

Pay-TV decision sparks reactions, appeals to cabinet

Montreal - Three separate appeals have been made to the federal cabinet concerning pay-TV. All three request that the cabinet send back the pay-TV decision to the Canadian Radio-television and Telecommunications Commission (CRTC) for reconsideration.

The appeals come from; Performance, The Canadian Entertainment Network, one of the losing applicants; the Canadian Conference of the Arts; and a group of film industry organizations including the Directors Guild of Canada, (DGC) the Canadian Film Editors Guild (CFEG), the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), the Association of Canadian Film Craftspersons (ACFC), the Association des Professionnels du Cinéma du Québec (APCQ), the Association of Canadian Movie Production Companies (ACMPC), the Canadian Association of Motion Picture Producers (CAMPP), the Association des Producteurs du Film du Québec (APFQ) and the Association

Québécoise des Distributeurs de Films (AQDC).

The film group's appeal contains detailed objections to the decision, arguing that it is unworkable financially, and will be harmful to the Canadian production industry. The appeal is reprinted on page 8 herein.

It goes on to list a series of "general remedies" which it hopes will be regulated, if the decision is implemented as it now stands. These are also reprinted.

The CCA's appeal takes a look at the decision from a broader point of view; the CCA regroups 711 organizations concerned with the arts across Canada.

In its general considerations, the CCA mentions, as did the film group, that the decision "contradicts many of the policy objectives" of the CRTC, and that it will "provoke political and cultural tensions" in Canada, leading to an "erosion of... cultural production capacity." The CCA also objects to the way in which the decision

will affect the Canadian broadcasting system, making it even more difficult for that system to achieve the objectives established for it by Parliament. Finally, it calls the decision "untimely," coming as it does just before the results of the Federal Cultural Policy Review Committee become public, and before a genuine broadcasting policy is established.

The CCA also has some specific considerations, concerning the decision:

- the lack of an effective and secure provision for original French-language programming
- the lack of any regulatory Canadian content
- the effect of the decision, which will be to create the "de facto integration of Canadian and American [pay] services"
- the lack of any provision for Canadian-owned and controlled distribution companies to have exclusive rights to furnish pay product
- the fact that low levels of financing will not permit Canadian programming of quality
- the vulnerability of pay licensees to the "exorbitant prices" which will be charged for foreign product
- the fact that no firm commitment has been made for a universal service
- and finally, that the process of awarding the licenses leaves the CRTC open to charges of unfairness.

The Performance appeal re-iterates many of the concerns in the other two appeals: The decision is "not economically viable, will not provide the necessary programming, may well result in increased appeals to the government to shore up the program production industry, and makes inadequate provision for a strong French channel. Finally, it asserts that "the decision does not support the expression of Canadian cultural identity,"

and warns that the Canadian experience in broadcasting is about to be repeated.

The cabinet will now have to deal with the various appeals, and decide whether to let the decision stand, or to refer it back to the CRTC. Either way, Canadian production will suffer. As Marc Gervais, a CRTC commissioner, remarks in the

interview published in this issue of Cinema Canada, pay-TV may only be a viable option for five or ten years, after which time technology may well make it obsolete. Reconsidering the decision will slow down the process, and Canadian filmmakers are running out of time.

Alta. Film Corp. board appointed

CALGARY-Economic Development Minister Hugh Planche has named a five-member board of directors for the Alberta Motion Picture Development Corporation. The board will be responsible for the administration of the \$3 million motion picture development fund established by the Alberta Government to encourage the production of theatrical motion pictures, made-for-television films, television series, and documentary and educational motion pictures.

Orville Kope, vice-president and general manager of CHAT Radio and Television in Medicine Hat, and a director of Monarch Broadcasting Co. Ltd., will act as Chairman. The other board members are Ken Chapman, an Edmonton lawyer; Aristides Gazetas, stage designer on staff at the University of Lethbridge; Lucille Wagner, administrator at Alberta Theatre Projects; and Tom Peacocke, drama professor at the University of Alberta, and winner of a Genie in 1980 for his role as Athol Murray in *The Hounds of Notre Dame*.

Reaction from the film community has been mixed, with hopes pinned on the Advisory Board (yet to be appointed) which supposedly will be drawn from film professionals. "That's going to be the interesting list," commented one AMPIA

representative, who also pointed out the importance of the still vacant post of Executive Director. Some favorable reaction has been heard regarding Genie winner Peacocke's placement on the Board. Eda Lishman (past president of AMPIA, and past artistic director of the Banff Television Festival) has been named chairperson of the Advisory Board. William Marsden, Director of the Film Development Office in Edmonton, was out of town the week the appointments were announced.

Film Canada et al go to Cannes

MONTREAL - Canada goes to the Cannes festival again this year with Jean-Pierre Lefebvre carrying the torch for feature films with the entry of *Les fleurs sauvages* in the Directors Fortnight. The short film *Ted Baryluk's Grocery* by John Paskievich is the only film in the competition. The Directors Fortnight will also host two special selections: the best of Super 8 featuring Richard Clark's *Alchimie*, and the winners of the Canadian Student Film Festival.

Professional attendance this year will be less strong than last, due to the high costs of Cannes, the success of the

American Film Market, and the economic situation in general. Obviously, the down-turn of producers attending Cannes is the direct result, also, of the decreased production in the country last year.

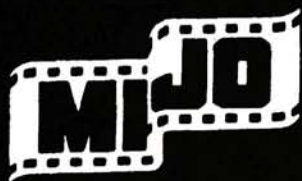
Film Canada, the umbrella group formed by the federal agencies (Canadian Film Development Corp., National Film Board of Canada, Film Festivals Bureau and the Canadian Broadcasting Corporation/Société Radio-Canada) and many provincial film offices (British Columbia, Alberta, Saskatchewan and Ontario) will abandon the Carlton offices and set up

(cont. on p. 7)

Porkys hits top

MONTREAL - *Porky's* has gone over the top, bumping *Meatballs* as Canada's highest grossing Canadian film to date. In English Canada, the film has garnered \$8,203,000; in French, it has earned \$362,000 both during a seven-week run (March 20 - May 6).

The film was produced by Harold Greenberg of Astral Productions and Mel Simon, and is being distributed in Canada by Astral and 20th-Century Fox. Directed by Bob Clark, the film recounts Clark's adolescent fantasies of sexual conquest, making it a film the critics love to hate and the kids love to see.



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Special Cannes Festival Issue

Cover: In *Les fleurs sauvages*, Jean-Pierre Lefebvre looks at the relationships which grow and change between family members. Marthe Nadeau and Michèle Magny are mother and daughter, while Pierre Curzi plays husband and father to two normal kids, Eric Beauséjour and Claudia Aubin. The film has been invited to the Directors Fortnight at the Cannes Festival this year. See interviews with Lefebvre on pages 23-27.

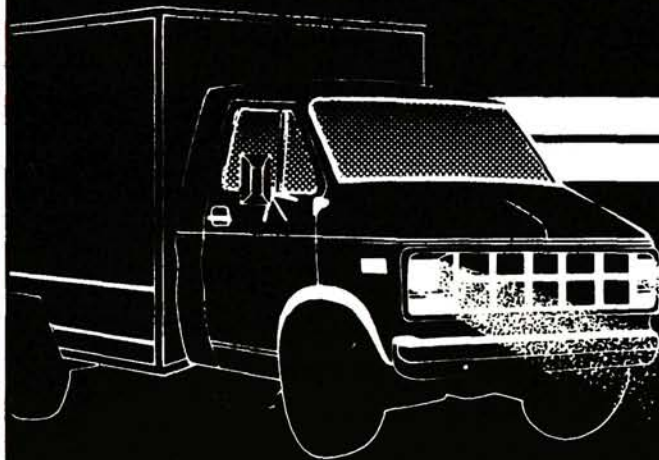
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Letters	40
CineMag Trade News	3
Film industry appeal of pay-TV decision	8
Atlantic Echoes by Mike Riggio	12
Production guide by Del Mehes and Yves Gagnon	43-45
Box office grosses by Yves Gagnon	46
Features	
Interviews with Jean-Pierre Lefebvre	23
Flowers to Cannes by Barbara Samuels	23
On national cinema by Susan Barrowclough	25
Bread and shoe polish by Lois Siegel	28
Inside the CRTC decision: Marc Gervais on the pay-TV controversy an interview by Jean-Pierre and Connie Tadros	30
The forest from the trees: national cinema	34
Bookshelf by George L. Georges	41
Film review	
Bob Clark's "Porky's" by David Eames	39

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CFDC gives statistics, plots financial course for next three years

MONTREAL—Through two consultative meetings with industry representatives, and a document prepared for the Canadian Film Development's appearance before the Standing Committee on Culture and Communications, the CFDC has recently furnished a flurry of figures about its activities, present and future.

For the fiscal year '82-'83, the CFDC has a parliamentary allocation of \$4.466 million, plus an additional \$4 million which has been put into an interim financing fund. Its expenditures are ventilated as follows: French production - \$1,167,884, English production - \$1,858,046, distribution - \$539,749, aid to industry development - \$293,421, interim financing - \$4 million, reserve - \$79,000, administration - \$534,900. (Costs under "administration" do not include all salaries as several categories of staff are pro-rated, and their wages attributed to "production," etc.)

The CFDC's appearance before the Standing Committee is part of an effort to increase funding to the corporation, an increase which it maintains is essential to the well-being of the Canadian production industry.

The CFDC noted that in '81-'82, it received the minister's sanction to support all forms of production: documentary, TV, animation, and shorts as well as features. This is a diversification it well intends to maintain and enlarge upon.

It notes that private investment has fallen off, and gives the reasons: high interest rates, poor rate of return on film issues, and the economy in general. Of the 10 features which went to market last year, only three sold 100%, and only \$20.13 million-worth of units was sold in total (cf. \$150 million in 1981).

Summing up activity in distribution, the CFDC refers to 1980. "Revenues from Canadian productions totalled \$21.5 million in 1980 representing only 8.7% of the total Canadian revenue of \$245.9 million. Foreign-owned distributors, in-

cluding the seven 'major' U.S. distribution companies, reported revenues of less than \$1 million from Canadian product in the product's own market." Logically, Canadian indie distributors earned \$20 million from Canadian productions in the same year.

Looking ahead to '82-'83, the

CFDC remarks that French language production "is backed up by more than a year," due to lack of CFDC participation in equity financing. The situation in English Canada is just as bad, it says, because "the CFDC is the only source of high risk funds." In Quebec, 15 features are ready to go forward,

and 22 productions are lined up in English Canada. "The CFDC is simply financially incapable of responding to the demand," it concluded.

The CFDC expects to respond to the present crisis by implementing the following policies over the next three years: 1) to develop an indus-

trial base through new financing strategies 2) to de-emphasize feature films 3) to increase sales through Film Canada 4) to work with provincial governments and to promote regionalization of production and distribution 5) to promote Canadian cinema through industry support programs.



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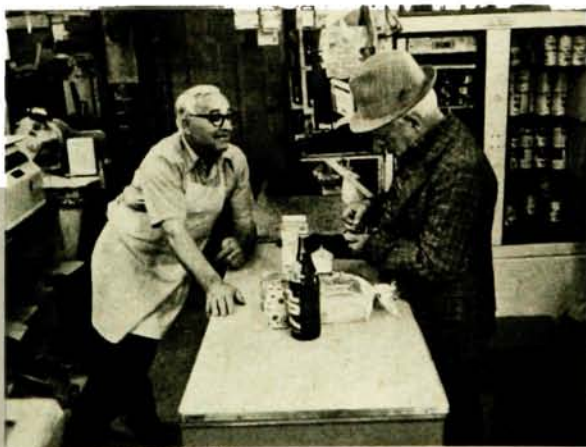
Office national du film du Canada

NEWS

TED BARYLUK'S GROCERY GOES TO CANNES

The only Canadian work to be shown as part of the official Cannes Film Festival will be a 10-minute film by the NFB's Winnipeg production studio - *Ted Baryluk's Grocery*. A series of photographs by John Paskievich tell an affecting story of a Ukrainian store

keeper, his relationship with his daughter, and the community in Winnipeg's north end in which Ted Baryluk has lived and worked for 20 years. The Cannes Film Festival runs from May 14 to 26. This is the first film by Paskievich, a free lance director from Winnipeg. Michael Mirus is co-director, Michael Scott and Wolf Koenig both of the NFB are producers.



AND OUR WINNERS ARE...

After the Axe, an NFB Ontario Regional Production directed by Sturla Gunnarson, has been named one of the blue-ribbon winners in the first round of judging at the American Film Festival. The hour documentary about executive hiring and relocation won the top prize in the management category.

The Sweater, directed by Sheldon Cohen, has taken the top animation prize at this year's British Academy Awards in London.

For the Love of Dance has won the Grand Prize at New York's Dance Film Festival organized by the American Museum of Natural History and the Dance Film Association Inc., April 28. The film was directed by John N. Smith, Cynthia Scott, David Wilson and Michael McKennirey and is a backstage look at Canada's dance companies. It premiered last May in Ottawa as part of the Canadian Dance Spectacular.

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TORONTO - Bill Morgan, head of Television Current Affairs for the Canadian Broadcasting Corporation, and part of the team that moved *The National* to 10 o'clock and created *The Journal*, has been appointed director of Television News and Current Affairs for the CBC's English services. Morgan succeeds Mike Daigneault, who left the CBC earlier this year to become editor-in-chief of the London-based international television news *Visnews*. Morgan's appointment is effective June 1.

Meisel underlines complexity of decision, urges calm

TORONTO - With federal Communications Minister Francis Fox present, and the 60-day appeal period on the pay-television licensing decision still in effect, Canadian Radio-television and Telecommunications Commission chairman John Meisel discussed the recent CRTC pay-TV decision in a speech to the Canadian Film and Television Association membership April 22 in Toronto.

Meisel told his audience, which included several influential members of the Canadian production community as well as successful pay-TV applicants Don McPherson of First Choice, Jon Slan of Ontario Independent Pay Television, and Ed Cowan of Lively Arts

Market Builders, that despite the CRTC's policy of not discussing its decisions publicly, he wanted to clarify several aspects of the licensing process with the production industry.

Meisel emphasized the complexity of the CRTC decision as outlined in the commission's 94-page document. He said the decision "establishes a great multiplicity of conditions and requirements which reinforce one another," particularly those conditions which require the licensees to not only fill time requirements for Canadian production, but which also link Canadian production levels to each licensee's percentage of gross revenues and proportion of acquisition costs.

Meisel added the industry

needs "to examine not just the decision, but some of the documents that went into the decision," including the applications themselves, particularly those which were successful, the supplementary submissions to the CRTC, and the transcripts of the hearings, which he said run over 4000 pages.

Speaking in French, Meisel said he felt many people had misunderstood the CRTC's decision regarding Quebec and asserted his belief that the decision will encourage quality production within the Quebec production sector.

Meisel spoke of the "evolutionary scenario of the decision conditions" over the first five years of Canadian pay-television, including the possible

introduction of a universal system, and more importantly to his mind, the introduction of an omnibus service, "which will enrich the choice of programming available to all Canadians." Meisel added that the details of any pay-TV scenario "can't be foreseen at this time. It will take weeks, months, years to fully develop the system. There is no hard data really available on a number of issues which concern us all."

Meisel told the CFTA members that the CRTC intends to be "extraordinarily tough in assuring that the conditions of licensing are followed." He said if conditions were not satisfactorily met, the CRTC would consider both non-renewal and competitive licensing applications at the time of renewal. Meisel, characterizing pay-TV as "a luxury," felt it would be easier not to renew a pay-TV license, since such a move would not deprive citizens of an essential broadcasting service.

Meisel also told the audience that "pay-TV was not the only source of money for this industry," pointing to the growth of home video, American pay-TV, and European cable markets as a source of programming revenue. He said the purpose of pay-TV was to provide programming for Canadians, and that its main concern was not with the production industry, but with Canadians in general. He added that while it was very much concerned with the production industry, the CRTC was not concerned with production industry strategy, which he identified as an issue which the Department of Communications must address.

Addressing prevailing attitudes within the industry about

pay-TV, Meisel spoke of the danger of allowing problems to loom too large and warned against self-fulfilling prophecies of disaster. He felt energy would be misapplied in an appeal because "an appeal would probably not help to solve the problem."

Meisel's concluding remarks urged the production industry to find a balance of "cautious optimism" between the attitudes of "impotent depression and mindless euphoria" concerning Canadian pay-TV. He urged the industry members to move ahead in working out the detailed arrangements involving pay-TV and not to waste time on counter-productive elements. He told the industry members present: "There are many friends who want you to succeed (in pay-TV) and the CRTC is one friend among them."

Any appeal against the CRTC's pay-TV licensing decision must be presented to the Ministry of Communications for review by the Minister before May 12, 1982.

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Western break for Till

TORONTO - Canadian release dates for *If You Could See What I Hear*, the film biography of blind entertainer Tom Sullivan, have been confirmed as April 23 for Calgary, Edmonton, and Winnipeg and May 7 for Toronto, Montreal, Ottawa, and Vancouver, distributed by Ciné 360. The film's American distributor, Jensen-Farley Pictures Inc., also plans an April 23 release with 600 prints nationwide. Directed by Eric Till, and co-produced by Till and Stuart Gillard, the film stars Marc Singer, R.H. Thomson, and Sarah Torgov.



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Cannes (cont. from p. 3)

shop on the second floor of the Palais des Festivals. There, it plans video screenings for prospective buyers and will serve as a general liaison centre for Canadians and others alike. While the NFB and CBC will have sales agents on hand, the CFDC reps within Film Canada will represent all Canadian films.

The only members of Film Canada absent from the Palais will be the Film Festivals office (previously known as Cinema Canada at Cannes). Jacqueline Brodie and Jean Lefebvre will occupy the old Carlton office with a press bureau. Their mandate is to deal only with the films officially invited to the festival.

This change of orientation is a critical one. The Festivals Bureau had always been responsible for Canada's corporate representation at Cannes, save in the year of the disastrous "Canada Can and Does" campaign; that year the CFDC took responsibility for organizing the office.

This year, Jocelyne Pelchat-Johnson is responsible for Film Canada, putting the organizing control of 'things Canadian' squarely in the CFDC's domain once again. The executive director of the CFDC, André Lamy, will be Canada's official delegate to the festival.

Going into the festival, Film Canada staffers were only aware of three films going to the market at Cannes: *Journée en taxi* by Robert Ménard, *Kings and Desperate Men* by Alexis Kanner, and *Sneakers* produced by Astral. Calls were being made to American sales agents to complete the list of participating films. Film Canada was also being called on to distribute publicity material for many other Canadian films, and well as promotional material for Canadian festivals, etc.

As was true in recent years, the larger-budget Canadian films are not anxious to be identified as "Canadian." Nevertheless, many producers will be on hand, and agents at Cannes are expected to conclude the business begun at the American Film Market.

In general, the Canadian films being repped at Cannes will fall into three categories: old films trying one more time, low-budget exploitation films, and a few higher budget endeavors of quality. (for details, see Who's who at Cannes, p. 22)

Peter O'Brian will be on hand with a soft sale for *The Grey Fox*, a film that several thought would be picked for the competition. Claude Léger will bring *Man from 5A* (\$7 million) which stars Irene Cara and George Segal. Nicolas Clermont will be back again with *Reckless*, and Renne Perlmutter will be handling *Love*.

Montreal producers Pierre David and André Link will be on hand, but recent productions from Filmplan International and Dal will be handled by the American sales agents.

Denis Heroux attends with two films in pre-production, *Lousiane* (for I.C.C./Tele-Gaumont/Tele-Metropole) and *Les Plouffe II* (for Cinevideo).

Maurice Smith, who had the hottest time at the AFM, will come with a mixed bag, *The Magic Show* starring Doug

Henning and *Soldiers Story*, a docu-drama about Vietnam are in the can, while *Julie Darling* (Canada-Germany co-production) and *Death Bite* are at answer print stage.

Among the exploitation films available will be *Dead Ringer* and *Deux Super Dingues*, repped by Claude Castravelli, *Scandale* by producer Robert

Lantos. *Rats* being handled by Tom Gray, and *American Nightmare*. Tony Kramreither, producer, will represent the latter.

Quebec's distributors are still looking to Cannes to provide the product they were unable to find at the AFM. Distributors from Toronto will be fewer this year, having satisfied, in large measure, their needs in L.A.

U.S. agents handle Canadian films

TORONTO - Several American agents will be going to Cannes with Canadian product under their arms.

Manson International probably has the biggest line-up, topped by Don Shebib's *Heartaches*. It will also rep two film from Robert Cooper, *Bells and Utilities*, as yet unscreened in Canada. *Trapped* (formerly *Chatwill's Verdict*) is also fresh from the lab, but the others are earlier productions: *Hot Touch* and *Being Different* from Astral, *Under Cover Cops* (formerly *Hot Dogs*) and *This Time Forever* (formerly *Yesterday*) from Dal, and *The Lucky Star*.

Howard Goldfarb Distributor takes the newly completed *Til Death Do Us Part* and the reworked *High Point*.

Irving Shapiro's Films Around the World will handle *By Design* and *Surfacing*.

Cambridge Films will handle

The Man In 5A, directed by Max Fischer.

Avco Embassy and Carolco will also deal heavily in Canadian product.

Broadcasters gather

TORONTO - "Perspectives '83", the largest-ever gathering of Canadian broadcasting organizations, will take place November 14-16, 1982, at Toronto's Sheraton Centre Hotel, announced the convention's sponsors, the Canadian Association of Broadcasters (CAB), the Central Canada Broadcast Engineers (CCBE), and the Central Canada Broadcasters' Association (CCBA). In conjunction with the event, the CAB plans to launch a new publication, The CAB Yearbook and Directory, listing the organization's membership and associated industries.

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Film community appeal outlines economic, artists shortcomings

In a rare show of unanimity, the film industry has asked the cabinet to refer back to the Canadian Radio-television and Telecommunications Commission its decision to award six licenses (two national and four regional) for pay-television in Canada. Conspicuous by its absence was the Canadian Film and Television Association (see page 3 for list of groups supporting the appeal). The document which follows is the body of that appeal, and contains suggested remedies which should be regulated, should the Cabinet not wish to send the decision back for revision.

GENERAL CONCERNS

The CRTC's Decision 82/240 contradicts some of the basic policy objectives announced by the Commission in its call for license applications dated April 21, 1982 and in the decision itself, i.e. that:

a) "Through its capacity to generate revenue, pay television should contribute significantly to the broadcasting system by increasing the diversity of programming available to all Canadians coast-to-coast and by enhancing the quality and distinctiveness of Canadian programs;

b) "Pay Television should provide new opportunities and revenue sources for the program production industry in Canada, particularly for producers currently unable to gain access to the broadcasting system;

b) "Pay Television should also provide new opportunities for developing programs that reflect the various regions of Canada and should provide new programming in both official languages."

It is our submission that Decision 82/240 will not create a pay television service capable of contributing significantly to the realization of any of these objectives; in fact, in some areas it may have the opposite effect.

1. The commission has effectively made it impossible for pay television to generate the funds necessary to realize these objectives by:

a. granting too many competing licenses;

b) fragmenting the revenue base of each licensee;

c) creating duplication of marketing expenses;

d) creating the need for more costly (at least 10 times more costly) cable hardware to carry the multiple services licensed;

e) removing the bargaining power a single national service would have in the purchase of foreign product, thus perpetuating competitive bidding, or rendering the licensee vulnerable to the anticipated U.S. movie cartel made legal under the U.S. Webb-Pomeroy Export Trade Act of 1918.

Given these limitations, the Commission's expressed "view" that "overall revenues available for funding pay television should be higher, if more than one service is licensed," seems to us irrelevant. So will all costs! And these costs can only be met by reducing the amount projected by the licensees for Canadian programming. Our concern has always been how much money will the pay television system generate for Canadian productions. In our interventions before the Commission we asked that it

keep in mind that the dollars promised to Canadian production is essentially a remainder figure: it is what is left over.

What will be left over?

First Choice Canadian Communications, the national licensee, warned the Commission that if it had to compete with other licensees, it would be forced to drop its expenditures on Canadian programming from \$403.7 million to \$162.9 million (60 percent) over the five year period of its license. And even this drastically reduced commitment would be conditional on: high penetration levels; the establishment of a common purchasing agency for foreign feature films; the requirement that cable companies offer their subscribers all the services licensed in their area; and, the regulation of the retail selling price of its services. The CRTC decision meets none of these conditions.

The three licensed regional applicants—Alberta Independent Pay Television, Ontario Independent Pay Television, and the Star Channel—advised the Commission that their commitment to Canadian programming was conditional on being granted exclusivity within their regions in the supply of first-run feature films and a priority position in startup and subscription. The CRTC decision meets none of these conditions.

2. Higher costs for foreign product, marketing and cable hardware will not only dramatically reduce the overall funds possible for Canadian production, they will diminish the overall quality and competitiveness of Canadian production, by reducing the amounts licensees will have to spend per hour of programming.

First Choice warned the Commission that competitive licensing would mean the "decline" of its average licensing fee to \$118,794 from \$330,000 per hour—a drop of 60 percent.

This at a time when, in Canada, the minimum cost for quality, competitive dramatic programming runs between \$350,000 and \$500,000 an hour; and, at a time, when our main competitors, the United States, spend from \$800,000 to \$1,200,000 an hour.

"The result will be obvious," First Choice observed. "It will be substantially more difficult to develop a high volume of high quality programs... productions which would be necessary to correct the current broadcast schedule imbalance in favor of U. S. shows. The result is likely to be a reduction in Canadian content and abandonment, in effect, of the rationale for intro-

duction of Pay Television in Canada."

First Choice also warned the Commission that it would have to drop its average license fee for Canadian feature films from \$500,000 to \$190,000 in the first year, if competitive licenses were awarded. It is hard to see this figure offering any inducement for Canadian feature film production.

3. While we applaud the Commission's condition of license that 60 percent of a licensee's total program acquisition and investment budget be spent on Canadian programs, we find it unrealistic.

We have been able to get no assurances from the licensees that these conditions can be met. The best they can offer is a "desire" to meet them. (See attached letter, dated April 5, from First Choice to the Producers' Council of Canada).

We do not criticize the companies offered licenses by the Commission. Any of the other applicants thrust into the pay system devised by the Commission would have been faced with the same problem: how to meet the conditions of license when essentially they were not viable.

4. In the absence of regulations to enforce these conditions of license, we don't think it irresponsible to project that they will be honored more in the breach than in the performance.

5. As a result of Decision 82/240, we don't see pay television in this country:

a) enhancing the quality and distinctiveness of Canadian programming; and

b) providing new opportunities and revenue sources for the Canadian private sector.

Rather, we see it:

a) generating low-quality, non-competitive Canadian programming;

b) creating programming that is indistinct from U. S. programming, necessarily forcing the weak, underfunded licensees into co-financing arrangements with the U. S. pay operations, in order to generate product;

c) providing new opportunities for U. S. producers to generate product masquerading as Canadian under loose CRTC Canadian-content regulations. (Such arrangements are already underway).

6. We see the decision providing even less opportunity for new French-language, programming. We find it reprehensible that the CRTC could institute a full, French-language national service for only two years; and, at that point, entertain a regression to a policy of territorial bilingualism.

Studies done by all the national applicants established that, in order to generate new French-language production for the small, relatively uncabled French-language market, the French-language side would have to subsidize it. Quebec government studies support that conclusion. That is why no applications were made to provide a Quebec regional service. And that is why we question the Commission's assumption that any will be forthcoming in the near future.

As designed by the Commission, French-language pay service will

amount to no more than cheap, unattractive Canadian fare and dubbed first-run foreign movies. Most of these will be American, all of which will be available in the same areas first in the English language, due to the delay of dubbing.

7. We see no new opportunities created by the Decision for programs that reflect the various regions of Canada. The weak regionals, we feel, will be forced to form, in effect, a third national service, and like the other nationals have to direct most of their Canadian programming funds into material with export potential, mainly to the United States.

8. In short, it is our contention that Decision 82/240 will realize none of the Commission's own objectives; in fact, it will bring about the almost immediate integration of the Canadian and American pay television systems.

SPECIFIC CONCERNS

1. We find insufficient guarantees in the Decision that licensees will act at arms length from program suppliers and foreign pay services.

2. There is no start date provided for the acquisition and investment in Canadian programs. The industry needs an inflow of funds now.

3. There are no specific requirements for investment in new production, as opposed to the acquisition of shelf material.

4. There is no encouragement let alone protection, of the independent, Canadian distribution sector.

GENERAL REMEDIES

If the pay television system conceived by the Commission is to become fact, we strongly urge the implementation of the following:

1. An on-going full French-language, national service with cross-subsidization from the English-language services.

2. Enforcement of the conditions of license by regulation. The CRTC Decision 82/240, page 19, paragraph 3, should read: "The Commission will automatically revoke the licenses of those who, at the end of any year during the term of their license commencing 1 July, 1982, have failed to contribute to the achievement of the Commission's objectives by reason of their non-compliance with the conditions of their license." Page 19, paragraph 3, now states only that "the Commission will consider denial of application to renew licenses. Presumably, it will also consider renewal of the licenses of those 'who have failed to contribute to the achievement of the Commission's objectives for Pay TV by reason of their non-compliance with the conditions of their licenses.'"

3. Tighter reporting requirements. The CRTC decision 82/240, Appendix A, Section 6, subsection (2), page 78, should read: "A licensee shall furnish to the Commission, within 30 days after the end of each semester:

a) an accounting of its total revenues from its operations under this license during the semester, and

b) an accounting of its total expenditures on the investment in, or acquisition of, both Canadian and foreign programs during the semester." Adding a Sub-section (3) reading: "A licensee shall furnish to the Commission upon request any additional information pertaining to its activities as the Commission deems necessary for the proper and effective administration of the Act and these regulations."

4. Regulations requiring licensees to purchase all foreign product through independent, Canadian-owned distribution companies. No Canadian production industry can survive and grow without an equally strong independent Canadian distribution arm. Also, we urge that regulations be put in place requiring that the foreign sale of Canadian product be handled only by independent Canadian-owned companies and that licensees be prevented from acting as their own foreign sales arm.

5. A common buying agency. Virtually all applicants and intervenors at the Pay TV hearings asked for such an agency for the purchase of foreign product in the event that competitive licenses were awarded.

SPECIFIC REMEDIES

1. Regulations of the pay services retail price. The amortization of the more expensive cable equipment required by the multiple licenses should be distributed over all the services (Telidon, etc.) this new generation equipment will carry.

2. The setting of a realistic average, per hour licensing fee for Canadian programming, with a provision for the upward indexing of the fee on a per subscriber basis.

3. The requirement of a time commitment from all licensees as to when funds will begin to flow into the production sector and in what size and form. The industry has been on hold for the past year waiting for the promised funds from Pay TV.

4. Section 5 of the CRTC Decision 82/240, Appendices C, D and F should be changed to read: "Not less than 50 percent of the monies required by condition of license to be expended by the licensee on the investment in, or acquisition of Canadian programs shall be expended on dramatic programs, of which not less than 50 percent shall be new programs - i.e. produced after March 18th, 1982." (N.B. This should probably also apply to Appendix G (LAMB), where nothing like Section 5 now exists.

5. Regulations to prevent licensees from acting as producers should be further strengthened by regulation and changing CRTC Decision 82/240, Appendix A, Section 5, page 77 to read: "subject to sub-sections (2), (3) and (4) and, except for filler material, any program produced by itself, another licensee, or by any production company related to them, after the date of issue of the license."

IN CONCLUSION

We, the undersigned, submit that the motion picture, however delivered, is the ruling art form of the period. The Canadian market, however, is too small, too fra-

(cont. on p. 13)

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MONTREAL - Film Canada, in its maiden venture into the world film markets, reports sales of \$1.25 million for the nine films it represented at the American Film Market (March 25-April 1).

There is no official tally of figures on films sold outside of the auspices of Film Canada. Most of these were available only through American world sales agents, and Film Canada doesn't expect to have these figures quickly.

The AFM has announced total sales of \$122 million this year; that figure is arrived at after all the members of the AFM write a figure representing total sales on a piece of paper anonymously, and the figures are tallied.

Reactions of Canadians in attendance was, in general, positive. "The phones ring, the social situations are controlled, the security is tight," said Maurice Smith of Cinequity, reported to be the busiest Canadian there this year. Repping *The Magic Show*, *Soldiers Story*, *Julie Darling* and *Death Bite*, he had something for everyone.

Most of all, Canadians felt at home, doing business the American way. Efficiency was

the buzz-word and, like at MIFED, the buyers did little screening of films. "I wouldn't bother having screenings again," summed up Smith.

What was essential to the sellers was the Film Canada hotel suite. Smith estimates that the exposure assured a film via Film Canada - screenings, promotional material, an identity, a booth and a suite with telephone, etc. - might well cost an individual around \$20,000. "That's \$20,000 I saved and, if you multiply it by the numbers of Canadians who made use of Film Canada facilities, you can see how important it was."

"The American Film Market was created so that American world sales agents could sell their films, and to operate there, one must be a member of the AFM. In Canada, only the CFDC (under the name of Film Canada) and Filmaccord are bona fide members.

Martin Bockner, executive director of the Association of Canadian Movie Production Companies, was present, as were most of the ACMPC members. "It was a good, useful market. Many contacts were made," he summed up. He, too, felt that the Film Canada en-

terprise had worked well and that "earlier fears were corrected."

From a distributor's point of view, enthusiasm wanes. There was a feeling, at least in Quebec, that the distributors from Toronto fared much better, being able to obtain the rights to the English language films for all the provinces of Canada.

"English language films aren't what we need, so I look for a film which hasn't been released yet in Quebec, and in which I see enough potential to get it dubbed," commented Jean Zaloum of Karim. He went on to say that the creation of the "classics" divisions at all the major studios was sapping the strength of Canada's independent distributors, removing all the quality foreign films from their reach.

More frankly, Victor Loewy of Vivafilms called the AFM "a total and complete waste of time." He concurred that the organization was top class and the parties were beautiful, but he said the films being offered were mediocre, 50% being horror films. Loewy still believes that MIFED is the world's best market for him, followed by Cannes.

• (cont. on p. 12)

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Depuis plus de 30 ans, les distributeurs indépendants de films au Canada ont permis aux Canadiens de découvrir les grandes oeuvres du répertoire national et international. ET ILS L'ONT FAIT AVEC EXCELLENCE. C'est par l'intermédiaire des distributeurs indépendants que les Canadiens ont eu accès aux films de Truffaut, Fellini, Bergman, Kobayashi, Fassbinder, Gilles Carle et combien d'autres grands noms et grands films du cinéma international. Et que dire des films de divertissement! Si les Canadiens ont pu «... rire, pleurer et... rire» devant les mêmes scènes émouvantes ou hilarantes autant que les Italiens, les Français, les Australiens, les Tchèques, les Suédois ou les Japonais, c'est toujours grâce à l'intervention des distributeurs indépendants.

Aujourd'hui, plus que jamais, la distribution des films de toute origine au Canada, doit être canadienne. C'est là une condition essentielle au bon développement de notre production cinématographique nationale.

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ATLANTIC ECHOES

by Mike Riggio

Among those concerned about the state of filmmaking in Atlantic Canada is the New Brunswick filmmaker Art Makosinski. Says Makosinski, "Here in New Brunswick making films can be like establishing a bordello. First no one really believes such things can exist here; secondly, seems no one wants to take part in it because it's immoral; and thirdly, it can never be as good as the ones that exist in Toronto anyway." (Quoted from Cinema Canada, October, 1975.)

Art Makosinski, an electronics technician with the University of New Brunswick Physics Department, has been making independent films since the age of twelve. "In Canada you can't make a living in film. So I do it when I can afford to, after hours."

Born in Poland sometime after the war, Makosinski moved to Britain at the age of 13 and from there to the U.S. (Newark, N.J.) in 1963. He came to Fredericton in 1967 to work in the physics department of UNB as an electronics technician. There in 1968, together with David Dawes, another filmmaker and student, he made *Next Day* (a day in the life of a student, a 15-minute, 16mm, colour and sound locally made film in Fredericton).

Says Makosinski "At the time there were no books about filmmaking available to me, and I still could not understand the sync sound process." So in 1969, he left Fredericton and enrolled at New York University's Film Production Certificate program. "There, all my questions

were answered." He remained in the U.S. making independent shorts and working on features until 1974.

Back in Canada he went to the NFB in Montreal where "there was an opening for me in the electronics workshop, but they weren't interested in seeing my films." So he returned to UNB. "Since I had finished my degree I was now making more money, and was ready to spend it on films."

And he continued to make films. Some he made with Canada Council money, like *What Comes First* and *Pierre Jean Louis*, and some - *Those Wild Wild Mushrooms*, a humorous educational drama - he made for the NFB. "*Those Wild Wild Mushrooms* is the first film I ever made for someone else."

In 1978, Makosinski and producer Jon Pederson made *Ski Peru* (first prize winner in the adventure/travel category at the 14th Yorkton Film Festival)

and *Skateboard Peru*, an experimental film.

Makosinski himself is a serious mushroom buff, and has further plans to exploit the creature in other filmic endeavours. Presently he is developing a script for a feature musical. "The script is about a jogger who accidentally gets high on magic mushroom dust. And that's when the fun begins."

To create a musical, one generally must know music, and since Makosinski can't read music, he has designed his own computer on which he can create complete musical scores. In its present state of development the computer can simulate sixteen different musical instruments.

And that is what's most interesting about Art Makosinski. Beyond his creativity and drive for making films, Art has a zealous passion for creating electronic wizardries.

To make *Skateboard Peru*,

for example, he needed a small lightweight 16mm camera which he could attach to the skateboard. When he couldn't find one on the market, he invented his own - the *Dupka*. The *Dupka* weighs two pounds, has only three moving parts, and can take 100-foot loads.

Since then he has designed the *Dupka Special*, a time-lapse photography camera created for the New Brunswick Department of Forestry. The camera is designed to electronically adjust exposures and can take a 400-foot load.

Last year the *Dupka Special* underwent its first series of successful test-runs for the Department of Forestry. The camera monitored the growth of a seedling from four inches to a full four-foot tree. At this point, a deer came along and ate it - all recorded on camera.

If further tests with the *Dupka Special* are successful, Makosinski plans to market the design on the world market.

Mike Riggio

Are you right for pay-TV?

Concept Mediatexte inc., a group of researchers specializing in the cultural industries, has been asked by the department of Communications to locate and classify all films (feature and shorts) and video programs in Canada, available for pay-television. We ask the cooperation of filmmakers, producers and distributors, and request that you send the following information on any available film:

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- type of production (drama, documentary, educational, experimental, animation, variety, sport, other)
- name of director
- names of two principal stars
- language: French, English, other
- has the program been aired on conventional television? If so, by whom and in what territories? How many times?
- are the pay-TV rights available? If not, when does the window expire? For what territories have the rights been bought?
- has the production been shown theatrically? When, and in what territories?
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- name - address - telephone number of distributor/pay rights holder.

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Billy Bishop tapes as Cdn/UK co-prod

TORONTO - Taping of the hit Canadian play *Billy Bishop Goes To War*, written by and starring Eric Peterson and John Gray, has been completed at the Glasgow studios of BBC Scotland, according to Canadian producers Pat Ferns and Richard Nielsen of Primedia Productions Ltd.

A co-production between Primedia and the British Broadcasting Corporation, *Billy Bishop* had been pre-sold to the Canadian Broadcasting Corporation for telecast during the 1982-83 season. Primedia holds the program's world sales rights apart from British territories. The project's BBC producer, Norman McClandish, also directed.

American Film Mart

(cont. from p. 10)

Asked what influence the AFM will have on the market at Cannes, opinions differed. "Cannes isn't losing in importance, but now people have several questions to ask themselves," summed up Bockner. "Can I afford to go? What's left to buy? What do I have left to sell?"

The size of the Cannes festival and the sourliness of the French make 'doing business' there more difficult. "It might be a more enjoyable place to go, but the distances are too big and there are too many people; also, it's easier to work on one's mother tongue, so L.A. is easier for most Canadians," commented one participant. Nevertheless, Cannes this year will be the place where many will close the deals which were made in Los Angeles.

Media Centre launches Prof N. Frye

TORONTO - The University of Toronto Media Centre has launched its largest and most ambitious educational video series, 30 half-hour programs documenting Professor Northrop Frye's lecture course on the Bible and literature. The series, which took over two years to produce at an estimated cost of \$250,000, is designed for use as a broadcast telecourse, a classroom aid, and a library

resource, and its launching coincides with the recent publication of Professor Frye's study of the Bible, *The Great Code: The Bible and Literature*.

The series was conceived and produced by Bob Sandler, executive producer Bob Rod-

gers, and directed by Bill Somerville. The Media Centre, which produces between 60-80 educational programs per year, has already received over 100 preview requests for the series from across North America, Europe, Australia, and the Far East.

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Pay TV appeal

(cont. from p. 8)

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Global co-produces soft porn soap for U. S. pay market with ABA

TORONTO - The first adult continuing dramatic series produced for pay-television, *33 Brompton Place*, a co-production between Global Television and ABA Productions of Chicago, completed shooting April 30 on its first five episodes at Global's studios in Toronto.

The series was conceived by ABA Production's Tony Finnochio and Bob Rubell, who are

acting as executive producer and director respectively. Global's Gerry Appleton is producer. The first five episodes have already been sold to U.S. pay network Showtime, which will show the first program June 26. If response is favourable, the series may be renewed for up to as many as 65 episodes, which Showtime would air either once or twice weekly.

But according to Appleton, plans to take the five original episodes to the Cable Convention May 3-5 in Las Vegas may result in an earlier decision by Showtime.

33 Brompton Place employs over 100 Canadian cast and crew members and qualifies as Canadian content with the CRTC, according to Appleton. The plot, which he described

as a cross between "an afternoon soap opera and (American prime-time network series) *Flamingo Road*," revolves around three young, attractive women who share a luxury high rise apartment. Playing this trio are Roberta Weiss, Libbie Lennie, and Brenda Bazinet, with other cast members including Helene Udy, Patricia Hamilton, Doris Petrie,

Rex Hagon, and James B. Douglas.

Appleton said Showtime executive director Mike Clark was responsible for bringing together Global and the ABA group. Global has already co-produced several specials with American independent producers which have been sold to U.S. pay-TV. Appleton said the total budget for the five *Brompton* episodes was under \$500,000.

Global owns the Canadian pay and free TV rights to the series, and will attempt a sale to Canadian pay before airing the episodes themselves. The pay-TV version will run 57 minutes, while the free TV version will be 48 minutes. "What is scripted and shot is for pay-TV, but we've been keeping track of what is not suitable for free TV," said Appleton, adding that he wouldn't know how the final two versions would differ until he got into the editing room. Appleton downplayed notions that the pay-TV version would be soft-core pornography, stating "everything that is done is very tasteful, very suggestive. The intent is never to offend." He compared the film's erotic content to feature films such as "10" or *Blow Up*.

Already the production has weathered unsubstantiated reports that casting was being done in the nude, which both Appleton and Association of Canadian Television and Radio Artists (ACTRA) representative Steve Wodell claim were untrue. Wodell said the production has met all ACTRA regulations involving nude scenes, which require that performers be informed of scenes involving nudity and agree to such scenes in advance of shooting, and that the full requirements of such scenes be provided in writing by the producer. Wodell added a full-time ACTRA representative goes to the set periodically to insure the conditions of the contract are met. Appleton said the producers had received "nothing but the most positive co-operation with ACTRA."

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CFTA executive

TORONTO - The membership of the Canadian Film and Television Association (CFTA) elected Robin Chetwynd as their new executive committee president at the CFTA annual meeting April 22 in Toronto. Also elected were Don Haig as vice-president for production, Steven Ellis as vice-president for distribution, and Jerry Zaludek as vice-president for services. Pat Ferns remains on the executive as past president along with CFTA executive director John Teeter.

Ontario censors to court

TORONTO - The Ontario Film and Video Appreciation Society (OFVAS) has taken the Ontario Board of Censors to court over the Censor Board's decision not to allow unlimited public screenings of four Canadian art films.

The OFVAS has filed an application in the divisional court of the Supreme Court of Ontario - which rules on the province's boards, tribunals, and licensing bodies - asking the court to overturn the Censor Board's decision not to allow unlimited public screenings of four films: the *Amerika* series by Al Razutis (which contains a

Message from our Sponsor) *Rameau's Nephew* by Michael Snow, *The Art of Worldly Wisdom* by Bruce Elder, and *Not A Love Story* by Bonnie Sherr Klein for the National Film Board. The screenings were to have begun April 29 at the Funnel Theatre, 507 King St. East in Toronto.

The Board of Censors approved two films - *Rameau's Nephew* and *The Art of Worldly Wisdom* - for one screening only at one location, but refused to allow *Not A Love Story* because it claimed the National Film Board does not allow the film to be released commer-

cially. The board did not rule on the *Amerika* series because it had received the print late.

David Poole, who formed the OFVAS April 19 with Cyndra MacDowall and Anna Gronau, said the group decided against

screening the permitted films because they object to the Board of Censors' policy of allowing one-time only screenings. "The practice of giving one-time permits is discriminatory and limits our right of freedom of

under the Charter of Rights," said Poole. "It is our view that the Board of Censors does not have any authority to decide when and where a film is to be played."

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MGM/UA pick Nelvana's Rock & Rule

TORONTO - *Rock and Rule* (formerly titled *Drats*), a feature length animated musical produced by Nelvana Ltd., Canada's largest animation studio, has become the first film acquired for North American distribution by MGM/United Artists Distribution and Marketing.

Producers Patrick Loubert and Michael Hirsh and director Clive Smith of Nelvana have spent three years working on the \$8 million futuristic musical. Scripted by Peter Sauder and John Halfpenny, the film features the voices of Don Francks, Susan Roman, Greg

Salata, Catherine O'Hara, and Howie Mandel. Also featured are original songs written and performed by Deborah Harry and Chris Stein of Blondie, Cheap Trick, Earth, Wind and Fire, Iggy Pop, and Lou Reed, as well as a musical score by Patricia Cullen.

The Canadian Broadcasting Corporation has acquired the film for broadcast during the 1984 season, CBC director of independent production Roman Melnyk recently announced.

Financed through a 1980 tax shelter offering, producer Hirsh expects *Rock and Rule* to be completed by July, 1982.

Justine Héroux on Gloria, a UK co-prod

MONTREAL - Justine Héroux has been hired to produce *Little Gloria... Happy at Last*. Héroux, producer of *Les Plouffe*, was asked to work on the NBC Movie of the Week special because of the excellence of the work done on *Les Plouffe*.

The project involves a mini-series (two shows, two hours each) which is an American production, and a feature film. Héroux has filed with the CFDC to have the film certified as a majority Canadian co-production with the U.K. (55%-45%). The CFDC will rule on the request within three weeks. The director is Waris Hussein from the U.K.

Jewison wraps in east

TORONTO - *Best Friends*, a romantic comedy being co-produced and directed by Norman Jewison for release by Warner Brothers, has recently completed six weeks of location filming in New York State, Virginia, Maryland, and Washington, D.C., and has resumed principal photography in Los Angeles. The film was written by Barry Levinson and Valerie Curtin and stars Burt Reynolds, Goldie Hawn, and Ron Silver.

Jewison has also signed to produce the science fiction thriller *Iceman* for Universal this fall.

butor Peter Wertelecky when his series of seven Soviet films opened an unlimited run April 16 at Toronto's Carlton Cinema.

The Soviet series includes five recent films, *Life of a Summer People*, *The Wild Hunt of King Stakh*, *The Mirror*, and *26 Days in the Life of Dostoevsky*, all produced in 1981, and *Siberiade*, which won a special jury prize at Cannes in 1979. Also included are two classic Soviet films from the thirties, Sergei Eisenstein's *Que Viva Mexico* and Alex Dovzhenko's *The Earth*. All films will be screened with English subtitles.

Wertelecky, who formed his own distribution company, Kinofilms, to handle the series, said the series did well during a December run in Vancouver and is also currently playing at the Embassy Theatre in New York. He added each film is guaranteed at least a one-week run at the Carlton. The opening film, *Life of a Summer People*, began its second week April 23, after grossing just under \$3,000 for the Carlton's second highest weekly total for April 16-22.

Loewy and Attias launch Scandale

MONTREAL - *Scandale* opened in Montreal May 7 in 21 theatres throughout the province. Distribution is being organized by Victor Loewy of Vivafilms and Maurice Attias of Ciné 360.

"Mutual made the highest bid and had the deal, but it couldn't deliver the theatres this spring," reports Loewy who says that Odeon couldn't free the number of theatres desired until the fall. *Scandale* is now being screened by Ciné-

mas Unis (Famous Players in Quebec). Loewy expects a minimum gross in the province of \$1.5 million. The film probably cost less than 1/5 of that sum, and was made by George Mihalka in 16 days in January 1982. It is based on the "pornobec" scandal in which video technicians in the National Assembly were accused of making porno films, and is being billed as "very funny and very sexy."

DGC/CFEG affiliate

TORONTO - The Directors Guild of Canada and the Canadian Film Editors Guild have agreed to affiliate their two organizations, DGC president Lew Lehman and CFEG president Brian Ravok have announced.

Wertelecky wins Russian series of 7

TORONTO - Two years of persistent negotiations with Soviet film authorities finally paid off for independent film distri-

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Rabko closes after 26 years, Batten converts to rental facility

TORONTO - Rabko Television Productions Co. Ltd., which closed its doors April 9 after 26 years of operation, has no plans to re-open, according to Rabko president R.A. Batten.

Batten told Cinema Canada the board of directors of Bombac Batten Ltd., which owns Rabko, made the decision to close the production house because "operational results were unsatisfactory." He said the board could not foresee any immediate change in circumstances and made the move to close. Batten added Rabko had

been losing money for the past two years.

Thirty people, full-time Rabko staff members and regular freelance employees, lost jobs because of the closing, according to Batten. He added that Rabko remains in operation, with its sound stage being rented out on a day-to-day basis, while new tenants have been found for its office space.

John Pozhke, another member of the Bomac Batten board of directors, had "nothing to say" about the Rabko closing,

"Essentially, the operation has been turned into a rental facility," said Pozhke, who is also chairman of the board of Cinequity Funding Corporation,

which produced two Canadian feature films in 1981.

Both Rabko and Medallion Film Laboratories Ltd. are owned by Bombac-Batten,

which plans to open a new, modernized processing and post-production facility at Medallion in a downtown Toronto location this June.



BFI Dossier Number 13 :

**"Jean-Pierre Lefebvre :
The Quebec Connection"**

by Susan Barrowclough

Contents

The Dilemmas of a National Cinema
Susan Barrowclough

The Films of Jean-Pierre Lefebvre
Susan Barrowclough

An Interview with Jean-Pierre Lefebvre

A Guide to State Funding in the Cinema
in Canada and Quebec
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Videodrome release delayed

TORONTO - The planned 1982 summer release of *Videodrome*, director David Cronenberg's \$6 million science fiction thriller financed by Universal Pictures and Filmplant International, has been postponed at least until the fall, possibly to January, according to the film's executive producer Victor Solnicki.

Solnicki said at present there is "no fixed date" to release the picture, which currently is still shooting some special effects scenes in Toronto. He added a recent directors' preview screening in Boston evoked a "very keen response" and that both Universal and the producers were "looking for a very large release." Solnicki also insisted *Videodrome* was still on budget.

Solnicki reported that another Filmplan production, *Visiting Hours*, starring Lee Grant, William Shatner, and Michael Ironside, would open across North America May 21 with between 1100-1200 prints.

The picture drew good test results in four American markets for its distributor, Twentieth Century-Fox, and made a strong box office showing during its April release in London, Solnicki added.

Amateur to CTV

TORONTO - Canadian feature film *The Amateur*, produced by Garth Drabinsky and Joel Michaels and directed by Charles Jarrott, has been sold for broadcast to the Canadian Television Network (CTV), the network's vice-president and director of programming Phillip Wedge has confirmed. However, it may be awhile before CTV viewers see *The Amateur*, as the producers hope to sell to both Canadian and U.S. pay-television as well. The film stars John Savage, Marthe Keller, Christopher Plummer, and Nicholas Campbell.

Cooper to NWM

TORONTO - Two feature films produced by Robert Cooper in 1980, *Bells* and *Utilities*, have been picked up for distribution by New World in the United States and New World Mutual in Canada. *Bells* is directed by Michael Anderson from a script by Michael Butler, Dennis Shryack, and John Kent Harrison, and stars Richard Chamberlain, John Houseman, and Sara Botsford. *Utilities* is directed by Harvey Hart and stars Robert Hays, Brooke Adams, and John Marley.

TORONTO - Two Canadian film industry figures will be presented honorary degrees this spring by Toronto universities. Documentary filmmaker Harry Rasky will receive an honorary Doctor of Laws from his alma mater, the University of Toronto, on June 16. Rasky will also address the Convocation. As reported earlier in *Cinema Canada*, veteran producer-distributor Nat Taylor will receive an honorary degree from York University this spring.

Magder, Larry shoot Critical List

TORONTO - Shooting began April 22 on *Critical List*, a \$2 million feature produced by Zale Magder scheduled for a seven-week shoot at various Toronto locations and Magder Studios in Scarborough, Ont. Written by Peter Lawrence and Neal Bell, the film is described by Magder as a black comedy set in a computerized hospital, and stars Joe Spano, David MacCallum, Diana Venora, Robert Joy, Nicholas Campbell, Don Francks, and Clare Coulter.

Sheldon Larry, whose background includes television work for both the Canadian Broadcasting Corp. and the Public Broadcasting System in the United States, will direct his first theatrical feature.

Magder told *Cinema Canada* the film's financing was raised outside of the country and that it is not a certified Canadian feature. He added neither a pre-sale nor a distribution deal has yet been negotiated for the film.

Sinclair drops suit against Kirwan Cox and Cinema Canada for defamation

TORONTO - On April 6, Douglas Ross Sinclair, veteran film producer/cinematographer now living in Toronto, consented to the dismissal of his \$250,000 action for defamation against Kirwan Cox and *Cinema Canada* magazine without costs or an admission of culpability by either side in the dispute.

Sinclair initiated this action following publication of an article by Cox titled, "The Grierson Files," in the June/July, 1979 issue of *Cinema Canada*.

Largely based on documentation available from the FBI through the Freedom of Information Act in the U.S., this story revealed an extensive FBI investigation of John Grierson, founder of the National Film Board, during the 1940's. Cox alleged in the article that Sinclair made false accusations against Grierson and others who worked at the NFB during the war. Sinclair denies these allegations.

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Institut Québécois modifie plan

MONTREAL—The Institut Québécois du Cinéma has modified certain elements of its Five Year Plan, in hopes of providing a short-term solution to the difficulties of filmmakers in Quebec. It counts on a number of other elements—notably the results of the Study Committee on Cinema (Quebec), the development of pay-TV, the recommendations of the Applebaum-Hébert committee and the policies of the minister of Affaires Culturelles in Quebec—to provide long-term solutions.

In order to insure continuity

of production, the IQC plans to back those projects which have the best chance of being completed. In the future, it plans to aid only professional screenwriters (or people who make their living writing) who are associated with a production house and an experienced director. Exceptions may be made if the screenwriter becomes so associated by the time the first draft of a project is completed. Filmmakers who are also screenwriters ("auteurs") will also be helped.

As for production, the IQC

will use a new formula for evaluation by the staff. A production company will be judged according to the following criteria: capacity to find financing, capacity to supervise pre-production and screenplay, capacity to promote the film once it is made, and to follow its career.

Before receiving aid, from the IQC, each project will be studied internally by the staff. Juries will then be chosen from the film milieu to judge, independently, the quality of the various projects. (Juries will sit for one year, and will be specialized either in documentary or fiction.) A staff committee

will then judge the feasibility of producing the projects advanced by the jury, and the board of directors will make the final decisions.

Aid to distribution is still seen as critical, but supportive measures are still being studied, especially the utility of maintaining the Paris office.

CBC gets 3 yr option on Stratford

TORONTO—The Stratford Festival and the Canadian Broadcasting Corporation have reached an agreement allowing the CBC first option on any three Stratford productions for the 1982, 1983, and 1984 seasons.

The CBC has announced that after the 1982 season it will tape Shakespeare's *The Tempest* and Gilbert and Sullivan's *The Mikado* for CBC television and Friedrich Schiller's *Mary Stuart* for CBC radio. The Strat-

ford production of *The Tempest* opens June 9 at the Festival Theatre, directed by John Hirsh and starring Len Cariou and Sharry Flett. *The Mikado* opens on the Avon Theatre stage June 7, directed by Brian MacDonald.

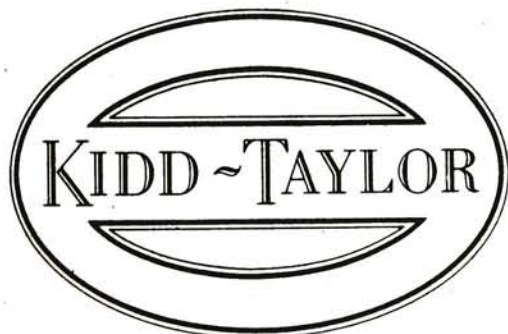
Last year, CBC-TV's presentation of the Stratford Festival's *H.M.S. Pinafore* and *The Taming of the Shrew* drew audiences of 1.3 million and 861,000 viewers respectively, considered excellent ratings for cultural programming, according to a CBC spokesman.

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Maison du cinéma opens: Montreal

MONTREAL - A week of festivities marked the April 1 opening of the Maison du Cinéma in the renovated annex of the St-Jacques school in Montreal. The Maison now houses the Institut Québécois du Cinéma, the Cinémathèque Québécoise and the Centre du Documentation Cinématographique, which belongs to the provincial library system.

In the new facility, the Cinémathèque has room for a screening room for its daily program, and can exhibit pieces from its museum.

During the week of the open-

ing, there were daily cocktail parties and screenings, hosted by the variety of organizations interested in filmmaking in Quebec. Among the guests were Francis Fox, federal minister of Communications, Clément Richard, provincial minister of Cultural Affairs, and the vice-president of the FIAF (international federation of film archives), Raymond Borde.

The press coverage of the events was important, and will no doubt contribute to the public participation which is one of the goals of the Cinémathèque.

Fest of Fest postpones Cdn retro

TORONTO - The 200-film retrospective of Canadian cinema planned for the 1982 Festival of Festivals has been postponed until 1983, according to festival director Wayne Clarkson.

Clarkson cited time and money as the two main reasons for the postponement. He estimated the total cost of organizing a top quality retrospective at \$400-450,000 and set an absolute minimum cost at \$350,000. "I want to make it (the

retrospective) as comprehensive and definitive as possible," he said. "To go below \$350,000 would jeopardize our original principle." Clarkson added he did not want to spend any money without a commitment from either the retrospective's corporate sponsor, Labatt's Brewery, or from government.



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Who's who and where at Cannes

The following is a partial list of Canadian agencies and individuals who plan to be at the International Film Festival at Cannes. (Members of the press are not included.)

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Individuals

ANTHONY, Gail, p.
Reel Canadian Motion Picture Co.
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ANTHONY, George, p.
Reel Canadian Motion Picture Co.
Hotel Carlton

AMSELLEM, George, p.
"Deux supers dingues", "Les transis-
tors (TV series)", "Dead Ringer",
Taurus 7 Inc.
Film Canada, Palais des Festivals

ATTIAS, Maurice, d.
"Scandale", "Une journée en taxi",
Ciné 360 Inc.
Palais Miramar

BARRETTE-LOGAN, Murielle
sec. CFDC, Film Canada
Résidence Gray d'Albion

BEATH, Linda, d.
United Artists Classics (Cda)
Résidence Gallia

BERIAULT, Gilles, d.
Prima Films Inc.
Hotel de Paris

BERNSTEIN, Jack
senior v.-p., Famous Players
Hotel Carlton

BOUCHARD, Guy
Radio-Québec
Hotel Régina

BRODIE, Jacqueline
Film Festivals Bureau
Film Canada, Hotel Carlton

CASTRAVELLI, Claude, p./dir.
"Deux supers dingues", "Les transis-
tors (TV series)", "Dead Ringer"
Taurus 7 Inc.
Film Canada, Palais des Festivals

CAUCHARD, Danièle
Festival des films du monde de Montréal
Hotel Majestic

CHATEAUNEUF, Thérèse, d.
Distribution Kinéma
Hotel Carlton

CLARK, Richard, dir.
gen. man., Fédération internationale du
film super-8 Inc. (à la Malmaison)
"Alchimie" (super-8 section)
Hotel de la Poste

CLARKSON, Wayne
director, Toronto Festival of Festivals

CLERMONT, Nicholas, p.
"Reckless", Canamerica Film Corp.
Hotel du Cap d'Antibes

COHL, Dusty, p.
Reel Canadian Motion Picture Co.
Hotel Carlton

COLBERT, Jean, d.
Les Films Mutuels
Hotel du Gonnet et de la Reine

DAGENAIS, Bernard, d.
Cimadis Inc.
Résidence Gallia

DAVID, Pierre, p.
Mutual Productions Ltd.
Hotel du Gonnet et de la Reine

DESTOUNIS, George
pres., Famous Players
Hotel Carlton

DOMVILLE, James de B.,
commissionner,
National Film Board of Canada
Hotel Carlton

ETHIER, Serge, d.
Distribution Kinéma
Hotel Carlton

FARRE, Didier, d.
L.N. Films Inc.
Hotel du Gonnet et de la Reine

FISHER, John
New Cinema Distribution

GAGNON, Mireille
Société Radio-Canada, Film Canada
Hotel Abrial

GRAY, Tom, d.
"Rats", Golden Communications

GRÉENE, Justis
British Columbia, Ministry of Tourism
Film Canada, Palais des Festivals

HERBERMAN, Len, d.
Ambassador Films Distributor

HEROUX, Claude, p.
Mutual Productions Ltd.
Hotel du Gonnet et de la Reine

HEROUX, Denis, p.
"Louisiana", "Les Plouffe II"
International Cinema Corporation
Hotel Montfleury

HOFFERT, Paul
pres., Academy of Canadian Cinema

KRAMREITHER, Anthony, p.
"American Nightmare",
Mano Films Ltd.

LAJEUNESSE, Daniel
Radio-Québec
Hotel Régina

LAMY, André
exec. dir., CFDC, Film Canada
Hotel Majestic

LANTOS, Robert, p.
"Scandale", RSL Films Ltd.
Hotel Martinez

LAPORTE, Jean
Société Radio-Canada, Film Canada
Hotel Abrial

LATOURE, Pierre
Institut québécois du cinéma
Palais Miramar

LEFEBVRE, Jean
Film Festivals Bureau, Film Canada
Hotel de Provence

LEFEBVRE, Jean-Pierre, dir.
"Les fleurs sauvages" (Director's Fort-
night's), Cinak Ltée

LEGAULT, Ronald
resp. of co-prod. CFDC, Film Canada
Hotel Majestic

LEGER, Claude, p.
"The Man From SA", "The Odessey of
the Pacific",
Les Productions Claude Léger Ltée
Film Canada, Palais des Festivals

LEITERMAN, Doug
Motion Picture Guarantors

LEONE, Rita, d.
Cinépix Inc.
Hotel Majestic

LINK, André, p./d.
Dal Productions/Cinépix Inc.
Hotel Majestic

LITVINSKAS, Tom, d.
Creative Exposure (Tor),
Hotel de la Grande-Bretagne

LOEWY, Victor, d.
Vivafilms Inc.
Hotel Martinez

LOSIQUE, Serge
dir., Festival des films du monde
Montréal,
Hotel Majestic

MALLET-LEGER, Monique, p.
"The Man From SA", "The Odessey of
the Pacific",
Les Productions Claude Léger Ltée
Film Canada, Palais des Festivals

MALO, René, d.
Les Films René Malo Inc.
Hotel du Gonnet et de la Reine

MEUNIER, Robert, d.
Cimadis Inc.
Résidence Gallia

MONGEON, André
Société Radio-Canada, Film Canada
Hotel Abrial

MORTIMER, Peter
Government of Ontario,
Cultural Industries
Film Canada, Palais des Festivals

O'BRIAN, Peter, p.
"The Grey Fox", Mercury Pictures

PARSON, Marc
National Film Board of Canada/Parit
Office, Film Canada
"Ted Baryluk's Grocery" (short film
competition)

PAYMENT, Jean, d.
Cinécran Maska
Hotel du Gonnet et de la Reine

PELCHAT-JOHNSON, Jocelyne
dir. of distribution and marketing
CFDC, Film Canada
Résidence Gray d'Albion

PEPIN, André, d.
Art Films Inc.
Résidence Gallia

PERLMUTTER, Renne, p.
"Love", Coup Film Inc.

PILON, J. Lawrence
v.-p. and sec., Famous Players
Hotel Carlton

ROTH, Stephen J., p.
"Scandale", RSL Films Ltd.
Hotel Martinez (cont. on p. 41)

All of those listed above can be reached through the Film Canada stand, second floor, Palais des Festivals. Press people and those looking for documentation concerning films invited officially to the festival should address themselves to Film Canada, room 115, Hotel Carlton.