, a new company to provide computer software and services to the Canadian production industry. Formation of FilmStar's production dedicated system is indicative of a trend as Canadian producers are becoming aware of the impact of computerization on the production process.

For Rick Butler of Tapestry Productions, currently working on a mini-series, *The Black Donnelly's*, the complexities of script-breakdown, budgeting and accounting for a series are "enough to give even a Bay Street accountant a headache." Butler was instantly captivated by computerization and bought FilmStar because "it gives the producer much more effective control over the planning process. The bigger the project is the more useful it is. You get converted very quickly when you see the advantages - the capabilities of manipulation of variables. It makes for more creative producing because of the 'what if' capability."

Paul Saltzman of Sunrise Films also saw the possibilities for the CBC/Disney sponsored

series, *Danger Bay*. He asked production Mr. Fix-it, Mark Achbar, to investigate systems. With nothing Canadian on the market, Achbar looked at what was coming out of the U.S. What caught his eye was Remarkable with a hefty price tag of \$25-30,000, but still cheaper than other systems and with all their production sophistication.

Ironically, Saltzman was unable to use Remarkable to its full extent. "We are not using the storyboarding facilities on the first 13 shows. *Danger Bay* got off the ground so quickly that the computer came in only a month before production. You need at least a few months before production to become acquainted with a system."

Even for budgeting and accounting purposes, Remarkable has proved its worth. "The reason we decided to go with it," said Saltzman, "is that there is a hell of a lot of accounting allocation in a series as well as a lot of audits because of the involvement with Telefilm. It saves us time and makes the producer more effective."

Saltzman cautioned would-be purchasers to be sure of their back-up support. "We had terrific back-up. John Palmer, who wrote the Remarkable

program, came up to *Danger Bay* for five weeks and modified the system for our needs." Saltzman also had the benefit of the advice of brother Earl, a computer consultant with many years experience in the field.

Earl Saltzman went further than Paul in his warnings to prospective purchasers. "The machine should have a proven track record," he told Cinema Canada, "for what you want it to do. It only takes a very small error anywhere along the line to screw everything up. If something is even slightly wrong it can lead to disaster. People are flexible; computers are not."

He advises that, if you are going to get into computers, "draw up a statement of your requirements in considerable detail. Go to a system that has a proven track record. Compare in detail your statement of needs with the manual. Test it. Make sure the machine does what it says it does. If there's any doubt leave it."

At Montreal's ICC, computers have been heavily used in all aspects of production for several years, according to producer John Kemeny. Instead of buying a system, they created one specifically geared to their needs. "We were the ones that started first," said Kemeny, "and it's

still the best."

So what does a production dedicated system do that an off-the-shelf spreadsheet program can't? For a start it will do a script breakdown to any degree of sophistication, depending on the system. Shatalow's FilmStar allows the user to input data directly from the script. It will accept up to 50 principal characters. It has files for wardrobe, props, location, scene, shooting days. It can arrange the information in any number of ways. The producer can sort the data by interior shots, exterior shots, day or night, location. The producer can access a call sheet for each principal actor. The system will give you wardrobe lists, prop lists. A print-out gives the producer the traditional hard-copy script-breakdown. The data in the script-breakdown forms the basis for the budgeting program which has built in union/guild formulas for calculating wage-rates, benefits, etc. The beauty of computerization is its versatility. At any point, a new piece of data can be introduced or an old one changed without having laboriously to change calculations. The computer does it for you. Shatalow estimates that, working with Butler, they did the

work of five people in under a week.

Shatalow came to the computer because of frustrations with the cumbersome production process. He had cut his computer teeth word-processing on an Osborne and very rapidly became "a computer freak." FilmStar is the result of one-and-a-half years of development.

Until recently, Shatalow's only Canadian rival was Alec Hall's Pathfinder, a computerized budgeting service. Hall took one look at Shatalow's program and decided he was no longer in the game. Within a week Hall and Shatalow became partners with Shatalow developing and selling the software and Hall handling the service side for producers who want to use computer systems without the capital investment.

TORONTO - *What's New?*, CBC Television's news and current affairs series for young people, is holding a national video contest for high-school students under 18 years of age. Entries, no longer than five minutes, will be accepted in VHS, Beta or 3/4" format and must be received before Jan. 15, 1985. The winning video will be telecast on *What's New?*.

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## Producers jockey

cont. from p. 36

cepted. A prime case was the CRTC hearings last July on the Superchannel-First Choice merger. We, along with CAMPP, ACTRA, and the Director's Guild, went to the CRTC and

said 'reject the proposal'. At the same time Pat Ferns' group wholly endorsed it. How do you compare a 175-member group which says no to a new association with 24 members which says yes. The Commission simply ignored both sides.' The ACFTP split from the CFTA last spring.

## Astral Bellevue profit down after Porky's high

MONTREAL - Astral Bellevue Pathé Inc. showed a decline in profit for the six months ended Aug. 25, 1984 compared to the previous year.

At \$788,000, profits were down

from \$1,148,000 a year earlier. Share profit was 16 cents compared with 30 cents. Revenue at \$44,848,000 was only slightly up from the previous year's \$44,635,000.

Peter Ross, Astral financial vice-president, said in a phone interview that the figures were not a concern. "Historically, the first half is not strong," he commented. "The *Porky* film artificially inflated previous year figures," he said, adding, "there is no fundamental deterioration."

Astral is in the process of upping its stake in the video market. On Oct. 25 Harold Greenberg, president and chief executive officer of Astral, announced the establishment of a new subsidiary, Bellevue Home Entertainment, to distribute pre-recorded video-cassettes to retail outlets across the country. The new company, headed by Isar Klaiman, formerly vice-president of Astral Video, will have branches in full operation across the country by January 1985, making it Canada's first national distributor of pre-recorded video cassettes.

Ross noted that video was becoming a more significant part of Astral business and that the company was keen to ver-

itically integrate its operations. He said that at the wholesale level the market did about \$150 million in business and was growing rapidly. There are only three other major companies at the wholesale level, all of them Canadian.

Bellevue will stock English and French titles from all major suppliers including Astral Video, MCA Home Video, CBS/Fox Video, Embassy Home Entertainment, MGM/UA Home Video, Family Home Entertainment, Media Home Entertainment and Vestron Video.

## Cohen's Hotel to MOMA and CBC

TORONTO - *I Am a Hotel*, the Leonard Cohen music video album which won the Golden Rose of Montreux, has garnered additional awards. It took the silver medal in the music video category at the 27th annual New York International Film & TV Festival and won first prize for best music video production at the Yorkton Festival. *I Am a Hotel* will be screened at New York's Museum of Modern Art in mid-November. It will be repeated on CBC Television some time in the new year.



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## APPOINTMENT NOTICE

William T. Armstrong, Executive Vice-President of the Canadian Broadcasting Corporation, announces the appointment of Paul Cadieux as General Manager of CBC Enterprises/Les Entreprises Radio-Canada, effective immediately.

CBC Enterprises/Les Entreprises Radio-Canada, with headquarters in Montreal, is the international marketing arm of the Canadian Broadcasting Corporation.

As General Manager of CBC Enterprises/Les Entreprises Radio-Canada, Mr. Cadieux's objectives will be to increase the foreign sales of CBC radio and television programming, and to take advantage of the developing technology to open potential markets at home and abroad in the areas of Pay-TV, video discs, video cassettes, CBC books and records.

Mr. Cadieux, who held the positions of Assistant General Manager since March of this year and Acting General Manager since July, has had a wide range of experience in international co-production and sales in both the Canadian public and private sectors.



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# CRTC takes control over high-tech delivery in recent decisions

OTTAWA - Canadianizing the airwaves may at times seem like a well-intentioned, empty phrase, but as recent Canadian Radio-television and Telecommunications Commission (CRTC) decisions reveal, it's a very real, on-going battle waged every day throughout the Canadian broadcasting system.

Canadianization takes many forms and at the high-tech end of the scale, for example, involves replacing direct reception of U.S. TV signals with better American signals whose delivery, however, is Canadian-controlled. A recent (Oct. 23) decision in favor of a consortium of nine Saskatchewan cable companies and licensees serving 48 Saskatchewan communities provides a case in point.

Following a public hearing in Regina last summer, the Commission approved applications by Sascable Services to replace U.S. signals presently received by microwave from North Dakota, with higher quality signals from Detroit and Seattle delivered by satellite via the Canadian Satellite Communications Inc. (Cancom) network. Cancom is licensed by the CRTC to deliver to cable operators in certain markets

the four U.S. TV networks (three commercial webs plus one non-commercial net) together with a matching number of Canadian signals, via satellite leased from Telesat.

### Serious problems

In its 21-page decision, the CRTC reviewed the largely technical reasons for the poor quality of the North Dakota originating microwave signal. Sascable outlined nine basic factors to justify the change to Cancom, including the great distance from the N.D. transmitters, the flat Saskatchewan prairie, the frequency of electrical and wind-storms, and the 800 km microwave transmission chain for the ABC signal, among others. These claims were backed by technical studies, including confirmation from the federal Department of Communications technical services, as well as subscriber surveys attesting to the poor quality of the American signal.

Among the intervenors were representatives from the North Dakota stations who announced planning changes in signal quality as well as an American satellite feed of the CBS signal that would be available in Saskatchewan.

Regional intervenors, including the government of Saskatchewan, feared the new Cancom signal would harm the "community of interest" between North Dakota and Saskatchewan, though the CRTC decision cited one of the applicant's comment that "On a recent visit to North Dakota... I was totally shocked to find out that on their cable systems not one Canadian TV station is shown." The Canadian Association of Broadcasters feared that Cancom carriage would only turn the Detroit and Seattle signals into superstations with access to 2.5 Canadian million homes. The applicant countered that the Cancom signal would help local broadcasters retrieve advertising dollars currently being spent in North Dakota.

Approving the application, the CRTC agreed "there are serious problems with the quality and reliability of the North Dakota signals," and noted that the N.D. broadcasters' proposal for a transborder microwave system was "beyond the licensees' control and the jurisdiction of the CRTC and DOC." Given the small Saskatchewan market, the CRTC did not consider that would alter the al-

ready "very substantial audience size" of the Detroit and Seattle super stations.

While the CRTC is still considering the potential creation of Canadian superstations, it presently only authorizes Cancom's 3 + 1 U.S. signals in what it terms "core" markets, as two other recent decisions illustrate. An Oct. 24 decision approved Newfoundland's Trinity Communications Ltd.'s application to delete distribution of Vancouver and Montreal signals received via Cancom, a departure from the general policy not to permit the deletion of Canadian services for the carriage of U.S. signals. In approving Trinity's deletion of two distant Canadian signals, the CRTC noted that the Vancouver signal was already locally available off-air and that the licensee had indicated that the French-speaking population in its service area was not large enough to warrant the Montreal signal. The Commission was satisfied, furthermore, that the licensee met the requirement of balancing U.S. with Canadian services, and that the number of authorized Canadian services exceeded that of authorized U.S. services.

An Oct. 26 decision with res-

pect to Super-VU TV Ltd. in Pine Falls and Riverton, Manitoba, denied a similar request to delete Vancouver, Edmonton and Hamilton signals, considering the communities served by the licensee "core market" communities. At the same time, the Commission approved the licensee's request to add three U.S. signals from Detroit and Seattle, noting that "such approval was valid only as long as the licensee continues to carry the Cancom Canadian television signals authorized by the Commission."

### V.S. - Canada signal balance

The struggle to maintain a balance in the reception of Canadian and U.S. signals, and having changes in the balance reflected in subscriber fees was made apparent in two brief decisions, Oct. 18. In the case of Northern Cable Services Ltd. of Thessalon, Ontario, the CRTC approved a change in its distribution pattern of U.S. signals. The Commission, however, made its approval contingent on the licensee's application for a decrease in its subscriber fee to reflect the deletion of the two U.S. signals received via Cancom. On the

cont. on p. 54

## Video Culture fest generates static

TORONTO - Organizers of Video Culture's 1984 New Media Festival blamed poor attendance on bad weather and the change in venue to Ontario Place, the provincial funpark on Toronto's waterfront normally only open during the summer months.

The Festival, which closed Nov. 4, notched up a gate of 12,000, compared to 22,000 last year at Harbourfront. Sally Hennessy, executive director of Video Culture, noted that "it was a struggle to make the site known. There were problems of access. People didn't think of it as a place to go to as they did Harbourfront." She said that

comparisons with last year's figures are misleading because Harbourfront normally attracts 10,000 weekend visitors even without special shows.

Again this year, visitors criticized Video Culture for poor organization. "I didn't know where I was, what I was supposed to be doing, what I was supposed to see," said Marien Lewis, writer and video and art conference organizer. "It's very fragmented," said participant and videomaker Peter Wintonick. Hennessy conceded that there were difficulties. "We were trying for two audiences - the professional and the

general public. People attending specific events had no difficulties. People coming to grasp what the new media is about were confused. But we're still new and learning," she said.

Corporate sponsor Roger Cablesystems was satisfied with the festival. Rogers vice-president, Phil Lind, said in a phone interview that "it's tough at early stages. It's getting better." When asked if Rogers would be back next year he replied, "I would think we'd be there."

It was a different story for Sony, the festival's largest sponsor and the provider of seed money for Video Culture. In a phone interview Fred Shida, general manager of Sony Family Video and Video Culture board member, spoke of the frustrations of working with Video Culture. "When it's going wrong from a businessman's viewpoint and they won't listen - it creates frustration." He said that Sony was committed to the concept "but we don't know if we can continue under the present management system. The management in the organization should be changed."

Sony won't decide on renewing support for Video Culture until Video Culture submits its final report and it is assessed in Tokyo sometime next January. Sony (Tokyo) has provided cash support for the Festival while Sony of Canada, a joint

venture of Canadian company General Distribution (51%) and Sony (49%), has provided equipment and facilities.

For their part Video Culture would like to distance themselves from Sony. "Sony have been very generous and very supportive," said Hennessy, "but the way we want to develop is not to have to lean heavily on Sony. We would like to see equal funding from government and the private sector and more self-generated funding."

Part of the confusion lay in the wealth of material. With 187 participants talking in symposia, screening videos or exhibiting hardware, it was difficult to obtain a focus. The

Carling Bassett and Sylvie Bernier whose careers, coincidentally, took off after the film was completed. Also featured are Barbara Ann Scott, Nancy Greene the Puntous twins and others.

The film has been picked up for world sales by New York-based Bernice Coe and negotiations are on-going with CTV and Air Canada in Canada.

## Telefilm returns for first 14 months

MONTREAL - The Canadian Broadcast Program Development Fund has disbursed \$28,316,603 in its first 14 months of operation, and recouped \$2,015,442 over the same period. The figures were made available to Cinema Canada by Telefilm Canada.

In all, contracts were signed during the period from July 1, 1983, to Sept. 30, 1984 totalling \$38,876,342, of which \$28,316,603 was actually disbursed.

The breakdown of revenues during the same period is as follows: \$881,012 from repayment of loans; \$830,979 in service fees for contractual administration done by Telefilm; \$197,531 in interest; and \$105,920 in returns on investments. Because of the "start-up" nature of the Fund in its first year, revenues during this year are considerably lower than those anticipated in the current period.

## You've Come a Long Way: Chicago

MONTREAL - Roger Cardinal accompanied his one-hour documentary *You've Come a Long Way Ladies* to the Chicago festival where it was warmly received in an out-of-competition screening.

The film, produced by Joseph Beaubien and Andre Racine, profiles a number of Canadian athletes, all of whom are women and have gained various degrees of public notice. Interestingly, it highlights both

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**CRTC**

cont. from p. 53

same date, the CRTC partially approved the request by D & D Television Rebroadcasting Ltd. of Anchor Point, Newfoundland, to add a Detroit, Mich., CBS signal in scrambled form, while denying the applicants' permission to delete a Canadian signal from Edmonton.

Meanwhile, proposed changes in the reporting period for measuring Canadian content, effective Oct. 1, 1984, have been postponed for one year. In a public notice Oct. 10, the Commission, at the request of the Canadian Association of Broadcasters and nine broadcast industry representatives, retarded to Oct. 1, 1985, proposed changes in measuring Canadian content from an annual to a semi-annual basis, originally announced May 8. No reason for the postponement was made public.

In an application announced Oct. 12, Canadian Satellite Communications Inc., which owns Cancom, requested the Commission approve amendments to its network broadcasting license by restructuring its authorized fee structure. Currently Cancom is authorized to charge monthly up to \$4.00 for four Canadian signals as part of a Canadian 4-pack and \$0.70 per individual signal up to \$2.80 for all four U.S. signals.

In its application, Cancom proposes a new fee structure "which would not differentiate between fees applicable to individual Canadian and U.S. signals." Further proposals included a diminishing pricing curve so that as more signals are added, and more qualifying non-Canadian signals become available, the price per Cancom signal would diminish. As well, community size would no longer be determining in fees charged.

Cancom prices are relevant to changing CRTC policy on the carriage of distant Canadian signals, an issue which the Commission will hear at a public hearing in Hull beginning Nov. 26. In mid-January of this year, the Commission indicated that a change in current restrictions on wider distribution of Canadian signals was "one way of ensuring that the broadcasting system remain predominantly Canadian."

At present only underserved "core markets" are authorized to receive distant Canadian television services via satellite from Cancom. The extension of signals from distant Canadian stations into local markets is of particular concern to associations such as the Canadian Association of Broadcasters as well as broadcasters who have expressed concern with the potential impact on program acquisition costs, program syndication practices, potential impact on audience fragmentation, and the advertising re-

venues of local television stations.

After examining 82 responses since its January public notice on distant Canadian signal carriage, the Commission, unless persuaded otherwise at the hearing, is prepared to permit cable licenses to carry distant Canadian signals on a discretionary tier.

At the same public hearing, on an application the CRTC terms "unique and unparalleled in Canadian broadcasting his-

tory", the Commission will hear the Canadian Interfaith Network's proposal for a national broadcasting network to distribute religious programming by satellite.

Even though some aspects of the applicant's financing have not been finalized and though not all the representative Canadian religious groups have joined the applying corporation, the CRTC is proceeding with the hearing anyway.

In keeping with the unique

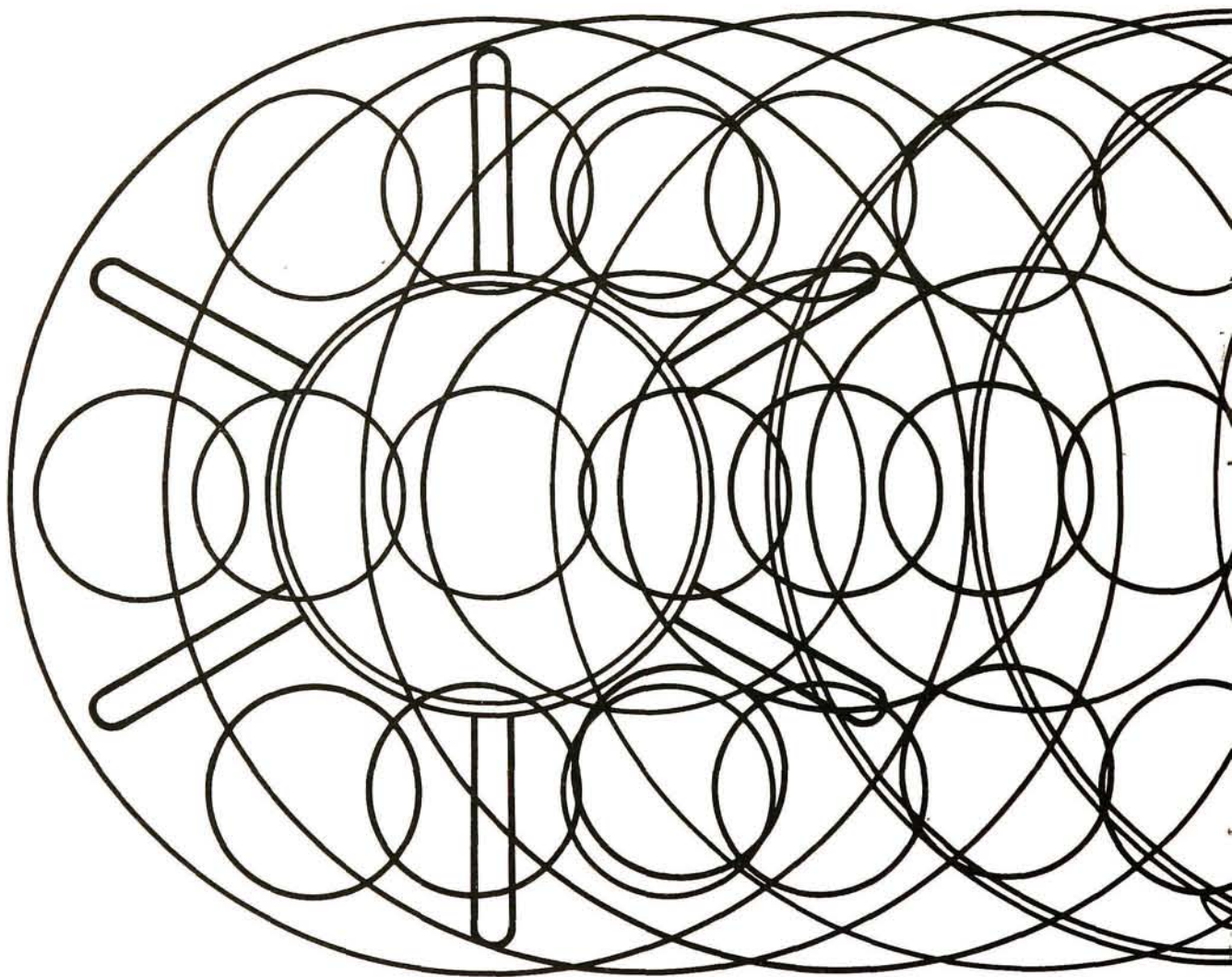
characteristics of the Canadian broadcasting system, the CRTC on Oct. 1 issued a 19-page public notice outlining proposals for a Canadian policy on ethnic broadcasting.

Since 1962 the broadcasting regulator has licensed seven radio stations to provide ethnic broadcasting, and in 1979 licensed CFMT-TV in Toronto and in 1982 regional pay network World View in British Columbia, following these last May with discretionary satelli-

te-to-cable services, Chinavision and Latinovision.

Providing five definitions of types of ethnic programs, the public notice examines potential applications in the form of ethnic television stations, conventional television stations, ethnic radio stations, conventional radio stations, programming blocks on conventional radio and television, four types of cable-carriage, ancillary services such as Vertical Blank-

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ing Interval and Subsidiary Communications Multiplex Operations, as well as networks for ethnic specialty or pay-TV services.

The CRTC requests comments on the proposals until Dec. 30, 1984, and has tentatively scheduled a public hearing on this matter in the National Capital region for early 1985.

**Deteriorating audiences**

Finally, the grim end of Canadianizing the airwaves emerged

in a series of decisions late in Sept. involving on the one hand unauthorized carriage of U.S. television signals by British Columbia cable operators, and on the other, a public notice reviewing CRTC FM radio polic at a public hearing in Windsor "whose special characteristics set Windsor apart from all other Canadian markets."

Separated by 1000 meters from downtown Detroit, Windsor, with its 250,000 inhabitants, faces Detroit's 4 millions. With

competition from seven Detroit TV stations, and 25 Detroit radio outlets, "the only truly Canadian perspective available is on the CBC English and French-language stations," the CRTC public statement noted.

Reviewing the July hearing, the Commission noted the concerns of area broadcasters, as well as the Ontario ministry of Transportation and Communications, who blamed the deteriorating audience situation for Windsor radio stations on

Commission regulations and FM policy. The Ontario government stated that the Windsor situation was only the leading edge of a trend by Canadians to seek out U.S. FM stations.

Stressing that "the Windsor market has special features, unparalleled anywhere in Canada," the Commission stated that the situation called for "an extraordinarily flexible regulatory approach."

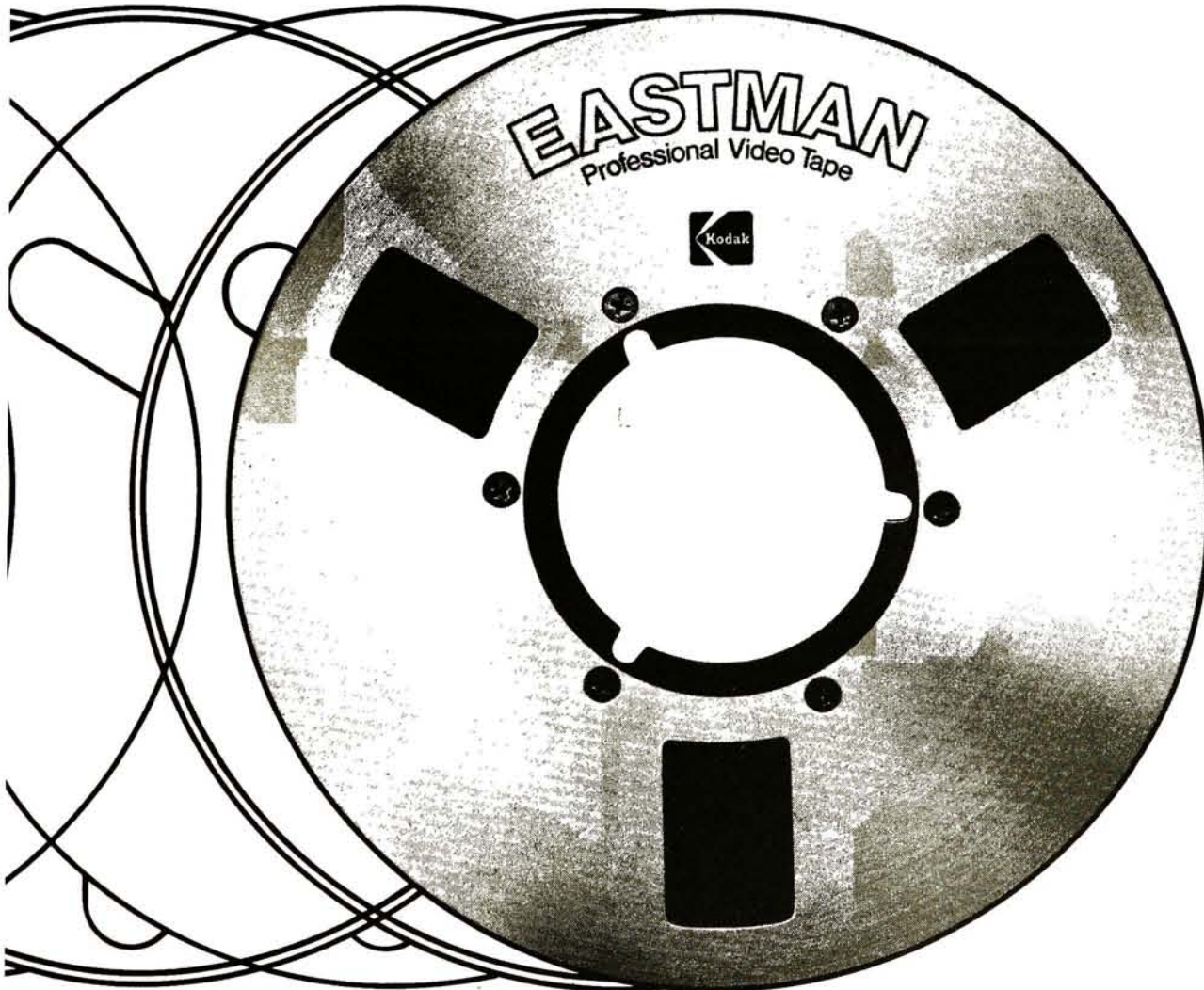
However, the Commission added "that its objectives in

Windsor will be achieved by programming services that reflect a firm Canadian orientation," noting that the competitive situation in Windsor "may be so difficult that regardless of the regulatory environment, Windsor FM licensees may well continue to experience financial difficulties."

In five sets of decisions Sept. 28, the Commission viewed "with grave concern" five B.C. cable licensees' unauthorized distribution of U.S. television satellite signals.

As, in most cases, the unauthorized reception had ceased, no action was taken by the Commission. The one exception was in the license renewal of Hope Cable Television Ltd. serving Hope, Silver Creek and Hawkawa Lake, B.C., whose license was renewed for one year only due "to failure by the licensee to comply with its conditions of license and the Cable Television Regulations."

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## Pay penetration to double in next year

OTTAWA - Pay-TV penetration will almost double by August 1985, according to the Canadian Cable Television Association's Cable Attitudes and Pricing Study.

As of July, 1984, 9.3% of Canadians with cable had decoders. That number is expected to reach 17.6% by August of next year.

On a regional basis, Saskatchewan now holds the highest pay-penetration with 19.7% of its cable-served homes having decoders. By August 1985 this is projected to climb to 25.5%, remaining the highest in the nation. The CAP study forecasts that penetration will more than double in Ontario, British Columbia and the Atlantic region by August 1985.

The CAP study was commissioned in April after CRTC approval of the new specialty services. The Creative Research Group of Toronto undertook lengthy in-home interviews in 1652 households across the country. It is the most comprehensive research project ever undertaken to probe the attitudes of Canadian cable-television subscribers about television and specialty programming services. The 10-volume study was completed in June.

TORONTO - Canada's annual Juno Awards - to be held Dec. 5 at Toronto's Exhibition Place - will be hosted this year by Joe Flaherty and Andrea Martin. The two actors are best known to television audiences for their work with the SCTV comedy series. As well as hosting the show they will be writing it with Mike Short, another SCTV alumnus.

**Prisma marries kids lit and video**

MONTREAL - *Open Book*, a new TV series of 4-8-min. shorts for children based on Québécois books, was officially launched Nov. 1 by Montreal production house, Les Productions Prisma.

"This marriage between children's literature and audiovisual methods is a Canadian first," says Prisma partner Marcia Couëlle. "In fact, it is the first time that children's books are being transposed onto the screen, with the object, of course, of heightening the child's taste for reading and adding to 4-10-year-olds' awareness of books."

The 13-part series, which for broadcast comprises 26 short films grouped in 15-minute programs, was produced for Prisma by producers Claude Godbout and Réal Tremblay, and will be aired on Radio-Canada as of March 17.

As of Nov. 15, however, the series will be available to the public on videocassette, distributed through Multimédia audiovisuel Inc. for schools and libraries throughout Canada.

With the first 26 films completed this year drawn from Quebec children's books, Prisma will, throughout 1985 and 1986, be adding an additional 30 new titles per year drawn from Canada as well as European, books.

Selected with the help of Communication jeunesse which for the past decade has promoted children's literature published in Quebec, the works in the Open Book series were chosen for the quality of their illustrations, text and story. For each short, actors of the calibre of Jean Besré and Edgar Fruittier narrate the stories, and the original artworks were used for the visuals. Each film as well has an original soundtrack.

The series was produced with the financial participation of Telefilm Canada and Radio-Canada.

**Astral and ICC produce for HBO**

TORONTO - *The Park Is Mine*, a \$4.5 mln. action-adventure drama, on location here until Nov. 23, is the first collaborative venture between Montreal production houses, Astral Film Enterprises and International Cinema Corp.

With Astral packaging and financing the film, as well as arranging Canadian and worldwide distribution, ICC's Denis Héroux and John Kemeny are producing for a U.S. pay-TV release on HBO and a Canadian and world theatrical release.

Developed by producer Claude Héroux, with script by Larry Brothers from Stephen Peters' novel, *The Park is Mine* began shooting in New York City for a week in October with the remaining five weeks in Toronto. Directed by Steven Stern, who helmed Astral's Alberta co-venture *Draw with Kirk Douglas'* Bryna Co., the film stars Canadian Helen Shaver,

Tommy Lee Jones and Yaphet Kotto.

This is the first time Astral Bellevue Pathé Inc. president Harold Greenberg, who announced the project early last month, and producer Denis Héroux have collaborated on a production. Several similar projects involving the two companies are expected to follow.

**Twentieth-Century completes new Porky film with Astral**

TORONTO - Twentieth Century Fox has announced the completion of principal photography in and around Miami, Flo-

rida, of the latest Porky saga, *Porky's Revenge*. *Porky's Revenge* is a Melvin Simon Productions/Astral Bellevue Pathe Inc. presentation for 20th Century Fox release. Melvin Simon, Milton Goldstein and Harold Greenberg are executive producers. Robert Rosen is producer and James Komack is director. Screenplay is by Ziggy Steinberg and James Komack.

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## SHOOT ALBERTA

by Linda Kupecek

*Bridge to Terabithia*, a one-hour drama for the PBS "Wonderworks" series, was shot in and around Edmonton from Sept. 26 to Oct. 10.

Eric Till (*If You Could See What I Hear*, *Hot Millions*) directed the story of a young boy's development and search for identity. Nancy Sackett adapted the screenplay from the book by Catherine Paterson.

*Bridge to Terabithia* is a co-production of Twenty Minute Productions of Los Angeles and Edmonton's Kicking Horse Productions with the facilities of Allarcom Limited. Executive producers are Bill Novodor (*Invasion of Privacy*) and Nancy Sackett (*Glitter*, *Skyword*) both of Los Angeles. Producers are

Eddie Dodds (*Hart to Hart*, *Colombo*) and Arvi Liimatainen of Kicking Horse.

Allarcom Limited, as an investor in the project (total budget about \$500,000) has the Canadian pay television rights, and is supplying equipment and personnel (camera, lighting, art direction and carpentry) through ITV Productions.

The cast includes American Annette O'Toole, Canadians Gloria Carlin (from Los Angeles), Julian Coutts, Julie Beaulieu, Peter Dvorsky, Tom Heaton, and Albertans Jennifer Matychuk and Aasa Fipke.

The trail that led to Edmon

The trail that led to Edmonton from Los Angeles began

with a commitment to executive producers Novodor and Sackett from PBS. Searching for additional financial support and quality production facilities, they were directed to Allarcom Limited and Kicking Horse Productions.

*The Komagata Maru Incident*, the acclaimed stage play by Calgary playwright Sharon Pollock (winner of the Governor General's Award for "Blood Relations") has been adapted for television. ACCESS Alberta taped the 60-minute video version Oct. 1-12 in its Edmonton studio, in three-camera style.

Pollock adapted the script

for television. The work is already in the high school curriculum, and this version is intended to be used in conjunction with the program and teacher's guide.

Producer Gene Packwood directed the all-Albertan cast which included Elan Ross Gibson, Blair Haynes, Christopher Moore, Brigitte Blunck-Devique, Graham MacPherson and Veena Sood.

*The Komagata Maru Incident* will air Jan. 13, the opening night of the ACCESS satellite network.

The Banff Festival of Mountain Films (Nov. 2-4) overcame unseasonably cold weather with a bouquet of awards to winning films: *The Best of the Festival - Eiger*, Leo Dickinson of Great Britain; *Best Film on Mountaineering - Opera Verticle*, France; *Best Film on Mountain*

*Sports Other than Mountaineering - Apocalypse Snow*, France; *Best Film on Environmental Issues in Mountain Area - Sherpa*, United States; *Best Promotional Mountain Film - Whistler, the Great Summer Getaway*, Petersen Productions, Canada; *Best Historical Mountain Film - Lake Louise - Mountain Legend*, Anthony Perzel, Canmore, Canada; *Best Film on Mountain Safety - Rescues for River Runners*, University of Calgary, Canada; *Best Expedition Film - To the Ends of the Earth*, Arm and Hammer, United States; *Special Jury Award - Return to Everest*, National Geographic Society, United States.

The jury consisted of Sidney Platt (National Geographic Society), John Amatt (climber and founder of the Festival), Bruno Engler (mountaineer and cameraman), Fil Fraser (film producer and now program coordinator at CKUA), Bruce Patterson (Calgary Herald) and Clair Israelson (Parks Canada). Guest speaker was Austrian climber and instructor Peter Habeler.

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The 11th Annual Film and Television Awards will be held Feb. 16, 1985, in Edmonton... and the Banff Television Festival is slated for June 2-8, 1985... Canawest-Master Films Ltd. has been awarded the contract to film the progress of construction of the Olympic Winter Games sites... Multi-skilled John Scott was stunt coordinator, transportation coordinator, and handled wrangling for *Boy in Blue* in Montreal, then moved to stunt coordinator on *April Fool* in Toronto... CBC Calgary recently produced "Ballade", a Centredisc recording of Canadian music by pianist Charles Foreman... Calgary playwright Paddy Campbell is now chairman of the Playwrights Union of Canada... Edmonton stills photographer Doug Curran is also in print. "In Advance of the Landing: Folk Concepts of Outer Space", will be published by Abbeville Press in New York City, with a forward by Tom Wolfe. A combination of photographs and text, "In Advance of the Landing" documents the modern mythology about aliens... The Southern Alberta Composite Branch of ACTRA elected a new Branch Council Oct. 29 in Calgary: president - Douglas Riske (performer); vice-president - Grant Lowe (performer); Brian Gromoff (performer); Tom Keenan (writer); Val Pearson (writer); and Don Truckey (writer) with additional Council members past-president Maureen Thomas (performer) and previously elected national director Linda Kupecek (performer)... Meanwhile, *Birds of Prey* hopes for an early November shoot; *Snowballs* is trying to regain momentum; and *Brothel* may go in January.



LEGAL EYE

by Michael Bergman

Small Print and Invisible Ink

The editors of Cinema Canada are pleased to welcome Canadian entertainment lawyer Michael Bergman among the magazine's columnists. Each month Bergman will address legal aspects of current problems of interest to the production community and industry.

ciate the value of the finely drafted contract. Properly worded agreements do not merely protect the rights and interests of the respective parties, in a broader sense they advance the interests of the principals into indirect areas such as taxation, prevention of abuse, post-contractual disputes and many others.

While oral agreements are legally possible, they suffer from the mind's internal workings: misunderstanding, difference of interpretation and the famous lapse of memory. A written contract serves as a memorial the interpretation of which

is subject to defined legal principles. Furthermore, an agreement reduced to writing confines the parties to "the four corners of the writing." The document speaks for itself, no amount of oral commentary will change its interpretation or meaning, no one can examine the pre-contractual negotiations on which it is based (unless the consent of the parties is in dispute).

The written agreement will not be buffeted by the hot wind of personal, interpreted preference, but at the same time, it must not speak through an equivocal haze. Contractual clarity and precision defines the rights of the parties. It isolates specific legal rights which should be the cornerstone of the agreement. This is particularly important for proprietary and creative interests. A writer may option a script granting the copyright, a world-wide license or a limited license, all of which will have a direct bearing on his control, fees and the usefulness of his remaining proprietary rights. Yet how many options are grab-bag one-page affairs which require further negotiations if exercised, assuming it is not already too late?

A prudent contract will simplify the result of negotiations into an agreement which is a paradox. It states the understanding in good faith, it anticipates litigation and it serves extra contractual needs. A simple example illustrates this. There is a difference between contracting for a fee of \$1,000 per week for 10 weeks of work and a fee of \$10,000 payable

\$1,000 per week. The former gives the impression that the individual is hired by the week and, if terminated, his severance should be determined in terms of weeks. In the latter case, the fees seem to be global and not necessarily determined by time. An individual terminated without cause in this case may be able to argue that the whole amount is due on severance. If the contract provides for weekly or other invoicing periods, the contractant may argue that he is self-employed and should be exempted from mandatory employer deductions. Thus, appropriate wording may enlarge fees on severance, establish a plausible argument in the event of subsequent court action and provide relief from immediate tax payments.

Even the weaker of the parties is not altogether in a hopeless position. By competent drafting the contract should limit the more powerful reach of the other party or at least secure some pole for the weaker to hang on to. Whether the retention of copyright, suitable priority ranking of deferrals, rights of first refusal, option agreements, restructuring of fees and per diems, there is always something to work with.

Film projects are formed of numerous contracts, all of which have a kind of subliminal effect on each other. The well-written contract will always have a greater effect on other agreements which will in turn buttress the former. This is not necessarily a function of the rights granted to the contrac-

tant but rather the result of the inability of others to run roughshod over properly drafted, even minimum, rights. One only has to remember how distribution agreements can undo everyone else's fees and residuals to understand the point.

Gaps in a contract do not necessarily mean silence. It probably signifies confusion. Worse though, gaps like a "black-hole" may suck in legally implied contractual terms or recourse to the notion of custom and usage. The simplest contract should be a tailor-made suit; implied terms can be an ill-fitting straight-jacket. Perhaps this is most evident when film people fall back on union, guild or other group agreements. Individual contracts which do not mesh with these agreements may defeat the good intent of the latter or deny the contractant individually negotiated better terms.

Contracts with gaps become litigation nightmares and not simply because there is more to prove. In court tactics, gaps are more of a "negative" which are harder to fill than the "positive" of existing working. Most parties begin with the thought that lawsuits are for others, an attitude that overlooks the real possibility of differences arising in good faith.

A better appreciation of contract values will no doubt result in better agreements. Some common sense and an open-eyed approach will remedy many difficulties even when many are hesitant to have first recourse to lawyers.

Otherwise, the small print and invisible ink is relentlessly at work even while the contract rests in your top drawer.

Michael N. Bergman is a Canadian entertainment lawyer. He is a member of the Bars of the Provinces of Quebec, Ontario and Alberta, with offices in Montreal and Toronto.

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Cine Pioneers gather

TORONTO - Canadian Picture Pioneers is hosting its annual Pioneer of the Year Award dinner Nov. 20. Top honour goes to Don Watts, director of advertising and promotion at Famous Players (see People). CPP will also be honouring Irving Stern, general manager of Warner's; Genny Le Blanc, manager of the Paramount Twin in Moncton; and Hilliard Gunn, former manager of the Capital Theatre in Winnipeg. The late George Heiber, Orion's general manager, will be honoured with a posthumous award.

Canadian Picture Pioneers was founded in 1940 to promote the welfare of those in the motion-picture industry in Canada. With over 900 members in six branches across the country, it undertakes extensive charitable activities. Membership requirements call for 20 years of service in the industry.

## Sons and Daughters return

TORONTO - *Sons and Daughters*, last year's critically-acclaimed family drama series, returns to CBC television on Sunday, Dec. 2. The 13-part series includes six new episodes as well as such popular repeats as *Boys & Girls* which won an Oscar as Best Short Film at this year's Academy Awards.

The six new episodes are: *Cornet At Night* (Dec. 2) starring R.H. Thomson, Marilyn Lightstone, Andrew Skelly and Walter Mills. Based on a short story by Sinclair Ross, the film is directed by Bruce Pittman from a script by Joe Wiesenfeld. It was shot on location in Ogema, Saskatchewan.

*Jo's Song* (Dec. 9) is based on the book *Miss P. and Me* by Florence McNeil. Director is Seaton McLean who wrote the screenplay with Janice Platt. The film stars Becky Fleming, Lisa Ann Turina, Allan Royal and Julie Wild.

*White Lies* (Dec. 30) is set in Montreal and stars Stephanie Morganstern, Julie Desjardins and Virginia Thomas, directed by Don McBrearty from an original screenplay by John Frizzell.

*Caroline* (Jan. 13) is based on a short story by W.P. Kinsella. Directed by Peter Shatalow, it stars August Schellenberg and Joanna Schellenberg.

*An Ounce of Cure* (Jan. 27), like Oscar-winning *Boys and Girls*, is based on a short story by Alice Munro. Directed by Don McBrearty from a John Frizzell script, it stars Martha Cronyn, Cathy Burns, and Greg Spottiswood.

*Home From Far* (Feb. 10) stars Fiona McGillivray, David Main and Simon Craig in a production based on the book by Jean Little. It is directed by Bruce Pittman from a script by Joe Wiesenfeld.

## Golden Harvest picks up Paul Lynch's Flying

TORONTO - Producer Anthony Kramreither and Tom Gray of Golden Harvest announced the completion of a distribution agreement for world-wide rights (except Canadian television) of *Flying*. Golden Harvest head Raymond Chow was in Toronto recently to meet the creative team and finalize the pact.

*Flying* is the story of a young gymnast's (Olivia D'Abo) determination to overcome an injury sustained in a car accident. Noted Canadian gymnasts will be featured in the movie's training and competition sequences.

*Flying* is directed by Paul Lynch (*Prom Night, The Hard Part Begins*) from a script by John Sheppard. The film is currently in production in Toronto.

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## SMPTE time code aids to standardize hi-tech innovations

NEW YORK CITY - Between Oct. 28 and Nov. 2, the Big Apple was host to the 126th Annual SMPTE Technical Conference and Exhibit which comprised five days of technical sessions, and exhibits consisting of 409 booths with more than 160 manufacturers participating.

Papers focused on advances in motion-picture and television technologies, and a continuing merge of the two fields.

The greatest common denominator in synchronizing both areas appears to be the use of the SMPTE Time Code, which can now synchronise sound, video and film frames within an accuracy of 1/100th of a frame.

Although there is consensus on the Time Code 1/4 inch recording format (both Nagra and Stellavox use a narrow centre track as originally pioneered by Stellavox), two alter-

native approaches battle it out for Time Code film encoding. Aaton cameras record the Time Code in form of 7 by 13 squares in between the perforations on 16mm and outside the perforations on 35mm. Coherent Communications Inc., which encodes the Arri 16S, records the code in form of 200 bars opposite the picture on the sound track area.

Several film/video editing systems were exhibited or described, all contesting for acceptance and standardization.

Most advanced, and pointing the way to the future, was the Editroid system developed by Lucasfilm and available from

Convergence Corp.

Briefly, video or film camera footage is transferred to several laser videodiscs. The editor sits in front of an editing console consisting of a computer monitor, two video monitors and a small control box on which are mounted several pushbuttons, a shuttle knob and a trackball. Elsewhere a rack houses four video disc players, a video-tape recorder, and the interfacing electronics. The editor can access any frame and accompanying sound in the transferred footage within 4 seconds with the shuttle knob. Edits are as simple as pushing a button, and a half-hour (or longer) film

segment can be assembled and played without breaks and in real time from the videodiscs, or transferred to tape with all edit codes.

At \$147,000 it's not unrealistic for a large production house.

Several new video cameras were introduced, most notable was the RCA CCD-1 Solid state ENG camera which used 3-charge couple-devices for pick-up elements, and resolved 525 lines at 52 dB Signal-to-Noise ratio at low or high light levels, free from any lag, comet-tailing, or microphonics.

Panavision introduced its new "Elaine" super 16mm studio camera, a quiet technological marvel, and a cameraman's dream, whose footage was shown to compare most favorably to 35mm.

Complementing the new cameras were new lenses from Angenieux including the fastest X14 zoom lens (9-126mm), f/1.6, designed for 2/3 inch video cameras. A new cine zoom, a 10-120mm, T2, with a non-rotating front element, is said to maintain its aperture constant throughout the zoom range and its sharpness is said to be equal to that of finest fixed focal lenses.

Another 12 X 12.5 Super 16, and a redesigned 10 X 25 35mm, the "workhorse" of the industry, were demonstrated.

Agfa, Fuji, and Kodak, all introduced new and faster films; in general however most new equipment was destined for video.

Everywhere you looked were columns of colour monitors displaying computer-generated logos, computer animation, and special effects. Even trusty Steenbeck had a scanner with a video monitor, and a video-sound-editing table.

Sony once again demonstrated its high-definition video system, still in search of a standard, but clearly offering a sharper picture than 35mm film.

Low-price computers from Radio Shack, Atari, Apple, Commodore, and IBM, were vowing for attention and jobs as cameraman's assistants, budget organizers, script writers, prompter, and animators.

But, amidst all the new video standards, the 1/4 inch, the 8mm, the several 1/2 inch, the 3/4, the 1 inch, the videodiscs, the innumerable computer operating standards, it still feels good to handle... film.

Arthur Makosinski •

TORONTO - *The Boy in Blue* completed eight weeks of principal photography in Ontario and Quebec, announced 20th Century Fox Oct. 14. Filmed from an original screenplay by Douglas Bowie, *The Boy In Blue* tells the story of the legendary Canadian rower Ned Hanlan who dominated international rowing for a decade from 1874 to 1884.



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## Cineplex revenues top record

TORONTO - Cineplex Corporation announced record financial results for the third quarter ended Sept. 27, 1984. Net income was up to \$4,217,000 (30 cents per share) on revenues of \$39,878,000. Comparable figures last year were net income of \$448,000 (6 cents per share) on revenues of \$6,258,000. However, this is the first quarterly statement reflecting the acquisition of Canadian Odeon Theatres Limited which was completed on June 28, 1984.

Net income for the nine months ended Sept. 27, 1984 was \$4,526,000 (33 cents per share) on revenues of \$54,505,000. The comparable figures for 1983 were net income of \$742,000 (10 cents per share) on revenues of \$16,779,000.

Reliable industry sources indicate that Cineplex's substantial increase in earnings was due to *Ghostbusters*. Lynda Friendly, director of communications at Cineplex, would neither confirm nor deny the statement. "Everything we want to say is in the release, she said. "We won't say anything more about it. That's the way we work."

Cineplex Corporation also announced that its Board of Directors declared a dividend on its outstanding 8.33% preference shares payable on Dec. 15 to shareholders of record as of Dec. 7.

In another release, Garth Drabinsky, president and chief executive officer of Cineplex announced the reacquisition of the Beverly Center Cinema Complex. The 14-screen, 1200 seat theatre complex at the Beverly Centre in Los Angeles had been sold in 1983 to the Taubman Corporation of Detroit for \$3.5 million (U.S.) but with an option to repurchase. Cineplex continued to manage the theatre complex after the sale.

The \$4-million U.S. purchase has been financed in part by a recent equity issue. Cineplex plans to invest a further \$1.5 million to expand capacity by two theatres and 1,000 seats. The new theatres - construction is planned for the spring of 1985 - will be equipped with 70 mm Dolby stereo THX sound system.

## Finger-lickin' good

TORONTO - Cineplex-Odeon has announced that henceforth all its theatres will serve pure butter on popcorn purchase at the theatres' candy counters. Garth Drabinsky, president of Cineplex, said that the switch to butter was a result of increasing demand from consumers for "the real thing." Famous Players, which uses butter substitute, has no plan to follow the Cineplex move.

Over the last 12 months, more than 900,000 tickets were sold. Revenue is up 40% in the last quarter compared with the corresponding period a year before.

## Drabinsky, Gottlieb increase holdings

TORONTO - According to Ontario Securities Commission documents, Garth Drabinsky, president of Cineplex Corp., and Myron Gottlieb, vice-chairman, have acquired between them a total of 969,999 Cineplex common shares from the estate of real-estate magnate Max Tannenbaum.

The transactions were completed on Oct. 18 and 19 with the shares being divided equally between the two Cineplex officers. The Globe and Mail stock exchange listings indicated that the price of Cineplex stock on the two days were \$3.55 and \$3.60 respectively. In a phone interview, Gottlieb said that the shares were acquired under a purchase agreement drawn up a year ago. The OSC documents show that Drabinsky and Gottlieb paid \$2.20 for the 219,999 shares purchased on Oct. 18 and \$2.53 for the remaining stock on Oct. 19. "The prices are immaterial," Gottlieb said, adding that Drabinsky and he now each have 900,000 shares of Cineplex stock. There are 14,200,000 Cineplex shares outstanding; fully diluted there are 20,400,000 shares. The issue would be fully diluted if holders of convertible preference shares converted to common stock.

## Vancouverplex add 1300 seats

VANCOUVER - Cineplex Corp. announced the opening of the first cineplex in Vancouver at the Royal Centre on Nov. 9. The 10-cinema complex has a total seating capacity of 1300 with individual theatre sizes ranging from 120 to 200 seats.

The booking policy of the theatre complex will include film presentations of first-run commercial, art, specialty, foreign, children's film and selected move-over runs.

The new cinema's projection system includes 35mm Dolby Stereo sound in four theatres and a synchronized projection system which permits simultaneous presentation of one film print on several screens at the same time.

Decorating the main lobby is a 40-foot-to-ceiling mural, Lightforce, by Canadian artist/

sculptor Gerald Gladstone who was commissioned to design and paint the work.

Garth Drabinsky, president and chief executive officer of Cineplex Corp., said that "the Vancouver film-going community has traditionally been very strong and today it continues to demonstrate an even greater degree of enthusiasm and interest in motion pictures." The cost of the new complex was between \$2.5-3 million. Payback period was unavailble.

Cineplex also owns the 650-seat Bay Theatre in Vancouver which it has operated as an art-and-specialty theatre since 1980.

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