

CRTC adopts Can-content measures

OTTAWA – The Canadian Radio-television and Telecommunications Commission (CRTC) has proposed that, to qualify for Canadian content certification, television productions follow the same point system used to certify feature films under the Capital Cost Allowance. The new guidelines for the recognition of a Canadian program were announced in a public notice Aug. 15.

The CRTC also proposed a more sharply-defined role for Canadian producers in international co-productions and co-ventures and a 150 percent programming credit for broadcasters who license 100 percent Canadian drama for prime-time telecast.

The point system, introduced in its present form two years ago for feature films looking to qualify as tax-sheltered investments, requires a production to achieve six of a maximum 10 points to qualify as Canadian content. In addition, either the director or writer credit (each worth two points) and either the highest paid or second highest paid performer (each worth

one point) must be Canadian. (Other categories include art director, director of photography, music composer, and film editor.)

The CRTC proposes that programs where Canadian performers occupy only minor roles would not qualify as Canadian content.

Productions must also spend 75 percent of all salaries and fees paid to other than key creative personnel on Canadians and 75 percent of processing and post-production costs must be spent in Canada, according to the proposal.

For Canadian domestic productions, the CRTC notice defined the producer as one "who controls and is the central decision maker of the visual production from beginning to end."

Canadian film production certification given by the Minister of Communications upon recommendation by either the Canadian Film Development Corp. (CFDC) or the Canadian Film and Video Certification Office (CFVCO), as well as international co-productions

covered by treaty, would qualify as Canadian content for the purposes of the Broadcast Act, said the CRTC notice.

Co-ventures, defined by the CRTC as international co-productions not covered by the five CFDC-administered treaties, would have to meet strict requirements to qualify as Canadian productions under the proposals. The Canadian production company must have responsibility for administering no less than the Canadian element of the production budget and no less than equal responsibility in decisions effecting all creative elements in the production.

Furthermore, an application must be made for Canadian recognition by the Canadian production company which must be supported by signed agreements between the co-venture partners.

In a co-venture, the Canadian company must have sole or co-signing authority on the Canadian production bank account. If shot entirely in Canada, the production ac-

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Industry reaction mixed

MONTREAL – Industry reaction polled by Cinema Canada was generally in favour of the point system and of a stricter definition of Canadian content but was strongly opposed to the proposals concerning co-ventures and apprehensive about the dramatic programming credit.

In Toronto, Canadian Film and Television Association president Jack McAndrew said his organization naturally endorsed the CRTC's definition of a producer's role, since the CRTC had adopted word-for-word recommendations made by the CFTA on producer control as a result of the CRTC's one-day workshop with producers on Canadian content regulations held in mid-April.

But the CFTA has set up a task force, chaired by Michael MacMillan of Atlantis Films, to respond to the CRTC's proposals on co-ventures, which the CFTA thinks are problematic. "If co-production spending requirements are 30 percent, why are they 75 percent for co-ventures?" asked McAndrew.

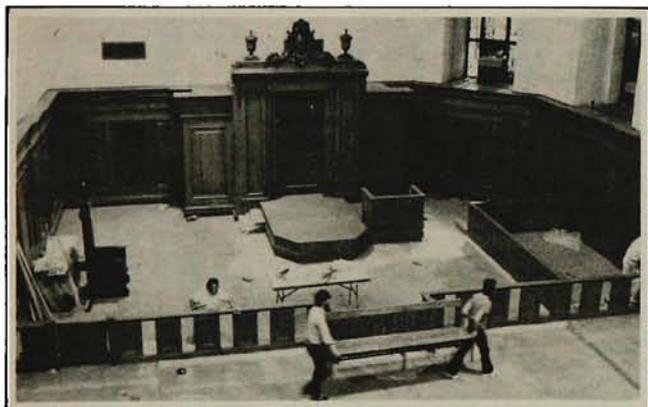
"We are pleased with some

things, but very, very upset and concerned with their complete lack of understanding of co-productions and co-ventures," said MacMillan. "On a truly international co-production, you can't ask a partner to co-produce with 75 percent Canadian control."

Both McAndrew and MacMillan pointed out that the dramatic programming credit could have a reverse effect and lead to less production of Canadian drama. "The CBC would only have to produce two-thirds of what it's doing now," said McAndrew.

"Overall, I support and respect the CRTC's determination to make the definition of Canadian content truly Canadian, and to end the distressing practice of producing second-rate American programming under the banner of Canadian content. Ten years is enough," said producer Rick Butler of Tapestry Productions, which this year has produced *Maggie & Pierre* and co-produced *Balconville*, both TV adaptations of successful Canadian plays.

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CRTC new measures

(cont. from p. 32)

count must be in a Canadian bank. If shot partially in Canada, the account must cover the Canadian portion of the production, and if shot completely outside of Canada, a Canadian bank account must be established for payment of the Canadian

element of the production.

In addition, the Canadian production company must have an equity position and be entitled to profit sharing in the production, must be at financial risk, and must have no less than equal say in all elements of the co-venture, regardless of

the number of foreign partners.

Other proposals in the CRTC notice concern dubbing and exemptions for programs produced by Canadian broadcasters. Foreign films originally in one of Canada's two official languages which are dubbed into the other official language or into a native Canadian language qualify for a 25 percent Canadian programming time allotment. Foreign films not originally in an official language

but dubbed into English or French or a native language in Canada using Canadian resources would qualify for a 50 percent allotment.

Programs produced by Canadian broadcasters for use on their own stations, which are not placed into syndication or network distribution, would qualify automatically as Canadian according to the CRTC proposals.

Sports events produced by a Canadian broadcaster, which take place either inside or outside of Canada, would qualify as Canadian if the broadcaster has significant production control and provides the broadcasters.

The CRTC proposes that these guidelines would go into effect Jan. 3, 1984, and has asked for submissions commenting on the proposals from industry members for Sept. 30.

In Ottawa, CRTC commissioner Jean-Pierre Mongeau who chaired intra-industry consultations on the proposed guidelines, told Cinema Canada "I don't think the guidelines contain any major surprises. All the key elements have been discussed (with the industry)."

The only major change, Mongeau said, was that the date of implementation for the guidelines had been moved back. "We're entering a second consultation period with two additional months during which to continue our discussions."

CFTA Awards set for Nov.

TORONTO - The Canadian Film and Television Association's 11th annual awards will take place Nov. 10 at the Royal York Hotel in Toronto. Entry deadline is Sept. 23, and all entries must have been produced by private Canadian producers. Awards are given in 11 categories, plus three special awards for best first production, best overall production, and for entrepreneurial achievement. The first production award is accompanied by a \$1,000 prize donated by national pay-TV service First Choice.

Additions to Fest

TORONTO - Last-minute premieres at the Festival of Festivals include:

- Jean-Pierre Lefebvre's just-completed *To the Rhythm of My Heart*, which premieres Sunday, Sept. 11 at 1:30 p.m. at the Varsity Theatre as part of the contemporary World Cinema (CWC) program.

- the world premiere of David Cronenberg's *The Dead Zone* based on the Stephen King novel, Sat., Sept. 17 at 11:30 p.m. at the University Theatre, which completes the Festival's Cronenberg retrospective.

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Spectrafilm gets NA rights to *Flute*

MONTREAL - *The Tin Flute* will be distributed in English Canada and throughout the U.S.A. by Spectrafilm which "has all rights concerning both the film and television versions, and on all ancillary markets," announced Marie-José Raymond, the film's producer at a press conference Aug. 28.

The film was a co-production between Ciné St-Henri, the National Film Board of Canada and the CBC with help from the CFDC, the Institut Québécois and Famous Players.

Produced by Raymond and directed by Claude Fournier, the film is adapted from the late Gabrielle Roy's novel about a working class girl coming of age in Montreal's St-Henri district in the 1940's, and stars Mireille Deyglun, Marilyn Lightstone, Pierre Chagnon and Martin Neufeld.

The producers made French and English language versions of a feature film and a five-hour

miniseries for a total budget of \$3.4 million. The French feature film closed the World Film Festival in Montreal, where it won the International Press Award as best Canadian feature out of competition, and the English version is scheduled to close the Festival of Festivals in Toronto Sept. 17.

The film's Quebec distributor, Ciné 360, opened the film in Montreal Aug. 29. Spectrafilm plans to release the English version in Toronto immediately after the Festival of Festivals.

Gala screenings of both versions will be held Oct. 22 at the National Arts Centre in Ottawa.

Spectrafilm, formed in May by Vancouver distributor Bahman Farmanara and Toronto distributor Linda Beath, have two other Canadian features in their catalogue, Robin Phillip's *The Wars* and John Juliani's *Latitude 55*. A release of *The Wars* is expected to follow *The Tin Flute*.

NFB sells all films to Aussies

MONTREAL - The National Film Board of Canada (NFB) has sold the collection of 1150 films the Board kept at its former Sydney, Australia, office. The \$250,000-plus sale follows the July 31 closure of the Sydney office as a result of budget cutbacks.

The purchase was made by the State Film Centre of Victoria, a branch of the Victorian Ministry for the Arts. "We are fortunate to have obtained these films, a unique collection of the best of Canadian cinema," said Arts Minister Race Mathews.

"We shall sadly miss the National Film Board presence in this country," said Elizabeth Connor, chief executive officer of the State Film Centre. "It is essential that their wonderful film collection continue to be available to the public."

Payments on the sale of the Sydney office collection will be made over five years, beginning Sept. 1, 1983.

Joshua Now with RSL/Fox

MONTREAL - RSL Films' on-again, off-again production of Mordecai Richler's best-selling novel *Joshua Then And Now* is now definitely on again.

Tom Sherak, 20th Century Fox president, distribution and marketing, and Wayne Case, vice president, distribution and Canadian general manager of Fox announced Aug. 24 the Major's involvement in RSL's production of *Joshua*, scheduled to begin principal photography in April 1984, on location in Montreal and in the Eastern Townships.

Set for simultaneous filming as a theatrical feature and four-hour mini-series, the production will be co-financed by Fox, the Canadian Film Development Corp., the CBC, the Natio-

nal Film Board of Canada, and Rogers Cablesystems, with Fox having full North American distribution rights.

With a screenplay by Richler and direction by Ted Kotcheff, *Joshua* will mark the third such collaborative effort between Richler and Kotcheff since the two Canadians were in England in the mid-'60s.

"Because of its huge scope - covering 30 years and several countries" said producer Robert Lantos, "financing this project has meant that every entertainment-oriented institution in Canada had to participate. Even so the financing was insufficient until 20th Century-Fox agreed to co-finance and distribute this very special and very Canadian film."

APCQ/SNC make it formal

MONTREAL - At a general assembly held Aug. 23, the members of the Syndicat national du cinéma (SNC) voted their disaffiliation from the Confederation of National Trade Unions. On the same day, members of the Association des Professionnels du Cinéma du Québec (APCQ) voted the dissolution of their association. As a result and as reported in Cinema Canada No. 99, Quebec's 600 freelance film technicians are now represented solely by the SNC as the organizing body for a new union.

A further general assembly has been called for Sept. 22, to hold elections and choose a new name for the organization.

Radio-Canada follows with *Le Point*

MONTREAL - *Le Point*, Radio-Canada's half-hour response to *The Journal*, debuts Sept. 12 at 10:30 p.m., following the *Téléjournal* which move to 10 p.m. *Le Point* hosts are journalists Denise Bombardier and Simon Durivage.

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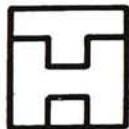
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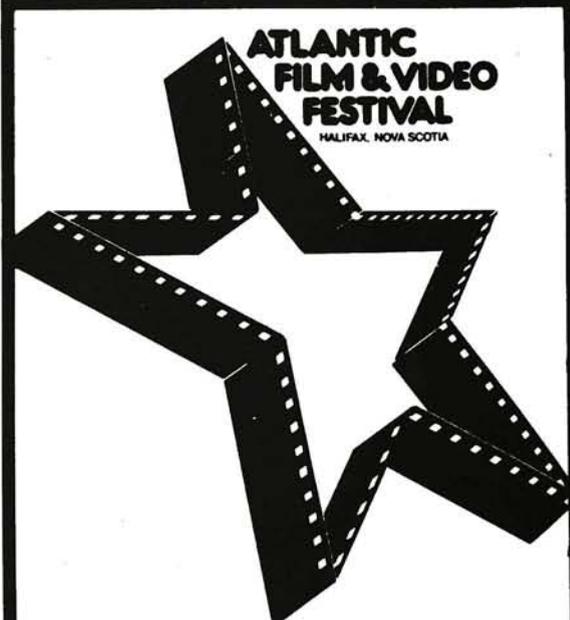


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Tapestry wraps with Griffiths

TORONTO - The Tapestry Productions television adaptation of *Maggie & Pierre*, starring Linda Griffiths, wrapped Aug. 15, reports producer Rick Butler. The program, licensed to First Choice, is currently in post-production in Toronto.

Butler is currently packaging a new project, *The Black Donnellys*, which he plans to shoot as a four-hour miniseries in

1984. Script is by Butler with story editor Charles Israel. Tony Barry has been signed to direct.

The television adaptation of David Fennario's play *Balconville*, co-produced by Butler and Gary McKeehan, will premiere in the Toronto Festival of Festival's video program in September.

starring Elliott Gould.

Jaywalkers, to shoot in Montreal late in the autumn, on a \$4 million budget, will be produced by Empress Films Ltd., a division of Arcana.

by *Girl Bikers*, a Rose and Ruby Productions feature film starring Coleen Camp, Angus McInnes, Ken Welsh, Sonja Smits, and Chris Cattell.

Executive producer is Damien Lee, with producers David Mitchell and Steven North and associate producer Sean Ryonson. Director is John Blanchard. The screenplay, originally attributed to Charles Dennis, is now credited to Mike Pasoernek.

The producers plan for a theatrical release followed by a pay TV window, and are shooting in 35mm, but so far no distribution deals have been signed.

The Toronto shoot is scheduled to wrap Sept. 17. Already in pre-production at Rose and Ruby is a boxing drama, *Round Ring*, written by Damien Lee.

Girl Bikers gets Loose Ends

TORONTO - Shooting began Aug. 15 on *Loose Ends* (former-

MGM gets Cdn-UK co-production

TORONTO - Shooting will begin Sept. 12 on *Martin's Day*, a \$5 million Canadian-British co-production which will be distributed theatrically by MGM.

The adventure story about a kidnapper who becomes friends with his victim, a young boy, will star screen veteran Richard Harris, whose previous Canadian movie credits include *High Point* and *Finishing Touch*,

and Justin Henry, the child in *Kramer Vs. Kramer*.

Producers are Canadian Roy Krost and Richard Dalton. Alan Gibson will direct from a script by Alan Scott and Chris Bryant. Production manager is Marilyn Stonehouse.

Shooting is scheduled for eight weeks at Lake Joseph, Muskoka, and other southern Ontario locations.

Jolivet sets up shop and shoots

MONTREAL - A new production company has announced its first theatrical feature film, slated for an autumn shoot in Montreal.

Arcana Films, a company recently formed by director Pierre-

Alain Jolivet (*Black Mirror*) and businessman Jacques Larré, opened its offices Aug. 28 in old Montreal and promptly announced the production of *Jaywalkers*, a feature written, produced and directed by Jolivet,



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Industry reaction

(cont. from p. 32)

Butler did express concern, however, with the CRTC's "seemingly one-sided approach" to co-ventures. "It's absolutely essential that Canadian producers, writers, and performers be able to work internationally on the basis of true artistic and business equality. To require 75 percent of co-production budgets to be spent in Canada is unworkable and unfair to our foreign partners."

Executives at CBC and CTV said their networks would submit a response to the CRTC before Sept. 30, but made no further comment. However, both were on first impression positive about the dramatic programming credit.

Moses Znaimer, president of Toronto independent TV station City-TV and an independent producer, commented generally on the situation since he had not read the CRTC public notice. Znaimer felt the point system invariably lead to the same four points - either director, writer, or the performer

credits - being filled by foreign personnel since Canadian producers need high profile people to fill these jobs to sell the film. "The general public doesn't care who the producer is, but they ask two questions: what's it about and who's in it?" he said.

Znaimer also asked, "Why is the producer sacrosanct?" He said producers should not be protected by government regulations and suggested that foreign producers who produce 100 percent Canadian projects should receive Canadian content status, whereas Canadian producers should be allowed some foreign content in their productions.

Executives at Global, First Choice, and Superchannel could not be reached for comment.

In Montreal, a number of key industry figures had not yet seen the CRTC's proposed guidelines. But Don Martz of Champlain Productions told Cinema Canada "I would basically agree with the thrust of the

guidelines. We've supported them before and we've been adhering to them for years. For programs like *Excuse My French*, we've always used Canadians. So there's nothing in there I fear or anything like that."

"I'm very eager to find out the exact rules of the game," commented producer Nicole Boisvert. "The time factor is very, very important as we have to make our decisions now for '84."

Boisvert said that at first glance the guidelines suggested "problems with scripts and with co-ventures" but she hoped to clear those up in further discussions with the CRTC.

"I know a lot of people who view the guidelines as restrictive, but I don't think they are," said David Patterson, president of Filmline in Montreal. "We at Filmline have no difficulty producing product that qualifies as Canadian. The rationalization of the regulations to include joint ventures is very realistic and should allow for increased volume of product that is still Canadian."

A far more disenchanted response to the guidelines came from Edmonton.

"I think they suck and I don't think I'm being outrageous in saying that," said independent producer Nick Bakyta of Tinsel Media.

Bakyta, just back from the Banff Television Festival, said "I had an opportunity there to discuss the guidelines with a number of people from Toronto and across the country and the reaction was almost universally negative."

"The kind of despondancy of constantly changing regulations is depressing. One thing we need to regain investor confidence is stability. It takes a long time to deal with these (new regulations) adequately. And you can't when you're trying to survive in a depressed industry."

Very concerned that the Canadian industry "establish

its credibility in the international marketplace - we need the kinds of productions that can qualify internationally," Bakyta felt the regulations simply did not address the most pressing issues.

"How can you address an industry when you don't include an industrial strategy? I can certainly understand (the CRTC's) objectives, but goddamit establish an industry first. First stabilize the industry, then introduce the guidelines three or five years down the road."

Stressing that "the Canadian market is so limited and the Canadian producer is so enormously disadvantaged," Bakyta felt the long-term impact of the proposed regulations would only increase that dis-

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Superchannel signs Warners

TORONTO - Superchannel and Warner Brothers have signed a long term, multi-picture deal with Warner Brothers which will give the regional pay-TV service access to the studio's top films.

The first Warner Brothers titles to play on Superchannel will appear in October, including *Chariots of Fire*, *Personal Best*, *Arthur*, *Prince of the City*, *Outland*, and *Wolfen*. Other titles acquired are *The World According to Garp*, *Firefox*,

Night Shift, *Death Trap*, and *Rollover*.

Superchannel, currently operating in Alberta and Ontario and scheduled to begin operating in Manitoba, Saskatchewan, and the Northwest Territories in September, now has access to product from all the major U.S. studios through the deal. Their competitor, national pay-TV service First Choice, has not signed with Warner Brothers.

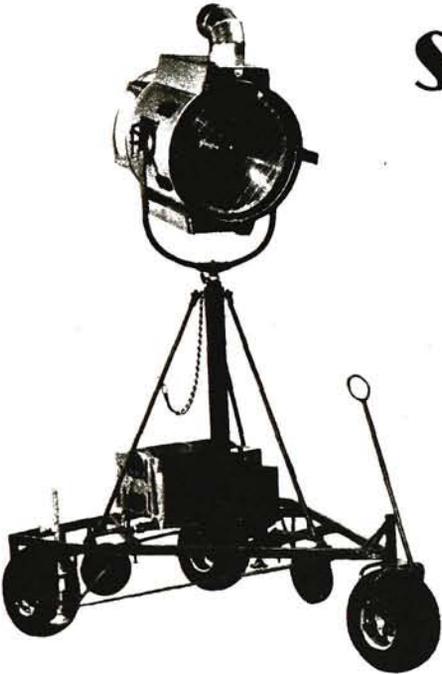
Pay-TV unscrambles Sept

TORONTO - Both national pay-TV service First Choice and regional service Superchannel have announced movies which they plan to telecast unscrambled to cable subscribers during their September preview periods.

Superchannel will telecast *Absence of Malice*, *Ragtime*, *The Missionary*, *Time Bandits*, *On Golden Pond*, *Young Doctors in Love*, *Mad Max*, and

Tempest as part of 53 unscrambled hours scheduled between Sept. 9-11.

First Choice will air *Barbarosa*, *Jimmy the Kid*, *Blade Runner*, *Eyewitness*, and *American Werewolf in London* on Sept. 5, *Absence of Malice*, *Das Boot*, and *Willy and Phil* Sept. 12, and *The Missionary*, *Ragtime*, *Gregory's Girl*, *On Golden Pond*, and *Young Doctors in Love* Sept. 18.



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Warners releases Unknown Origin

TORONTO - Warner Brothers will release Mutual Productions' suspense thriller *Of Unknown Origin*, directed by George Cosmatos and starring Peter Weller, Jennifer Dale, and Shannon Tweed, across North America Nov. 11.

The contemporary suspense

drama was shot in late 1982 in Montreal, produced by Claude Héroux. Executive producer is Pierre David. Screenplay is by Brian Taggart.

Also on Nov. 11, Warner Brothers will release *Star '80*, directed by Bob Fosse and starring Mariel Hemingway and Eric Roberts. The story of Canadian model Dorothy Stratten, a Play-boy centrefold who was murdered by her husband, was shot in Vancouver in 1982.

UAC has Draughtman's Contract ready

TORONTO - Ron McClusky, director of United Artists Classics-Canada, recently announced that his company's release of British director Peter Greenaway's murder mystery *The Draughtman's Contract* broke house records each day of its first two weeks at Toronto's Fine Arts Cinema.

The film earned a remarkable \$24,000 its first week, needing only three days to exceed the previous first week house

record of \$14, 195 with a July 29-30-31 total of \$15,513, and continued strongly with \$18,000 in its second week.

The film opened Sept. 2 in Montreal and will be released later this fall in Vancouver.

Last month, McClusky announced another UAC release, the Canadian produced western *The Grey Fox*, directed by Phillip Borsos, had grossed over \$1.5 million at the box office across North America.

Circle of Two triggers investor wrath, suit

TORONTO - Some 140 unit-holders in the 1979 Canadian feature *Circle of Two* are plaintiffs in a legal action claiming damages exceeding \$34.7 million against seven defendants for breaches of contract, breaches of trust, fraud, and negligence.

The unit-holders, who represent 178 of the film's 570 units, filed a 25-page statement of claim Aug. 25 in the Supreme Court of Ontario against Morguard Group Ltd., Morguard Trust Co., Jarnac Film Holdings Ltd., Jarnac Motion Picture Finance Ltd., Circle of Two Productions Ltd., Film Consortium of Canada, and David Roffey.

The unit-holders seek damages of \$7 million, plus return of all fees and expenses, from Morguard Group for breach of contract, breach of fiduciary duty, and negligence; \$5 million from Jarnac Film Holdings, Jarnac Motion Picture Finance, and David Roffey, president of both firms, for fraud, breach of contract, and breach of fidu-

ciary duty (principals in Jarnac include David Perlmutter of Quadrant Films and Panama-based Carolco S.A.); \$5 million from Circle of Two Productions and Film Consortium of Canada, companies controlled by producers William Marshall and Henk Van der Kolk, for breach of contract and breach of fiduciary duty; and \$10,000 per unit (\$1,780,000) from Morguard Trust Company for breach of contract and breach of fiduciary duty. The plaintiffs represent 178 units, and this figure and the claim may increase if other unit-holders join the action.

Also, the unit-holders seek damages of \$2 million against all defendants for loss of profits, on the film; punitive damages of \$2 million against each defendant; a full accounting of sums expended and received on the film; plus costs and interest on damages awarded.

Circle of Two, shot in Toronto in 1979 starring Richard Burton and Tatum O'Neal and

directed by Jules Dassin, offered units to the public as a tax sheltered investment. Since Sept. 10, 1982, the Ontario Securities Commission has maintained a cease-trading order on the film's units for failure to comply with financial reporting requirements.

The statement of claim contends that Morguard Group, which succeeded Boyd, Scott & McDonald as the unit-holders' representative, committed a fundamental breach of trust in the unit-holders' agreement when it assigned all its responsibilities in January, 1980, to Jarnac, and failed to terminate the agreement after both Jarnac companies were in receivership at the end of 1981.

Other claims include that David Roffey and the Jarnac companies issued statements concerning the film between November, 1979, and October, 1981, which were either false or misleading.

Chartered accountants Coopers and Lybrand, in an Oct. 7, 1982, report on their investigation of Jarnac's accounts relating to the film, found "significant deficiencies in the accounting records, which were commingled with the accounting records of other entities..." and the firm was unable to satisfy itself that "all receipts and disbursements of the film had been recorded" or that "the recorded transactions were proper," said the statement of claim.

Producers Marshall and Van der Kolk committed breaches of contract and of fiduciary duty by failing to complete the filming in a manner represented and promised in the prospectus, and failed to meet other responsibilities related to the exploitation of the film, according to the statement of claim. It also said Circle of Two Productions and Film Consortium of Canada "borrowed and expended funds in relation to the film without authority and without providing proper documentation therefor."

Morguard Trust committed breach of contract and breach of fiduciary trust by releasing funds even though certain conditions in the prospectus were not fully met at the date of closing, claim the plaintiffs.

The unit-holders have retained the Toronto law firm Campbell, Godfrey, and Lewtas, and are represented by Lawyers Claude R. Thompson and Leah Price.

Circle of Two is reviewed in this issue of Cinema Canada.

TORONTO - Partial audience figures viewing the CBC's 11-film Canadian summer movie festival which ran from June 9-Aug. 18 once again reveal considerable audiences for Canadian films.

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CRTC gets 40 applicants for specialty pay

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has received 40 applications in response to its May 4 call for new pay-TV specialty programming services.

The submissions include proposals for music, news, sports, children's, health services, documentary, multicultural, public affairs and video magazine channels.

While the specifics of each application are not yet public information, they will become so once the Commission sets the date for a public hearing to consider the applications, according to Jacques Lalonde, director, Public Hearings Branch.

Applications have been received from: Ontario Educational Communications Authority, Youth Broadcasting (Can) Inc., Chinavision Canada Corporation, Wah Shing Television Ltd., Greater Victoria Media Research Association, Jean Paquin, Canadian Health Network Ltd., Michael G. Rinaldo, Emilio R. Mascia & Jack A. Price, Country Cable Limited, MTV Broadcasting System Inc., Channel SeventyNine Limited, CMTV Canadian Music Television Ltd., Berny Pelletier, Quality Records (a division of Selkirk Communications Ltd.), Rogers Radio Broadcasting Limited, Moffat Communications Limited, Michael Sheridan (Music) Allan Slaight, 125053 Canada

Inc. (The Music Channel), Broadcast News Limited, Central Interior Cablevision Inc., C.N.I.N. Communications Ltd., The Centre for Investigative Journalism/Carleton University, De Janos Enterprises Limited, Larry Pady, First Choice Canadian Communications Corp., Labatt Brewing Limited, La Télévision des sports au Canada (TVSC) ltée, F. Andrew Shaw, Ralph Willsey (Ghost Lake Productions), Genesis Research Corporation, Walter Hardwick, Guy Messier, World View Television Limited, Paul Donovan, Association for Public Broadcasting in British Columbia, Publications Les Affaires inc., Duet Limited, and Quintet Limited.

Fox studies possibility of 2nd private French net

MONTREAL - The department of Communications has hired the research company CEGIR to determine whether or not Quebec is ready for a second private French-language television station, the Honourable Francis Fox announced at a press conference in Montreal Aug. 26.

Currently, Télémetropole, entering its tenth month of a technician lock-out, is the only private net in the province, sharing the market 60%-40% with the public Société Radio-Canada (CBC). Noting that the CRTC and the DOC have opted for a competitive broadcasting climate, Fox made it clear that he believes CEGIR will document the need for an additional station.

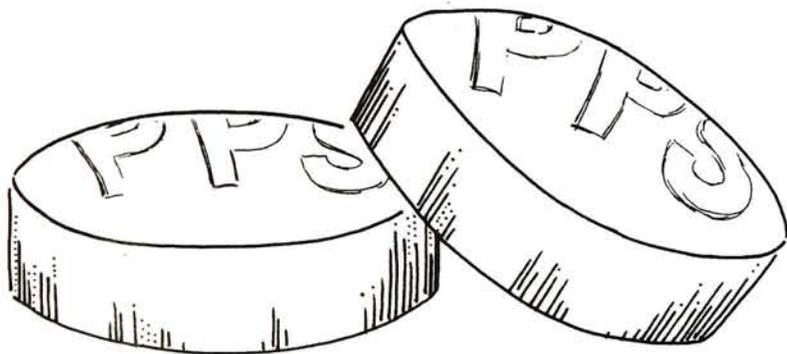
"Within two years, foreign signals will be raining on Canada from satellite transmission. While French-speaking Canadians are more interested in Canadian programs than their English-speaking coun-

terparts, there is a movement in Quebec to turn from French programming in favor of American films and sit-coms. The introduction of a new private network which offers alternative programming not currently available might work to stem this tendency," Fox stated.

CEGIR's mandate is to study the following: which programming choices would make a new network attractive to the public; in a competitive market, would demand for such a service make it viable; what marketing strategy should be used for its implantation; what would the impact of such a service be on other broadcasters, on the audience (ratings), and on the program production industry.

CEGIR is expected to present a global evaluation in November of such a project, itemizing both the costs and the benefits from an economic and political point of view. The study will cost \$75,000.

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American editor arrested and deported from Academy

TORONTO - Co-operation between the Canadian Film Editors Guild and the Canada Employment and Immigration Commission recently led to the arrest and deportation of an American editor working illegally in Canada.

Zack Steinberg, first assistant editor on the Ladd Company feature *Police Academy* and a member of the International Alliance of Theatrical Stage Employees (IATSE) Local 776 of Hollywood, was arrested July 22 at *Police Academy* editing rooms by officers of the central enforcement unit of the Toronto Immigration Centre.

Steinberg was detained overnight by immigration officials pending deposit by his employers of a substantial cash bond to guarantee his appearance at a special inquiry July 25. Though his lawyers had the inquiry adjourned until July 28, Steinberg was still issued a departure notice requiring him to leave the country immediately.

According to CFEA president John Fryd, the guild spent the entire time during which the production shot in Toronto - 10 weeks - trying to get Steinberg removed. The producers had brought in an American editor on a work permit for the shoot, but Steinberg and another American assistant editor entered without permits. No charges could be laid against the second assistant because he was a Canadian-born U.S. citizen.

Fryd said the difficulty, as in previous cases of illegal film personnel working in Canada, was proving that Steinberg was actually working. "However, a person does not spend 10 weeks closeted in an editing room while on holiday," said Fryd.

Canadian immigration authorities were "incensed" and "anxious to get him" after they were notified of the situation by the CFEA, said Fryd. While he does not know how immigration officials obtained evi-

dence of Steinberg working, he notes it was sufficient to allow authorities to move.

Fryd said that IATSE Local 776 officials were also angry when they learned of the situation and told their member to return home and abide by the terms of the CFEA's reciprocity agreement with American unions. Although IATSE 776 is not a signatory to that agreement for technical reasons, they support its intent.

Zelinski's Screwballs from New World Mut'l

TORONTO - New World Mutual will release the teen comedy *Screwballs* Sept. 2 in Winnipeg, Regina, Edmonton, and Calgary. Produced by Maurice Smith and directed by Rafal Zielinski, the film was shot in Toronto last fall for \$800,000 and has earned over \$5 million in its American release, distributed by New World.

G & W put Famous up for sale

TORONTO - Canada's largest motion picture exhibition chain, U.S.-owned Famous Players Ltd., is for sale.

Its owners, multi-national corporation Gulf and Western Industries Inc. of New York, have spent several months looking for a Canadian buyer for Famous Players. The sale is part of a major divestment plan by Gulf and Western to sell off one-fifth of its holdings, according to Jerry Sherman, vice-president of corporate communications for G&W.

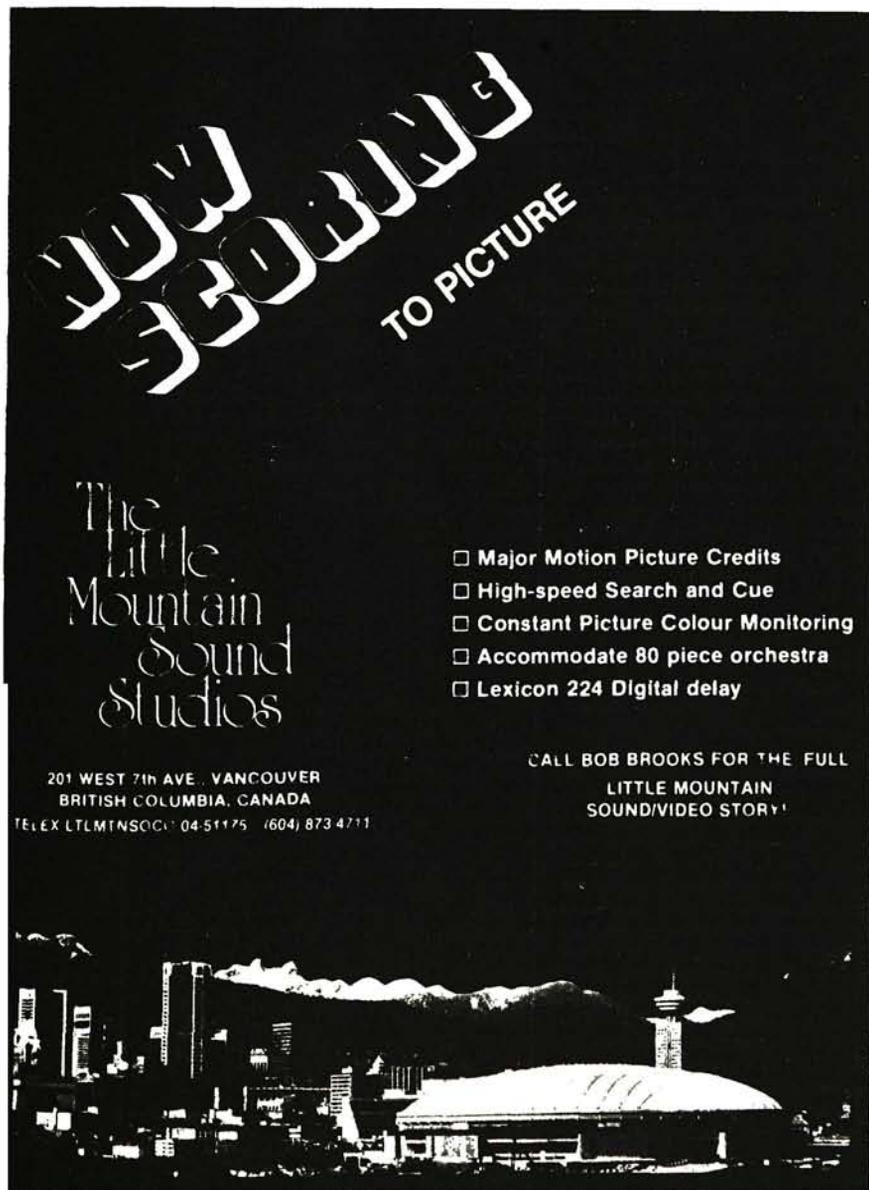
Both Sherman and Famous Players president George Des-tounis confirmed that all leases and operating agreements held by Famous Players are for sale. The movie houses themselves are not part of the package, since company real-estate holdings were spun off into Famous Players Realty Inc. two years ago, and last year were sold to U.S.-based Providence Capital Insurance Company.

Sherman said Gulf and Western are trying to sell off all its natural resources operations, its building property operations, and two racetracks in addition to Famous Players.

Companies not part of G&W's core operations, with limited growth potential, which are either losing money or not profitable enough, are what G&W is trying to sell off, said Sherman. He quickly added that "Famous Players is a profit-making organization."

Canadian financial consultant John Wanamaker has been hired by G&W to handle the sale, and has already had preliminary talks with several potential Canadian buyers. Wanamaker said G&W would no doubt consider bids from European or American buyers, which would be subject to approval by the Foreign Investment Review Agency, but added the company is looking to sell to Canadians. "The Canadian (film) industry can afford to buy this asset," he said. "I can't imagine it not being bought by Canadians."

Wanamaker said the Famous Players sale "does not have a high priority with Gulf and Western" and added that it will probably be quite some time - 18 months or two years - before the company is sold.



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Academy broadens criteria, plans to come to Montreal in '85

MONTREAL - The Academy of Canadian Cinema (ACC) has altered the point system, making some films eligible for a Genie nomination despite the fact that the producer of such a film is not Canadian.

Departing from both the definitions of a Canadian film used by the department of Communication and the Canadian Radio-Television and Telecommunications Commission (CRTC), the ACC membership has ratified a one-year trial of the new point system. In the new system, points would be awarded to Canadians as follows, in the categories considered for the Genies: producer-2, principal actor-2 (a third point is awarded if the second principal actor/actress is also Canadian), art director-1, cinematographer-1, costumes-1, director-2, editor-1, music-1, original song-1, screenplay-2 (another point is added if the screenplay is adapted from a Canadian story), sound-1, sound editor-1. A film will qualify if 13 points out of 18 are credited to a film.

Andra Sheffer, director of the ACC, stated that a new definition was needed by the Academy. "Because few producers were using the tax shelter, the films simply weren't being submitted to the Certification Office as they had been in the past. The CRTC had not yet announced its new policy, and we were left without a usable definition. The membership voted to accept this new system on a one-year trial basis."

The new definition will allow some American films, like *Strange Brew* by MGM, to qualify for consideration in March. "We hope to give the talent which makes the film a special recognition with the new system. It's not up to the Academy to delve into the financial structure of a film, so the producer gets points just as another member of the production gets points," clarifies Sheffer.

Elsewhere, the ACC is hoping to bring the Genies to Montreal in 1985. A general membership

meeting was held in Montreal during the World Film Festival, and 20 of the 130 members were present. "Everyone is very keen about bringing the Genies to Montreal. The only hurdle will be raising the money to do so."

Currently, the ACC gets a \$50,000 grant from the Ontario

government - a grant it would most probably lose were the event to be held in Montreal. A task force committee was struck to plan a strategy to bring the Genies to Quebec. Its members are the following: Nicole Boisvert, Louise Carrière, David Novek, and Pierre and André Lamy.

In its most recent financial report, the ACC shows an operating surplus of \$45,901 for the year, compared to a deficit the previous year of \$36,091. Of total revenues of \$446,500, the breakdown is government grants 42%, Genies 24%, corporate donations 18.5% and membership and other 15.5%. Expen-

ditures total \$400,599 and are ventilated as follows: staff 30%, Genies 36%, public relations 14% and office expenses 20%. Although the ACC audited statement is available to the 600 members of the ACC upon request, Sheffer declined to make a copy available to Cinema Canada.



National Film Board of Canada

Office national du film du Canada

NEWS

Toronto Festival

The NFB will be in high profile at this year's Festival of Festivals in Toronto. Several NFB films will have premiere screenings, some 40 documentaries are featured in the Festival's documentary series, and Norman McLaren's *Narcissus* and *The Tin Flute*, a Ciné St. Henri/CBC/NFB co-production based on the novel by the late Gabrielle Roy are the double bill for the closing night Gala September 17.

Highlights of the documentary showings are *Flamenco at 5:15*, an impressionistic record of a Flamenco dance class at the National Ballet School, directed by Cynthia Scott; Pierre Perrault's *The Shimmering Beast*, a feature documentary uncovering the masculine mystique; and *Kubota*, a film on Toronto architect, sculptor and musician Nobuo Kubota, directed by Jonny Silver.

Anne Claire Poirier's feature film *Beyond Forty* (La Quarantaine) will have its Toronto premiere at the Festival. The film recreates a one-night reunion of ten friends and explores the crisis that occurs when adults finally realize that childhood illusions are indeed mere illusions. The film stars Monique Mercure, Roger Blay, Jacques Godin and others of Quebec's best acting talent.

And finally, *Aloud/Bagatelle*, a short experimental film by Donald McWilliams, will premiere in the "Contemporary World Cinema" program. Using optical techniques and rapid editing, McWilliams adds his own touches to Earl Birney's reading of the sound poem, "To Swindon from London by Britrail."



Gwynne Dyer, writer and on-camera host of *War*/photo: Ron Diamond

Don't miss NFB's war series

"We do not fight wars because we are depraved and violent, we do it because it used to be useful, at least for the winner. Now we don't know how to stop. We count nuclear weapons the same way we count tanks or used to count spears, as if the number will make a difference to the outcome."

- Gwynne Dyer

The NFB's ambitious seven-part series on war will premiere on CBC, Sunday, October 2 at 9:00 p.m.

Written and presented by Canadian international affairs journalist and military historian Gwynne Dyer, *War* is the most comprehensive TV series ever produced on warfare. It was filmed in 10 countries, on two oceans and with the armed forces of six nations and covers the major social, economic and technological developments of the last two hundred years which have brought us to the brink of total destruction. The series will be telecast on consecutive Sundays through November 13.

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National Capital - Ottawa (613) 996-4259
Quebec region - Montreal (514) 283-4823
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World Fest bigger and better

MONTREAL – While the official attendance figures have not yet been counted, the 7th Montreal World Film Festival, which ended Aug. 28, was by all indications an overwhelming popular success. Reported estimates tot popular attendance up by over 20%, with attendance at the Market also reporting a 50% increase.

Prizes awarded by the seven-member Festival jury headed by French actress Marie-Christine Barrault, were:

- the Grand Prize of the Americas for the best film in official competition to *The Go Masters*, a Japan/People's Republic of China coproduction directed by Duan Ji-Shun (China) and Junya Sato (Japan).
- the Special Jury Prize to *Benvenuto*, a Belgium-Italy coproduction directed by the Belgian André Delvaux.
- the Jury Prize to the Spanish film *Bearn O La Sala de Las Munecas* directed by Jaime Chavarri.
- the Best Actor award was shared by French actor Gérard Depardieu for his portrayal of the French revolutionary Danton, and Polish actor Wojciech Paszoniak for his performance as Robespierre. Both appeared in Andrzej Wajda's *Danton*, a

France-Poland coproduction.

- the Best Actress prize went to Yuko Tanaka for her role as the prostitute Hanna in the Japanese film *Amagi Pass*.
- in the short film competition, the jury awarded an homage to Norman McLaren "for his lifetime achievements in cinema on the occasion of the world premiere of his film *Narcissus*." The Grand Prize of Montreal went to the Canadian short *The Plant*, directed by Thomas Vamos and Joyce Bornstein. Both *The Plant* and *Narcissus* are National Film Board of Canada productions.
- the International Press Award for the best Canadian feature film out of competition went to *The Tin Flute*, directed by Claude Fournier.
- The Air Canada prize for the festival's most popular films, a prize chosen by the public as opposed to the jury or the press, went to Carlos Saura's *Carmen* and Jamie Uys' *The Gods Must Be Crazy*.

TORONTO – André Forcier's feature film *Au Clair De La Lune* will open theatrically in Toronto following the Festival of Festivals. Distribution is through Cinéphile Enterprises.

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Australian industry back on track with two year, 133% shelter

MONTREAL – The Australian film "crisis" – such as it was – is past tense, according to Mike Harris, Los Angeles-based rep for the Australian Film Commission. Amendments to a hard-edged tax law passed in May of this year have offered some leeway to film producers, many of whom had projects placed on hold due to what Harris terms "a dip in investor confidence." The original legislation enforced a strict time framework for Australian certified pictures: projects had to move from development through production and into exhibition within one calendar year in order to qualify for the 150% tax incentive. The inevitable outcome – quickie movies produced under frantic conditions – failed to generate revenue at the box office, and potential investors looked to shelter their money elsewhere. The new amendments reduce incentives to 133 1/3% but extend that time-frame to two years, and have consequently returned motion pictures to the stock-brokers' list of viable investments.

Harris does take exception to the "crisis" tag. "It's no euphemism to say we went through a 'hiatus,' but there was no 'bust' as such. Now we've got a new Act and a new government, with what appears to be two years of study without tampering. The industry has settled down."

He also cites a growing "tradition of investment" as another reason for the new optimism. "Investors have come to grips with the idea that it wasn't a pot of gold. So those who would be putting their money into macadamia nuts or some other tax avoidance scheme go back to that kind of investment. Whereas the people who see benefits to be derived from film investment are doing it, and the same people are coming back. Producers are finding that investors in Film A will roll their money over into Film B, then C, and keep it going that way. People who start investing in films – if they're given some chance to make their money back – will continue to invest. I think we'll end up with enough private sector financing to put together fifteen to twenty films a year; there's not enough of a talent pool to sustain more than twenty, because you're risking very overworked crews."

This changing investment scene directly affects the AFC. "We're putting far less money into actual production funding than we needed to before, and spending more on marketing and development – as a matter of fact, we've just had \$5 million for development added to the fund. In both cases, we get

first call on the money. It establishes a kind of fund film-makers can both dip into and replenish. And the fact that the AFC's got money in a project is always going to be an inducement for investors; they figure that if we're involved, the project's got to be 99% kosher."

The tax turnaround has already had visible results.

Among new Australian product either completed or in post-production are Carl Schultz's *Careful, He Might Hear You*, Ken Cameron's *Fast Talking* and David Elfick's *Under Cover*. There are also a fair number of features and miniseries currently in development. A representative sampling of those productions will be viewed at

the 8th World Film Festival in Montreal; festival director Serge Losique has announced that "Australian films of today" will fill the national guest-spot next August.

As to the recent breakdown in Canada-Australia co-production talks, Harris remains optimistic. "They ended because there seemed to be a

long way to agreement between the Australian unions and the requirements that the Canadians had. But there's every chance that negotiations will pick up again, because elements in both industries would really like it to happen. That's a pretty strong incentive."

Barbara Samuels

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Toronto news in brief

TORONTO - *The Killing Fields*, British producer David Puttnam's \$20 million feature based on New York Times reporter Sydney Schanberg's account of the fall of Cambodia in 1979, will shoot some location scenes in Toronto beginning Oct. 8. The British crew, headed by director Roland Jaffe, will shoot for about 10 days in Toronto, where among other things, the Toronto Star offices will double for the N.Y. Times, then move on to New York, San Francisco, and San Diego. North American production manager David Coatsworth says about half-a-dozen fairly minor roles will be cast in Toronto. Crew is slated to be the same as the production's Asia crew, who shot in Thailand and Bangkok, but since there will be a six-week hiatus between the Asian and North American shoots, Coatsworth hopes to crew up many locals to fill openings.

Canadian director Don Shebib has asked that his name be removed from the credits of *Running Brave*, the \$8 million biopic of 1964 Olympic running champ Billy Mills shot last summer in Alberta, after producer Ira Englander had the picture re-cut by film doctor Peter Zinner. Shebib is not talking about it, and the film, picked up for distribution by Walt Disney and scheduled for a November release, will list D.S. Everett as its director... Add performers Linda Griffiths, Wanda Cannon, Jackie Burroughs, Donald Moore, Chapelle Jaffe, Louis Negin, and Maury Chaykin to the cast list of RSL Films' *Overdrawn at the Memory Bank*, the TV feature licensed to PBS currently shooting in Toronto starring Raul Julia... *Cougar*, the ABC movie-of-the-week produced by Diana Kerew, wrapped its Ontario shoot Aug. 25.

Producer Les Harris recently signed a deal with the CBC to broadcast *Rock and Roll*, John Gray's musical which will be co-produced by Harris's Canamedia Prod. and the BBC. Shooting is scheduled to begin in January, with a telecast scheduled for fall 1984. The director will be Britain's Andrew Gosling, an expert on five-tiered Chromakey process, which Harris plans to use extensively on the production. Shooting will be in Edmonton and London, England... The CBC movie *Gentle Sinners*, based on W.D. Valgardson's novel, is on location in Manitoba, directed by Eric Till. The film, produced by Peter Kelly, written by Ed Thomason, and starring Christopher Earle and Charlene Seniuik, will air during the 1984-85 season... *The Third Wave*, the TV adaptation of pop sociologist Alvin Toffler's best-seller, co-produced by TVOntario, Japan's NHK network, and Toffler's New York produc-

tion company, will be broadcast on CBC Sept. 18... Also on CBC that night will be the Canadian drama *Anne's Story*, starring Karen Woolridge and Brent

Carver, and directed by Graham Parker.

Toronto independent production company Playing With Time will shoot three more half-hour episodes of their acclaimed children's series *Kids of Degraffi St.* this fall, bringing their series total to 13

episodes. CBC will air the first 10 beginning Oct. 17. Televentures, a Toronto-based international TV distributor, recently picked up world TV rights (excluding North America) for the series...

The Canadian Film Editors Guild elected John Fryd as their

new president at their annual meeting June 21. Others elected to the new executive are 1st vice-president Kirk Jones, 2nd v.p. Carl Zittler, secretary Harvey Zlatartis, and treasurer Mike MacLavery... Christine Johnson has been named as new co-host of CBC's consumer
(cont. on p. 44)

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CNE Fest awards students

TORONTO - The 10th annual Canadian National Exhibition Film Competition awards were handed out Aug. 26 at a screening in the Queen Elizabeth Theatre, Toronto.

A certificate, plus \$500 donated by the CNE and film industry companies, went to the winners in each of four categories.

Best Narrative Film was *Paternity Blues*, directed by John Podolak (York University) receiving a cheque from Kodak Canada Inc.

Deliceto Vita Serena, Best Documentary Film, directed by Constantino Magnatta (Ryerson Polytechnical Institute), received its award from Film Arts Ltd.

The Best Experimental Film, *Le Jardin du paradis/The Garden* made by Raphael Bendahan (Concordia University), received a cheque from Astral Bellevue Pathé.

The award for Best Animation Film, given by the CNE, was divided between *Squeeze Play* by Mac Holyoke (Sheridan Col-

lege) and *Feeding The Cats* by Tami Knight (Emily Carr College of Art & Design).

A certificate of Honorable Mention went to *Runaway*, a documentary by Marshall Golden and Ian Scott (York University).

The Norman Jewison Prize of \$1,500 for the Best Overall film was picked up by Jeremy of the Ryerson Polytechnical Institute for *David Roche Talks To You About Love*, which will be shown during the Festival of Festivals in September.

Pat Thompson ●

War breaks out in NFB TV series

MONTREAL - The National Film Board of Canada's (NFB) seven-part series *War* debuts on the CBC, Oct. 2 at 9 p.m. Filmed in 10 countries, the *War* series is the biggest documentary ever made by the NFB.

Maharishi wraps in Alberta

EDMONTON - *Maharishi*, Edmonton producer Isaac Thomas' 90-minute comedy on East-West relations, has wrapped after 23 days' shooting.

Written, directed and starring Thomas, the \$350,000 production which completed principal photography late in July, is aiming for international audiences.

Maharishi also stars singer/dancer Fif Fernandes. The production crew included first AD Peter Haynes, assisted by Colin Leadly, production manager J.P. Finn, d.o.p. Mel Haba, camera operator Gary Armstrong, sound man Peter Bently assisted by Jesse Ganshi, and editor Christopher Tate.

Producer Thomas has begun prepping his second feature, *Ravi*, a million-dollar production which promotes non-violence.

Toronto news in brief (cont. from p. 43)

show *Market Place*, replacing Joan Watson... Bill Cameron is no longer anchor of Toronto independent station City-TV's 10:00 p.m. newscast, as station executives withdrew a contract offer after Cameron expressed his "disappointment" with City. His departure follows those of other City regulars Micki Moore and Morton Shulman during the past month... Performing Rights Organization Canada (PROCAN) will hold their 1983 awards Sept. 20 at Toronto's Four Seasons hotel, hosted by Burton Cummings... Primedia Production's TV drama *Quebec/Canada 1995* has finished editing in Toronto... Mobius International has sold its half-hour documentary *Tom Magee: Man of Iron* to First Choice. The look at the world power-lifting champion directed by Gary Bush will be telecast in September. ABC-TV's *That's Incredible* shot a five-minute piece on Magee and Mobius president Marilyn Belec in June in Los Angeles.

Cineplex Corp. will open another multi-screen complex at the new Market Square development in Toronto Sept. 30. The new movie house will have capacity for 70mm projection. Cineplex will host a recep-

tion Sept. 14 in conjunction with the Festival of Festivals to announce the opening...

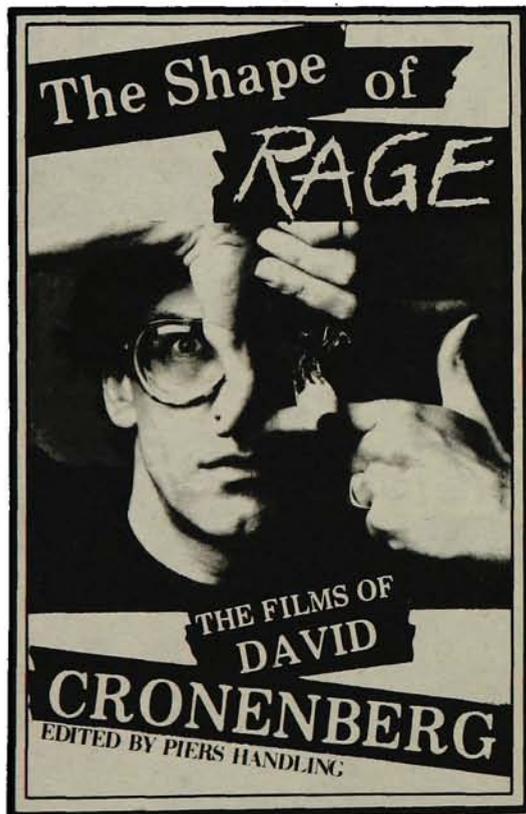
Gerry McNabb has left Canadian non-theatrical distribution company Magic Lantern... Video/Culture 1983, an international festival presenting the art and technology of new media, will take place in Toronto Nov. 1-6. Organizers have extended the deadline for Canadian entries into the competitive festival's inaugural event to Sept. 16.

After earning over \$1.5 million across North America in a limited release, United Artists Classics soon plans a wider release of *The Grey Fox* across the U.S. A report in *Variety* says the distributor hopes to get 1,000 playdates out of 100 prints aimed at the "crossover" market - theatres which play commercial as well as specialty or art house releases.

(cont. from p. 36)

advantage. "People are just becoming so despondent about the process," Bakya added. "Even if the guidelines are marvelous, it's still going to be an uphill battle to implement them because people no longer trust the process."

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Toronto Fest streamlined with fewer films, galas & automation

TORONTO - The 8th annual Toronto Festival of Festivals, with a lineup of 157 films, will kick off Sept. 9 with a Gala screening of Columbia Pictures' *The Big Chill*, directed by Lawrence Kasdan.

Festival organizers have made several changes from last year's festival, which many observers felt came up flat in comparison to the resoundingly successful 1981 fest. Fewer films will be screened this year (nearly 200 were shown in 1982), the box office has added extra staff and changed the pass structure, and repeat screenings in the suburban theatres have been eliminated. The festival office also released a preview schedule in mid-August, another first.

Unlike last year, there will be only one (not two) Gala screenings each evening at the 1983 festival. Titles include *Entre Nous*, directed by Diane Kurys; *The Moon in the Gutter*, directed by Jean-Jacques Beineix; Oshima's Japanese film *Merry Christmas Mr. Lawrence*, starring David Bowie; Carlos Saura's *Carmen*, based on the Bizet opera and starring Laura del

Sol; Robert Altman's adaptation of David Rabe's play *Streamers*; Jonathan Kaplan's *Heart Like a Wheel*, starring Bonnie Bedelia; Lewis Gilbert's *Educating Rita*, with Michael Caine; a re-release of Alfred Hitchcock's *Vertigo*; and the English version of Claude Fournier's adaptation of the late Gabrielle Roy's novel *The Tin Flute*.

Animator Norman McLaren's short *Narcissus*, produced by the National Film Board, will also receive a Gala screening. The television adaptation of David Fennario's play *Balconville*, directed by Mark Blandford, will premiere at a Gala opening of the festival's Video Series, programmed by Marien Lewis.

The Contemporary World Cinema series, programmed by festival director Wayne Clarkson, Paris-based critic David Overbey, and Toronto critic and filmmaker Kay Armatage, will feature 45 films, including *The Ballad of Narayama*, the Japanese winner of the Palme d'or at the 1983 Cannes festival, *Can She Bake A Cherry Pie*, starring Karen

Black, *Danton*, by Polish director Andrzej Wajda, *La Balance*, by Paris-based American director Bob Swaim, and three new Canadian features, André Forcier's *Au Clair de la lune*, Bruno Carrière's *Lucien Brouillard*, and Jack Darcus's *The Deserters*.

There are two documentary series, *A Documentary View*, which highlights current international documentary, programmed by Jim Monro, and a look at the Canadian tradition in the genre, *The Documentary Context*, programmed by Peter Harcourt. New Canadian films include *La Bête lumineuse* by Pierre Perrault, Barbara Martineau's *Tales of Tomorrow*, and Moze Mossanen's *Illegal Acts*.

Canadian director David Cronenberg has programmed a 36-film science-fiction series with such diverse titles as Steven Spielberg's *Duel*, Ingmar Bergman's *Hour of the Wolf*, and Martin Scorsese's *Taxi Driver*. The festival will screen a retrospective of Cronenberg's features and a book of critical studies on the director *The Shape of Rage*, edited by Piers

Handling, will be published during the festival by the Academy of Canadian Cinema.

New York critic Rex Reed has programmed the popular Buried Treasures series, and Chicago critics Roger Ebert and Gene Siskel have selected American actor Robert Duvall as the recipient of the festival's tribute to a contemporary cinema figure.

The festival will also pay tribute to the late Canadian director John Trent, killed earlier this year in a car accident, by screening *Homer*, a film he directed for American TV and which many people feel represents his best work.

The festival's Trade Forum will be held Sept. 12-14, administered by the Academy of Canadian Cinema. Foreign personnel expected to participate are Michael Fuchs, president of Home Box Office, Eric Pleskow, president of Orion Pictures, Disney Channel president Jim Jimirro, Playboy Enterprises president Christie Hefner, British producers John Haymond, Richard Price, and Jeremy Thomas, American producers Andrew Lane and

Wayne Crawford, and French TV executive Jean Rouilly. Representatives from Canadian pay and network TV, Canadian Film Development Corp. chairman Ed Prévost, executive director André Lamy, Broadcast Fund administrator Peter Pearson, and Quebec cabinet minister Clément Richard will also participate. British producers David Puttnam and Jake Eberts, previously announced to attend, are unavailable.

A new feature at this year's festival, craft conferences discussing aspects of filmmaking, will be held at the Royal Ontario Museum theatre, site of the video series.

TORONTO - *Snow*, a 13-minute short produced earlier this year by Toronto independent filmmakers Tibor Takacs and Stephen Zoller, will premiere Sept. 12 at the Toronto Festival of Festivals. Directed by Takacs, written by Zoller, and shot in 35mm, the modern Christmas fantasy starring Douglas Campbell and R.H. Thomson will be screened at 4:30 p.m. at the University Theatre

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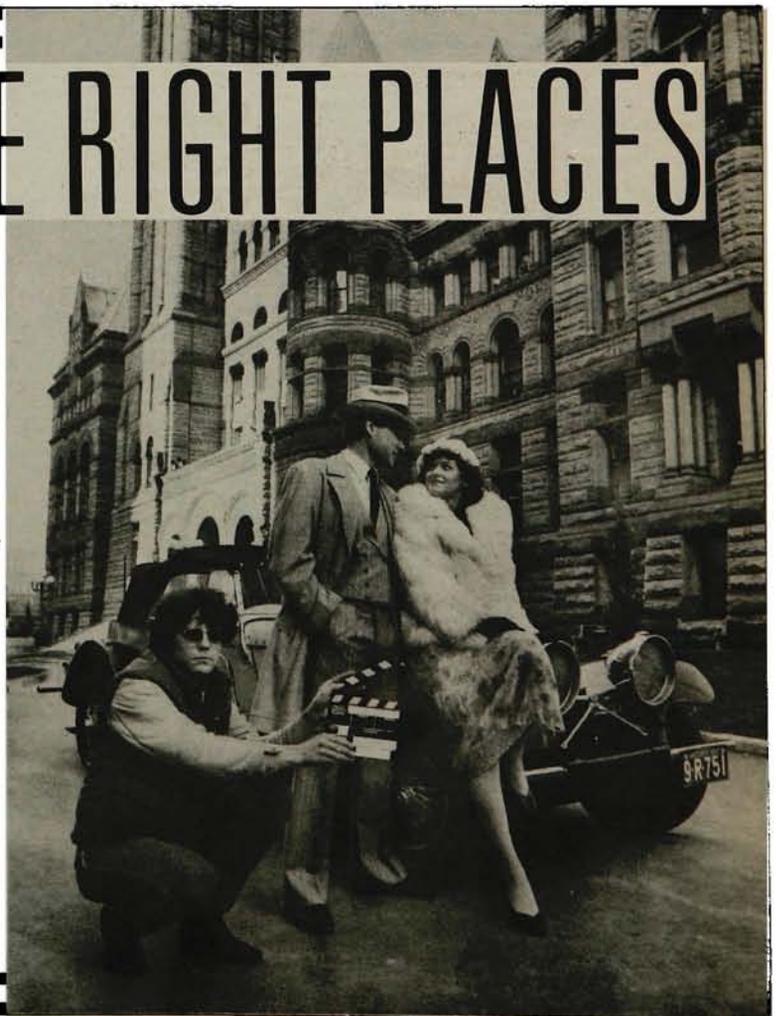
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TORONTO



First Choice fires off with multiple rock concerts

TORONTO - National pay-TV service First Choice and Concert Productions International have signed a deal to produce 16 concert programs featuring many of the top names in contemporary rock music.

In press conferences held simultaneously in Montreal, Toronto, and at the Banff Television Festival, First Choice chairman Victor Marshaal, president Don MacPherson, vice-president Gilles Ste-Marie, and CPI president Michael Cohl, announced the series, titled First Choice Rocks, will premiere on Oct. 15 with the Guess Who Reunion concert shot in Toronto earlier this summer.

First Choice is billing the series as "the first part of the definitive examination of the past 20 years of live, in-concert music in Canada." Producer Cohl told reporters in Toronto that the series has received a provisional Canadian content number from the Canadian Radio-television and Telecommunications Commission (CRTC).

Recent proposals for a definition of a Canadian program issued by the CRTC Aug. 15 rec-

ommend that programs "where the Canadian performer occupies only a minor role" not qualify for Canadian content, but if implemented these proposals would not take effect until Jan. 3, 1984.

Cohl also said that two of the shows have been sold to U.S. pay-TV, the Police concert to Showtime and the David Bowie show to Home Box Office.

Tin Flute trouble

TORONTO - A dispute over copyright threatens the Festival of festivals' Sept. 17 closing night screening of *The Tin Flute*.

Literary agent Nancy Colbert, acting on behalf of writer B.A. Cameron, who holds the additional writing credit for the film, has filed suit against the film's coproducers, claiming damages for "unauthorized use" of five half-hour scripts allegedly used for the feature film without Cameron's permission. At presstime, Colbert was reported seeking an injunction to prevent *The Tin Flute* from being screened.

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Produced by Yves Hébert

SAVAGE ISLANDS

(Paramount)
Produced by Rob Whitehouse
and Lloyd Thriller
Directed by Ferdinand Fairfax

THE SETTLEMENT

Produced by Robert Bruning

PHAR LAP

Produced by John Sexton
and Richard Davis
Directed by Simon Wisner

AN EVENING AT THE IMPROV

Produced by J. Gordon Arnold

THE PAMPEL-MOUSE SHOW

Produced by Peter Henton

THE NUTCRACKER - A FANTASY ON ICE

produced by Roy Kist

NEW WILDERNESS

Lorne Greene
Produced by Lorne Greene
Leslie Gervais and Stephen Lewis
Directed by Stephen Lewis

SONATINE

Produced by René Malo and Pierre Geneston
Directed by Micheline Lanctôt

TERRY FOX THE MOVIE

(Home Box Office, CTV)
Produced by Robert Cooper
Directed by Ralph Thomas

MOTHER LODE

Directed by and starring Charlton Heston
Also starring Nick Mancuso

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