

MainFilm for Regalado

By the following MainFilm, a collective of independent cinema in Montreal, wishes to express its full solidarity to the journalist and filmmaker of Salvadorian origin, Victor Regalado.

In February of 1987, the Supreme Court of Canada ordered the expulsion of Mr. Regalado, this putting an end to five years of legal battles for the acquisition of political refugee status. All efforts to reverse the court's decision having failed, the expulsion of Victor Regalado tarnishes considerably his credibility and seriously handicaps the exercise of his craft.

THIS IS A SERIOUS INJUSTICE THAT MUST BE PREVENTED. Victor Regalado would be deported without even having known the reasons for this decision and without ever having the opportunity to present a full defense on his behalf. During the past five years that he has been living in Canada, he has clearly shown that he is not a threat to 'national security.' Victor Regalado is being victimized for his political opinions and his solidarity with the people of El Salvador. And yet Canada is a democratic society where freedom of opinion is legal and legitimate.

We cannot accept the fact that the fundamental rights officially guaranteed by our Charter of Rights and Freedoms do not apply in the case of Victor Regalado: the right to be presumed innocent, the right to know the charges of which one stands accused and the right to a full defense.

We call on the Minister of Employment and Immigration, Mr. Benoit Bouchard, to put an end to the serious injustice to which Mr. Regalado is being subjected and to grant him a permanent residence visa.

It is of utmost importance that the Canadian artistic community be informed of his situation.

Claude Demers •
for MainFilm Inc. Montreal

Open Letter to Flora MacDonald:

Chhib Productions Inc. is a growing Canadian production company, based in Montreal and in operation since 1983. We have produced five documentaries, the most successful being *Bread*, a first prize winner at the American Film Festival. *Bread* was shown on National CBC on April 6, 1987. We have also produced two features, one of which *Memoirs* is touring ten American cities as part of the Canadian Independent Film Tour. *Evixion*, our second feature is opening in New York at the Bleecker Street Theatre on May 6, 1987.

We are currently producing our new feature, *Seductio*, a film about opera.

Our films are aimed at specialized audiences in Canada and abroad. The long term plans of our corporation are aimed at the co-production and export of our films. We would like to bring to your attention the difficulty we are having in financing our features. Telefilm Canada refuses to accredit our company. Our film *Seductio*, is financed by the Société générale du Cinéma, The National Film Board of Canada (PAPFST), Main Film Co-op, Videograph and Film Arts in Toronto. Our financial breakdown was submitted to Telefilm Canada prior to production in early October, 1986. We have re-applied, tried to initiate a dialogue, and we have finally sent scenes from the film for their screening, but our phone calls are never returned and we have yet to receive a response. It has been suggested by Telefilm that we apply with a much larger budget. It has also been stated that we are not a true production company under Telefilm's definition. We would appreciate that Telefilm Canada consider small budget independent films as part of their mandate to boost the film industry. It is in our view Telefilm's responsibility to assist the large and small sectors of the industry.

We are requesting that Telefilm match the financing of La Société générale du Cinéma du Québec, that is 11% of the total budget so that we may proceed with the completion of the French and English versions of *Seductio*. We are pressed so that we may meet some of the international festival deadlines. We also request that our new low budget feature slated for early fall shooting receive appropriate attention.

We hope the Honorable Minister understands the difficulties small budget independent film houses are faced with, when financing their productions. In these times of uncertainty, these difficulties are further exacerbated by cut-backs at the CBC and at the NFB, as well as inadequate funds available at the Canada Arts Council. In the midst of this, however, Telefilm Canada remains a vital and significant funding partner to the independent producer. We would like to stress that Telefilm Canada must allocate a large part of their fund to the growth and development of low budget independent films.

We would appreciate your kind attention to the matter, given the seemingly consistent impasse at Telefilm towards our requests.

Bachar Chhib
President

C.C. Peter Pearson, Telefilm Canada
Hélène Verrier, Société Générale du Cinéma
Connie Tadros, *Cinema Canada*
Jay Scott, *Globe and Mail*
Main Film
Claude Forget, Videograph

Bad Values

Regarding Franco Battista's complaint about the quality of film reviewing in *Cinema Canada* vis-à-vis commercial cinema in general and his film *Crazy Moon* in particular, which appeared in your April issue:

I fear I detect a case of Bad Values between the lines of Battista's letter, wherein he catalogues a list of survey results, distribution deals and employment records as a sort of proof-of-quality in the face of a very negative review of *Crazy Moon*, which appeared in your March issue.

Making the most of what was certainly a careless generalization by the reviewer concerning the second-raters who work in the English sector of the Canadian film industry, Battista presents several points relating to the business of the film, and to the careers of its director and principal talent, to argue that *Crazy Moon* was not made by second-raters and that it is therefore a good movie. He supplements his argument with the results of "a recent survey"; and he concludes by adding that the film was reviewed favourably in the American trade publication, *Variety*.

Where is Battista coming from with this line of defence?

A circled response to a questionnaire is not a film review; and *Variety* is definitely not a publication which focuses its attention on the ups and the downs of a certain cultural entity called Canadian Cinema. The achievements of *Crazy Moon* and its participants which Battista presents are material for his publicist to package, and perhaps submit to the editors of *CineMag*; they have nothing to do with a review of the film per se, nor the editorial context of *Cinema Canada*, in which the reviews appear.

Battista reveals that he is familiar enough with *Cinema Canada* to make the bitter and silly claim that English-language films such as his own are always given short shrift, while "experimental and underground films, no matter how bad or irrelevant invariably receive positive reviews..."

Past experience on both sides of the *Cinema Canada* reviewing procedure tells me that it is quite probable that Battista, or someone from his organization requested that *Crazy Moon* be reviewed. It sounds to me like he knew what he might be in for...And yet it also sounds like he has no idea as to what *Cinema Canada* is all about, (and not much more of an idea about the nature of his own work; but that's another letter).

Granted, there are often film reviews appearing in *Cinema Canada* which are rendered problematic because of sophomoric and/or overly righteous rhetoric used by the reviewer. But apparently the editors of *Cinema Canada* feel comfortable publishing these pieces. Why?

Could it be that the film reviews are perceived to be written from the heart, with an ideal in mind and not a number?

The varying quality of writing not-

withstanding, this stance is consistent and clear. In the film review section, a film is a film is a film. This is something to be valued, not complained about; the overriding sense of quality is an excellent leveller for those who are genuinely interested.

For Battista to seriously suggest that *Cinema Canada* hire "a few reviewers who understand commercial cinema..." is either perverse, and definitely a sign of a bad case of Bad Values coming to a head...or simply terribly muddled sour grapes.

John Brooke

Simultaneous Substitution

The CRTC has long been confronted by irate viewers who write in to complain about the simultaneous substitution of identical Canadian-originated television programs on Canadian channels for U.S. versions on U.S. channels. Sound confusing?

At first glance it may appear to be a slightly baffling or technical process, but basically all that is happening is that cable operators are honouring CRTC policy by substituting, at the request of a Canadian broadcaster, that domestic signal for a U.S. signal when the American is carrying the identical program. But why go through the hassle?

Simple. By doing this, a Canadian licensee can sell advertising on the basis of the combined audience within Canada — one that is watching the identical program on both channels. But what's in it for Canadians?

Good question. What many complaints do not realize, the Consumers' Association of Canada (CAB) included, is that this practice protects the consumer's interest in local programming. It permits broadcasters to retain about \$53 million (according to 1984 figures) and contribute significantly towards the production and acquisition of expensive local and Canadian fare. *So you free-trade negotiators had better hang-tough for the home team on this one.*

Because, frankly, if we are going to finance the kind of performance programming that Caplan-Sauvageau and the CRTC call for, if we are going to finance the kind of production values that can compete head-to-head with U.S. shows in prime-time, and if we are going to sustain the necessary domestic infrastructure to pull this off (e.g. healthy independent production houses), — then we can't afford to foolishly ship big bucks south.

In fact, the combined effect of both simultaneous substitution and Bill C-58, the latter concerning a tax measure for advertising, comes close to \$100 million being recouped for Canadian purposes — as opposed to being siphoned-off to the U.S. and its border stations. That \$100

Cont. on p. 32

Take your kids to aaaaaahs.



THE WONDERFUL WIZARD OF OZ

Children will love "The Wonderful Wizard of Oz," a delightful, all-new, fully animated series! 4 feature films and 52 half hours, in stereo, featuring the voice of Margot Kidder. Fun-filled family entertainment for home video and television.



"The Wonderful Wizard of Oz" features the adventures of Dorothy, The Scarecrow, The Tin Woodman, The Lion, Mombi, Tip and all the favorite Oz characters in the Land of Oz.

Based on four L. Frank Baum classics.

Produced by Cinar Films Inc.

An RVP Productions Presentation
in association with Coca-Cola Telecommunications, Inc.

Cinar Films Inc.
1207, rue St-André,
Montréal, Québec H2L 3S8
(514) 843-7070 FAX: (514) 843-7080



Cinar representatives at Banff:
Micheline Charest
Ronald A. Weinberg · Elizabeth Klinck
Banff Park Lodge (403) 762-4433

BANFF MEANS BUSINESS

SEVEN DAYS IN JUNE

The eighth Banff Television Festival June 7 - 13, 1987. As always, we're opening with a class act: this year, a salute to the BBC for half a century of remarkable television.

After the celebrations, it's down to business. Fifty hours of seminars and workshops, hundreds of hours of world class television programs, and unparalleled opportunities for you to make contacts, make deals, and make friends.

LET'S TALK CO-PRODUCTIONS

With Sheldon Cooper and Don Taffner, Richard Price and Jacques Dercourt, Americans and British, French and Spanish, Canadians and Germans, Italians and Dutch.

This year, we're doing three major conference sessions on international co-production opportunities: "Americans Who Co-produce," "The European Alternative," and "The Banff International Market Simulation—Take 3," where **real** projects are evaluated by people who can (and do!) make genuine commitments on the convention floor.

CANADA AND THE WORLD

With the advent of Telefilm Canada's multi-million dollar Broadcast Program Development Fund—and an ever increasing number of co-production treaties—more and more Canadian producers are looking beyond our borders for co-production partners.

Banff attracts the key players in the Canadian industry, and an impressive line-up of international broadcast executives and independent producers. And they're accessible. Banff is important enough to attract the best, but small enough for easy contact.

AND THERE'S MUCH MORE HAPPENING

Co-production is a major theme for Banff '87, but there's lots more to do, to see, to talk about. We'll look at television's role in the development of a national cinema: the impact of Channel 4, and the experiences of other countries.

Archival television: Who's keeping what? How is it used and abused? What's been thrown out?

A week-long writers' workshop with members of the International Affiliation of Writers Guilds, and a week-long panel featuring outstanding television directors.

The list goes on: new satellite technologies; advances in computer animation; music workshops; screenings and retrospectives.

HERE'S WHAT YOU GET

As a registered Banff delegate, you get a week chock full of opportunities, information, and entertainment. You'll be admitted to all the seminars and workshops you care to attend.

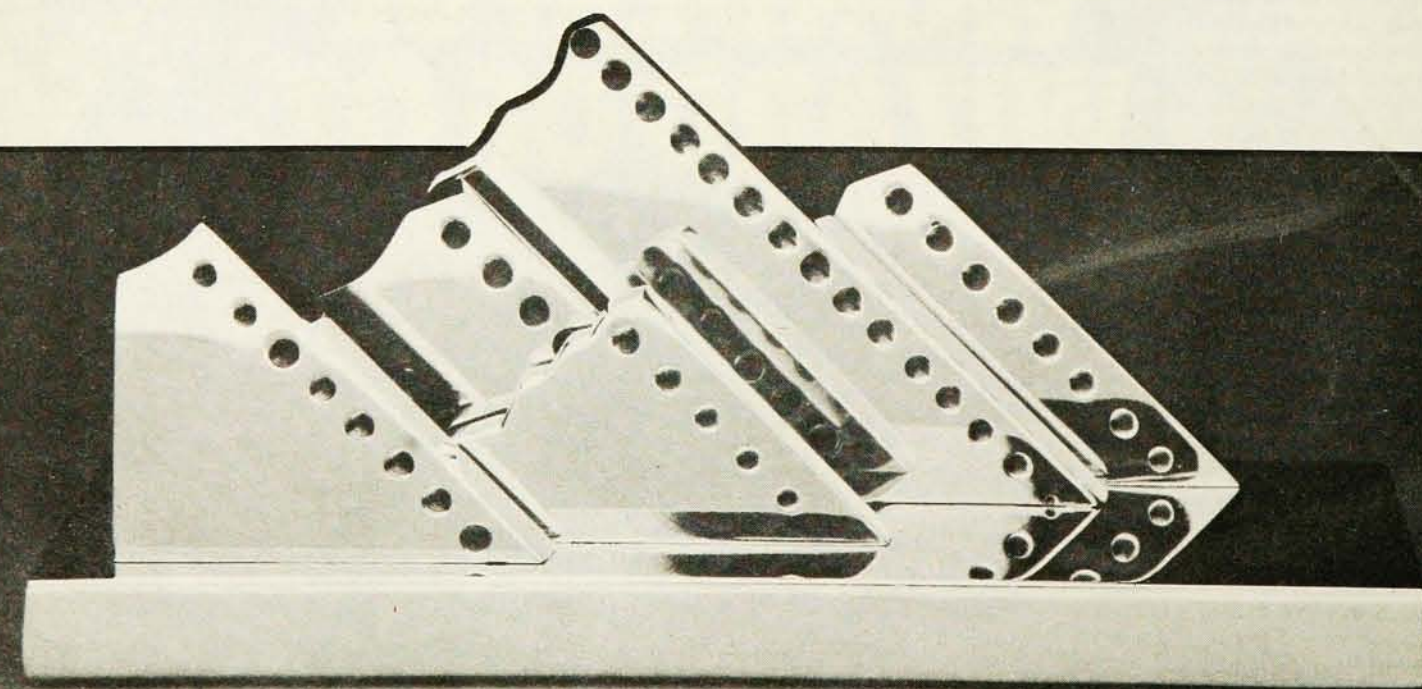
You'll have access (free of charge) to our "on demand" screening rooms.

And you'll be invited to all official festival social events—at no extra cost. These include opening night festivities, Monday reception, Tribute Night honoring MTM Enterprises Inc., Awards Night, and our mid-week Western Canadian barbecue.

The Banff Television Festival. At the Banff Park Lodge, in the heart of the Canadian Rockies.

Banff means business!

BANFF TELEVISION FESTIVAL



THE BANFF TELEVISION FESTIVAL, JUNE 7 - 13, 1987, BANFF, ALBERTA, CANADA

For more information, please contact: Banff Television Festival, P.O. Box 1020,
Banff, Alberta, Canada T0L 0C0 Telephone: (403) 762-3060 Telex: 03-822804 TV FEST BNF

Cont. from p. 4

million is approximately 8-10% of annual revenues for the industry, and falls darn close to the estimated average 10% revenue loss to Canadian broadcasters caused by television "spillover" ads from our southern neighbours. Some experts (e.g. Arthur W. Donner) even place the reduction caused by U.S. "spillover" at close to \$150 million or 15% of Canadian television revenues.

But what are the complaints all about anyway?

First, cable operators are beginning to receive complaints from viewers with stereo-capable television sets when programs transmitted in stereo by U.S. border stations are replaced on cable by mono versions carried on local Canadian stations. Few Canadian television stations are currently equipped to broadcast in stereo and many cable operations cannot yet transmit in stereo. Nevertheless, the new cable regulations may pose an eventual threat to the rights of simultaneous substitution since the Commission may exempt from substitution any signal that contains "subsidiary signals designed to inform or entertain" in cases where the signal that replaces it would not also contain these same subsidiary signals. In the light of this possibility, and also for their own advantage, the CAB is encouraging its members to move to introduce stereo services as quickly as possible and as stereo programming becomes available.

Second, viewers are also noticing that up to two minutes per hour of Canadian-originated U.S. programming is being deleted because CRTC regulations allow Canadian television stations 12 minutes of commercials per hour, whereas most U.S. stations play 10 minutes per hour. This has been a major theme in complaints submitted to the CRTC for years, and although it is somewhat less of an issue now since viewers are generally sensitized to the practice, it remains a potential sore spot for Canadian broadcasters and viewers. But isn't a maximum 4% loss of foreign fare worth the considerable financial gains for Canadian productions and viewers? And

worth the protection of our legally acquired program rights? I think so. Consider the alternatives!

In short, the simultaneous substitution regulation protects the territorial rights to programs that Canadians have purchased and allows them to earn the revenues justly associated with those program rights. Otherwise, those exclusively acquired rights would be practically useless with cable importing U.S. signals beyond their natural reach. This CRTC policy rightly guarantees Canadian broadcasters exclusivity for what they have already paid for and been legally accorded. Moreover, it benefits cable subscribers and all viewers by maintaining the revenues necessary to produce Canadian shows and hence assure real program choice.

Used properly, simultaneous substitution is a winner, but if it is abandoned, we're all a little more likely to be losers.

Bill Roberts

Senior Vice-president
CAB (Television)

Unchecked Monopoly

A very pernicious and dangerous practice is currently being exercised by a few money grabbing film/video companies in Canada.

These companies, virtually, are black-mailing our schools with threats of high service fees for audio visual materials the schools already possess.

One West Island Montreal school has been slapped with a fee of \$27,219 for past and future use.

Precisely, the companies have gone through school film catalogues to determine what films are being used by the schools and then they buy the rights to these films and retroactively bill the schools outrageously exorbitant user-fees for these same materials.

Legally, these companies have the

law's blessing. In actuality, these companies are taking advantage of Canada's archaic copyright laws which date back to 1924.

Other countries protect their educational systems under specific copyright exemptions. In Canada, greedy companies reap financial benefits at the expense of our students.

Canadian lawyers have advised the educators that their only chance for survival regarding the use of audio visual materials is to change the copyright laws.

Several proposals and amendments have been on the books for years. Nothing has been changed.

It is mandatory that our politicians act immediately to protect our educational systems. If not, our children will suffer. The businessman's avarice should not be allowed to control our schools.

Lois Siegel

Open Letter to Mr. Mel Hoppenheim

Recently, I requested a copy of 'Panavision Canada' Rental Catalogue with the intention of renting some equipment for a film project I am working on. When I received your catalogue, quoting Panavision equipment prices exclusively in U.S. funds, I called to request a version in Canadian funds; I was dismayed to discover that the same is not available.

I would think that, at the very least, the Canadian arm of your company would quote prices of products for sale in Canada, in Canadian funds.

Free trade between Canada and the U.S. may be looming on the horizon, but it was not my impression that this would lead to a common currency. May I be so bold as to suggest that it is not very good public relations for your company to

offer products and services in American currency, in a Canadian market.

Trusting that you will take the above comments in good faith and due consideration, I remain,

ATTILA BERTALAN

Filmmaker

Appalled by Harkness

I was appalled by John Harkness's recent review of *John and the Missus* (March 1987) for several reasons.

First, Harkness had very little to say about the film. An illuminating and intelligent review of *John and the Missus* the article was not. What it *was* was an insipid recounting of all of the films which Harkness felt had anything at all in common with Pinsent's film. His generalizations about the films produced by Peter O'Brian are just one example of the highly specious nature of Harkness's article.

What appalled me most about the review was its tone. Harkness writes in a flip and supercilious style that absolutely undercuts anything perceptive he may have had to say. Harkness is at his most insulting when he suggests that no fool in his right mind would want to save "a tiny village at the ass-end of an economically-depressed province" as the film's protagonist tries to do. According to Harkness, "just because your kin are buried there, it's no reason to jump into the grave with them". Such insensitivity to the regard held by many people for their communities is unforgivable.

Finally, I find the editorial choice by *Cinema Canada* to print this review in the first place disappointing. There are a great number of talented reviewers out there. John Harkness is clearly not one of them.

Penny McCann

B O O K S H E L F

A wide-ranging survey, *World Cinema Since 1945* presents a comprehensive, informed perspective on film production in 30 countries. Written by specialized scholars and knowledgeably edited by William Luhr, it discusses leading creative personalities, current artistic trends, technical achievements and the evolution of national tastes and politics (*Ungar, NYC, \$59.50*).

The 12-tome encyclopedia *Motion Picture Guide* constitutes a major reference source covering some 50,000 English-language theatrical features from the silents through 1984, with yearly volumes planned to update the original set. Each entry includes full production data, cast-&-credits and plot outlines, augmented by a feature unique

to this compilation - detailed essays on each film's social, historic and technical aspects. Expertly edited by Jay Robert Nash and Stanley Ralph Ross, this is an invaluable contribution to film research (*CineBooks, Chicago; Bowker, distr., NYC, \$75/ea., \$750/set*).

In *Alec Guinness: The Films*, Kenneth Von Gudden offers a well-researched and engrossing study of the screen work of an accomplished performer. Abundantly illustrated, this volume includes an insightful biography, a detailed analysis of the actor's 43 movies, and a complete filmography (*McFarland, Jefferson, NC, \$25.95*).

Michael Powell, a towering figure in the British film industry, evokes in his compelling autobiography, *A Life In Movies*, the historic progress of Britain's

cinema and his own crucial participation in its unfolding. Covering both personal and business matters, this fascinating insider's account is written with impressive authority, fluid style and delightful wit (*Knopf, NYC, \$24.95*).

The late Melvin Douglas's autobiography *See You at the Movies* (co-authored by Tom Arthur) traces a notable 60-year acting career that paired Douglas, in sophisticated comedies and serious dramas, with Hollywood's top stars. His liberal political views and activities, and their effect on his career, are discussed with frankness and humor (*University Press of America, Lanham, MD, \$9.75*).

Among recently published screenplays, we find Woody Allen's Oscar-winning *Hannah and Her Sisters*, a sensi-

tive look at modern family problems (*Vintage/Random House, NYC, \$5.95*); Kurt Luedtke's script of last year's Oscar recipient *Out of Africa*, supplemented by director Sidney Pollack's annotations clarifying the script-to-screen transition process (*Newmarket, NYC, \$16.95/8.95*); and Akira Kurosawa's 1950 classic *Rashomon*, followed by Donald Richie's comments on the film's style, Audie E. Bock's essay on Kurosawa's life and art, plus assorted press reviews (*Rutgers U. Press, New Brunswick, NJ, \$28/13*).

In *That Bowling Alley on the Tiber*, Michelangelo Antonioni assembles a series of 35 "imagistic nuclei," concisely worded sketches for possible use in future films (*Oxford U. Press, NYC, \$7.95*).