

CRTC "corrects error" - industry cries betrayal and protests

OTTAWA - Admitting to an "error in decision," the Canadian Radio-television and Telecommunications Commission (CRTC) has changed the rules for Canadian programming by pay-TV licensees; the Canadian program production industry is unanimous in seeing the move as a betrayal of the promises of pay-TV.

In a July 28 "Correction," the CRTC has deleted the words "in every year" and "commencing 1 July 1982" from the stipulations concerning the obligation of licensees to set Canadian programming expenditure levels, as stated in the March 18 CRTC decision (82-240). Consequently, instead of obliging the licensees to schedule a given amount of Canadian programming each year, and to expend set amounts on such programming in each year, the licensees may now use the five-year

period of their licenses over which to "apply their management judgement in setting Canadian programming expenditure levels."

"Given the new 'correction', any licensee who would seriously go after Canadian programs in the first year would be foolish. I fully expect some to renege on program decisions already made," commented one producer.

Given the testimonies already heard by the CRTC which insisted that the public wanted American programming, and the difficulties faced by the licensees by the short start-up time of the system, the popular assumption is that they will now front-load their schedules with American programming. Many fear a repetition of the Global TV and CTV situations in which, after a failure to meet license requirements with Ca-

nadian programs, the networks returned to the CRTC arguing that to 'program Canadian' would bring about the demise of the company. The CRTC's track record in policing its license requirements is weak indeed.

The Canadian Conference of the Arts protested the move and, in an Aug. 10 telegram to the Prime Minister and to the Minister of Communications, stated that "This further erodes a decision which... we already appealed to Cabinet." It goes on to state that "had all applicants and interested parties understood the Decision as it

now stands, more would have appealed and our appeal would have been appropriately strengthened." The Directors Guild of Canada seconded with a telegram to the CRTC which stated that the correction "abandons any pretense remaining that the CRTC pay-TV decision... was designed to benefit Canadian production, and dispenses with the notion that you intend to discharge the regulatory responsibilities required of you by your own decision. Words like 'betrayal' are insufficient..."

The Producers Council of Canada is studying the deci-

sion, and may well use the courts to block it.

As for the licensees, Don McPherson of First Choice told Cinema Canada that the correction "will give us more flexibility in the launch year and the next year. Obviously, we can't backload [Canadian programming] into the last years because, then, we would have to be spending 80% a year on Canadian programming." He went on to say that any flexibility is welcome in a situation with as many unknowns as the introduction of pay-TV in Canada.

DOC broadcast policy leaked

TORONTO - A draft of the new national broadcasting policy being prepared for Communications Minister Francis Fox has been leaked through a Canadian Press report August 4. The report disclosed proposals to subject cable services to an 8% tax, and plans to offer viewers more programs and cable operators new advertising revenues.

A Communications Dept. spokesman, commenting on the CP report, said it "seemed to reflect accurately" the broadcast policy draft. The federal department has been working on a new broadcasting policy for the past year.

The policy draft would permit cable systems to carry all U.S. satellite television signals other than pay-TV channels, and to carry advertising on their local programming channels.

The 8% tax equals the wholesale level of the new federal

sales tax, announced in the November '81 budget, and the proposed policy would use some of the money raised to finance a second Canadian Broadcasting Corp. television network. Last year, the Canadian Radio-television and Telecommunications Commission (CRTC) denied a bid for a CBC-2 service on grounds of inadequate financing.

The draft also suggested some of the tax money be used to stimulate Canadian television production.

For years, cable companies have lobbied for the rights to carry paid advertising on local programming channels, which the draft proposals would grant. Other draft proposals encourage broadcasters to develop services such as all-news networks and information banks capable of being used jointly by television broadcasters and home computer services.

CFDC goes to court to assure returns

MONTREAL - "I take the Canadian film industry very seriously, and I expect it to take the Canadian Film Development Corporation seriously. When you sign a contract, you must know what you're doing, and if you give a personal guarantee, then you must understand the repercussions of the gesture." So says Andre Lamy, commenting on the several law suits the CFDC is initiating against producers and distributors.

Lamy also takes the Canadian government very seriously, reminding Cinema Canada that in 1983 he must return the \$4 million (with interest) which was allocated to the CFDC for interim financing earlier this year.

In Toronto and Montreal, Cinema Canada has found that the CFDC is currently suing two producers and two distributors for a total worth of about \$1 million. Still others are receiving lawyers' letters, threatening action.

"You must remember that the CFDC has, at any one time, about 300-400 business transactions in some stage. To be going to court with 5 or 6 cases

is not really much," continues Lamy, who explains that, in every case, it is the Board of Directors which decides whether or not to use the courts.

Consternation in the industry stems as much from the situations of the companies being sued as from the act of the suit itself. In Toronto, the CFDC is suing Saguenay Films which closed its doors earlier this year. In Montreal, it is going after Interimage which no longer has any staff or telephone service. Filmaccord, Canada's only independent world sales agent, is on the list, as is Quadrant and David and Renée Perlmutter.

"Before deciding to sue, there are two considerations," said a lawyer, close to the CFDC. "First, do you have a legal case? Second, pragmatically, can you hope to recover any money through a suit?" In several of the above cases, the defenders are perceived in the industry as people who are not actually able to pay the CFDC the amounts owing; some claim that bankruptcies may follow.

The CFDC is adamant in its denial of the above analysis. "In the cases involved, the sums are not large enough to provoke bankruptcy," comments Lamy. "And we do not proceed until every possible avenue is exhausted; until conversations, negotiations, letters and the rest have failed to bring satisfaction. Never have either I nor David Silcox (president of the CFDC) failed to meet with those who asked for a meeting to try to iron out the problems."

This last affirmation is strongly contested. Perlmutter told Cinema Canada that he asked for a meeting with Silcox and Lamy but was denied it. Jean Lebel of Interimage says he repeatedly asked Lamy for a meeting, only to receive a lawyer's letter stating that Lamy would only receive written communications from Lebel.

What seems to trouble industry people is whether or not the use of the courts has become an instrument of policy at the CFDC. Although

(cont. on p. 19)



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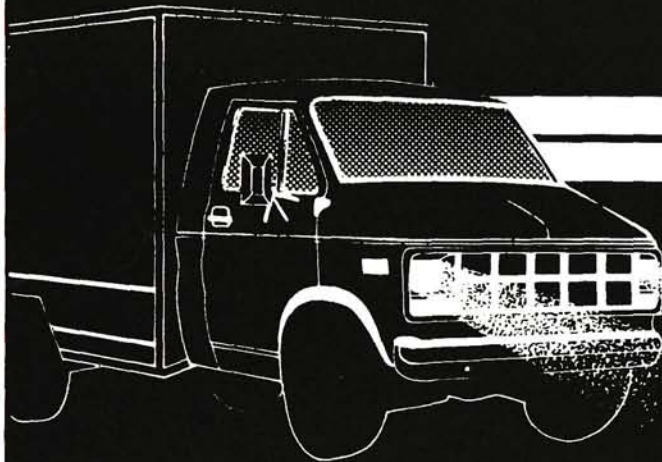
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Animating Mouse Hockey League

VANCOUVER—The Canamerica Film Corporation (no relation to Canamerica Filmcorp, Inc., of Montreal), a private corporation established here in January, has announced that it is entering the production phase of the animated feature, *Tales of the Mouse Hockey League*. With a starting budget of \$1.5 million, and with several hockey stars, including Bobby Orr, Guy Lafleur, and Bobby Carpenter signed to do character voice-overs, *Tales*, upon its anticipated release in early 1983, will be offered internationally for network and pay-TV broadcast. Working on the production are Malcolm Collett of Marmalade Animation, along with veteran animators Hugh Foulds, Norm Drew, and Al Sens. According to producer-writer Ralph Martin, who is also president of Canamerica, *Tales* will be directed toward a children's market — "kids from the ages of five years old to sixty-five years old" — and will emphasize the value of good sportsmanship. Canamerica intends to continue producing for feature and broadcast markets, and has several other projects under development. The corporation will make a

public stock offering in September, 1982.

Paul Vitols •

CFDC com'ttees

MONTREAL — The Canadian Film Development Corporation has held meetings in Montreal and Toronto during August with an eye to establishing regular consultative committees in the two cities.

Representatives of all major film organizations and unions were invited to the meetings, and steps were taken to organize six separate committees, three to deal with English language productions and three with French language productions. The three committees will deal with Finances, Policies, and Programs and their Applications.

The organizations must now submit names for potential committee members.

The committees are expected to become active immediately, meeting from September to March at which time there will be a general meeting to survey the work which the committees have done over the year.

Minority co-prods shoot for Montreal producers

MONTREAL — Two major films, both minority Canadian co-productions with France, began shooting on August 9.

Pierre David, with his first production under the banner of Mutual Productions, is shooting *For Those I Loved* in Hungary. Two feature films (French and English) are slated, as is a six-part TV series, all on a \$10 million budget. Michael York, and Brigitte Fossey star, while Robert Enrico directs. Shooting will continue in France, Canada and the U.S. French producer is André Djaoui for Producteurs Associés.

René Malo has brought *Le Ruffian* to Canada's West; both B.C. and Alberta will be used as locations for stars Lino Ventura, and Claudia Cardinale. José Giovanni directs with a budget of \$5 million. Parma Films (Paris) and Corporation Image M & M Ltee (Montreal) are the co-producers.

Montreal's festival opens with competition, hommages, Spain

MONTREAL — From Aug. 19-29, Montreal will host the Festival des Films du Monde/The World Film Festival, directed by Serge Losique.

A competitive section will screen recent films, not before seen by festival audiences, while a 'hors concours' selection will include works by Satyajit Ray, Jean-Luc Godard, Liliana Cavani, the Taviani brothers, Margarethe von Trotta, Ettore Scola and Hans Jurgen Syberberg.

The jury for the competitive films will include writer-director Colin Higgins (*The Best Little Whorehouse in Texas*), actress Marie-José Nat, filmmaker Mireille Dansereau (*L'arrache-coeur*), critic Kevin Thomas (Los Angeles Times), Mme. Kashiko Kawakita (president, Japan Library Film Council), Sydney festival director David Stratton and British filmmaker James Quinn.

They will award prizes to

films in the competitive category:

Happiness by Kon Ichikawa (Japan); *Borotalco* by Carlo Verdone (Italy); *Dulces Horas: Sweet Yesterdays* by Carlos Saura (Spain); *The Marathon Family* by Slobodan Sijan (Yugoslavia); *Les Fantômes du Chapelier* by Claude Chabrol, starring Michel Serrault, Charles Aznavour (France); *Batch 81* by Mike de Leon (Philippines); *The Day Before Yesterday* by Peter Bacso (Hungary); *Intimate Friends* by Xie Tieli, Chen Huaiai, Ba Hong (China); *Hablamos Esta Noche* by Pilar Miro (Spain).

Still other films will be screened in the "Cinema d'Hier et d'Aujourd'hui" selection, including many Canadian shorts and features. Spain will be featured in a special section, and hommages will be rendered to Werner Fassbinger, Norman McLaren and Romy Schneider.

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ATLANTIC ECHOES

by Mike Riggio

NIFCO (the Newfoundland Independent Filmmakers Co-operative) goes back to 1975. At the time, there were several filmmakers working on their own, borrowing equipment and cameras, taking advantage of where they worked to get at stuff. But they wanted to set up a facility that they could call

their own, so they wouldn't have to be begging for everything they needed, from rewinds to synchronisers.

Obviously, the thing to do was to do it co-operatively. Eventually, with the help of the Canada Council, the National Film Board, and Memorial University's Extension Ser-

vice, the Film Co-op was set up.

When the group started, there were people who had made films, others who wanted to, and some who thought they could participate in the film-making process. Those who had made films were the guides for the others.

Mike Jones had been working

on film on his own for a couple of years and he also had worked for the Film Board. David Pope had been making super-8 films with a group called the Soul Brothers and was anxious to move into 16mm.

John Doyle, who had gone to Ryerson, had been involved in super-8 and 16mm with his brother Bill. Derek Norman had been editing films for Memorial University. Paul MacLeod from the Media Section of the University Extension Ser-

vice had been helpful in providing equipment from the Film Unit.

From the beginning too, there were younger people like Tony Duarte and Paul Pope who had done some video work in their high school AV clubs - they didn't know much about film-making but were anxious to learn and to help out.

Initially NIFCO had a single-system Auricon sound camera on loan from Memorial University - it was a bit of a task, but you had to get by.

Today the Co-op has moved to a fairly solid membership of people who have made at least one 16mm film and in some cases are working in film or in film-related business.

The NIFCO catalogue has about 40 films. Some of them are first films, or student films - films which are primarily of historical value. But there are also a number of mature films, people's second and third films, which can stand on their own without any adjective applied to them.

Over the years various groups have assisted the development of the Co-op in one form or another. The CBC has provided short ends from their VNF stock, as well free processing. CBC (as well as NTV and ETV) has turned over, at a nominal cost, its discarded film stocks.

The Film Unit of Memorial University has provided free sound transfers and mixes, as well as special loan of equipment for a variety of projects. Memorial has excellent mixing facilities, and most budgets don't include a trip to Toronto or Montreal for a mix.

Yet the chances of earning a living at filmmaking in Newfoundland are not great. Most Co-op members who consider themselves filmmakers realize that they have to work at something else while they continue to make films.

"If they are lucky, they might find work with CBC as a cameraman or soundman, or as a writer for radio, or an agent for a camera company," says John Doyle, outgoing President of NIFCO. "Otherwise it's the rigs and the UIC."

Why then don't people go off to Toronto? "Why should they? Filmmaking doesn't need to be centralized. You don't need a factory or a large workforce. There's no reason why films can't be made all over Canada."

Doyle stresses that idea and energy are not problem. "When I look at the films that have been made here, I think 'if this is what they can do for nothing, what would they do if they had a few dollars?'"

And that's the question everybody is asking. Where to get that little bit of money. The Newfoundland Government has made its commitment to

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Atlantic Echoes

the culture through the Arts Council—a budget of \$200,000—a sizeable commitment for a have-not province. But that has to cover administrative expenses, which leaves about \$120,000 (the equivalent of four teachers' salaries) for actual grants.

"One possibility," says Doyle, "is to examine whether there are economically viable films to make. That in itself might be a contradiction in terms. Whether it's possible to make films and get your money back... If you look at any area of the country, who is making cost-recovery films?"

Industrially sponsored films? "That's a very small market here. If everybody who is involved in alternate filmmaking started chasing after the television commercials and the industrial films, you'd soon learn that there isn't enough money to pay for the shirt and tie, let alone a living for everybody."

But Doyle feels that Newfoundland has potential to develop if one looks at entertainment films. "My dream is that it might be possible here in Newfoundland to start making films in a very small way that would be special and exciting. Different films because they come from a perspective that is unlike the rest of Canada. And maybe even in a broader market people would be interested and willing to pay to see them."

It seems like a far-flu dream, but Newfoundland has exported entertainment before—Codco, the Mummies, Rising Tide, the Wonderful Grand Band. "It may be our richest natural resource, and it's renewable." But this would require some major changes in attitude.

CBC, for example, produces *Up At Ours*, a local sit-com drama series. The show employs local script writers and local actors, but allows no room for local film people, even in an observer capacity. Says Doyle, "The production has eaten up a lot of money. It's a shame that it all has got to be done in-house at the CBC, but some of it isn't getting out to the independents—and not just because it would create work. I think they'd get another kind of program."

On a national level, CBC last year allocated \$22 million for acquisition of independent production. How does Doyle feel about this? "If that were distributed on a per capita

basis, there could be close to half a million dollars in Newfoundland. Imagine what that would do for production and for development!"

"But," continues Doyle, "I can see what they are saying at headquarters: 'Half a million bucks for production in Newfoundland! What? Throw good money into the incinerator? They'd probably use it to keep the Steenbeck warm when they can't pay the heat

bills.'"

Then he adds: "The films that have been made here demonstrate that the ideas, the talents, the organizational capabilities are not missing. The money is the problem. Why not take that leap of faith?"

But then he has a warning: "They wouldn't get the same kinds of films as would come out of Etobicoke (no offence). If they're really stuck on that kind

of film, then Newfoundland would be the wrong place to come with their money."

John Doyle, outgoing President of NIFCO (Newfoundland Independent Filmmakers Cooperative) is working as a writer for a CBC radio soap opera, and spent part of his summer in Toronto, hosting Stereo Morning. In his spare time he is developing a feature film script which he hopes to eventually put into production.

Pearson to teach film at Queens

KINGSTON — Director Peter Pearson has accepted a full-time position as professor of film at Queen's University. His responsibilities will include several production courses, a look at the director as writer, and a study of the impact of agencies on the sorts of films produced.



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NEWS



"The idea for *The Sound Collector* came from my early (and still lingering) fascination with how sounds work; how working on a film's sound track one finds that sometimes the most unlikely sound will work better than the real sound." Lynn Smith.

NFB FESTIVAL ENTRIES

Two NFB films, *The Sound Collector* and *Friends of the Family*, will have their world premiere at the international animation festival in Ottawa, August 13-18. *The Sound Collector* is the work of Lynn Smith who used cut-outs to animate a young boy's urge to transform household noises into fantasy. Smith is an independent filmmaker from the U.S. She has worked for the Educational Development Centre in Boston; for the TV series, *Mr. Rogers Neighborhood*; and has made numerous films for the Board including the award-winning *This is*

Your Museum Speaking.

Friends of the Family, directed by Yossi Abolafia, is an NFB/UNICEF co-production illustrating how UNICEF helps needy children develop self-reliance. Abolafia is an Israeli filmmaker. He has worked for CBC-TV and is the author of several children's books. Other films in competition in Ottawa are *Top Priority* by Ishu Patel, *Une Histoire comme une autre* by Paul Driessen, Anne MacLeod's *Death in Spring*, *Système métrique*, *Le Guide* by Jean-Jacques Leduc and André Leduc, *The Tender Tale of Cinderella Penguin* by Janet Perlman, *E* by Bretislav Pojar, George

Geersten's *Klondike Gold*, Pierre Veilleux's *Une Âme à voile* and *Pig Bird* by Richard Condie.

The NFB is also well represented at the Montreal World Film Festival on August 19-29. Viviane Elnécavé's animated fantasy *Luna Luna Luna*, and Bill Maylone's *64,000 Years Ago*, a recreation of the dinosaur age using model animation, are both in competition. The festival will be the premiere, for Gilles Carle's *Jouer sa vie*, a feature documentary about the myth and magic of chess. Carle's film will be shown, along with nine other NFB films, in the "Cinéma d'aujourd'hui" program. Other titles include: *The Tender Tale of Cinderella Penguin* by Janet Perlman; *Top Priority* by Ishu Patel, *E* by Bretislav Pojar, Pierre Veilleux's *Une Âme à voile*, *Steady as She Goes* by Robert Fresco, Terri Nash's *If You Love This Planet*, *Distant Islands* by Bettina Maylone, Joyce Borenstein's *Five Billion Years* and *Countdown Vignette* by Veronika Soul.

The Banff Television Festival, August 15-21, has selected five NFB films to compete this year. Two of the films were produced by the Ontario Production Studio: *After the Axe*, directed by Sturla Gunnarsson, and *Steady as She Goes*, by Robert Fresco. Other titles: *Le Canot à Renald à Thomas*, directed by Bernard Gosselin; *Le confort et l'indifférence*, by Denis Arcand; and *Le Grand Héron*, directed by Jean-Louis Frund, are all produced by French Production in Montreal.

The Film Board will also be participating in the Toronto Festival of Festivals. Details to follow.

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MONTREAL-The Claude Leouch film *Les uns et les autres* will have been in release for one year as of Sept. 1, in Montreal. Distributor is L. N. Films.

Everything but site in place for Toronto's Festival of Festivals

TORONTO—American director Martin Scorsese will be given a Gala Tribute as the first recipient of the Toronto Festival of Festivals's Tribute Award at this city's 7th annual international film festival, September 9-18, festival director Wayne Clarkson has announced.

In selecting Scorsese for the award, Clarkson said the festival wanted to extend its first award to a contemporary talent. He described Scorsese as a contemporary artist who has "contributed immensely to world cinema and especially to American cinema."

Scorsese's directing credits include such influential recent films as *Taxi Driver*, *Mean Streets*, *Alice Doesn't Live Here Anymore*, *New York, New York*, *Raging Bull*, and his most recent work *The King of Comedy*, starring Jerry Lewis and Robert DeNiro.

The Scorsese tribute joins another planned tribute to two other great American filmmakers announced earlier, a

retrospective of the films of John Cassavettes and Gena Rowlands. Thirty films featuring the pair, including seven collaborative efforts by the husband and wife team, and all ten films directed by Cassavettes, will be screened.

There also will be the Canadian premiere of their most recent film, *The Tempest*, directed by Paul Mazursky, as part of the festival's Gala series. Cassavettes, Rowlands, and Mazursky are scheduled to attend.

Earlier, Clarkson had announced three other Galas—Wim Wender's *Hammet*, Jerzy Skolimowski's *Moonlighting*, and Pierre Granier-Deferre's *L'Étoile du nord*. Other Galas will include the North American premiere of the late Rainer Werner Fassbinder's *Veronika Voss*, Paul Bortel's *Eating Raoul*, George Romero's *Creep Show* (written by Stephen King), Australian films *Monkey Grip* and *Star Struck*, and the Brazilian *Heart and Guts*.

Also scheduled are an 18-film series on Brazilian national cinema programmed by Piers Handling and Zuzana Pick; a critic's choice series by Paris-based critic David Overby; a new director's/new directions series by Kay Armitage; a buried treasures series by New York Daily News critic Kathleen Carroll; and a 50-film retrospective on the films of Twentieth Century-Fox, which replaces the planned 200-film retrospective of Canadian cinema now scheduled for the 1983 festival.

A new program, Author As Screenwriter, will take place Sept. 11, 14, 16 and 18, programmed by Greg Gatenby. Authors Margaret Atwood, Carol Bolt, Timothy Findley, Trevor Griffiths, P.D. James, Brian Moore, and Josef Skvorcky will read from their works and discuss the process of translating printed works to the screen. Films made from the writers' screenplays will be shown as part of the series.

Canadian films already con-

firmed for the festival include Jean-Pierre Lefebvre's *Les fleurs sauvages*, winner of the prestigious FIPRESCI prize this year at Cannes; concert films *Hank Williams: The Show He Never Gave* and *Rumour of Glory: Bruce Cockburn Live*; Ron Mann's documentary *Poetry in Motion*; Brigitte Berman's documentary *Bix*, on jazz musician Bix Beiderbeck; and Christopher Chapman's artistic short *Pyramid of Roses*. The festival hopes to get two Canadian features, Phillip Borsos's *The Grey Fox* and Robin Phillips's *The Wars*, but their availability will depend on whether their distributors want to accommodate a festival screening with the scheduled fall release of both films.

The festival's 4th annual Trade Forum will focus on three major issues facing the Canadian industry: distribution, pay-television, and the electronic media. It has been shortened to four days, September 13-16, and is being organized by the Academy of Canadian Cinema.

The 1982 festival has revised its pass structure from last year. The Festival Pass has been reduced from \$100 to \$75 (\$90 after August 15), but will ex-

clude Galas. The new Gala Pass, good for all Gala screenings including opening and closing nights, will cost \$40 (\$50 after August 15). The Student Pass, with the same privileges as the Festival Pass, has been reduced to \$65 from \$75.

At press time, the festival had not found theatres to replace those used last year and unavailable this year, the Elgin and the Festival, nor had it determined a site for the Galas, but Clarkson did not consider this a problem. He said this year's festival would be concentrated in the Yonge-Bay-Bloor area of downtown Toronto, since the Yonge-Bay-Bloor Merchant's Association had become a major corporate sponsor of the festival. He said repeat screenings of the "best of the Festival of Festivals" would take place at several suburban theatres in an effort to "take the festival to the suburbs."

Gliserman to Astral

TORONTO—Astral Films recently announced that Bryan Gliserman has joined the company as theatrical booker (35mm). Gliserman previously worked with United Artists as a 35mm booker.

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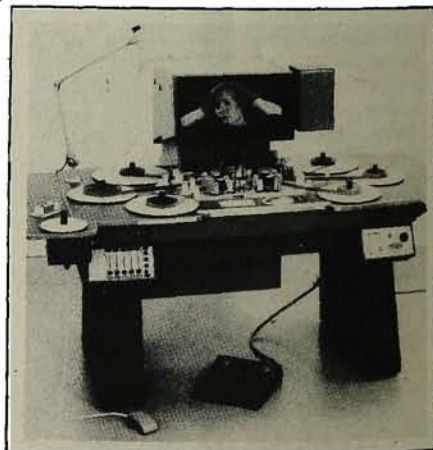
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Nous demandons:

- a) Que toutes les compagnies faisant affaires en matière cinématographique (production, services et laboratoires, distribution et exploitation) soient détenues et administrées majoritairement par des Canadiens.
- b) Que tous les télédiffuseurs (télévision conventionnelle, par câble, ou à péage) s'approvisionnent exclusivement auprès de compagnies canadiennes.

Ces mesures, simples d'application, sont les seules qui permettront d'établir enfin une véritable industrie cinématographique canadienne.

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SYNDICAT NATIONAL DU CINÉMA

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THE PRODUCERS' COUNCIL OF CANADA

ASSOCIATION QUÉBÉCOISE DES CRITIQUES DE CINÉMA

Thomas and Fryer train to prep for Terry role in Cooper prod

TORONTO - Eric Fryer, a 21 year-old native of Scarborough, Ontario, has been chosen to play the leading role in *The Terry Fox Story*, the first-ever made-for-pay-television movie being co-produced by Toronto independent Robert Cooper, the Canadian Television Network, and Home Box Office in New York.

The production is scheduled

to begin its six-week shooting schedule August 26 on a \$2.4 million budget, directed by Ralph Thomas.

Fryer, who admits he has "never acted in my life before - not even as the snow man in the Christmas play," was chosen from over 200 applicants. The two-month search across Canada and the United States to find a suitable actor for the role of

Fox cost the production \$25,000 according to producer Cooper. Casting was handled by Stuart Aikins of Canadian Casting Associates with partners Maria Armstrong and Ross Clydesdale.

Like Terry Fox, Fryer has lost his right leg to cancer. After being examined by two doctors for insurance purposes, he was given a clean bill of health to

begin the production by Consolidated Insurance Brokers Limited on behalf of the Chubb Insurance Company of Canada.

In preparation for the role, Fryer is working closely with director Thomas, running and learning to play wheelchair basketball.

Doug and Bob move to big screen

TORONTO - Rick Moranis and Dave Thomas, television comedians who have popularized Bob and Doug McKenzie, the "hosers" from the Great White North on SCTV, have signed a two-picture deal with MGM, according to their manager Louis Silverstein.

Silverstein will produce their first film, *Strange Brew*, a comedy about "international intrigue set in a remote Canadian brewery," written by Thomas and Moranis, and featuring the McKenzie Brothers. Shooting will start in October for 10 weeks in Canada at a budget of \$4 million, and the film will be released in the summer of 1983, according to Silverstein.

The comedy team's second MGM picture has not been announced, but Silverstein admitted it would not involve the McKenzie characters. "It will be Rick and Dave, not Bob and Doug," he said.

Moranis and Thomas sold more than one million copies of their McKenzie Brothers' album last year, the most in North America for a comedy album. Silverstein added that despite their movie commitments and plans for a second album, the pair intend to remain with SCTV next season.

Reminiscence undergoes changes

TORONTO - *Reminiscence*, a psychological drama being produced, written, and directed by Carey Conner, has changed its title to *Image in Reverse*. The \$500,000 feature film is shooting around Toronto through August.

There have also been several changes in the film's key personnel. Gone are co-executive producer Thomas Marshall (leaving Bob Marshall as sole executive in charge), associate producer Jonathan Welsh, and director of photography Joe Sutherland (replaced by Robert Fresco). Joining the production are first assistant director John Rainy, production manager Michael Muir, and unit manager Joel Green.

Emilio leaves Citadel and distribution to join Cdn-Odeon

TORONTO - Ron Emilio of the distribution company Citadel will join Canadian-Odeon Theatres on August 23 as Director of Buying. His son, Andy Emilio, will become president of Citadel Film Distributors.

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Indian family makes telling drama for CBC as independents brave weather

TORONTO—Independent filmmakers Paul Stephens and Eric Jordan of The Film Works in Toronto recently completed a half-hour drama, *A Time To Be Brave*, shot in 17 days in March near Lake Nipigon in Northern Ontario.

The film has been sold to the Canadian Broadcasting Corp. and is scheduled for broadcast in September.

A Time To Be Brave deals with an Ojibway family trying to preserve their traditional northern lifestyle in the midst of an encroaching white society. "What we really wanted to do was tell a story about a native family as a family," said Jordan, who produced and edited the film while partner Stephens wrote and directed. "We didn't want to be missionaries or social workers, we wanted to be good story tellers and show elements of their life which are unique." The film stars Cynthia Debassige, Ron Cook, Eugene Thompson, and Kate Assiniwe.

Until the CBC Children's Drama department became interested, producers shied away from the project because of its story and of the harsh weather conditions it would involve, said Jordan. The crew, which included associate producer Lena Nabigon, director of photography Kuri Kurita, soundman Bruce Carwadine, and production manager Sally Dundas, endured temperatures

of -20° Celsius which froze the camera equipment, the first day, and were required to wear snowshoes for exterior scenes because of the deep snow.

Jordan spoke highly of the residents of the Indian reserve at Rocky Bay, Ont., for their assistance and co-operation during the production. The film premiered at the Rocky Bay reserve on August 2 to an enthusiastic response. Jordan praised two people, particularly

story consultant Shirley Cheechoo, and the late James Buller, who had helped the production raise money, find locations, and cast native actors. "He was really helpful to us. Through him we got the government grant that got the project started, he pointed us in the right direction," said Jordan.

Buller, an actor and member of the Association for Native Development in the Performing and Visual Arts, died of cancer

on July 11.

Canadian and American non-theatrical distributor for *A Time To Be Brave* is Magic Lantern Films. Jordan said the Film Works also are negotiating a

syndicated television sale for the U.S. As well, the production company is developing a series of half-hour dramas based on unique family situations and ways of life.

Flaherty takes Not a Love Story

TORONTO—The National Film Board of Canada's controversial documentary on pornography, *Not A Love Story*, directed by Bonnie Sherr Klein, will be screened at the Robert Flaherty Film Seminar in Topridge, N.Y., taking place August 14-21.

The film has run for over two months at New York City's 57th

St. Playhouse, averaging over \$14,000 per week at the box office, according to a board spokesman. It will also open August 13 at the Orson Welles Theatre in Boston and later in the month in Washington, D.C., through its American distributor, Quartet Films.

Quest rings up more awards for fantasy in L.A.

TORONTO—Canadian-French co-production *Quest For Fire* won two awards at the ninth annual Academy of Science Fiction, Fantasy and Horror Films Awards July 27 in Los Angeles.

The International Cinema Corp. co-production earned a "Saturn" for best international film for its Canadian producers John Kemeny and Denis Héroux. It was presented a second award as the year's outstanding film in tribute to its unique format, largely the creation of its director, Jean-Jacques Annaud.

The awards may be a distant omen of things to come. The top Science Fiction Awards winner, Steven Spielberg's *Raiders of the Lost Ark* with seven, won five Oscars earlier this year, and *Quest For Fire* will be eligible for the 1983 Academy Awards. Last year, Kemeny and Héroux's 1980 co-production *Atlantic City*, directed by Louis Malle, was nominated for five Oscars but came away from the awards empty-handed.

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SHOOT ALBERTA

by Linda Kupeczek

CALGARY - Edmonton lawyer Lorne McPherson has been named the Executive Director of the Alberta Motion Picture Development Corporation. Offices are being constructed in Canmore (near Banff) where the Corporation will be based. September is the targeted date for the beginning of operations, with loans available for up to

60% of development costs of a project.

The Banff International Television Festival is gearing up for the August 15-21 seminars and festivities. The official opening will be The Rocky Mountain Tea Party, followed by the

screening of a (to be announced) world premiere. The festival will close with The Rockies, a gala awards presentation. Heading the seminars are Pat Ferns (Primedia); Max Engel (Media Lab Television Inc.); Jack Gray (federal department of Communications); Jerry Zaludek (VTR Productions Ltd.); and Milton Fruchtman (Banff Centre). Additional subjects include a "3-D" seminar with André Fournier. All activities will be in the Max

Bell arena, and a lounge area will be available to delegates.

Superman soars. Indian runs. Chautauqua Girl advances. The Ruffian camps in Invermere. Road Gangs surveys, and Tropics tests the waters. Now Vandenberg takes over. CBC producer Sam Levene reports that last year's drama Takeover will evolve into a mini-series titled Vandenberg, which

hopes to shoot some segments in Calgary in the fall with star Michael Hogan and director Peter Rowe.

Taormina awards Grey Fox and Borsos

TORONTO - *The Grey Fox*, a Canadian feature produced by Peter O'Brian and directed by Phillip Borsos, won two awards at the Taormina International Film Festival July 31 in Sicily.

Richard Farnsworth was selected best actor for his role as Bill Miner (the Grey Fox), one of Canada's most notorious train robbers.

The film also won the Italian Film Critics Award, which Borsos accepted in front of 23,000 people at Taormina. The jury citation praised the film "for its original representation of a classic motif in the Western genre, in a narrative texture imbued with rich psychological undertones and characterized by a spectacular mise en scène." The prize included a cash award of 15,000,000 lira (\$15,000) to be used toward distribution of the film in Italy.

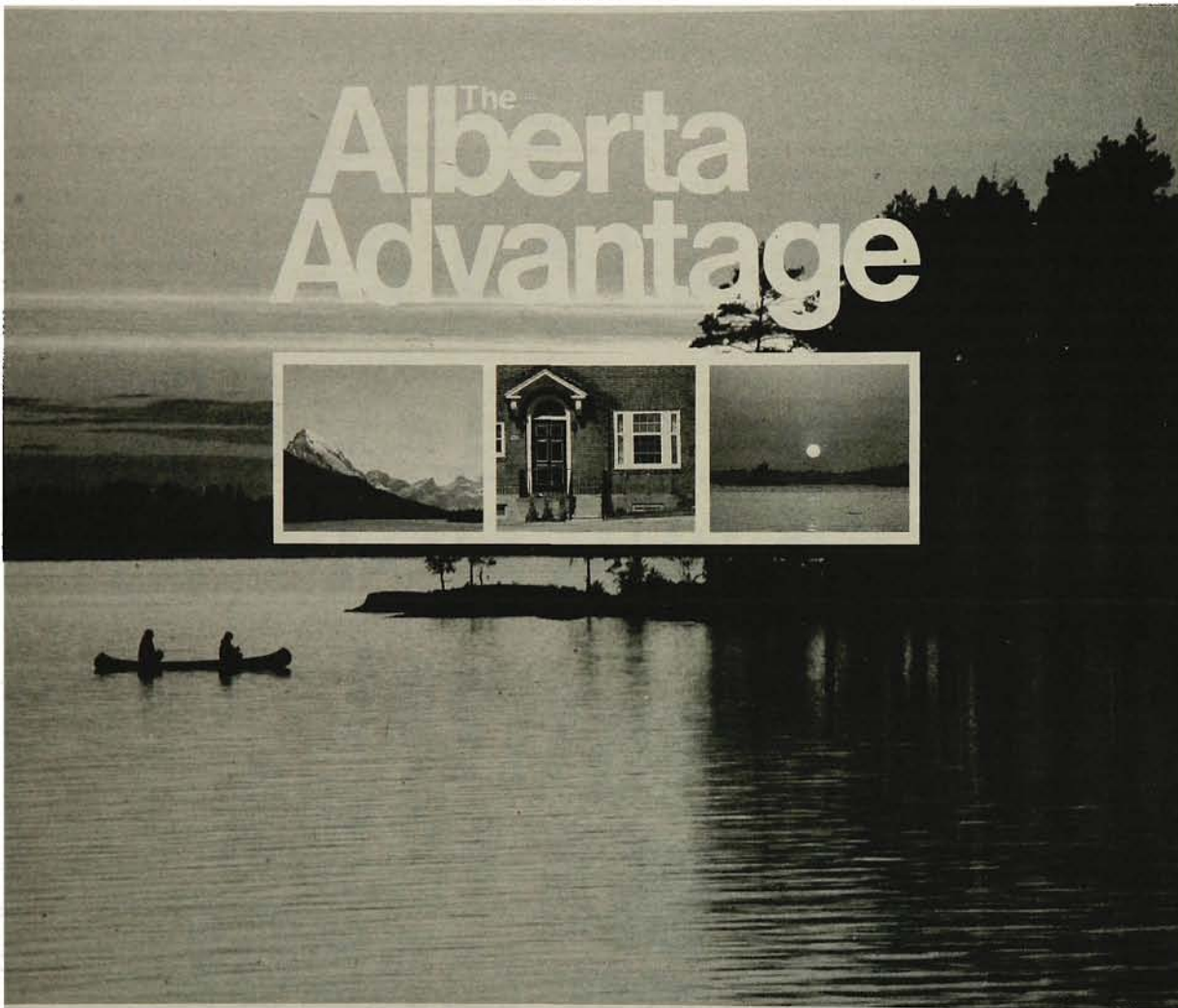
The Grey Fox is scheduled for a U.S. and Canadian release in October and November, distributed by United Artists Classics.

Last year, another Canadian feature, *Ticket To Heaven*, won acting and outstanding film awards at Taormina.

Editors elect new executive

TORONTO - The Canadian Film Editors Guild has elected Brian Ravok as president of its National Executive for 1982-83. The voting took place June 29 in Toronto. Other members elected were Sally Patterson as first vice-president, Ron Sanders as second vice-president, Jeff Warren as secretary, Mike MacLaverly as treasurer, and John Fryd, David Nicholson, Clinton Solomon, Hans Van Velsen, and Carl Zittler as members-at-large. Elected as associate representatives were Bill Carter, Marcus Manton, and Harvey Zlatirits, and as affiliate representatives Elaine Forman and Robin Russell.

Earlier this year, the CFEG affiliated with the Directors' Guild of Canada as a preliminary step of merging the two organizations. The CFEG business representative is Mickie Currie, who may be reached at the guild's national office in Toronto.



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Banff Television Festival readies rewards, gears up for 1983

TORONTO - With entries increased by 40% over last year, and having survived the withdrawal of a major corporate sponsor, festival director Carrie Hunter has pronounced the third annual Banff International Television Festival ready to go for mid-August.

This year's festival will take place August 15-21, shortened to seven days from last year's ten. Hunter confirmed the festival's budget has been cut from \$553,000 to \$470,000, largely due to the Bank of Montreal's withdrawal of the \$150,000 support it provided for the 1981 festival.

A national wire service story July 22 attributed to Hunter statements that Bank of Montreal chairman William Mulholland unilaterally made the decision not to give the festival \$150,000 this year (the money was given instead to the Montreal Symphony Orchestra). Also, the report suggested Mulholland's decision was influenced by complaints from Montreal Film Festival director Serge Losique that the bank should not be funding a Western festival. The report upset Hunter, who says the festival purposely decided last fall not to publicize the bank's sponsorship withdrawal.

"I really regret that it might

make the Bank of Montreal look like some sort of villain when the bank was largely sur-

when the bank was largely responsible for our survival," said Hunter. She added the festival's 1981 arrangement with the bank was strictly for that year.

"They made absolutely clear in the beginning that it was a one year commitment and that they would review it in the fall," said Hunter. "They were very, very good to us (in 1981). Their participation insured a good festival."

The 1981 festival had a \$250,000 deficit, which was retired on January 1, 1982, and the festival showed a slight surplus in April, according to Hunter. "Despite the fact that funding is tight, we're on sound financial ground for the first time," she said.

Hunter specified the reduced budget would not affect festival events, but that cuts have been made to administrative costs and other auxiliary expenses such as travel for festival research.

The Banff Festival receives grants of \$200,000 from the Alberta government, about \$100,000 from the Alberta division of the Western Canada Lottery Foundation (5% of the allotted total for Alberta cul-

ture), \$50,000 from the federal department of Communications, \$25,000 from the Canadian Film Development Corp., plus donations of services and equipment from public and private corporations. Hunter maintained that while some festivals can operate with a deficit, the Alberta government emphasizes fiscal responsibility. "If we hadn't been able to do that (balance the budget), we wouldn't have had their support," she said.

The Banff Festival rewards television programming excellence with prizes in eight categories, plus a grand prize which includes \$5000 and a bronze sculpture by Alberta artist Ray Leadbetter. Programs broadcast during 1981-82 are eligible for competition.

Hunter proudly asserts that Banff offers some of the finest seminars available to industry members. This year's seminars deal with such topics as international co-production, the world market, adapting print

material for television, home video, and Canadian pay-television. Also planned is a special report on the problems of televising the Olympic Games (Calgary will host the 1988 winter games), and a demonstration of 3-D films on television.

The festival will also have an informal market, with six video screening rooms available. Festival headquarters will be at the Banff Centre.

Hunter is working on shifting

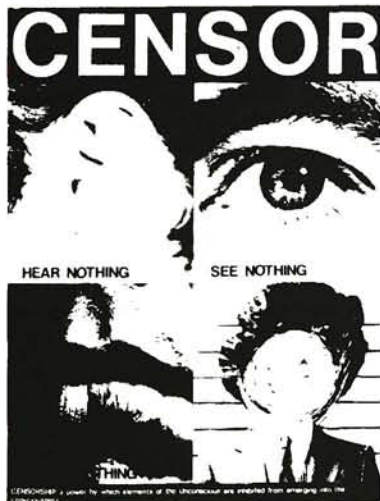
the 1983 festival to June, but said such a move would cost more money. The Festival's 1982 dates conflict with the end of the Ottawa Animation Festival and the beginning of the Montreal Film Festival. Already raising money for next year, Hunter said financial commitment for 1983 was "looking good. Corporations are seeing the possibility of recovery."

Goodridge to head Council's visual arts

TORONTO - Edythe Goodridge has been appointed head of the Canada Council's visual arts section, Canada Council director Timothy Porteous announced July 20. Goodridge is currently director/curator of the Memorial University Art Galleries in Newfoundland and head of the visual and performing arts section of the Memorial University Extension

Service. Goodridge will assume her new position in early September, succeeding Geoffrey James, who is leaving the Council after almost seven years as head of visual arts.

Art Censorship Trust Fund



The Art Censorship Trust Fund was established to help offset public education and legal expenses in defense of freedom of expression.

Film and Video Against Censorship (FAVAC) is a group of producers, exhibitors and distributors of independent non-commercial videotape and film, which is dedicated to changing the censorship laws in Ontario. The Ontario Film and Video Appreciation Society (OFVAS) is currently challenging the Ontario Censor Board under the new Canadian Constitution. Both FAVAC and OFVAS are supported by the Art Censorship Trust Fund. The Trustees of the Fund are: June Callwood, Anna Gronau and David Poole.

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Jewison's visit a highlight at Algonquin's Summer Film Institute

OTTAWA - Norman Jewison's guest appearance in Ottawa kicked off the second annual Summer Institute of Film with a flourish on June 21.

Algonquin College film enthusiast Tom Shoebridge single-handedly organized the five-day course for professionals from film and television. "I wanted to give people a chance to get together with professionals who have made it in the Canadian film industry and continue the belief that there are Canadian stories to tell," he said. "We have to tell them well and in our own way. I'm interested in building a network of people in Canada who have faith in the Canadian film industry and feel it will evolve into something distinct."

Classes were held at Algonquin College's Colonel By campus next to the lovely Rideau Canal.

Seventy students registered in six courses ranging from "Introduction to Screenwriting" to "Producing Dramatic Films." Playwrights, camera operators, film editors, and researchers all studied together during intensive fifteen-hour work days.

Each day was jam-packed with information and events. In the evenings, contemporary films were screened at the National Museum of Man, across the Rideau Canal. Canadian productions such as *The First Winter, Gala, Alligator Shoes, Les Plouffe* and *A War Story* were presented, always fol-

lowed by a party and lively discussion.

The course's highlight was a special visit from Norman Jewison, who flew in from Los Angeles where his current project *Just Friends*, starring Goldie Hawn and Burt Reynolds, is at the editing stage. Students watched his classic 1967 Academy Award winner *In the Heat of the Night* before hearing from this expatriate director and producer.

Jewison said he left Canada partly because he was tired of hearing the phrase 'It can't be done.' He gave students useful advice on scriptwriting by emphasizing transitions and pointed out that the best scripts give the director a choice of three or four possible transitions from one scene to the next.

He encouraged Canadians to build a feature film industry which is not simply a 'Hollywood of the North' carbon copy of the American industry.

The week-long study session culminated with a pay-TV profile presented by Martin Bockner and Jon Slan.

Bockner, executive director of the Association of Canadian Movie Production Companies, called for films which express our national identity. He noted many pay-TV companies will be looking for films with a Canadian flavour.

Slan, Chairman of Superchannel, outlined his company's format and projected schedule of operations.

Superchannel is licensed to provide 24 hours of uncensored entertainment by February 1, 1983. Movies will comprise 70 percent of programming with the remainder consisting of sports, variety shows and music specials.

As a result of conservative penetration projections, Slan claims Superchannel will reach 20 percent of the pay-TV audience. At that rate, five years of broadcasting will return \$75 million to the film industry.

The Canadian Radio-television and Telecommunications Commission's Canadian content requirement amounts to 30 percent during the first three years of Superchannel's broadcast life. By January, 1986 this quota will rise to 50 percent.

According to Slan, these figures set a difficult deadline to meet. Forty-five Canadian films will have to be in production between June 1, 1983 and June 1, 1984 to meet this requirement, he said.

His company is currently looking at scripts and will consider funding those which appeal to an international audience.

The students who attended had various reactions to the Institute.

Robert McMillan, a playwright and freelance writer specializing in film, came to Anna Sandor's *Writing for Television* course looking for "good technical training, tips on selling scripts to television, and advice on the most marketable type of script." McMillan was encouraged by the contacts he made and came away calling Sandor, who writes for CBC in Toronto, 'a dynamo.'

Judi Stevenson, a freelance writer and researcher, registered in *Producing Documentary Films* "to learn tricks from teachers who have been doing it for years."

During the week, she had the opportunity to pick the brains of such well-known filmmakers as Donald Brittain and Bill Mason. Stevenson had a particular interest in teacher Gary Nichol's fund-raising abilities because "opportunities are closing down around us... if you want to work, you have to make your own opportunities."

Stevenson is currently on contract to TV Ontario for a 13 part series called *North of 60*. "The insight I've gained on the structure of film is quite overwhelming," she concluded. "I can't take it in anymore. It's brilliant, more than I imagined."

There was a continuing theme which initially surfaced the first day of instruction. Don Brittain told the *Producing Documentary Films* class "film is an emotional medium. A successful film transmits its

emotional content clearly and elicits a response from the audience."

John Zaritsky, a former journalist who produces investigative documentaries for CBC's *Fifth Estate* program, agreed.

However, the same filmmakers differ widely in production methods. Brittain deliberately remains emotionally aloof from the characters for the sake of spontaneity. Zaritsky

becomes closely involved in order to retain control of the final result.

John N. Smith and Norman Jewison, directors of powerful dramatic films, both reiterated the importance of emotional content. This affirmation was a valuable and rewarding part of the Summer Institute of Film.

Peggy Kelly •

American fest awards 3 Canadian documentaries

TORONTO - Three Ontario-based production companies came away with awards from the 24th annual American Film Festival in June. An episode on Canadian singer Maureen Forrester from a series *Masters of the Performing Arts*, produced by Tony Robinow and directed by Tony and Norman Campbell, took first prize in the performing arts category. The program was broadcast on CBC-TV last February.

A Helping Hand, a short documentary on prosthetic devices for children, produced by Paul Caulfield and directed by Michael Todd for Film Arts in Toronto, won a Red Ribbon in its category. The film's Canadian non-theatrical distributor is Kinetic Film Enterprises Ltd.

Also winning a Red Ribbon was *All You Have To Do*, a film about dying produced and

directed by Chris Wynot and Brown Wallace of Margin Films in Kingston. Its non-theatrical distributor is Mobius International Films.



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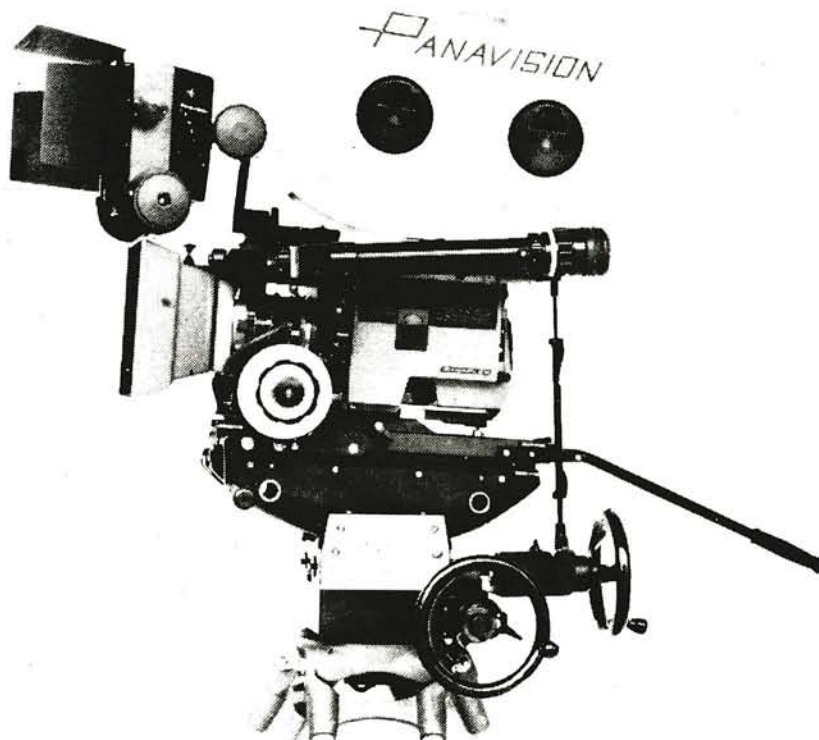
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Kingston Conference defines consensus for solid foundation

KINGSTON - In June, the Canadian Conference of the Arts hosted a conference of ten participants and four observers to reflect on the problems and solutions confronting the Canadian production industry. The objective was to identify those points upon which a broad consensus could be established, and to outline practical approaches to tackle the various issues.

Given the context of intense federal examination of the same problems - the CRTC and pay-TV, the task force committees at the Department of Communications and Broadcasting and film distribution, the Applebaum-Hebert Committee on Cultural Policy - it was hoped that a timely definition of objectives, coming from the private sector, might influence federal policy. The document which follows is the outcome of the deliberations of the "Kingston Conference."

The participants were the following: Allan King, chairman; producer Ron Cohen; government Film Commissioner James de B. Domville; producer John Eckert; writer Rob Forsyth; producer Don Haig; national director of the CCA John Hobday; André Lamy, director of the Canadian Film Development Corp.; and director Robin Spry. The observers were Jack Gray (Broadcasting task force, DOC), Peter Herrndorf (v.p. and general manager, CBC), Ian McLaren (director, Cultural Industries, DOC) and producer Michael Spencer.

The Kingston Conference

1) Objectives

We endorse the following basic objectives, which are sometimes termed cultural policy objectives:

- 1) The creation and production, by Canadians, of Canadian materials primarily for the use of the Canadian public.
- 2) The development of the individuals, institutions, corporations and the legislative and economic framework that will make possible the creation, production, distribution and preservation of Canadian materials.
- 3) The long-term commitment and organization of the public and private resources necessary to permit the orderly, continuing creation, production, distribution, use and preservation of Canadian materials.

2) Relationships

Much discussion of strategies for the program production industry gets bogged down in arguments over the roles of the broadcasting and film industries, and of the public and private sectors.

The time has passed for dis-

cussions about "broadcasting" and "film" in this context.

What we are really dealing with is the *production* of program materials on the one hand, and the *distribution* of these products on the other.

In this industry the main direct markets are now theatrical, free television, pay television, and the sale and rental of cassettes and discs. There are also indirect markets (merchandising, for example).

With respect to the public and private sectors, the Canadian reality is, or should be, one of co-operative, complementary but strongly competitive services. To a large degree the private sector would find it difficult or impossible to function without the base of activity established and maintained by the public sector. The converse is, or should be, equally true.

3) The main problem

The recommendations we have developed deal primarily in terms of the production and distribution of dramatic materials.

There are sound reasons for this.

Dramatic materials are the most popular of programs: over fifty percent of all television viewing is of drama, a figure that grows to sixty-eight percent in prime time, when most people are watching. In the cinema almost all programming is dramatic.

Yet it is drama that Canada fails to produce. Our record in news, public affairs, sports, even variety is excellent. But only four percent of the available television drama in Canada is Canadian, and only about three percent of screen time in the Canadian cinemas is occupied by Canadian films.

We believe strategies aimed at improving the production and distribution of Canadian dramatic programming will provide the keys to improving the Canadian industry, and to serving the most urgent needs of the Canadian audience.

English and French production

While overall both the English and French production industries face similar problems, there are differences of scale, and many specifically different categories of problem. We believe that different solutions may be required when dealing with the English and French industries.

Targets

A useful first step in developing strategies for the program production industry is to establish practical production targets.

The setting of specific targets establishes a framework against which capacity can be

measured and resources developed, and avoids much unproductive theoretical discussion.

The following targets cover dramatic materials only, but of all kinds (theatrical films, films for television, TV drama - including series, serials, soaps, and so on). Two types of films are distinguished: those "made for television" averaging about \$2 million per film, and "theatrical" films made at higher budgets.

While almost any pattern of targets could be proposed, those we present are built on:

- a) the known desire of Canadian audiences for access to dramatic materials;
- b) our assessment of the capacity of the Canadian industry to produce and distribute dramatic programs;
- c) the proposition that a reasonable proportion of the drama available to Canadian audiences be Canadian. The reasonable proportion we are using is directly related to the viewing preferences of Canadian audiences.

A number of assumptions are made:

- a) that the CBC/Radio-Canada will have a higher Canadian requirement that private broadcasters;
- b) that private broadcasters will produce reasonable amounts of Canadian dramatic materials;
- c) that the new pay television services will originate a number

of low budget or made-for-television features, as well as limited amounts of television style dramatic programming.

- d) that the ratio of English and French production in film will be 70/30;
- e) that the targets will be phased in over a period of years.

See Table 1.

Cost of achieving the targets

We estimate the gross production costs of achieving these targets to be \$600 million in the fifth year. (Based on 1982 dollars.)

We have developed our proposals by assuming that, as far as possible, the additional funding required to achieve the targets must be found outside present public funds. However, there are certain needs that may initially require public funding, including the immediate emergency money for the CFDC as noted later.

We underline some hard realities about our Canadian situation.

Producers in all countries rely on their domestic market to return their basic production costs. Where this is not supplied directly by the market, other measures must be used to pay for such production. Typical instruments are: national broadcasting organizations which in effect fully sub-

sidize production costs, tax measures that assist producers, and so on.

Additionally, many countries attempt to recoup part of their production costs by exporting material. This is a highly competitive business. The United States, which produces about \$4 billion worth of entertainment material a year, and supplies a large part of the world market, still exports only 10% of this domestic production. The 10% figures for potential earnings can be used as a rough guide to the amount any country might hope to earn.

Too many Canadian plans for improving the state of our domestic industry have been built on overly optimistic projections of opportunities for export to the United States. The reality of the potential of the U.S. market has been graphically expressed by one commentator who notes that while the United States exports enough material to program 22 networks, 365 days a year, it imports only enough material to program 3 networks for 2 days a year!

The fact is, that however our Canadian situation is analyzed, there is and will be a continuing gap between the potential sources of investment in dramatic programming and the revenues available from the exploitation of that product. Estimates of potential returns overall from television product range from

Table 1
Program Production Targets

	Present Production	Year 1	Year 2	Year 3	Year 4	Year 5
English						
TV Drama (hours)	83	177	271	365	459	551
Films (\$1.5 - 2.5 m) (number)	20	50	60	75	85	100
Films (Theatrical) (number)	5	15	18	21	23	25
French						
TV Drama (hours)	190	200	210	220	230	238
Films (\$1.5 - 2.5 m) (number)	3	21	25	31	36	43
Films (Theatrical) (number)		6	8	9	10	11
Totals						
TV Drama (hours)	273	377	481	585	689	788
Films (number)	26	77	93	115	131	154

Tax broadcasters, augment funds to CFDC, transform CBC

ten to fifty percent of costs. The present overall return on feature film investment is between twenty and fifty percent. Occasional individual programs and films will of course earn back their costs and make a profit.

In the critical area of dramatic production, there is and will continue to be insufficient revenue to cover the cost of production for the volume of dramatic material needed to serve the end of Canadian audiences, whatever targets are set.

Two conclusions are evident:

- a) Public activity (that is fully paid production, however achieved) has been and will continue to be important in Canada;
- b) The Canadian distribution system for film and television materials must be restructured to provide a greatly increased, genuine home market for Canadian product if the independent film and television program industry is to develop.

RECOMMENDATIONS

Priorities

There are a number of measures that must be taken, some immediately, if we are to achieve the objectives noted.

Measures that can and should be taken immediately are, in summary:

1) An immediate grant to the CFDC for the purpose of ensuring that the Canadian production industry weathers the present slump, is financed to begin to be in a position to supply materials to pay television, and is strengthened to play its part in achieving the objectives of broadcasting and film policies when these are fully developed.

2) The introduction, as part of the "basic" service provided by cable to all subscribers, of a new channel of Canadian entertainment for which a fee of at least \$2.50 per subscriber per month is paid.

3) Moves to integrate Canadian cable into the Canadian broadcasting system by:

a) restructuring the present "basic" cable service into a new "general" service that will be all-Canadian and be delivered by satellite and so made available to all Canadians, will be supplied at the lowest practical fee (essentially equivalent to the present fee for cable's basic service), and which will include the new subscriber-based channel noted in 2) above;

b) a tax on the gross revenues of the cable industry; to be used to assist in the financing of the Canadian independent production industry;

c) permitting cable operators, with the minimum neces-

sary regulation, to package additional services in "tiers," and to charge for these tiered packages prices basically determined by the market. We are, however, specifically opposed to an "open skies" policy.

4) A requirement that private broadcasters spend a percentage of their gross revenues on the production of Canadian drama.

5) The outlining and a start on the implementation of a "transformation" strategy in regard to the CBC/Radio-Canada that will enable it to continue its major role in the Canadian industry, and to develop new mechanisms to meet the challenges of the changing Canadian broadcasting environment.

6) *We believe the above steps should be taken now, and should not be delayed until the Federal Cultural Policy Review Committee has reported.*

1) The Canadian Film Development Corporation

The CFDC should immediately be given funds to: enable it to work with the independent production industry to ensure there is at least the minimum volume of production required to sustain the industry through the present slump; to begin to provide quality programming to the new pay television licenses; and to work on developing the industry to put it in a position to serve the strengthened film and broadcasting industry that will result from federal policies now in the planning stage.

The minimum amount needed is \$25 million per year for the next five years (in constant 1982 dollars).

We recommend that the additional funding be spent as follows:

- a) for development of scripts and projects;
- b) for aid to the distribution of Canadian products in Canada by Canadian distributors;
- c) for the production of Canadian materials:
 - i) in a discretionary manner related to cultural and national goals;
 - ii) in a non-discretionary manner related to program performance in Canada.

2) A new subscriber based "Universal" service

A subscriber based channel should be introduced and included as part of the "basic" cable service provided to all subscribers for a single fee. This would be a commercial free, high Canadian content, entertainment service, in which all the programming would be produced by the independent production industry. Such a service produces immediate and substantial revenues that

go directly to the independent program production industry in a variety of ways, for script development, regional programs, feature films, television style drama, variety programs, children's programs, and so on.

The fees charged for such a service must be sufficient to properly program it. Previous studies suggest that a fee of approximately \$2.50 per subscriber per month, to be paid by each cable operator on behalf of its subscribers, with the right to pass this cost through to the subscriber subject to rate of return regulation, will be acceptable to a substantial number of subscribers, and will provide sufficient funding to effectively program the channel.

The potential gross revenues at \$2.50 a month are:

See Table 2.

The potential program funds that would result, assuming the service is at least 80% Canadian, spends about 80% of its gross revenues through the independent program production industry on Canadian programming, and ensures that at least 30% of these funds go for original French language production are:

See Table 3

There are three main options for the introduction of this kind of service:

- a) through a private, non-profit corporation, established and licensed for the purpose;
- b) through a Crown Corporation, specifically created and licensed to run such a service;
- c) through an existing Crown Corporation, for example, CBC.

Consideration might be given to having this new program service administered as an independent subsidiary of the CBC, provided that it is totally separate from other CBC management, that its revenues are not used for other present or future CBC services, and that it is not used to introduce a modified form of previous CBC proposals for the CBC 2/Tele 2/Phoenix channels.

3) Cable

The following measures should be taken to help integrate cable into the Canadian broadcasting system.

a) Restructuring the "basic" service

Restructure the present "basic" service on cable into a new, "general" service, which would consist entirely of Canadian channels. Any other channels provided by a cable company would go on the "tiers."

There is no reason for the new general service to be confined to the present limited number of "basic" channels, since technology now makes it practical to extend this.

The fee charged to individual subscribers for this new general service should be as modest as possible, and as close to present fees as practical.

The general service would include the new all-Canadian entertainment channel described in 2) above.

The general service package would be delivered by satellite (therefore fulfilling the Broadcasting Act's objective of making available broadcasting services to all Canadians in both languages). It is assumed that most, and particularly urban Canadians, will elect to receive the service through a cable company, but anyone could

put up a dish to get it. This might mean that the package would have to be scrambled so that a reasonable charge could be made for those who did not take it through a cable company.

The following channels should be included in the general service:

- the CBC, French and English;
- any new public services that are introduced (e.g. a CBC sports channel);
- a "universal" service (which might be a subsidiary of the CBC);
- the private networks, CTV, Global, TVA, etc.;
- provincial services: Radio-Québec, TV Ontario, Access, etc.;
- the parliamentary feed;
- possibly certain other individual Canadian stations or services, for example a possible new channel carrying National Film Board materials.

b) Tax Cable Revenues

There have been numerous proposals that cable revenues be taxed, and the resulting revenues put in a Canadian Program Production Fund.

There are two main options:

- 1) Tax the gross revenues of cable. *This is the option we prefer, and recommend.*
- 2) Tax only the revenues from services other than the "basic" general service.

c) In return for the greater role that cable will be playing in the overall Canadian broadcasting system, and the positive contribution it will begin to make to the development and production of Canadian programs, permit cable operators, with the minimum necessary regulation, to package programs for the tiers and charge

Table 2

	1983	1984	1985	1986	1987
Total cable subscribers (millions)	4.8	5.0	5.2	5.4	5.65
Gross Revenues (\$ millions)	145.4	155.5	166.0	176.6	188.3

Table 3

Funds for Canadian program production (\$ millions)

	1983	1984	1985	1986	1987
English	81.4	85.3	92.9	99.0	105.4
French	34.9	37.5	39.9	42.6	45.0
Total	116.3	124.8	132.8	141.6	150.4

Kingston

for these packages at rates they feel the market will bear. It is to be noted that we do not advocate and are opposed to a so-called "open-skies" policy which would permit unrestricted Canadian distribution of foreign signals.

4) Private Broadcasters

There is a general feeling that the private broadcasters can, and should, be more effectively engaged in the production of drama, the category of programs Canadian audiences most enjoy. To assist them in becoming engaged in the creation of Canadian programs, various measures have been suggested.

The CRTC, for example, placed a requirement on CTV that it produce a number of television dramas a year, a move the network resisted in the courts, but which has now been confirmed by the Supreme Court.

The recent pay licences opened up a new way to encourage licencees to produce programming, adding to the requirement that a certain amount of air time be devoted to Canadian programming, a requirement that some of this be drama, and that a percentage of revenues be spent on this category.

We recommend that the private broadcasters now be required to spend a percentage of their gross revenues on Canadian drama and make greater use of the services of the independent program production industry.

5) The Canadian Broadcasting Corporation

For fifty years the CBC/Radio-Canada has been the main public instrument used to provide Canadian programming to Canadian audiences. It has been very successful in this. But it now faces an evolving new situation, and needs to be transformed to enable it to meet the challenges of the 80's and 90's.

The CBC's principal task is to provide programs of many kinds to all Canadians in both languages. Like other areas of the Canadian broadcasting system, the Corporation, particularly in its English language services, is having difficulty supplying adequate amounts of Canadian dramatic materials to serve our needs.

The changes needed to correct this particular problem uncover many of the basic problems the Corporation faces: the fact that it has, to a large degree, lost its "identity," being perceived as just another commercial network; the fact that because it carries advertising it is forced into using American drama programs to sell that advertising, thus making it difficult to find not only the

money but also the broadcast time for Canadian drama; and so on.

A policy which took the ads off the CBC would inevitably result in a de-Americanization of its schedules, and could have the positive effect of encouraging the Corporation to make greater use of the independent production sector to replace these American drama programs with Canadian drama.

All of which will cost something.

Recognizing the complex nature of the process of implementing any transformation policy for the CBC, and acknowledging that the costs will be greater than they are at present (but not necessarily as great as some think), we believe that the main measures to move the new CBC should be:

a) To provide multiple CBC services, delivered by satellite to all Canadians. These might include, besides the present general service, a new entertainment channel that is financed from subscriber revenues, a sports channel, and so on.

b) To drop advertising. As noted, this would lead to a de-Americanization of the schedules and would provide opportunities to the independent production industry which could be called on to provide the new drama programming that would be needed to fill the gap. It will also be necessary to find some additional funding to permit this to happen. In this regard, while there is a definable cost to getting out of advertising, some of these revenues will go to the private broadcasters to improve their Canadian production.

c) To have a high Canadian content.

d) To put an emphasis on national and regional programming.

e) To change the present relationship the Corporation has with its Affiliates, perhaps, for example, renting these facilities for as long as they are needed.

f) To increase its production of Canadian programs, and particularly television drama.

g) To strengthen the radio services.

h) To reorganize its management and structure as may be necessary to achieve the above.

OTHER MEASURES

The following recommendations deal with other measures.

The National Film Board

The National Film Board has been an active force in Canada and for Canada for over forty years, and has created a unique place for itself. In recent years, there has been widespread comment and concern about the future role of the National Film Board.

The NFB has noted a number of roles it can play in develop-

ing the Canadian program production industry, including:

- the establishment of a film and television school at the graduate level,

- research and development,

- co-productions with the private sector (including feature films),

- increased farming out of government sponsored films to independent producers.

A major problem for the NFB has been pointed out by the Commissioner:

"Today the National Film Board is the largest source of Canadian programming in both official languages, which does not have its own place on television. The time has come to change that fact. We believe the NFB must be regularly available on the home screen so as much of the public as possible can have access to as many of our films as possible."

Ways in which this might be accomplished were discussed, including specific provision for NFB films on a new "universal" channel, and the possible provision of a separate channel devoted to NFB materials.

Incentives

a) *The Capital Cost Allowance* scheme should be improved by providing three alternate provisions.

1) a 150% CCA in one year, as is now done in Australia, to films or programs that are entirely Canadian in content. This means programming that earns 10 out of 10 points, and where 75% of all other costs must be paid to, or in respect of services provided by Canadians.

2) A 100% CCA in one year applying under the current regulations.

3) A 50% CCA in one year for a film or program where:

- the producer is Canadian

- the film satisfies any two of the three following criteria:

i) the screenwriter(s) or director is Canadian

ii) one of the two highest paid performers is Canadian

iii) the film earns six out of ten points applicable under the present CCA regulations.

- 75% of all other costs must be paid to, or in respect of services provided by Canadians.

b) The way in which the Income Tax Act currently operates is detrimental to the film industry, bunching all production in the last quarter of the year. Consideration should be given to applying to the CCA the principle of RRSP's, but extending the date from the end of February to the end of June.

c) Revenue guarantees

We recommend that Revenue Canada's interpretation of the Income Tax regulations be amended so as to clearly provide that the Capital Cost Allowance is not diminished by

revenue guarantees provided in the ordinary course of business by parties operating at arms length.

Script development

There is a need for greatly increased support for script development.

Commercials

The Canadian production industry would be greatly strengthened by a requirement that all commercials shown on Canadian television be fully Canadian, as is the case in Australia, New Zealand, the UK, and most other countries.

Distribution

1) We recommend that all feature films of whatever nationality distributed on any media in Canada should be distributed by or through a Canadian controlled distributor, provided that the Canadian distributor be required to assume corresponding obligations vis-à-vis the distribution of Canadian product in Canada.

2) There is a dire and continuing problem of getting fair access in general for Canadian distributors to Canadian screens for any product. These factors seriously affect the performance of Canadian films. There are specific problems in getting lock dates, and having gotten dates, of being summarily thrown out of theatres without adequate notice.

Noting the difficulty Canadian films have in getting to Canadian screens in the first place, and of achieving performance when they do get there, we recommend that consideration be given to breaking up the Canadian chains so that reasonable

or even fair competition and orderly bidding procedures will result.

Quotas/Levies

The problem associated with getting Canadian films into Canadian theatres raises the question of exhibition quotas. Recognizing that this is basically a matter for the provinces, we recommend that the Minister of Communications convene a meeting of his provincial colleagues to once again discuss the possibilities of introducing exhibition quotas for Canadian films.

A particular proposal such as a meeting might examine, is the implementation of a quota for Canadian theatrical shorts as part of each theatre program.

Closely connected to quotas but separate from them is the question of levies on box office grosses as a potential source of additional funding for the Canadian program production industry. This is another matter that could be discussed by federal and provincial ministers.

Any scheme for levies would require government controlled box office accounting procedures. This would be enthusiastically welcomed by the production industry.

Canadian content definition

We recommend that there be a single, common definition of "Canadian" in relation to content or eligibility definitions affecting the Canadian program production industry, in order to rationalize the present farcical confusions.

The present Capital Cost Allowance definition might form the most useful base for a single definition.

Million dollar suit against distribs

MONTREAL - Serge Losique and the World Film Festival of Montreal have launched a million dollar law suit against Canada's independent distributors.

Following the "Gaumont affair," in which Losique was reported in the press to be ready to accept a consulting job with Gaumont following this year's edition of his festival, the distributors held a press conference, charging conflict of interest (see Cinema Canada, no. 86).

Named in the suit are the Association québécoise des distributeurs de films, the Association of Independent and Canadian-Owned Motion Picture Distributors, and certain individuals and companies: Gilles Bériault (Prima Film), René Malo (Les Films René Malo), Bernard Dagenais and Robert

Meunier (Cimadis Inc.), and Ron Emilio.

The suit cites false accusations and insinuations, and charges that the distributors impuned the integrity of the festival and its director, and tried to harm the festival by boycotting it and by urging others to boycott it.

Following the distributors action, the Institut québécois du cinéma withdrew its support from the festival "in the interest of the industry," and chose not to award the \$75,000 which the Festival had anticipated.

Some distributors have also withdrawn their films. Recently, Les Films Mutuels have withdrawn the latest film from Werner Herzog, *Fitzcarraldo*, and the Australian film *Harlequin*, both entered in the program as screening "hors-concours."

NFB tables annual report, plans to develop TV

OTTAWA - The Annual Report of the National Film Board of Canada was tabled in the House of Commons by the Minister of Communications Francis Fox, on Wednesday, August 4.

For the 1981-82 fiscal year, the NFB reports a total of 174 film productions which include 81 original works; the balance covering versions, adaptations and film clips. In addition the Board produced 56 multi-media productions (film-strips, sound-strips, versions and adaptations) designed for schools; and supervised production of 92 films produced by the private sector for the NFB's "sponsored program" of films made for other government departments and agencies. (These include 33 original productions plus versions and adaptations and film clips.)

8,429 telecasts were recorded in Canada, and 3,045 theatrical bookings were made nationally over the past year. Internationally, there were 1,258 telecasts (excluding travel films which account for an additional 14,591 telecasts outside Canada.)

Total film footage processed in the NFB's laboratory in Montreal was 22,489,000; and the camera department shot 899 hours of film.

Revenues from print sales, rentals and royalties and from

production of films and other visual material for the government of Canada totalled \$18,300,000 in 1981-82, an increase of over \$2 million from the previous year.

In the Commissioner's Report for the year, James de B. Domville, head of the National

Film Board draws attention to the two Academy Award nominations earned by the Board this year (*First Winter* and *The Tender Tale of Cinderella Penguin*); and he remarks with pride that the Board "took on

(cont. on p. 20)

CFDC to the courts

Lamy is careful to state that it is a measure only used when all other efforts have proved fruitless, others at the CFDC explain that the use of the courts is sometimes the only way to become acquainted with a producer's or distributor's real means, and, thereby, to verify informations already on hand. It also is clearly being used to impress upon the milieu that the CFDC means business, and that their contracts are tough.

Meanwhile, as the CFDC gets tougher, filmmakers begin to look elsewhere. Claude Castravelli, who had turned to the CFDC for a loan to complete some pick-up photography on *Blood Root*, which already has a Canadian distribution deal through Astral and world-sales through P.S.O., explains: "We went to the CFDC with our guarantee in place and a nearly

(cont. from p. 3)

finished film to look at. We couldn't get the loan. We took the same deal to the Royal Bank with the same guarantees, and walked out with our money. With the CFDC loaning at prime plus 2, who needs them?"

For the moment, the industry needs the CFDC and even those who are the object of a suit are not prepared to have a go at the institution.

The amounts involved in the above suits are as follows: Quadrant and the Perlmutter are being sued for \$263,000 over *Love*; Saguenay is being sued for about \$24,000 over the launching of *Improper Channels*; Interimage is being sued for \$372,499 over *Les Fils de la liberté*; and Filmaccord is being sued for \$197,820 over a loan to launch the company.

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L'autre télévision  **Radio Québec**

Gabourie/Sedawie plot pay-TV pilots NFB report

TORONTO - Canadian filmmakers Richard Gabourie, Norman Sedawie, and Gayle Sedawie plan to produce three documentary-style pilots for the pay-television markets by the end of 1982, including *Treasures*, a one-hour look at some of the world's greatest treasures, which began shooting June 15.

A co-production between Richard Gabourie Prod. Ltd. and the Sedawie's T.A.D. Prod. Ltd., *Treasures* is scheduled for 30 days of shooting at a budget of \$200,000. Norman Sedawie is directing. Gabourie says the production is a pilot for a series, tentatively approved by an American pay-TV firm, but adds no Canadian deal has been made.

Connected with *Treasures* is another one-hour pilot, currently in pre-production, *The World's Greatest Museums*, which will be filmed at the Topkapi Museum in Turkey, the John Paul Getty Museum in the United States, and Toronto's

Royal Ontario Museum. Gabourie said officials at the Topkapi plan to pay the filmmaker's travel expenses in appreciation of the exposures.

The group's other project, now in pre-production, is *Showbiz Ballyhoo*, a sequel to *Show Biz Goes to War*, an independent production by T.A.D.

(cont. from p. 19)

touchy subjects and generated debate" with such films as *Not a Love Story: A Film About Pornography*, *If You Love This Planet* about nuclear disarmament, and the documentary about the Quebec referendum: *Le Confort et l'Indifférence*. Domville reviews the major co-productions started this year:

Empire Inc., the television series currently in production with the CBC, plus *The Wars*, and *The Tin Flute/Le bonheur d'occasion*, both co-produced with private film companies, as an indication of the Board's commitment to the promotion of the film industry as a whole.

Domville also reiterates the Board's interest in developments in the expanding television market. "While the NFB remains the largest source of

Canadian programming in both official languages, it does not yet have assured broadcasting time on television. Time has come to change this fact... we believe the NFB's invaluable inventory of films must be widely available on home screens," he says, indicating that the Board is exploring a variety of options which will make NFB films attractive to Canadian and international television services.



Government to appeal editor's acquittal

TORONTO - American film editor Howard Kunin, credited as the editor of the Canadian-produced feature *Class of '84*, was tried in absentia and acquitted on July 13 of charges of working in Canada illegally.

Judge Carl Waisberg ruled Kunin did not perform the actual functions of a film editor while in Canada. The defence had argued Kunin was brought into the country as a post-production supervisor, a position that does not require a work permit.

Class of '84 (working title: *Battle Zone-Adams High*) was filmed in Toronto during the fall of 1981 by G.H. Productions and produced by Arthur Kent.

The government is currently appealing the decision. *Class of '84* opened in New York at the end of August.

Langlois gets nod in ABC talent search

TORONTO - Twenty-three year old Toronto actress Lisa Langlois was among a group of 12 young performers selected by the American Broadcasting Corporation for its talent development program, the television network recently announced.

Langlois has appeared in eight Canadian produced feature films in the last five years, beginning with *Blood Relatives* and *Violette Nozière*, two Canadian-French co-productions directed by Claude Chabrol. Her other films include *It Rained All Night The Day I Left*, *Phobia*, *Happy Birthday to Me*, *Hard Feelings*, *The Class of '84*, and *Rats*.

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MORE FROM LES

by Les Wedman

VANCOUVER - "Vancouver is my home but you can't make money or movies here," says Alan Clapp, now dividing his time between here and Los Angeles.

He lives here but works in L.A. because he says "it's nice to deal with people who can take an idea and run with it."

The idea he had was for a series of training films for police; he sold it first in the U.S. It was picked up in Los Angeles and recognized for its merit by the International Association of Police Chiefs in Washington, D.C. It was after that that conservative Canada decided to give it a try. So Clapp currently is producing a series of training films for various police departments in B.C.

The idea - like all good ones - is simple. He makes 10-minute training films dealing with new or altered regulations on law enforcement, which can be shown to each incoming shift of police officers.

Clapp, who is working under contract with the Justice Institute, first produced the films as a staff producer with American

educational TV in L.A.

"It's no big deal," says the man who gave Vancouver Habitat and helped develop Granville Island - a new and lively waterfront centre for west coast living.

"I simply show police departments how to use video tape equipment they already have... the format of the films is standardized. We use a few dramatic effects to capture viewers' attention, and with flashbacks and other gimmicks we can demonstrate briefly and graphically how the new regulation or procedure is used."

Vancouver-born Clapp, who began his career as a gofer and then became news cameraman with CHAN-TV, has a long and varied career in a media business and says he is starving for ideas.

He finds the people in Los Angeles much more refreshing than B.C.'s movers and shakers who, he says, have two answers for any new idea: "No" and "Leave it with me."

The latter, Clapp declares, is generally the more devastating because it means the idea left behind is often misappropriated. The picking of brains by bureaucrats in government jobs is "driving Canadian talent out of this country."

He says, from his office on Granville Island, "a lot of my ideas have made other people rich. Now I'm working on me."

With financial support from Hollywood, he is deep into arrangements for a feature film, a travel adventure on the lighter side that he will produce in the south.

Clapp is disenchanted with film production in Canada. Too much government, says he.

"The Canadian Film Development Corporation, the National Film Board, the CBC still are trying to learn the secret that has made Australian film popular. All they have to do is watch one Down Under movie and they'll find the Aussies make more interesting films."

Clapp says the CFDC has its priorities backwards.

"When times are tough, like now, that's the time to spend money making Canadian films. Entertainment is generally a depression-proof industry. Witness Hollywood during the last real depression. People could

always find a dollar to go to the movies. They could always find money to see Ginger Rogers and Fred Astaire sipping champagne.

"Today they go see *Star Trek* or *Raiders of the Lost Ark*. They're still trying to escape reality only now it's unemploy-

ment, coupled with inflation."

Government, says Clapp, shouldn't spend money in good times, when there is plenty of private capital looking for tax write-offs. But now, when film production in Canada is suffering, "where's all the government help?"

Linnell joins CFDC in Toronto

MONTREAL - Although no official confirmation is forthcoming from the Canadian Film Development Corporation, Bob Linnell has been chosen to head up the Toronto office of the CFDC, according to staffers there.

Linnell follows Ian McDougall in the position. Linnell, longtime production manager on the West Coast, has worked on films like *Paperback Hero*, *The Third Walker*, *Slipstream*, *The Newcomers*. Most recently, he was production manager for the Nielson-Ferns/National Film Board co-production *The Wars*.

"I can only applaud...This book should be used in the fight to abolish film censorship in Canada. Indeed, it must be."
John Harkness, NOW

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