

# ORGANIZATIONS

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## AMPIA

### Alberta Motion Picture Industries Association

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Alberta's third annual Film Festival, this year featuring a gala Film-Arts Cabaret, is attracting international attention, according to co-chairman Don Reed and Josh Zubko.

The three-day event, sponsored by the Alberta Motion Picture Industries Association with help from the Department of Business Development and Tourism and Alberta Culture, will take place in Edmonton September 20-22. People who have already bought tickets and will be flying in for the Cabaret and awards presentations include John Houston, Yuma, Arizona (Houston Photo Products Inc., inventors of the continuous film processing machine); Mark Osborne of the Hunt Chemical Corporation, Washington; C.W. Tomlinson, President of Racal-Zonal Magnetics Ltd., Toronto; and Harry Clapp, Photo Importing Agencies, Toronto.

Major participants locally, in addition to AMPIA's 14 member firms, will be the television stations and people engaged in the performing arts (particularly theatre and radio/TV arts).

Tickets, at \$50 per couple or \$35 single, may be obtained from AMPIA member firms, or from the AMPIA office. Only 500 tickets are available, on a first-come, first-served basis.

One of the major participants in the festival will be Ron Brown, president of Century II Motion Pictures Ltd., who chaired the awards last fall, when AMPIA hosted the Canadian Film & Television Association's first annual convention and awards presentations to be held in the West. Mr. Brown has announced that Century II will enter at least six films in the festival this year. In the Nature and Wildlife category will be a 20-minute production called **Antelope - Part of Our Heritage**; in the "Films for Television" category will be

**Music Therapy** (24 min.), **The Dance** (20 min.), and **Music, the Classical Form** (20 min.). Two other entries are entitled **People Make It Happen** (25 min.) and **Resources Make It Happen** (20 min.). Century II also played a major part in a film being entered by the Workers' Compensation Board, entitled **Slabs and Sawdust** (edited by Gerry Wilson).

Film entries by other producers will include **Why Shoot the Teacher?** (Fil Fraser and CTV); **Japanese Family Life** (Cinetel Nine Productions Ltd., Lethbridge); a number of entries from ITV Television, ACCESS Television North, and possibly CBC Television.

Adjudication will take place at public screenings in the theatre of the Centennial Library, Monday and Tuesday, September 20-21 (all-day and evening screenings). The awards will be presented at the Film Arts Cabaret on Wednesday evening, September 22, at the Edmonton Inn (Crystal Ball Room).

The Department of Culture will buy prints of award-winning entries for public showings in their *Alberta Performing Arts on Tour* program. Details are to be worked out between an AMPIA committee and the Department.

Len Stahl

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## CAMPP

### Canadian Association of Motion Picture Producers

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### An Open Letter to Henry Kissinger, Secretary of State, United States of America

Dear Mr. Secretary:

This may be the only letter you get all year that doesn't request, demand, beg or ask you for anything at all, so it's okay if you put it aside until you feel like a break from the more

onerous duties of running the State Department.

I just thought I should tell you that we were talking about you the other night at a special meeting of the Canadian Association of Motion Picture Producers (which is, as you might expect, a group of people who are responsible for making most of the anglophone Canadian feature films).

The way it happened was like this: our Secretary was going through our correspondence (we produce a lot more correspondence in Canada than we produce movies, but that's another story) and we came across a copy of a letter written to you last month by eighteen United States senators. Well, it's not often we get to see important American government papers so we told him to go ahead and read it out loud.

You may recall the letter; it's the one that asks you to tell the Canadian government that the United States wants to discuss the whole range of border television issues and doesn't want Canada to stop Canadian advertisers buying commercials on American TV stations and deducting the cost from their taxes.

I must confess that the letter wasn't as snappy and entertaining as the members were expecting and a few of them started to doze off. But we woke them up for the ending, where the senators said that if Canada goes ahead with that kind of legislation, the United States should do something to show its displeasure.

You'll remember what they suggested: a Senate bill "to protect United States broadcast stations... against interference by foreign nations." Well, that sounded nifty; a bit of a scuffle across the undefended border, gunboat diplomacy, that sort of thing. And we were impressed by the names signing the letter too; we remember them from when we used to have *Time Magazine* up here and we'd read about them every week - Senators Humphrey, Jackson, Buckley, Javits, Scott, Schweiker and Magnusson and all the others are no small potatoes to us, let me tell you.

So we were all paying attention, waiting to hear what blockbuster action the Senate is going to ask the president of the United States to take

to bring Canada to its senses. Some members thought it would be a landing of Marines at Shedebucto, others were betting on a ring of bayonets around the Canadian Embassy in Washington and there was considerable support for a blockade and embargo on all land, sea and air trade with Canada. I just mention this to show you a part of the spectrum of creative thought some Canadian film producers can bring to bear on a problem.

Then we read it, the first thing the president should do: **ban Canadian feature films from the United States.** Oh, there are some other things like banning all Canadian records and videotapes over five minutes in length but there's no mistaking it; there we are up there as number one - no Canadian movies to be allowed into America.

You can bet there was considerable discussion. At first, I must admit, there was a little carping. Some producers said they thought there had *always* been a ban on Canadian films being seen in the United States. There were even a couple of ingrates who felt Canadian movies are banned in *Canadian* theatres.

But soon we realized the full impact of this ban and I'm afraid we got a little bit smug, lighting up our Havana cigars, patting each other on the back and even chortling up our sleeves a little bit.

Overnight, this bill gives us the status we feel we richly deserve, singled out by the United States Senate as the one industry to be banned from selling our products in America.

Take that, Canadian steel industry! Move over, Canadian newspapers, book and magazine publishers! How do you like that, oil and gas companies? Hubert Humphrey isn't worried about Canadian Pacific.

Scoop Jackson doesn't give a fig for Air Canada. Dick Schweiker couldn't care less about General Motors of Canada.

We understand the ploy completely. If the president banned all those other outfits from the United States, the Canadian government wouldn't blink an eye.

But by this one cunning stroke, banning our movies, the Senate thus deals a body blow to the Canadian economy, makes idle millions of Canadian workers, cuts all our star Canadian actors and directors, who are household words in every home

in America, from their huge salaries. The prime minister will have to admit to a hushed nation that he'll do anything to have the ban lifted or his government will surely fall...

I don't know if you've ever been around an unsuspecting group of folks who have greatness and significance thrust upon them when they least expect it but I can tell you, sir, it's a pretty awe-inspiring sight. We all felt six feet tall except David Perlmutter, who used to be a cautious accountant, who said he only felt five feet eleven.

Well, I don't know that there's much more to tell you, Mr. Secretary, but if you run into any of those senators, maybe you could pass on the thanks and best wishes of all us Canadian film producers.

Oh, I know, there's going to be the odd person who'll try to tell them that we don't sell many movies to the States but that Canada is the number one export market in the world for American movies.

But that's picky. They're the same kind of people who'll point out Canada also buys about \$40 million of American television programming a year. Or they'll say the biggest movie theatre chain in Canada has a lot of American ownership. Or they'll claim that Canadian performers and musicians have trouble working in the States but Americans make fortunes touring up here. But we can't see any reason for the senators to concern themselves with that sort of negative talk; they should stick to their guns.

I suppose that about wraps it up, Mr. Secretary, but the members did want you to know we're not taking this personally. When the inevitable emergency debate of the United Nations General Assembly comes up on the matter, we can compare notes.

With every good wish,

**William Marshall**  
President  
Canadian Association of Motion  
Picture Producers

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## CCFM

### Council of Canadian Filmmakers

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On June 2, Jeanne Sauve, the Minister of Communications, made her startling pronouncement that pay-TV was both inevitable and imminent. She called for submissions on the structure and delivery of pay-TV to be presented to the CRTC by September 1 (since changed to October 1).

The CCFM has spent the summer collecting and disseminating information and analysis on pay-TV to the program production industry. Our intention is that the industry - in whose name the benefits of pay-TV are invoked - should be as informed as possible to better prepare submissions to the CRTC or comment on submissions sent in by others.

The CCFM pay-TV project has included a basic 44-page information booklet which was inserted into the August issue of *Cinema Canada* as well as mailed separately to 4000

film industry people on our mailing list. The project also includes in-depth research and a seminar on "The Impact of Pay-TV on the Program Production Industry" held in Toronto all day Thursday, August 19. The three-part pay-TV project (booklet, seminar and research) has received generous financial assistance from departments of the federal and provincial governments as well as public agencies and enterprises.

Over 175 people registered for the seminar and heard a range of opinion from the 26 invited panelists. Each panelist spoke for 5 to 10 minutes with discussion periods for questions from the floor following each session.

Stevens McVoy, from Columbus, Ohio, laid out his experience with pay-TV and the American model in general. Bill Crampton brought a Telemeter box and explained Canada's only full-scale residential pay-TV operation which was held in a Toronto suburb in the early '60s. Dr. Elmer Hara tried to offer a glimpse of the future fiber-optics - the next generation of communications technology.

Bill Ballard ended the session on an energetic note as he attacked government in general and the CRTC specifically for the ills of Canadian television - which could be solved if

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things like pay-TV were left to the entrepreneurs.

In the afternoon, Bill Craig of the CRTC reiterated that everyone interested in pay-TV should submit a *written* brief and not just air their views in conferences or seminars.

The producers seemed to say that pay-TV should be delayed and that when it happens, Canadian films or programs must have primacy on the schedule. ACTRA's Jack Gray was insistent that pay-TV be controlled by a crown corporation.

In the final session, Colin Watson explained the cable position which is basically modelled on the Home Box Office system — pay-per-channel, first-subsequent-run movies as the prime fare, and 15% of gross revenues into Canadian production.

Peter Pearson offered the radical alternative — 100% Canadian content; pay-per-program; common carrier network (which would not make programming decisions); and a mandatory pay-TV channel on all cable systems with an extra rate charge of one or two dollars per month (\$36 to \$72 million yearly) to run the system. The producer of each program would get close to 100% of the money his program generated.

Saskatchewan's Richard Simpson was pointing out that the provinces will not necessarily acquiesce to CRTC control of a closed-circuit pay-TV system. (Saskatchewan is taking the CRTC to court over control of the cable hardware.)

Doug Leiterman and Judy La Marsh chaired the panels with amazing grace and aplomb. The information-blitzed participants then took advantage of a reception sponsored by Mayor David Crombie at City Hall.

Out of the crowded and hectic day came a clear concern that pay-TV direct a significant amount of its airtime and revenue to Canadian production. How that universally accepted goal can best be achieved is the subject of the submissions to be sent to the CRTC by October 1.

The program production industry has a huge stake in the design and execution of pay-TV — it could be a blessing or a monster. The CCFM hopes the booklet and seminars are helping the industry sort through the conflicting claims and promises.

# CANADA'S BEST!

That's saying a lot, but to film makers it automatically means... Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients.

And that's a cue to quality, too, like: Productions Mutuelles - Cinévidéo - International Cinémedia Centre - Vidéo-films - N.F.B. - Cinepix - Paramount - 20th Century Fox - Columbia - CBC - Warner Bros. - United Artists - MCA - Universal.

*Our circle of friends and clients continues to grow.*

A FEW OF OUR RECENT ORIGINAL PRODUCTIONS ARE:

- BREAKING POINT
- LIES MY FATHER TOLD ME
- DUDDY KRAVITZ
- PARTNERS
- JE SUIS LOIN DE TOI MIGNONNE
- PARLEZ-NOUS D'AMOUR
- TONY SAITTA
- THE LITTLE GIRL WHO LIVES DOWN THE LANE

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