

Producers to talk strategy with Fox

MONTREAL - The Producers' Council of Canada is anxious to take the initiative, suggesting possible policy routes the federal government might take to shore up the film industry. It is especially anxious to by-pass the government agencies and bureaucrats in place, and to express its concern directly to the senior people involved.

On Friday, February 19, rep-

resentatives of the Council met with John Meisel, chairman of the Canadian Radio-television and Telecommunications Commission (CRTC) to express the producers' concern about the delay in awarding a pay-TV license or licenses. With many producers supporting various applications, and most of the film community hoping that the advent of pay-TV will in-

fuse new vigor into the production scene, the producers need an answer. Suggests one spokesman, "While we wait, the situation deteriorates, and some of us are not free to move ahead until the decision comes down." The producers hope that Meisel will set a specific date for that decision as a result of the Council's meeting with him.

The Council also has a commitment from the Minister of Communications, Francis Fox, to set aside one entire day toward the end of March to study the film situation with representatives of the Council. In preparation for that meeting, the Council has organized various study groups which will gather expert opinion in various areas.

Three separate groups are already active. Looking at finance and production are Stephen Roth, Joseph Beau-bien and Bill Macadam. Martin Bockner, André Link and a representative of the CFTA are studying distribution, while government agencies are being considered by Michael Spencer, Pat Ferns and Jean Lebel. All groups are meeting with people outside of the Council and, in many cases, outside of the industry, to plan an industrial strategy.

Preliminary results of these study groups will be considered at the next general meeting of the Council on March 4 in Toronto. The Council is constituted of representatives from the Canadian Film and Television Association, the Association des producteurs de films du Québec and the Association of Canadian Movie Production Companies.

Film Canada to rep image abroad

MONTREAL - With the creation of Film Canada, the Canadian Film Development Corporation has perhaps opened Pandora's box.

Film Canada is an umbrella organization whose members are the CFDC, Radio-Canada/CBC, the National Film Board and the film promotion offices of the governments of Alberta, B.C., Saskatchewan and Ontario.

According to Jocelyne Pelchat-Johnson, deputy director of the CFDC, "Film Canada is meant to pool financial resources and energies, and to allow us to present a unified image to foreign buyers at the various film markets." In the past, she continues, buyers have been confused by the various agencies present at the festivals and markets, and many Canadians have also been at a loss as to how best to benefit from these international events. "With Film Canada, the CFDC will serve as a liaison between the product, the producer and the market."

Film Canada will represent Canadian films at both the American Film Market and the Film Festival at Cannes.

Reaction to the notion of Film Canada came swiftly from the Association des producteurs de films du Québec.

In a letter dated Feb. 1 and addressed to CFDC head André Lamy, Michael Spencer expresses the association's "profound disagreement with the project," stating that it is more important to sell films than to sell an image of the country, and that the government's role is to encourage the private sector and not to create new structures. The APFQ suggests that Film Canada will serve to usurp the distribution-world sales function which rightfully belongs to the private sector.

Although the Quebec distributors' association does not meet until late February, president Gilles Bériault expects his association to second the position of the producers. Provincially, the Institut québécois du cinéma has declined to join the umbrella organization.

From Toronto, the Association of Canadian Movie Production Companies sent a strong letter to Lamy, expressing its opposition to the plan. Executive director Martin Bockner told Cinema Canada he found the idea "appalling." "It is a power play, a definite incursion, aimed at further controlling the private sector."

(For more on Film Canada, see page 8.)

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Late News Roundup

Judging from first four-day figures, *Quest for Fire* has opened more strongly than *Raiders of the Lost Ark* did in Montreal, L.A. and New York: grosses for those cities (one screen) are respectively \$60,000, \$110,000 and \$120,000 making the film far and away the most popular film ever made by a Canadian producer... Mutual Productions Ltd. announces *For Those I Loved*, a two-hour feature film and a six-hour TV series. A co-production by Producteurs Associés (Paris) and the newly formed Mutual Productions Ltd. (Montreal), the shoot is scheduled for August 1982 and is the first venture by the former Montreal partners of Filmplan International, Pierre David and Claude Héroux. Budget is fixed at \$10 million... A task force to study distribution, marketing and exhibition has been formed at the Department of Communications. Sam Freeman, past deputy director of the CFDC and former legal counsel to Famous Players, is on contract full-time to head the committee. Other members are François Macerola of the National Film Board, Roman Melnyk of the CBC and Jean Colbert of Les Films Mutuels. Members were chosen by André Lamy, head of the CFDC and Ian McLaren, director of Cultural Industries at the DOC, with

advice from the NFB... Other committees are being formed at the DOC in anticipation of the recommendations of the Federal Cultural Review Committee. A separate and unrelated committee has been formed to study broadcasting. Members are Jack Gray, Frank Delany, Gordon Keeble and Paul-Emile Lamy. Deputy Minister Pierre Juneau made the appointments... There are unconfirmed rumors that a sum of money (from \$25 to \$50 million) has been set aside to bolster the film industry. Sources concerned with federal broadcasting policy confirm that a substantial aid program is one of the options the department is studying to aid the Canadian program production industry... *The Neighbour* is reportedly back in pre-production, with shooting to start in March. Production of the Max Fischer-Claude Léger feature was interrupted last December, due to an interim financing snafoo... Eight films were presented to the Cannes pre-selection committee of the Canadian Film Festivals Bureau for consideration.

The committee's job is to recommend to the Cannes Festival selection committee any films which met festival requirements. The films were the following: *Latitude 55* (John

(cont. on p. 8)



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Cover: Vincent Price, just checking his image to make sure he hasn't yet turned into a vampire. . . The shot is taken from Vincent Price's *Dracula*, a film which sums up much of what is going on in the non-feature film community in Canada. Newly confident, ready to pool their energies (the film is a co-production between M & M Productions Ltd. and Atlantis Films Ltd.), the non-theatrical producers are aiming for world markets, sure that their best efforts can still be commercial, that there is a place for quality programming today. Bruce Malloch surveys the scene in Toronto, and takes the pulse of those filmmakers who are as concerned with the art as with the business of their enterprises. See pages 19-23. **Photo:** Andrew Eccles.

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VTR Guilty Pleasures for pay-TV

TORONTO - One of last year's few independently produced video productions, *Guilty Pleasures*, was quickly shot before the December 31, 1981 deadline by Zyzosner Productions Inc., a company based in Toronto and Calgary.

The Zyzosner production team of executive producer Henry Zywotkiewicz, producer-director Richard Zywotkiewicz, associate producer-production manager Dale Gleason-Rechner, and associate producer-editor Thomas Zsoter shot the film on 3/4 inch videotape with a \$100,000 budget. Tony Sloan worked as director of photography, Urmas Rosin as soundman, Janice Skinner as produc-

tion co-ordinator, and Dennis Connolly and George Czernercki as art directors on the 10-day shoot.

Richard Zywotkiewicz, who served as an apprentice director with both Bob Clark and David Cronenberg in 1981, describes the production as a comedy "combining *60 Minutes* with Monty Python." He expects to sell it to American and Canadian pay-TV, feeling the material is a bit too risky for conventional television. Screenplay is by Tony Sloan and Urmas Rosin, with contributions by Richard Zywotkiewicz, Dale Gleason-Rechner, Thomas Zsoter, Michele St. Pierre, and Maria Pimental.

Heartaches good 1st week in T.O.

TORONTO - *Heartaches*, Don Shebib's comedy starring Margot Kidder and Annie Potts, grossed \$14,000 its first week playing on one screen at Toronto's Uptown Theatre, reported Ron Emilio, president of Citadel Films, who is sub-distributing the film in English Canada for Les Films René Malo. The film grossed \$8,600 in bad weather its second week, and \$8,500 its third, and Emilio expects the film to have a six or seven week run at the Uptown. He also said Citadel

plans to break *Heartaches* wider through Ontario on February 26, then move the film into the Western provinces in March.

Super 8 fest to open in Toronto

TORONTO - The 1982 Toronto Super Eight Film Festival will be held June 3-6. Deadline for entries is May 20.

Rats running despite conflict over US director

TORONTO - Although a quarrel with the Directors' Guild of Canada over the use of American director Robert Clouse held up shooting for two days, *Rats*, a Filmtrust Securities production in co-operation with Golden Harvest, began filming January 18 in Toronto as the city's only feature film in production.

"There was a question with the Director's Guild. They wanted us to use a Canadian director," said *Rats* producer Paul Kahnert. "Originally we had Paul Lynch, but he opted out three weeks before the shoot. We had to find a director fast." Kahnert said the production's priorities for a director were availability, price, and marketability. "We sell to foreign markets on the picture and the director's name," said Kahnert, "and Robert Clouse has done over \$100 million worth of business for Golden

Harvest in the past." Clouse's previous films include *Enter The Dragon*, *Battle Creek Brawl*, *Game of Death*, and *Cannonball Run*.

The Directors' Guild, led by president Lew Lehman, had argued with immigration officials that Clouse should not be allowed into the country to take a Canadian director's job because he had no outstanding international reputation.

Half of the \$1.6 million budget for *Rats* was put up by Canada's Filmtrust Securities, the other half by Golden Harvest, a Hong Kong based company which will also distribute the film internationally. Kahnert said the film is not a certified Canadian production, but pointed out that of the 606 people the production had hired up to January 21, 594 were Canadian, including 48 full-time and 15 daily workers from the Association of Canadian Film Crafts-

people (ACFC), 28 performers and 15 stunt performers from the Association of Canadian Television and Radio Artists (ACTRA), 5 full time and 7 daily workers from the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), and 9 from the DGC.

A horror film, *Rats* stars Sam Groom, Sara Botsford, and Scatman Crothers. Executive producers are Gordon Arnold and Jeff Schechtman, production manager is Ken Gord, and René Verzier is director of photography. The production has flown in 38 trained dashshunds from Los Angeles to wear custom-designed costumes to portray the terrifying, protein-starved, three-foot long title characters. The producers expect to wrap the six-week shooting schedule in early March.

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Wallenberg story subject of investigative documentary in March

TORONTO—Filmmakers Wayne Arron and David Harel plan to begin shooting March 1 in Sweden on *Raoul Wallenberg*, an investigative documentary about the Swedish diplomat credited with saving 100,000 Hungarian Jews during World War II. Many people believe he is still alive despite claims by the Soviet Union that he died of a heart attack in a Russian prison in 1957.

"We are aware of how explosive the story is and of the potential dangers involved, but we aren't shying away from the truth because of that," Arron told Cinema Canada. "We want everybody to see this film, not only for what he (Wallenberg) did in Budapest, but for the injustice he has suffered for 37 years. The injustice is outrageous."

Harel approached Arron

about the Wallenberg project last spring. Harel has researched Wallenberg's story for over two years and also has a personal interest in the subject: his father was personally rescued by Wallenberg during the war. The filmmakers raised the \$250,000 budget privately and will travel to Sweden, Switzerland, France, England, Austria, Germany, Israel, the United States, Brazil, and through Canada to film numerous persons: his family, witnesses to Wallenberg's whereabouts, those rescued by Wallenberg, and those who knew him in Budapest and at the University of Michigan before the war.

Arron believes "there is a strong possibility" Wallenberg is alive, and his Rubicon Productions crew of Harel, David Yorke, Peter Lauterman, John

Megill, and himself will attempt to find out. Arron hopes to produce two versions of the film, one hour for television

and two hours for theatrical distribution, which he said will be ready sometime in August. He added there had been no

pre-sale of the film to either television or a theatrical distributor, but that interest in the project has been strong.

Cine 360 gets Sullivan story

TORONTO—If *You Could See What I Hear*, the film biography of blind entertainer Tom Sullivan, will be released in the United States April 9 with over 600 prints by its American distributor Jensen-Farley Pictures Inc. This follows a very successful series of sneak previews and trade show screenings in 28 American cities, according

to Eric Till, who directed and co-produced with Stuart Gillard. Till said negotiations were underway with the film's Canadian distributor, Cine-360 of Montreal, for a Canadian release sometime close to the American opening. Films stars Marc Singer, R.H. Thomson, and Sarah Torgov.

Coppola gives heartfelt speech

TORONTO—Francis Ford Coppola visited Toronto February 6 to promote his new film, *One From The Heart*, which he described as "a very simple, sweet movie in its intention." The film opened across North America February 12, distributed by Columbia Pictures.

The informal atmosphere of the Toronto press conference, with Coppola chatting comfortably to the attentive reporters, was a direct contrast with the director's tense meeting with the press in New York recently. He expressed his disappointment in the way both industry and the media reacted to previews of the film at New York's Radio City Music Hall in January. "I think previews are a necessary part of the filmmaking process," he said. "Theatre has a built-in tradition of previews. They preview a play to the audience, find out what the mistakes are and correct them. That's what I wanted to do in New York."

Coppola said he made changes in the film after each preview screening. He feels sure the audiences will love the film but contends it might baffle

critics on the first screening. "It is impossible to review this film six hours after seeing it, because it is like trying to catch a wobbly line-drive on a base-video production, *Guilty Pleasure* out what hit you."

Coppola estimates *One From The Heart's* budget at \$40-45 million, but insists "all the money spent is on the screen." He downplayed Calgary businessman Jack Singer's much-publicized role in "bailing out" Coppola's Zoetrope Studios, saying Singer was an interesting character, but was "more interested in the publicity than in shelling out the dough." Coppola justified his expenses at Zoetrope by stating that traditionally Hollywood has progressed through the innovation and daring of "mavericks and nuts" like himself and *Star Wars* producer George Lucas more than the cautious "Harvard Business School approach" to production currently employed by the majors. He bluntly asked those present, "How much money have the majors spent in developing talent? Zero. How much have they spent in developing the new technology? Zero."

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CAMPP holds cultural film policy seminar

TORONTO - In what may be seen as one of the new year's positive steps toward building a workable national film policy for the troubled Canadian film industry, the Canadian Association of Motion Picture Producers (CAMPP) has invited several foreign producers to participate in a one-day seminar March 1 in Toronto on the relationship between industrial strategy and cultural policy within a national cinema.

Organized by John Eckert, Allan King, and Michael Hadley of CAMPP, the seminar intends to examine the various industrial models which countries competing against the United States in the international film market have established, hopefully identifying those aspects which have permitted each country to create a distinctive national cinema. Already confirmed to attend are David Puttnam and Michael Hodges of Great Britain and Pat Lovell of Australia. Also expected to attend are France's Bertrand

Tavernier, Switzerland's Alain Tanner, Sweden's Bo Jonsson, Australia's Fred Schepisi, and Quebec's Louise Ranger.

Chairing the seminar will be Allan King, who said he expects "some clarification on the positions of cultural policy and industrial strategy, which are very confused at the moment." He argued the cost of producing genuinely Canadian films was much higher than for "imitation American films," and expressed hope the seminar would show Canadians the advantages of the Australian film industry model, which offers a 150% capital cost allowance for certified national productions. King added he felt CAMPP's role as a producers' association during these slow times was to "define the problems, suggest solutions, and marshal support for those solutions. We should focus discussion on the issues."

Admission for the CAMPP seminar will cost \$25 for CAMPP members, \$30 for Academy of Canadian Cinema members,

and 40\$ for the general public. The seminar will be held in the Lecture Hall of the Art Gallery of Ontario.

Quest earns six César nominations

TORONTO - Canadian-French co-production *Quest For Fire* has earned six nominations, including best film, for the 'Césars', the French Academy of Motion Picture Arts and Sciences industry awards. Director Jean-Jacques Annaud, cinematographer Claude Agostini, screenwriter Gerard Brach, art director Brian Morris, and composer Philippe Sarde each received nominations in their respective craft categories. The film's Canadian producers are John Kemeny and Denis Héroux of International Cinema Corporation.

Film Canada is CFDC in LA

MONTREAL - Film Canada, headed by Jocelyne Pelchat-Johnson of the Canadian Film Development Corporation, will make its maiden appearance at the American Film Market in Los Angeles in March.

It will represent 10 films for world sales: *Alligator Shoes*, *The Magic Show*, *Death Bite*, *Soldier's Story*, *Julie Darling*, *Heaven Help Us*, *Head On*, *Stone Cold Dead*, *Community Standards* and *All in Good Taste*. Aiding Pelchat-Johnson will be CFDC staffers Ann Brown (Toronto) and Karen Lawrence (Vancouver).

Because of AFM regulations, only the CFDC will be present under the Film Canada banner. The CFDC paid for its membership in the AFM, and AFM regulations prohibit any umbrella group from joining.

In an effort to cooperate with the private sector, Film Canada has paid for additional offices near the marketplace, and is permitting Martin Bockner, executive director of the Association of Canadian Movie Production Companies, to use them for private meetings. Bockner will attend the AFM as a buyer. Others may also have use of the same offices.

Excluded from the AFM are any films in French, coming from Quebec, unless the films are sub-titled. Moreover, Quebec has refused to participate in Film Canada. "Whether or not Quebec wishes to participate, films from Quebec are still Canadian films, and we

will do our best to represent them," says Pelchat-Johnson. Video facilities will be organized to show those films which cannot have official screen time in the AFM theatres.

Late news

(cont. from p. 3)

Juliani), *The Grey Fox* (Philip Borsos), *Les Beaux Souvenirs* (Francis Mankiewicz), *Larose*, *Pierrot et la Luce* (Claude Gagnon), *Til Death Do Us Part* (Timothy Bond), *Les Doux Aveux* (Fernand Dansereau), *Les Fleurs Sauvages* (Jean-Pierre Lefebvre) and *Freeloading* (Joseph Sutherland). The committee was comprised of two producers, two directors, and members of the Bureau. Pickings were reportedly slim compared to last year...

A successful retrospective "Québec Cinéma" played in L.A., getting good reviews. Roland Ladouceur's Film Canada Center played an important part in clearing prints through customs, setting up press conferences and launching the information campaign which brought buyers to the screenings. He is confident sales will result. A Canadian retrospective is in the works for the fall... Pierre Lamy has been awarded the Air Canada prize, following his selection for a Prix de Québec earlier this year.

PATHFINDING

Many Canadian producers have been hindered by limited professional contacts outside our borders and they may have missed out on market opportunities that were out of their sights.

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Art and commerce separate markets as Cineplex converts Carlton

TORONTO - The Cineplex Corporation has announced plans to convert their 10-screen complex on Carlton Street in

Toronto into an art-film house specializing in foreign films, documentaries, classics, and retrospectives, beginning March

5. Lynda Friendly, vice-president of communications for Cineplex, told Cinema Canada

that the original intention for the first Cineplex, in Toronto's Eaton Centre, was to combine both the art and commercial markets, but that the Eaton Centre Cineplex had become increasingly commercial since then. Cineplex ran several art films at Carlton St. last year to such tremendous response that they decided to go completely with art films this year, according to Friendly. "What (the Eaton Centre) Cineplex is to commercial films, the Carlton cinema is to the art market," she said.

Plans include a café inside the cinema to be operated by John McHugh, who operated a

similar café at Toronto's Festival theatre until late last year; a Critic's Choice program, which will include four films each month selected by a Toronto film critic (the Toronto Star's Ron Base will lead off the program in March); and a student discount program, which will allow students after their first full purchase to receive \$1.50 off all further tickets on any day of the week.

Friendly also told Cinema Canada that the entire Cineplex chain now is equipped with 35mm projection equipment, but that projection in 16mm is still possible in the Carlton Cineplex.



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Rose, Pinsent in CTV co-prod

TORONTO - Poundmaker Productions Ltd., in co-operation with the Canadian Television Network (CTV), has begun production on a feature-length television drama, *The Life and Times of Edwin Alonzo Boyd*, which the producers have pre-sold to CTV.

Playing Boyd, a notorious Canadian bank robber during the 1950s, will be Gordon Pinsent. Barry Pearson, whose book *The Boyd Gang* chronicles Boyd's criminal career, will serve as executive producer, while CTV's Jerry Lawton will act as supervising producer during the film's 20-day location shoot in Toronto. Les Rose, whose previous work includes *Three Card Monty*, *Title Shot*, *Hog Wild*, and *Gas*, will direct.

Associate producer-production manager Shirley Gill said the film will shoot from February 9-12, break for 12 days as it loses director of photography Ed Higginson, then will resume shooting the final week in February for three weeks. Gill estimates the budget at \$240,000, and adds the producers do not anticipate a theatrical release.

Atlantic City good for five Oscar bids

TORONTO - Canadian-French co-production *Atlantic City* crowned its impressive list of film awards by receiving five major Academy Award nominations, including best picture, as the American Academy of Motion Picture Arts and Sciences announced its nominees February 11. Actor Burt Lancaster, actress Susan Sarandon, director Louis Malle, and screenwriter John Guare each earned nominations in their craft categories, marking the first time a Canadian-produced film has earned nomina-

tions for the top awards in Oscar history.

Three other Canadian films earned nominations. The National Film Board, which has won six Oscars in its history, garnered two, *The Tender Tale of Cinderella Penguin* as best animated short and *First Winter* as best live-action short. Quebec filmmaker Frédéric Bach was also nominated in the best animated short category for *Crac*. It was Bach's second consecutive Oscar nomination, having been nominated last year for his animated short *Tout Rien*. The Academy Awards ceremony will take place March 29.

Threshold picked up by 20th Classics

TORONTO - Paragon Motion Pictures Inc.'s *Threshold*, a medical thriller about a doctor who implants an artificial heart into one of his patients, has been picked up for American distribution by Twentieth Century-Fox, who plans to market the film through its new classics division. Produced by Jon Slan and Michael Burns, directed by Richard Pearce, and starring Donald Sutherland, Mare Winningham, and Jeff Goldblum, the film played at the 1981 Toronto Festival of Festivals to warmly appreciative audiences. Pan-Canadian holds the film's Canadian distribution rights. A release date has not been announced.

One Night Stand to open in NY for longer

TORONTO - *One Night Stand*, the 1978 Canadian feature film produced and directed by Allan Winton King, written by Carol Bolt, and starring Brent Carver and Chapelle Jaffe, will open a two-week run at New York's Film Forum in April. The film's American distributor is Janus Films.

Writers settle dispute with the CBC

TORONTO - An agreement has been reached between the Canadian Broadcasting Corporation and the Association of Canadian Radio and Television Artists Writers' Guild. Their dispute involved a mandatory clause the CBC had included in contracts with television dramatists allowing the CBC, at its option, to have original script material from one writer re-written by another.

At a January 28 meeting between members of the ACTRA Writers' Guild and senior CBC officials, it was concluded the disputed clause would no longer appear in writers' contracts, and a new clause was agreed upon. If the CBC now wishes to commission another writer on a script originated from a previous writer, it must first enter into and conclude negotiations with the original writer on the situation. If the dispute concerns the matter of a royalty payment to the original writer, the amount of the royalty payment shall be referred to an arbitrator, who

shall act according to normal industry practice concerning royalty payments and whose decision shall be final and binding.

The agreement also outlined a four-step procedure for the CBC to follow if it wishes to commission another writer to work on a previous writer's original material. First is discussion between writer and producer; if no agreement is reached, then further discussion takes place between writer, ACTRA, producer, and the CBC-TV drama area head; if further discussion is necessary, the matter is referred to a new ACTRA-CBC working committee; the fourth and last step is final and binding arbitration.

The agreement applies to all contracts to be signed by the CBC and ACTRA, with the exception of five agreed-upon series: *Home Fires*, *The Great Detective*, *Hangin' In*, *Flappers*, and *Seeing Things*. The ACTRA Writers' agreement with the CBC is to be renegotiated this spring, and ACTRA is

expected to recommend the new agreement be applied to all contracts.

Margaret Collier, national executive director of the ACTRA Writers' Guild, told Cinema Canada that pressure from Canadian writers and the fear of bad publicity convinced the CBC to change its earlier hard-line stand on the issue. According to Collier, no writers signed contracts with the CBC from late last December, until the agreement was reached January 28, "which meant sooner or later, production would have ground to a halt." Collier also pointed out that an ACTRA petition declaring the original mandatory CBC clause unacceptable was signed by 134 top Canadian writers, both screenwriters and top novelists like Timothy Findley, Marian Engel, Mordecai Richler, and Alice Munro. This petition, dated January 15, made the CBC anxious to reach a conclusion with the ACTRA Writers' Guild, said Collier.

SHOOT ALBERTA

by Linda Kupecek

The Alberta Motion Picture Industries Association (AMPIA) elected a new slate of officers at the Eight Annual Meeting held in Edmonton on December 4. Arvi Liimatainen was re-elected President; Nanci Pedersen is Calgary Vice-President; Nick Bakyta is Edmonton Vice-President; Peter Roberts (ACTRA Writers' Guild) is Corporate Affiliate Representative; and Directors are Peter Campbell, Peter Haynes, and Mike Waite.

President Liimatainen reviewed the year's activities: presentations to the CRTC and the Federal Cultural Policy Review Committee; publication of the AMPIA quarterly, *SHOOT ALBERTA*, in a new format; the establishment of a Southern Alberta chapter; a film industry survey; a CBC series showing Alberta films; and the SUPERMAN II fund-raising parties in Edmonton and Calgary. Projected changes include a reorganization of administration in order to accommodate the separate Edmonton and Calgary bases.

Bill Marsden, Director of the Film Development Office, addressed the membership on the status of the Alberta Motion Picture Development Corporation. He predicted the funding

agency would be in business "by February or March at the latest", with a province-wide Board of Directors appointed, as well as an advisory committee from the film industry.

The regulations for the Corporation will be approved by the permanent Board of Directors, with "mega Alberta content," according to Marsden. The mandate will be broad enough to cover film, television, videotape, videodiscs, and documentaries, as well as features. The producer would raise 40 percent of the development seed money, with the government able to loan 60 percent, in appropriate situations.

Liimatainen advised the AMPIA members (a mix of Calgary and Edmonton representatives) that "As individuals and companies, next year we are going to have to make more money, and have a better time doing it".

In Quebec, two deaths have saddened the film community. Jacques Paquet, electrician, died suddenly after a massive thrombosis. Marguerite Duparc-Lefebvre, editor, producer and wife of Jean-Pierre Lefebvre, passed away after a two-year battle with cancer.



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Marty Gross to work with Olmi

TORONTO - Acclaimed Italian filmmaker Ermanno Olmi, whose film *The Tree of the Wooden Clogs* won the Palme d'Or at the 1979 Cannes Film Festival, has invited Canadian director Marty Gross to meet him and discuss Gross's participation on his next film, scheduled to begin shooting this spring in Italy.

"I'm going to Italy to meet him and to discuss his next project, in which I will be a part," Gross told Cinema Canada. "It may be a little bit more than an apprenticeship, it may be not."

The match between Olmi and Gross was made by Italian film critic Marco Muller, who met Gross last summer in China while he was preparing a retrospective of the Chinese cinema for a Turin film festival this spring. Muller, who had seen Gross's film *The Lover's Exile* at Cannes and at Venice in 1982, invited Gross to join him in selecting the Chinese films for the festival. While working together, Gross expressed his admiration for Olmi's cinema; Muller, a personal acquaintance of Olmi's, offered to write Gross a letter of introduction. Olmi replied to

Muller's letter by stating he would like to meet with Gross, see his work, and invite him to participate on his next film. Gross leaves for Italy Feb-

ruary 24 to meet Muller at the Chinese cinema retrospective in Turin, and expects to meet with Olmi a few weeks later. He is busy learning Italian,

since Olmi doesn't speak any English, and says he hopes to spend 4-6 months on Olmi's film, including the post-production stages.

Canadian Images accent on women

TORONTO - The fifth annual Canadian Images Film Festival, the largest and most comprehensive screening of Canadian films anywhere, will take place March 11-14 in Peterborough, Ontario. Over 230 films will be screened, and seminars and workshops will be held by leading film professionals to discuss the creative, political, and financial aspects of filmmaking in Canada.

The festival is organized by Susan Ditta and Susan Newman in conjunction with Trent University in Peterborough. It is funded through grants by the Film Festivals Bureau in Ottawa, the National Film Board, the Ontario Arts Council, the City of Peterborough, Trent University, private donations, and fund raising activities throughout the year.

This year's Canadian Images will highlight women's filmmaking with 53 films made by women and three seminars on the role of women in the Canadian film industry. Twenty foreign films and 33 Canadian films are scheduled, including the works of Bonnie Kreps, Kay Armitage, Micheline Lanctôt, Louise Carré, Bonnie Klein, and Diane Létourneau. Kay Armitage will chair a seminar on Feminism and Film Theory featuring Anne Kaplan, film professor at Rutgers University, Michelle Citron, film professor at Northwestern University and filmmaker, and Marcia Burnett, editor of Cine-Tracts.

Patricia Gruben will moderate a seminar on Women In The Industry with Canadian filmmakers Micheline Lanctôt, Bonnie Kreps, Nesya Shapiro, and American actor-director Lee Grant. A seminar on Feminism, Pornography, and Censorship will include screenings and discussions with filmmakers Bonnie Klein, Barbara Hammer, Elizabeth Chitty, and Paule Baillargeon. There will also be a panel discussion on censorship with Susan Cole, Varda Burstyn, Barbara Martineau, Julia Lesage, and Kerri Kwinter.

Among the feature films scheduled are the top films nominated for this year's Genie Awards, including *Les Plouffes*, *Ticket To Heaven*, *Heartaches*, *Scanners*, *The Amateur*, *Alligator Shoes*, and *Silence of the North*. There will be a retrospective of the work of Québécois filmmaker Michel Brault, who will attend the festival. A series of children's films, of National Film Board new releases, with emphasis on regional productions, an experimental film program highlighting Toronto filmmaker Bruce Elder, showcases of shorts and student films, and a program called Emergency, which examines how filmmakers have dealt with social issues are also scheduled.

Jewison to produce

TORONTO - Universal Pictures has announced that Norman Jewison and Patrick Palmer will produce *Iceman*, a science fiction thriller about the discovery of 'the missing link' in man's evolutionary chain, tentatively scheduled to start shooting in the fall of 1982 on Arctic locations. John Irvin will direct. Script is by Chip Prossner, based on an original story by John Drimmer.

Western Inferno edits

TORONTO - Picture editing has been completed and a musical score is now being written for *Dante's Inferno*, the film's editor Richard Schreiner has announced. The \$1 million comedy is being completely financed and produced by Calgary businessman Hymie Singer, and finished shooting last May in Calgary. Written by Michelle Stirling and directed by Philip Marshak, the film stars John Ireland, Billy Royal, and Patricia Clare. The film has not yet been picked up for distribution.

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for 1982 is \$1,500.00. This annual Award, established in 1964, encourages the further development of film appreciation in Canada. It is accompanied by a cash grant to assist an individual or a volunteer organization to undertake a project contributing to a greater understanding and enjoyment of film as an art.

Application forms for the 1982 Award are available from The Dorothy and Oscar Burritt Memorial Award, P.O. Box 484, Station A, Toronto, Ontario. M5W 1E4.

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The recipient of the Award will be notified prior to the Annual General Meeting of the Canadian Federation of Film Societies, May 22-24, 1982, Saskatoon, Sask.

Dorothy and Oscar Burritt founded the film society movement in Canada, and this Award was established to keep alive the unique spirit and purpose of these two dedicated film pioneers.

The Dorothy and Oscar Burritt Memorial Award is registered as a charity under the Income Tax Act. Donations to the capital fund are solicited, and will receive a receipt for income tax purposes if sent to the above address.

ATLANTIC ECHOES

by Mike Riggio

Since its creation in 1959, the Extension Service of Memorial University has played an important role in Newfoundland's film history. Originally the idea was to have the instructors speak to their classes, which might extend across the island. This enabled people in isolated communities to have access to a store of technical and practical knowledge. Out of this, the television program *Decks Awash* was developed. Fishermen were provided with information on the fishing industry to enable them to keep up with technological advances and the general happenings within the industry.

By 1964 the Extension Service had begun to experiment with film for community development. During the summer of 1967, a group of National Film Board filmmakers set out to shoot a one-hour documentary on community development on Fogo Island. Extension field worker Fred Earle had been sent out earlier to create an atmosphere for organization within the community which the filmmakers hoped to capture on film.

As the shooting progressed, the idea of the one-hour documentary was scrapped. The film became the product of those filmed, and film viewing sessions allowed community members to view their roles within the community. The idea of the community introspec-

tively viewing itself through the film and the film becoming a catalyst for social change became known as the "Fogo Process."

By 1968, the use of film by Memorial University's Extension Service had spread to the point where a separate Film Unit was created with fairly extensive facilities. During the 1970s, video replaced film for most community development projects, while film focused on the historical and cultural facets of Newfoundland.

At present, the role of the entire Extension Service is under review, with reports and recommendations expected by early 1982. And whatever the future role and direction of the Film Unit, it remains to date the most complete and professionally equipped film production centre in Atlantic Canada.

Kirk Smith is employed by Memorial University as a producer/director in film and video. Smith, a native of Regina, studied journalism at Indiana University and at the same time also began working with film. Back in Canada, he worked as a feature reporter for the Ottawa Citizen, and after three years of reporting joined Crawley Films.

After some years with Crawley, Smith worked as an independent directing a number of educational films for federal and provincial government departments. Then he found himself with the Post Office where

he became involved in the use of film and video as a mechanism to create dialogue between union and management.

Towards the end of this period, Smith came in close contact with Colin Low of the National Film Board and eventually this contact with Low brought him to Memorial University.

At Memorial, Smith worked on a training film for sealers. *A-1*, sponsored by Fisheries and Oceans, was designed to improve pelt quality and raise fishermen's incomes.

From his earliest involvements in film it was obvious to Smith that "You don't just go out and shoot it and package it and do exactly what the people who are in power say because often these people are too distant from the audience they are trying to reach."

To counteract the packaging attitude, Kirk tried in his productions to involve the film's prospective audience in evaluating and examining the effectiveness of the product/process at every stage of its development. And it is in this context that Memorial University offers some exciting opportunities - the Program Evaluation Analysis Computer, or PEAC System.

The PEAC system allows the production team to test and evaluate, on a moment by moment basis, audience response to the product. This way the producers have better chances of producing more effectively. The differences can be compared to the architect versus the "auteur" theories. In the latter the product is one indivi-

dual's view, while with the former the filmmaker acts simply as an architect. Like the architect, the filmmaker designs the film, takes it back to the audience/client for evaluation and makes appropriate changes as the process continues.

Presently Smith is completing *Have You Seen My Bar?*. The film is not so much about alcoholism as about drinking habits, its primary purpose being to get people to talk about their drinking habits, what is socially acceptable, and at what point does alcohol become a problem in one's life. "Again the onus is not put solely on the individual but on government and industry to change the system."

At a very early stage, the alcohol film was plugged back into the principle groups the film is to affect - the user, the audience, and the expert. For Smith, filmmaking becomes a circular thing. "At each stage you plug back into the centre, check it, and change it to fit people's needs and to make sure your product is on target. You have to completely eliminate the ownership thing."

Kirk Smith's filmmaking process strives to achieve two overall objectives - to work for social change from within the system, and to find ways to put the audience ahead of the producers and filmmakers.

Videonics Limited is a specialty production house. Where as some people produce spe-

cialized programs for sports enthusiasts, Videonics produces "how-to" material for the magic industry - the professional, semi-professional, amateur, and all the magic hobbyists around the world.

What Videonics does is take people of an international stature - well-known professionals, leading entertainers, thinkers and inventors in the field of magic - people that have proven themselves before the general public. The magicians are brought into St. John's and perform before a live audience. Throughout the day each magic trick is taped and every little detail explained - some of the psychological points, like why you do a certain thing at a certain time, and the 'how-to' is taped from every conceivable angle to speed the teaching process.

The final tapes, each 60-minutes long, are marketed world wide. "We are in the capacity of selling our product to 75% of the countries in the world. All our programming has been certified as educational by both Canada and the United States," says Hans Zahn, himself a manufacturer of illusion.

"We've got thirty-one programs available. We're the leaders in the industry. There's no one that can come close to the amount and quality of programming that we have." According to Zahn, head of the company, other groups have brought out similar material but these others have received poor reviews from a technical standpoint.

For Hans Zahn, the technical quality of the programs has got to be as high in quality as the content. "When you're looking at the world market and you're trying to build a good reputation you've got to do the best you can with whatever you can. If it means spending a thousand dollars to get a good camera, it's money well spent. You have fewer problems when you're going from one television standard to the next. And the customer notices the quality!"

Hans himself is a professional magician, having worked as a professional in the field for some 20 years. In his early days he realized he could use something like this, but there was nothing of the type on the market. "The books on the market can't show you how to do magic tricks - not like you can on film."

From an educational point of view, Hans estimates that one hour of programming is equivalent to three hours of live instruction, and a lot cheaper.

"Magic is an international business," concludes Hans Zahn, "and we are the only company that can sell to all four corners of the world. Nobody else has gone to the trouble and expense to make sure they can supply the product!"

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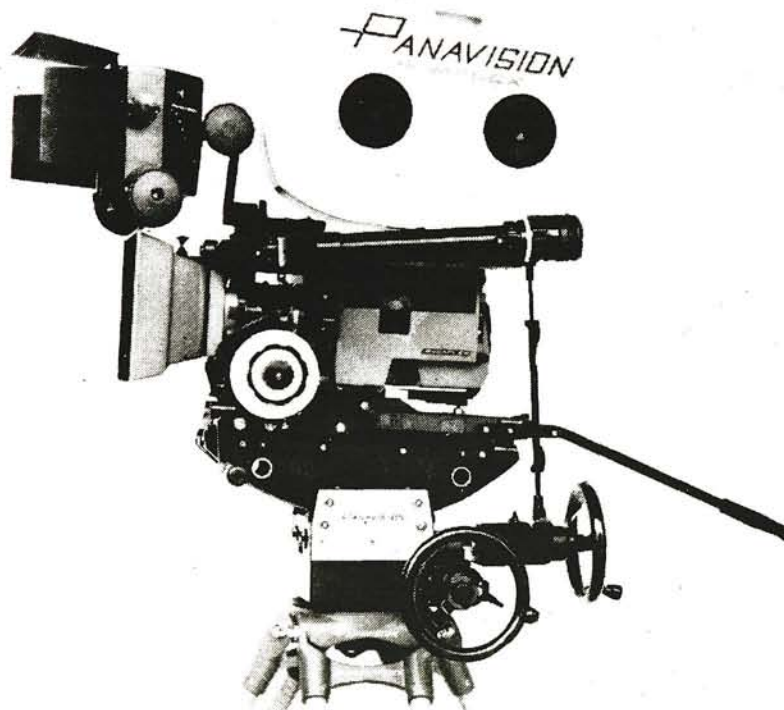
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