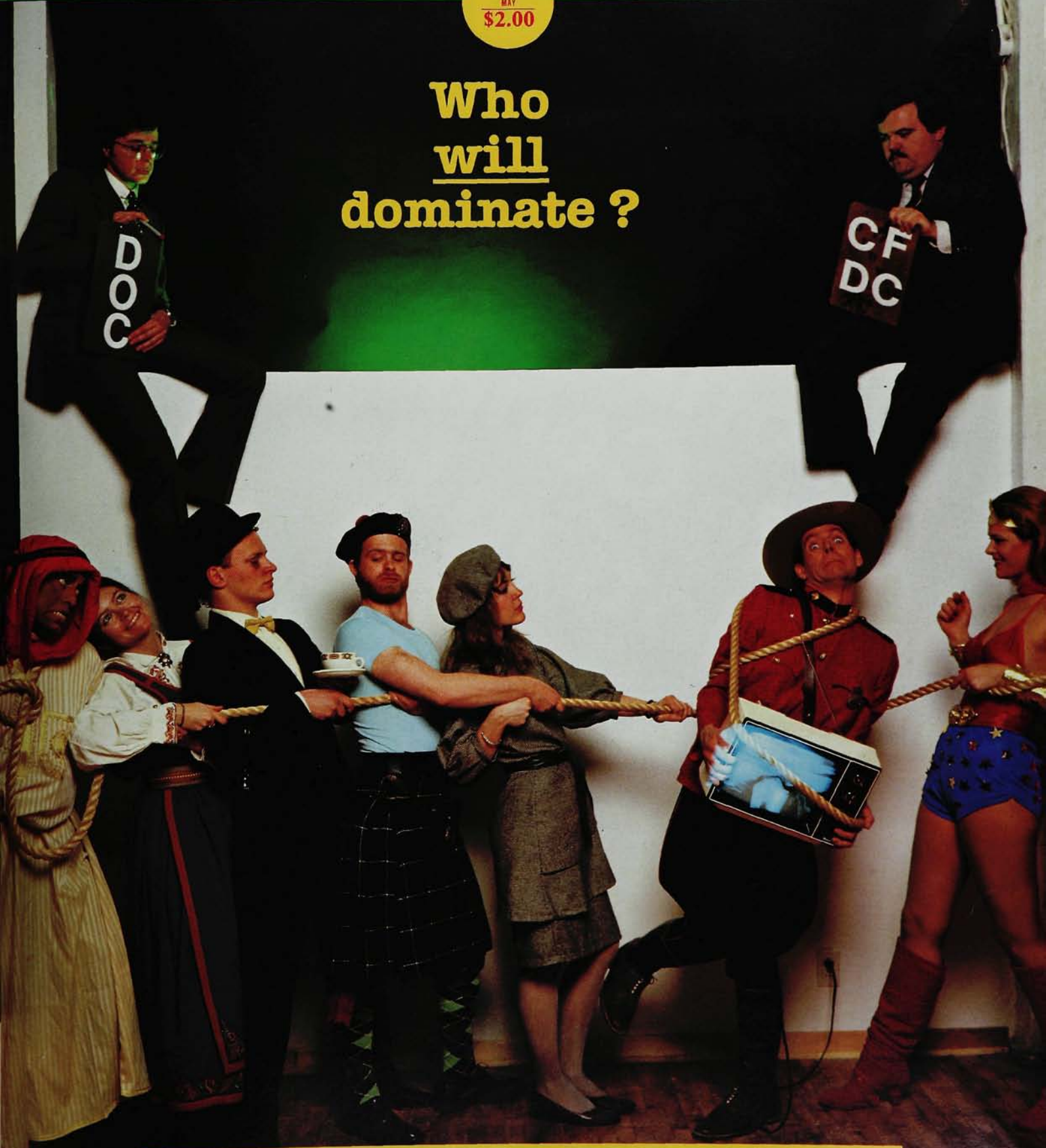


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Canada

CRTC to tighten Canadian content regs for TV programming

OTTAWA - With its review of Canadian content definitions for television programming well underway, the Canadian Radio-television and Telecommunications Commission (CRTC) expects to make new Canadian content criteria public before July-August.

On Apr. 11, the Commission held a confidential meeting with 28 representatives and observers from the broadcasting and production industries, unions and government agencies. The one-day workshop, chaired by CRTC commissioner Jean-Pierre Mongeau, heard representatives from the Canadian Association of Broadcasters, CTV, TVA, CBC, First Choice, the National Film Board of Canada, the department of Communications, the Association of Canadian Movie Pro-

duction Companies (ACMPC), the Canadian Association of Motion Picture Producers (CAMPP), and ACTRA. Notably absent was representation from the Canadian Film Development Corp., which will administer the newly-created \$35 million Broadcast Program Development Fund.

"The people who were present are ready for a new definition of Canadian content," chairman Mongeau told Cinema Canada, "whose objectives will be similar to the CCA criteria. They are aware that there is going to be a tightening-up. On that there are not too many problems when you're talking about productions that are made in this country. The problem is with the co-productions involving countries other than those with which we have co-

production treaties. And it's on that score that the exchanges got a little cold."

Mongeau said that the Commission is open to "a multi-route approach" to Canadian programming, but he stressed that, in the CRTC's view, the days of "anything goes" Canadian programming are over.

In its Mar. 21 public notice, the CRTC reminded licensees and producers submitting applications for Canadian program recognition that the Commission "will wish to be fully satisfied from the evidence submitted that there is significant involvement by Canadians in the artistic control and among the principal performers."

"In our review of Canadian content criteria," Mongeau told Cinema Canada, "we would

like a colder, more objective framework. As it stands, 'substantial involvement' is subjective. The definition should allow the producer to have a clear idea of what the Commission expects."

Mongeau is currently preparing a written report to the CRTC executive committee on the response to the workshop. It is "highly probable" that the CRTC will shortly issue a public notice defining some of the new Canadian content criteria. "We'll see from the response whether or not we should have a further round of consultation

after that," Mongeau said, adding that "we would like to proceed as rapidly as possible."

Mongeau said that normally "the new criteria should be fully established before July-August." He said that the new definitions would not affect projects currently under development, and he suggested that producers, rather than holding off on projects until the new criteria are made public, should approach the Commission "which will consider each application for Canadian recognition on its own merits."

Quebec adds \$6M to pot, to pass cinema bill by June

QUEBEC CITY - With the second reading of Bill 109, the proposed law on cinema and video, Quebec cultural affairs minister Clément Richard announced an additional \$6 million in aid to the province's film industry.

The supplementary credits, in addition to the \$4.2 million budget of the Institut Québécois du Cinéma, together with returns on earlier investments, would give the Société générale du cinéma et de la vidéo, the administrative organization proposed by the draft legislation, a budget in its first year of more than \$11 million.

In presenting the bill for second reading Apr. 21, Richard said that it would be amended when it returns to closed parliamentary commission for article-by-article debate. Addressing the question of distribution, he insisted that he was not backing away from the main objectives of the proposed legislation, but was amenable to considering other means of attaining those objectives encouraging distributors to contribute financially to Quebec film production and ending the monopoly on film product currently maintained by several multinational corporations.

Late in February, the Quebec national assembly held three days of public hearings on Bill 109. The parliamentary commission heard 47 briefs, 25 from organizations directly implicated in the Quebec film industry, 12 from cultural organizations and interest groups, six from representatives working in video, and three briefs from individuals. Below Cinema Canada excerpts and summarizes the briefs.

The industry's response
In some 23 briefs, the Quebec-based film industry responded

to the parliamentary commission on Bill 109. An additional brief was submitted by the Canadian Motion Picture Distributors Association, a Toronto-based organization regrouping the American Major distributors and a final brief, purporting to speak for the cinephile general public, was submitted by World Film Festival director Serge Losique.

Consensus

The industry applauded the preliminary work done by the Fournier Commission (La commission d'étude sur le cinéma et l'audio-visuel), and underlined the careful consultations which it had accomplished with every sector of the industry. While generally endorsing the government's intentions in bolstering the industry with Bill 109 and wishing for a speedy passage of the law, the briefs cautioned that the consultative atmosphere which had been created by the commission had not translated itself into law. Brief after brief worried that the minister had taken all responsibility for the various sections of the law, and stated that the milieu felt it was losing the influence it had exercised in the past; for instance, at the Institut. Most of the briefs asked the government to reconsider various articles, and to write the consultative process into the law.

More particularly, most organizations asked that the president of the new Institut québécois du cinéma et de la vidéo (IQCV) be chosen by the members of the IQCV and not by the minister. The producers asked that the Fournier-recommended Conseil de surveillance, which was to represent the milieu and oversee the new Régie, be created.

(cont. on p. 16)

Twelve TV productions refused Cdn content

TORONTO - The Canadian Radio-television and Telecommunications Commission (CRTC) has denied Canadian content status to a number of variety shows in production for national pay-TV service First Choice.

Reportedly, at least 12 productions were not granted Canadian content numbers from the CRTC. Confirmed projects denied status include a Dolly Parton concert taped in London produced and directed by Stan Harris; *The Who Farewell Concert*, produced by Concert Productions International (CPI) for American pay-TV in December and shown on First Choice on its February 1 launch day; a Men at Work concert taped at Hamilton Place by Astral TV; and a Jefferson Starship concert produced by Nelvana Ltd. for RCA Video, which also includes a Canadian comedy act; 25 percent of this latter's

budget went to Nelvana for graphics and animation.

Also turned down by the CRTC were proposals for an Al Jarreau concert with the Canadian act The Nylons leading off, and a program featuring the Chinese Acrobats tour.

The CRTC released a statement March 21 to remind producers and licensees that there was to be "significant involvement" of Canadians in productions seeking Canadian content status. A CRTC spokesman told Cinema Canada that the March 21 paper was in response to the many applications the CRTC was receiving from producers, particularly involving concerts, with no Canadian participation on-screen and little Canadian participation off-screen.

"In some cases, some people are disturbed. In a lot of cases, people say they approve of a harder look at these things,"

said the CRTC spokesman.

Because licensing contracts with First Choice are conditional on receiving Canadian content status, the producers are appealing the CRTC rulings. Dusty Cohl, speaking for CPI, said, "We are a Canadian company. We are truly producing more or less independently. The programs are really initiated by us." Cohl felt that once the CRTC understood CPI's position, it would give their productions Canadian content status.

Michael Hirsh of Nelvana said the CRTC's decision would have "a negative impact on our Canadian slate (of productions) by denying the Jefferson Starship concert a Canadian content number, and I don't think that was their intention." Hirsh argues that Canadian producers have to be diversified in

(cont. on p. 12)

Americans give and take in distribution shuffles

MONTREAL - As both the Quebec government and the federal government prepare to legislate increased domestic ownership of Canada's powerful distributors, the national cause took two steps forward and two steps back in April.

As if responding to the probability that new legislation will require at least 50% Canadian ownership of distribution companies, two new joint-ventures were announced between Canadian companies and U.S. distributors.

First off the blocks was Astral Bellevue Pathé which announced a joint-venture with 20th Century-Fox in the domain of tele-

vision sales. All product from both companies will be handled through the joint-venture in Canada; it may also become active in funding TV programs.

On Apr. 25, Charles Schreger, president of Triumph Films, joined Victor Loewy of Vivafilms, a Quebec-based distributor, and Robert Lantos of the production house R.S.L. Films Ltd., to announce a joint-venture involving the three companies in the distribution of all Triumph product in Quebec. "The Quebec market is the most difficult one for Americans to understand," stated Triumph's Schreger. "Therefore, we are happy to have our films in the com-

petent hands of Victor Loewy."

Triumph, operating out of New York and through the regional distribution offices of Columbia Pictures, is itself a joint-venture between Columbia and France's mighty Gaumont, which both distributes and produces. Triumph handles all Gaumont productions, but not necessarily all films in which Gaumont is involved. Vivafilms will automatically distribute Gaumont's productions. Other Gaumont films - those for which it holds world rights or distribution contracts - will still be up for grabs

(cont. on p. 5)

Cover : In a context of uncertain government regulation, Canada's television production industry is as ever on the horns of a dilemma, that of Canadian content versus co-production. There too the quandary persists : to co-produce, yes, but with the Americans or the Europeans ? Ron Levine's montage reflects the market situation while the government looks on. Lucie Hall reports on the first three months of Canada's fledging pay-TV industry, beginning page 31.

Actors : Marc Vincent, Nathalie Clouthier, Daniel Collins, Helene Benoit, Brian Rabey, Deepak Massand, Linda Hammond, Robert "Walltopper" Burgy, and Ron "Skyline" Csillag. Make-up : Françoise LeGrand. Norwegian dress : Ingrid Richards.

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Reactions to CRTC move

OTTAWA - Reaction from participants to the CRTC's Apr. 11 workshop on Canadian content criteria review was, predictably, split along cultural/industrial lines.

"There was a circle of people," said one participant from the public sector, "and half the people there were pay-TV licensees or broadcasters saying they couldn't afford Canadian programming, and that they needed co-production or a pre-sale with the American market. Only if they could do that, they said, could they then do Canadian programming."

"The other half said that a strict definition of Canadian content was needed - at least

as strict as the CCA. The licensees wanted flexibility. The other side said that the CCA definition was a good starting point."

"I think the meeting was useful," Stephen Roth, president of the Association of Canadian Movie Production Companies, told Cinema Canada. "The CRTC is attempting, for the first time really, to discuss an important question with the industry."

"Cultural concerns and industrial concerns go hand-in-hand. Without sizable industrial production there is no cultural side. In the past the CRTC has been too excessive on the restrictive side. Still, I feel there's a fundamental mis-

understanding of the nature of co-productions. I'm - always skeptical of government heeding the voice of industry, especially in cultural affairs, but we were very politely listened to."

For Paul Siren, ACTRA general-secretary, the meeting was "another expression of the

fundamental conflict between cultural and industrial objectives. Many groups such as ACTRA consider that cultural objectives should be primary, while many sections of the production community feel any restriction in terms of Canadian content would inhibit their

ability to produce.

"It wasn't really a workshop, more like a well-attended meeting. There was no consensus in the discussion.

"I presume the CRTC will work out something. I'm sure they'll try to bring about some uniformity," concluded Siren.

(cont. from p. 3)

among Quebec's other distributors.

The announcement must have been sweet for Communications minister Francis Fox who had been scheduled to attend the press conference. Earlier, he had requested the Foreign Investment Review Agency (FIRA) to investigate the take-over of Columbia Pictures by Coca-Cola, and see whether to allow Columbia to continue to distribute films in Canada.

FIRA is also currently investigating the installation of New York-based distributor Orion Pictures in Toronto. Orion, which has bought out Filmways distribution, previously held a contract with Ambassador Film Distribution in Canada. The opening of the Toronto Orion office, which is reportedly doing "extremely well" according to general manager George Heiber, was a serious blow to Ambassador.

Ambassador president Len

Herberman has announced that the company will be "inactive" in theatrical releases over the summer, but hopes to have new product by the fall. Incidentally, Ambassador has just left its Bloor Street offices, once shared with Pan-Canadian and IFD, to new quarters on Saint George St.

Another blow to Canadian distribution came when UA/MGM announced that it had concluded an agreement to distribute all Cannon product. Canadian distributor Citadel had previously distributed Cannon's films (see p. 6).

It remains to be seen if FIRA will oppose either Columbia's continued activities in Canada or Orion's new ones. Reliable sources in Ottawa report that FIRA has made known its opposition to the Orion move, and has requested that the company re-think its plans. Robert Schwartz of Orion in New York, however, told Cinema Canada that Orion has had no communication from FIRA, and declined to make any further comment on the matter.

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UA/MGM pick up Cannon

TORONTO - In a deal announced Apr. 15 in Hollywood by MGM/JA executive vice-president Jean Stobler and Cannon Films resident Yoram Globus, effective immediately all Cannon films will be distributed by MGM/UA as "an MGM/UA and Cannon Group release." The move could have serious consequences on Citadel Films, which sub-distributes Cannon product in Canada.

When asked Apr. 25 how the new deal would effect his company, Citadel president Andrew Milio issued a terse "No comment." But Joseph Brown, Canadian general manager for MGM/UA in Toronto, confirmed that the UA/Cannon deal had been made. Brown said he was waiting word from the company's head office as to when MGM/UA will currently begin distributing Cannon product.

Citadel currently has the Cannon film *The Treasure of the Four Crowns*, a 3-D picture, scheduled for an Apr. 29 release on 55 screens in eight Canadian cities, Vancouver, Calgary, Edmonton, Winnipeg, Toronto, Montreal, St. John, and Halifax. But with the new deal, it is not known whether they will distribute the next scheduled Cannon release, *The Wicked Lady*, starring Faye Dunaway.

Other Cannon releases set for this year include *Hercules*, with Lou Ferrigno; *Sahara*, with Brooke Shields; and *Sword of the Valiant*, with Sean Connery and Miles O'Keefe. Cannon films currently in production are *Bolero*, with Bo Derek, and *Over the Brooklyn Bridge*, with Margaux Hemingway and Elliot Gould.

Exodus complete from UA Classics

TORONTO - Eddie White, who replaced his former boss Linda Beath Mar. 2 as director of United Artists Classics-Canada, announced his resignation of the position Apr. 4.

White was replaced Apr. 18 at UA Classics by Ron McCluskey, who left his position as sales manager of Pan Canadian's theatrical and non-theatrical divisions.

Joining McCluskey at UA Classics as theatrical booker is Ted East, who left MGM/UA. Joining White in the resignation column is UA Classics publicist Virginia Kelly, who will leave the company May 6.

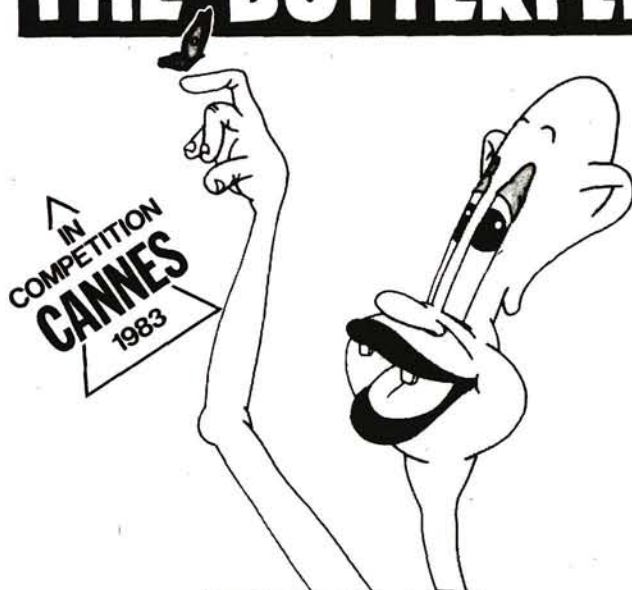
At Pan Canadian, company man Rick Berger has been promoted to replace McCluskey. Also joining Pan Canadian is Andrew Pepper as second

assistant booker.

The departure from UAC-Canada of Beath, White, and Kelly, who moved over from independent distributor New Cinema when UA Classics set up their Toronto office in March 1982, has fueled speculation that Beath is moving to a new distribution company. It has been rumoured that Beath will enter into partnership with Vancouver-based distributor Bahman Farmanara and Toronto producer and lawyer David Perlmutter to operate a new independent distribution company based in Toronto and New York which would serve North America. The group reportedly has already secured product and will announce the new company at the Cannes Films Festival in May.

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The Grey Fox big in national launch

TORONTO - *The Grey Fox*, winner of seven 1983 Genie Awards including best picture, has earned \$267,955 in Canada since it opened in Vancouver Mar. 25, according to its distributor, United Artists Classics.

The film, starring Richard Farnsworth and Jackie Burroughs, earned \$33,798 during its second week in Vancouver, which made it the highest grossing film playing on a single screen for the week Apr. 1-7.

During its first week in Toronto (Apr. 8-14), *The Grey Fox* grossed \$18,500 at the Towne Cinema, making that location the highest grossing theatre in Toronto that week.

The film opened Apr. 15 on 11 screens in ten other cities: Hamilton, London, Winnipeg,

Calgary (2 screens), Edmonton, Victoria, Prince George, Nanaimo, Kelowna, and Kamloops. On Apr. 22, it opened in four more B.C. locations, Prince Rupert, Chilliwack, Vernon, and Langley.

It will open Apr. 26 in Ottawa at the National Arts Centre.

In the United States, the picture premiered Mar. 18 in Seattle, followed by an Apr. 22 opening in Portland, Oregon, and an Apr. 29 release in Houston. It is scheduled to open May 13 in Denver and San Francisco. The film has also been screened at the Santa Fe, Houston, and San Francisco film festivals.

The Grey Fox was produced by Peter O'Brian and directed by Phillip Borsos.

Cannes Who's who

CANNES—Only the Canadian Film Development Corporation (CFDC) will officially represent Canada this year's at the Cannes Festival. Five Canadian films are being presented — **Rien qu'un jeu** in the Directors' Fortnight, **La bête lumineuse** in Un certain regard, and, as the only Canadian film in competition, Dieter Mueller's 90-second animated cartoon **The Butterfly**. Two Super-8 films, Richard Clark and Michèle Miron's **Alchimie**, as well as Marie Brazeau's **Dédicace** will be part of the Quinzaine Super-8.

The following lists names and hotels of Canadian officials, producers, distributors, independents and presspersons at Cannes this year.

Government agencies

Canadian Film Development Corp.
Ronald Legault, Ann Brown,
Louise St-Louis, Résidence
Gray d'Albion

**Ontario Film/Video Office
Ministry of Industry and Trade**
Gail Thomson, Le Grand Hôtel
Brian Villeneuve, Gray d'Albion

Institut québécois du cinéma
Jean Colbert, Hôtel du Gonnet

**National Film Board of
Canada** (Paris office)
Marc Parson

Festivals

Le festival des films du monde
Serge Losique, Hotel Majestic
Jacqueline Dinsmore, Hotel
Martinez-Concorde

Festival of Festivals
Wayne Clarkson, Résidence
Gray d'Albion
Helga Stephenson, Hotel Gray
d'Albion

Pay-TV services

C Channel
Wayne Clarkson, Résidence
Gray d'Albion

First Choice
Joan Schafer, Phyllis Switzer,
Victor Marshaal, Riff Markowitz,
Hotel Carlton

Producers

Rick Butler, Tapestry Records
and Tapes

Beryl Fox (**By Design**),
Résidence Gallia

Doug Leiterman, Motion Picture
Guarantors Inc., Résidence
Gallia

Peter O'Brian (**The Grey Fox**)

Michael Levine, (**The Terry
Fox Story**), Hotel Martinez

Maurice Smith (**Screwballs**)

Nicolas Clermont (**Reckless**),
Cap d'Antibes

Justine Héroux, Cinévideo Inc.,
St-Paul de Vence

Claude Léger (**The Man in 5A**)

Dusty Cohl, Reel Canadian
Motion Pictures

Harold Greenberg — Astral
Bellevue Pathé (**Maria
Chapdelaine**), Stephen
Greenberg, Eddie Rosenberg,
Hôtel Montfleury

George Amsellem, Taurus 7
Productions

Distributors

Prima Film
Gilles Bériault, Hôtel de Paris

Les Films René Malo
René Malo, Pierre Latour, Hôtel
du Gonnet

Cinépix Inc.
Rita Leone, Palais Miramar

Films Transit Inc.
Françoise Allaire, Jan Rofekampf,
Hôtel Molière

Astral Bellevue Pathé
Jocelyne Pelchat-Johnson,
Hôtel Montfleury

Linda Beath, independent

Cinéma Libre
Judith Dubeau, Résidence Gallia

Filmmakers

Pierre Perreault
(**La bête lumineuse**)
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Richard Clark
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Brigitte Sauriol
(**Rien qu'un jeu**)
Hôtel St-Yves

Publicity

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Communications, Résidence
Gray d'Albion

Virginia Kelly, free-lance publicist

Members of the press

René de Carusel, Ticket
magazine, La Bocca

Lynne St-David, Music Express,
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Press/Variety, Hôtel
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Jay Scott, The Globe & Mail

James Palmer, Haute Magazine,
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Thomas Schnurmacher, The
Gazette, Montreal, Frontal
Beach

Françoise Grimaldi, Société
Radio-Canada, Hôtel Pullman

David Wilson, Festival Review,
Hôtel Acapulco

Marc Gervais, Radio-Canada
International/Cinema Canada,
Hôtel Molière

Françoise Laurendeau, Le Devoir,
Hôtel de Provence

Risa Shurman, TV Ontario,
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Chapdelaine has smash opening, wide release across Quebec

MONTREAL - It took Harold Greenberg to do it, and he did: get Pierre Trudeau and René Lévesque talking to each other. The occasion was the world premiere Apr. 28 of Gilles Car-

le's *Maria Chapdelaine*, the theatrical feature film, based on the Louis Hémon's 1913

classic, produced by Astral Film Productions in association with Société Radio-Canada and France's television network TF1.

Canadian actors Nick Mancuso and Pierre Curzi and France's Claude Rich.

The film opened theatrically Apr. 29 at 25 theatres across Quebec.

The gala première, for the benefit of two leading Quebec charities, drew cultural and political luminaries from Quebec and Ottawa to see the third film version of the Hémon novel about rural Quebec life at the turn of the century. Carle's *Maria Chapdelaine* stars Carole Laure in the title role, with

An English version will be released in the fall. *Maria Chapdelaine* was produced with the participation of the CFDC and l'Institut québécois du cinéma.

In next month's issue, Cinema Canada will be featuring the films of Gilles Carle as well as a review of *Maria Chapdelaine*.

Why Aäton Super 16?

1. The future :

The 1.66:1 aspect ratio is clearly the format of the future, both for 35 mm theatrical release, or high-definition TV via satellite transmission.

2. Rawstock :

Compared to the autonomy of 35 mm, Super 16 is extraordinary : it takes almost three times less rawstock to shoot 10 minutes in Super 16 than it does in 35 mm. This means fewer magazine changes, less loading, and five times less weight of rawstock to be carried around.

3. Mobility :

A Super 16 camera allows the cameraman freedom of movement and shooting angles unknown to the standard 35 mm cameras : the zoom-lenses are much lighter, too.

4. Economics :

- 16 mm rawstock is cheaper than 35 mm, and less of it is needed.
- a Super 16 camera is cheaper to rent or buy than a 35 mm.
- on-location expenses are generally lower with more portable equipment.
- processing, including blow-up to 35 mm, is less costly.

5. Esthetics :

The 1.66:1 aspect ratio corresponds more closely to man's eye view of the world; it

is much closer to the 24 x 36 format of still cameras*. With a Super 16 image format, framing is enhanced : there is enough space in the frame to allow the camera operator to establish the relationship between objects, between characters in their background.

Super 16 was incorporated into the initial design of the Aäton 7. The camera was designed so as to provide the user maximum versatility, with no technical compromises. If a camera can handle Super 16, then it should also be able to deal with standard 16 mm. Though Super 16 is a real boon for blow-up to 35, there are cases when it is not needed (eg. shooting for TV); the user should not have to buy another camera.

The Aäton LTR is both 16 and Super 16 : with no compromises. Switching from Super 16 to 16 and vice versa is a fast, and easy job with the Aäton LTR. Viewfinder, viewing screen, and lens mount are accurately repositioned to the correct optical center in minutes. No other camera has this capacity : the LTR has this feature because it was designed from the outset so as to accommodate both Standard 16 and Super 16 with no compromise on the quality.

Quotable quotes

From *American Cinematographer*, September 1982 : "Altman shoots Super 16."

Robert Altman fulfills a long time determination in his filming of *COME BACK TO THE FIVE & DIME, JIMMY DEAN, JIMMY DEAN*, by shooting this feature in Super 16. It will be a theatrical release in 35 mm this fall.

Originally, the feature was to be shot on tape, but Altman convinced the producers to let him use 16 mm. "What this is ultimately going to become is a wonderful test of 'how' - because when I finish this and we blow it up to 35 mm, I promise you, nobody in the world is going to know that it wasn't 35. I'm very happy with it," Altman asserts.



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DGC often ahead of times — Lehman

TORONTO — Having served his constitutional two years as president of the Directors' Guild of Canada, Lew Lehman is preparing to hand on the mantle at the association's annual general meeting on May 1.

At the moment, running unopposed since the withdrawal of TV director Harvey Frost, Larry Kent (*High, Keep It In The Family, Cold Pizza, Scoring*) is the odds-on favorite as the next DGC president.

"In the course of the last two years," Lehman told Cinema Canada in a brief summing-up, "we've been in the middle of, and sometimes at the head of, a lot of changes. We are, as always, in a critical position. The major changes going on in the industry haven't finished yet, but the major patterns are clear.

"There's an obvious attempt on the part of the established unions to form new associations or find new ways of representing their members in the new markets. How much good

have we done ourselves? We have done the best that we can.

"We have been left at the end of the road with the unions. We're the only ones interested in Canadian production as any sensible person might define the terms. And that means Canadian in the sense that there are no exceptions; it doesn't mean forgetting about Canadian content as a kind of game.

"The producers want business as usual, and in today's market who can blame them? The broadcasters? Well, let's not forget that Murray Chercov took the government to the Supreme Court to avoid Canadian content regulations. Even for the regulators, though they may put up all kinds of conditions, it's also business as usual.

"So it leaves the unions on one side, and it's the wrong side. We should really not give a shit what's produced as long as it produces work.

"But, and I'm happy to have been part of these last vestiges

of democracy, I've seen those unions, more than once, vote against their interests and come down on the side of nationalism."

Lehman, who just turned 50, recently completed a first novel that is currently doing the rounds of publishing houses.

"I'd love just to write novels for a while," says Lehman, who's written 16 screenplays, most of which, he's happy to add, have become films.

"I may even get involved in some sort of production. I'd love to direct if someone would produce movies in Canada."

Falling Apart wraps

TORONTO — Producer/director Paul Eichgrun of Magna Productions recently completed the half-hour drama *Falling Apart*, shot in Toronto starring Paula Wolfson and David Clement, from a script by Eichgrun and Steven Dixon.

Film Policy public in June

OTTAWA — The federal film policy has been drafted, and is currently undergoing preparation for presentation to Cabinet, report reliable sources. The 100-page document underlines distribution of theatrical features as the key component to building a viable Canadian film industry.

As he did with the Broadcasting Policy, Communications minister Francis Fox may pre-

sent the film policy to the Austin Committee, formed to review the recommendations of the Applebaum-Hebert Committee, before he presents it to the Cabinet. Given the necessary time required to prepare the document and make the various presentations, the policy is now not expected to become public before early June. (See Cinema Canada No. 95 for a preview of the policy.)

Acquired Exposure

TORONTO — Creative Exposure, a film marketing company based in Toronto, has acquired the French comedy *Charles et Lucie*, directed and co-written by veteran French filmmaker Nelly Caplan, for distribution in English Canada. The film, starring Ginette Garcin and Daniel Ceccaldi, will open Apr. 29 at the Carlton Cinemas in Toronto.

Creative Exposure is an independent company owned and operated by Tom Litvinskas and Jerry Szczur, partners in Bloor Cinema Ltd., which runs the Bloor, Fox, Kinsway, and Brighton repertory cinemas in Toronto. The company has previously released David Lynch's *Eraserhead*.

Big Spring Fever

TORONTO — *Spring Fever*, the teen-tennis movie produced by John F. Bassett and directed by Joseph Scanlan, has grossed \$132,000 in the first two weeks of its Canadian release.

The film, which stars Susan Anton, Frank Converse, and Carling Bassett, earned \$49,000 during its British Columbia release. Its two week total in Calgary was \$42,000 and in Edmonton \$32,000. The picture also earned \$5000 in Thunder Bay and \$4000 in Sarnia in one-week runs.

The next area the picture should be release is southern Ontario, according to a spokesman for the film's distributor, Citadel Films.

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Sizing up the Canadian pay-TV market

MONTREAL - The new Canadian pay-TV market could be worth as much as \$1.15 billion in subscription revenue and another \$150 million in equipment rental by 1992, according to an American market research report.

"Pay-TV in Canada," a 134-page report produced by Connecticut market researchers International Resource Development Inc., says Canada's high levels of cable penetration will greatly ease the adoption of pay-television to levels "significantly higher" than those in the U.S. According to the \$985 report, prepared for major world telecommunications firms, pay penetration levels in Canada are expected to reach 35% of cabled homes by 1987. The report identifies "a tremendous early opportunity" for manufacturers of decoders, descramblers and other head-end cable equipment requiring "substantial importations of equipment from non-Canadian (mostly U.S.) sources."

The major stumbling block to pay-television penetration in Canada, the report says, "may well not be consumer demand but federal and provincial regulatory battles." The jurisdictional grey area revolves around the definition of the nature of

cable television: if defined as "a broadcasting receiving undertaking", Canadian cable would be considered a part of the Canadian broadcasting system and so would come under federal control; but if defined as "a closed circuit common carrier bounded by provincial border," then it would fall under provincial jurisdiction. In recent years, Ottawa and Quebec have tangled over the question which has yet to be settled.

Meanwhile, recently published figures for pay penetration in Quebec reveal some 60,000 pay subscribers or about 6% of Quebec cabled homes, with national pay service Premier Choix claiming over 50% of the francophone market, and regional service TVEC coming in for a strong second-place.

With 550,000 subscribers, cable operator Cablevision Nationale occupies nearly 60% of the Quebec cable market. Their early April figures reported 41,475 subscribers to at least one pay service, 20% of which had subscribed to two services. Nearly 79% had opted for one or other of the French services, giving Premier Choix a lead with 58% of subscribers, TVEC 21%, English national pay service First Choice in third

place with 19% and special-interest service C Channel getting 2% of Cablevision Nationale subscribers.

Among anglophones, Cable TV with 140,000 subscribers had installed decoders in nearly 10,000 homes, according to company president Paul Chamberland. As over 20% of these chose more than one service, the total came to about 12,000.

According to Cablevision Nationale vice-president Gilles Desjardins, "With some 400 new customers every day, around 40% select Premier Choix, an equal number choose TVEC, and the rest buy First Choice and C Channel."

Desjardins expressed his unhappiness over the Lalonde budget's 6% tax on cable services that would go to funding the Broadcast Development Fund for free TV independent Canadian producers, a tax that would be passed on to cable subscribers.

"It's unfortunate that it always has to come from the consumer," Desjardins told Cinema Canada. "It's unfortunate that the tax comes even before people get to see the kind of programming that will be destined for them."

CBC to cut foreign prime-time

TORONTO - The Canadian Broadcasting Corp. should cut its prime-time foreign programming during the next five years to as little as four hours a week, CBC president Pierre Juneau says.

In a speech Apr. 18, the CBC president said Canadian broadcasting faced its greatest challenge since the 1930s because of foreign competition arising from new technologies such as satellite transmission, cable and pay-TV.

"The CBC schedules eight and a half hours a week of imported dramatic programming in prime-time on its English network," Juneau said. "An effort should be made to reduce this substantially, perhaps by half."

Juneau said increased Canadian programming would not threaten the CBC's share of the television audience.

"The substantial Canadianization of the prime-time schedule on CBC English television this past season did not result in an audience drop-off. In fact the CBC's share actually increased."

Juneau said the higher production costs needed to increase Canadian television content could be raised partially through "vigorous ex-

port promotion" of Canadian programs.

Juneau was speaking before The Canadian Club in Toronto.

Canadian Cablesystem closes debt offerings

TORONTO - In an Apr. 14 release, Canadian Cablesystems Ltd. announced it has closed its three U.S. long-term fixed rate debt offerings, with proceeds totalling \$181.8 million (US) or approximately \$225 million (Cdn). The money has been used to repay all outstanding bank indebtedness of Canadian Cablesystems Ltd., with a balance of approximately \$15 million (Cdn) set aside for general corporate purposes.

Canadian Cablesystems is an affiliated company of Rogers Cablesystems Inc. which handles Rogers' cable operations in Canada.

TORONTO - Judy Gouin has been appointed as Film, Photography, and Video Officer of the Ontario Arts Council effective Apr. 11, OAC executive director Walter Pitman announced Apr. 8 in Toronto.

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SHOOT ALBERTA

by Linda Kupecek

Universiade '83 (The World University Games) will be the subject of a \$700,000 project by Bradshaw-MacLeod Associates of Calgary. Doug MacLeod and Randy Bradshaw plan a one-hour feature documentary on the Games, to be followed by a ten half-hour television series.

The Games, taking place in Edmonton July 1-11, will be the largest sports and cultural event held anywhere in the world in 1983, drawing 4500 athletes from 85 countries to compete in 11 world class sporting events.

The film, to be directed by Bradshaw and produced by MacLeod, will be available in the spring of '84, and will be suitable for pre-Olympic broadcast. (It is likely that the winners in the Universiade would continue to the Olympics in 1984.)

Banff deadline July

TORONTO - The 1983 Banff Television Festival will take place August 14-20 in Banff, Alberta. Deadline for entry is July 15.

The competition is open to films made for television - films in theatrical release prior to telecast are ineligible. Films must have been telecast between July 1, 1982, and July 1, 1983, and dramatic features and feature-length documentaries must not have been prize winners at any other festival in Canada.

Categories include TV features, limited series (including mini-series), continuing series, dramatic specials, TV-comedies, social and political documentaries, outdoors and wildlife documentaries, fine arts programs, and light entertainment programming. All official entries should be on 3/4 inch NTSC video cassettes.

Spacehunter to 1,200

TORONTO - The \$12 million 3-D thriller *Spacehunter: Adventures in the Forbidden Zone*, starring Peter Strauss and Molly Ringwald, will open in 1,200 theatres across North America May 20 distributed by Columbia Pictures.

The film's executive producer is Ivan Reitman, with producers Don Carmody, John Dunning, and André Link. Director is Lamont Johnson. The film was shot in British Columbia and Utah in late 1982.

One possible snag in the planned wide release of the picture May 20 is the temporary court order that Hercules Film distributors of *The Forbidden Zone*, has had issued in the U.S. against Columbia and the producers in a dispute over title similarities.

"We've been working in conjunction with the organization, in development and pre-production stages, for the last five months," says MacLeod. "This is intended to be a subjective look at the Games through the eyes of the competitor. We will be isolating some individuals and capturing their moments

on film."

MacLeod is a Calgary-based filmmaker who, in addition to his other projects, recently served as location manager on *Superman III* and *Blood Relations*. Bradshaw won the award for Best Promotional Film at the 1981 AMPA Awards for his film on the Alberta Games.

"This will give us not only the challenge of a world-scope production," says MacLeod, "but also the exposure to world-class athletes in a lot of dif-

ferent venues." (For example, they have already received permission to shoot in China.) "We are hoping to show people something they have never seen before, the social and cultural settings of the athletes, from training to performance."

Sequence, a 16-minute suspense film written, produced, and directed by Calgarian David Winning, has been sold to

the WOMETCO Home Theatre in New Jersey. The film, done on a shoestring on an Explorations Grant from the Canada Council (total budget: \$4,500) and described by Winning as "a mini-*Deliverance*," has also been sold to CBC, and has played in Los Angeles... Greg Rogers has been appointed head of radio drama in Calgary, effective April 18. Multi-talented Rogers has an extensive theatrical background as an actor-director.



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NEWS

LOOK FOR THE NFB AT CANNES

Pierre Perreault's feature documentary *La Bête lumineuse* will be screened in the Cannes showcase *Un certain regard*. Perreault will be in Cannes and attend the screening. Marc Parson, Director of the NFB's office in Paris, will represent the Film Board at the Festival.



Terri Nash and Edward Le Lorrian wave their Oscars on their return from Hollywood. Their film, *If You Love This Planet*, received the Academy Award for Best Achievement in Documentary—Short Subject. Produced by the NFB's Women's Studio, *If You Love This Planet* is the seventh NFB film to earn an Academy Award.

NFB SIGNS AGREEMENT WITH FRENCH PRODUCTION AGENCY

The National Film Board of Canada and La Société Française de Production et de Création Audiovisuelles (SFP), a public production agency in France which supplies, among others, the three French television networks, have signed a two-year agreement to collaborate on productions for international markets. Under the terms of the agreement the NFB and SFP will exchange personnel and services, and will co-produce and distribute productions initiated and agreed upon by both parties.

Two co-productions are presently in negotiation. Initiated by SFP, *At the Spring of Life* will study the interrelationship of the animal world and water. Co-produced by SFP, NFB, and Film Australia, this series of six one-hour documentaries will be directed by François Bel (SFP), Pierre Letarte (ONF), and James Show (Film Australia).



From left to right, François Macerola, NFB Deputy Commissioner; Jean-Marc Garand, Director of NFB French Production; Bertrand Labrusse, President (and Director général) of La Société Française de Production et de Création Audiovisuelles.

A second project, *Farming the Sea*, is also being negotiated. Initiated by filmmaker Jacques Gagné and producer Jean Dansereau, both of the NFB, this 90-minute docu-drama will investigate sea farming and its potential for solving the world

hunger problem. While only the co-signers may initiate projects, the agreement between the NFB and SFP does not prevent other partners from joining in co-production projects or film series.

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Melanie adaptation Genie returned

TORONTO—Screenwriter Richard Paluck, awarded the best screenplay adapted from another medium award for *Melanie* at the 1983 Genie Awards Mar. 23 in Toronto, was asked to return the award a week later by the Academy of Canadian Cinema—along with the \$5000 cheque from the Canadian Film Development Corp. which accompanies the award. Paluck, who expressed his

genuine appreciation for the Academy's recognition in his acceptance speech, and *Melanie* producer Peter Simpson only learned after the award was presented that the original story upon which the script was based, "A Melanie Without Words" by Michael Green, had not been published, as is required by the Academy's rules for the adapted screenplay award. Because the disqualification

of Paluck's screenplay left only one other nominee, Peter Dion for *Hot Touch*, the Academy decided not to award a 1983 Genie for best adapted screenplay. Earlier, the screenplay for *Latitude 55* by John Juliani and Sharon Riis had been disqualified from the adapted screenplay category because it had not previously been produced in another medium.

Academy executive director Andra Sheffer conceded that the embarrassment over the

Paluck incident was due to "carelessness all around." But every year, said Sheffer, "eligibility is a nightmare for us." She noted that this year, every application from each of the 23 producers involved in the feature film competition had some form of incorrect information.

Ironically, Paluck had never even received his cheque from the CFDC. It had yet to be mailed when the Academy made the decision to strip him of the award.

Chas Dennis helms first pic at Kleinburg

TORONTO—Shooting began Apr. 18 at Kleinburg Studios on *Reno and the Doc*, a low-budget feature-length comedy starring Kenneth Welsh, Henry Ramer, and Linda Griffiths.

Production company is Ren-Doc Productions Ltd., with executive producer Damien Lee and producer David Mitchell. The film is written and directed by Charles Dennis, who scripted the Filmpian feature *Dream-world* and is directing for the first time. Production manager is Sean Ryerson.

The production has signed an ACTRA contract but will operate with a non-union crew. Shooting is scheduled for four weeks, with one week in Toronto, one-and-a-half in Whistler, B.C. (it's a ski film), and one other week in Toronto.

The producers hope for a theatrical release, but have already licensed the production to national pay-TV service First Choice for telecast after a theatrical run.

Canadian content regs in doubt

(cont. from p. 3)

order to survive, and admitted the Jefferson Starship concert was done in Canada for the additional revenue that could be earned from a Canadian TV sale. "TV is a two-way street," he said. "In order to do business on a world-wide basis, you have to be in a position to do business for other people."

First Choice senior vice-president of English programming Phyllis Switzer said the pay-TV service wants the variety shows, but that the company will take a "wait and see attitude." She explained that First Choice must spend 45 cents of every dollar in revenue on Canadian content, while spending no more than 30 percent of its revenue on foreign programming (i.e., Hollywood movies). For every dollar over this 30 percent limit, First Choice must spend \$1.50 on Canadian content, so company spending projections have been thrown off-balance by the CRTC decision.

Switzer said both the Dolly Parton concert and the Jefferson Starship special were export development projects at First Choice. She also pointed out that First Choice needs at least 24 variety specials a year, many of which have to be "hard ticket"—meaning internationally recognized acts as opposed to lesser known Canadian performers.

"The question is, do we need variety?" said Switzer. "It seems like the commission has decided that variety shouldn't be produced in this country."



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Filmline has \$30M package

MONTREAL - Filmline Productions Inc. have unveiled a package of productions totalling almost \$30 million. The nine projects heavily reflect the growing participation of both Canadian and U.S. pay networks in production development.

Filmline leads off with an unofficial co-production with U.K. director Tony Richardson's Woodfall Productions in the theatrical feature film version of John Irving's best-selling novel *Hotel New Hampshire*. Budgetted at \$5.6 million U.S., *Hotel New Hampshire* is scheduled for a May 2 start for seven weeks on location shooting in Montreal and two weeks in an old hotel in Tadoussac at the mouth of the Saguenay. The production stars Jodie Foster, Nastassia Kinski and Beau Bridges.

With backing from First Choice, HBO, and co-producing with Toronto's Robert Cooper, Filmline is planning an end-summer start on a feature thriller about the Red Army Brigade kidnapping of U.S. NATO general James Dozier.

Under development with Superchannel is a \$10 million anti-nuclear thriller, recounting Greenpeace's David McTaggart's ocean protests against French nuclear testing in the South Pacific in 1973-74. Sched-

uled for this winter, location is planned in New Zealand.

Again with First Choice support, two \$2.5 million productions, *Fun Park* directed by Rafal Zielinski, and *Pieces of Abe* with a screenplay by Bruce Martin, are presently in pre-production for a summer '83 start.

And finally, U.S. pay net Showtime has commissioned Filmline to develop four films based on equestrian mysteries by Dick Francis for an '84 shoot.

Norfolk shoots Marx

TORONTO - Norfolk Communications Ltd., which last year said it was withdrawing from independent television production, announced Apr. 28 that the company was going back into production. According to producer Bill Macadam, Norfolk will co-produce a six-hour TV miniseries on Karl Marx starting in October as part of a Canadian/French co-production.

Yorktown gets assist

TORONTO - Yorktown Productions has signed Deborah Jelin, former production executive at Paramount Pictures, to work

in creative development for the company. Yorktown, headed by Norman Jewison and Patrick Palmer, recently signed a seven-picture deal with Columbia Pictures, three projects of which are scheduled to be made in Canada. Jelin's appointment, effective immediately, was announced Apr. 15 by Columbia.

Deaf in Montreal

MONTREAL - *Deaf to the City*, an English-language feature film based on the Marie-Claire Blais novel "Un sourd dans la ville," has gone into pre-production.

Produced by Cinelaser with financial commitments from First Choice-Premier Choix, Astral Films and private investment, the film, budgetted at \$939,000, plans a North American release for Fall '83. With French actress Magali Noël in the principal role, producer Bernard Ferro is also exploring co-production with France's television network Antenne 2.

Principal photography is scheduled for a May 23 start for five weeks' location shooting in Montreal, with two additional weeks in Arizona and San Francisco.

With a screenplay by American expatriate Raymond Chamberlain, to be directed by ex-CBCer A. Mazouz, *Deaf to the City* is producer Ferro's first venture in feature filmmaking.

Out of Wedlock postponed

TORONTO - Director Harvey Frost has announced that the low-budget feature comedy *Out of Wedlock*, the Eagle Films production scheduled to begin shooting Apr. 17 in Toronto, has been postponed until late summer 1983.

Frost said he and his collaborators on the low-priced project - writer Ken Gass and actors Saul Rubinek, Kate Lynch, and Dixie Seatle - were working the production around each other's schedules. Frost recently completed co-producing and directing the pay-TV comedy *The Sex and Violence Family Hour* for producer Chris Bearde and Playboy Productions. The two-hour program was taped at Glen-Warren Studios in Toronto and features comedians Jim Carrey, Murray Langston, Chas Lowther, and Steve Brinder.

Out of Wedlock is a project which Frost and Gass have developed in collaboration with and specifically for the actors involved. It is being produced by executive producer Janesh Dayal and producer Gaopel Goel of Eagle Films. Frost said the Eagle Films partners approached him while they were developing "a very similar story" and decided to combine forces.

The project has also received

strong support from the Canadian Film development Corp. (CFDC). It is budgetted at under \$500,000, and Frost said he would like to see a re-institution of the CFDC's former low-budget film program. "I believe more productions the size of *Out of Wedlock* should be made in this country," said Frost.

What Is To Be Done?

TORONTO - The Gabor Apor Company of Toronto will tape the Tarragon Theatre production of Mavis Gallant's play *What Is To Be Done?* in May for First Choice, with a tentative air date scheduled for fall 1983.

Paul Bettis, original director of the Tarragon production, will re-stage the show for the cameras, and taping will be done at the Tarragon over two productions during May. No TV director has been signed yet.

Starring in the production will be Margot Dionne and Donna Goodhand.

The two-hour program will also include interviews with the actors and the audience. Gallant, winner of the 1982 Governor General's Award for fiction, will host the production and introduce the play.

SCENE IN THE RIGHT PLACES

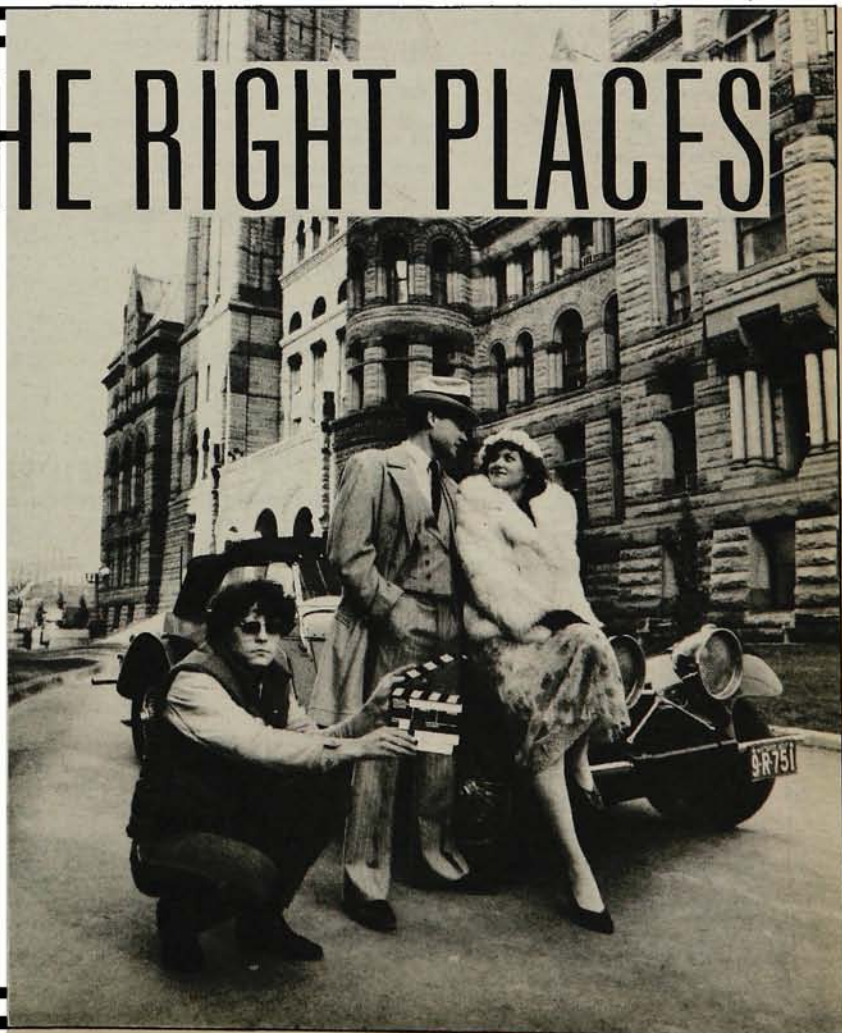
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TORONTO





Association des Producteurs de Films du Québec

L'A.P.F.Q.: un groupe représentatif de l'industrie cinématographique canadienne.

L'Association des Producteurs de Films du Québec est le regroupement le plus important de producteurs francophones en Amérique du Nord. Ses membres, dont une des caractéristiques principales est la capacité de produire en anglais et en français, de par leur situation géographique et culturelle, comptent parmi les plus prestigieux intervenants du milieu cinématographique canadien.

Fondée en 1966, l'Association des Producteurs de Films du Québec a pris la relève de l'Association professionnelle des cinéastes afin de pouvoir réunir en une seule corporation les différents secteurs clés de la production cinématographique.

C'est ainsi qu'aujourd'hui, l'A.P.F.Q. regroupe non seulement une soixantaine de compagnies de productions de films et de vidéo dans différentes spécialités telles le long métrage, la téléproduction, le documentaire, le message publicitaire, le film industriel et commandité, mais compte aussi parmi ses membres près d'une dizaine de laboratoires et maisons de service.

Les producteurs membres de l'Association, qui ont des intérêts dans l'un ou dans l'autre, ou même dans plusieurs de ces secteurs, sont reconnus internationalement pour la qualité de leur production.

Ces membres sont:

ANIMAGE INC., Fernand Dansereau

ATELIERS AUDIO-VISUELS DU QUÉBEC, Arthur Lamothe

THE CINEBANK CORPORATION, Bob Presner, Julian Marks

CINÉ-GROUPE INC., Jacques Pettigrew

CINÉ-MUNDO INC., Pierre Valcour

CINÉVIDÉO INC., Justine Héroux

CORPORATION IMAGE M&M, (Les Films René Malo Inc.), René Malo

FILM LINE PRODUCTIONS, Pieter Kroonenburg, Dave Patterson

FILMOTHÈQUE DU VIEUX-MONTRÉAL, Hélène Beaudry

FILMS DE LA TRAINÉE SAUVAGE, Jean-Claude Labrecque

LES FILMS J.P.F. Inc., Jean-Pierre Ferland

FILMS 24, Nardo Castillo, Charles Ohayon

LES FILMS VISIONS 4 INC., Claude Bonin, Monique Messier, François Labonté, André Bélanger

FILMS STOCK LTÉE, Richard Sadler

LA MAISON DES QUATRE INC., Louise Carré

GILLES SAINT-MARIE & ASS., Gilles Sainte-Marie

THE GROUP, Wendy Wilson

INFORMACTION INC., Jean-Claude Burger

EDUCFILMS INC., Michel Moreau

LES PROD. CINÉMATOGRAPHIQUES GLG INC., Jean Lebel

J.P.L. LTÉE, Jean J. Pélouin

LA BOÎTE À IMAGES INC., Pierre Rose

LAMY/SPENCER, Pierre Lamy

LA COMPAGNIE KÉBEC SPEC INC., Guy Latraverse

LES FILMS D'ICI INC., Pierre Dinel

NANOUK FILMS INC., Michel Brault

ONYX FILMS INC., Louis A. Lapointe

LES PRODUCTIONS ARTS ÉCHO INC., Aude Nantais, Jean-Joseph Tremblay

LES PRODUCTIONS DE LA CHOUETTE, Franco Battista, Marc Voisard

IRIS CINÉMA TÉLÉVISION, Benoit Perriau

LES PRODUCTIONS DU SAGITTAIRE INC., Pierre Nadeau

PRODUCTIONS JEAN-LOUIS FRUND INC., Jean-Louis Frund

PRODUCTIONS DE LA FABRIQUE D'IMAGES, Denis Martel

PRODUCTIONS DU FOIN FOU INC., René Leprie

PRODUCTIONS CLAUDE LÉGER INC., Claude Léger

LES PRODUCTIONS DU VERSEAU INC., Aimée Danis, Eric Fournier

PRODUCTIONS S.D.A. LTÉE, Nicole Boisvert, François Champagne

PRODUCTIONS TÉLÉSCÈNES INC., Neil Léger

PRODUCTIONS TOURNESOL, Robert Binette

PRODUCTIONS PRISMA INC., Marcia Couelle, Claude Godbout

PRODUCTIONS VIA-LE-MONDE INC., Daniel Bertolino, François Floquet

PRODUCTIONS VIDÉOFILMS INC., Robert Ménard

PRODUCTIONS YOSHIMURA GAGNON INC., Claude Gagnon

R.S.L. PRODUCTIONS, Stephen Roth, Robert Lantos

ROSEFILMS INC., Marie-Josée Raymond, Claude Fournier

SEAGULL PRODUCTIONS INC., James Shavick

TELDIS CINÉ-SYNC., Philippe Garcia

TÉLÉ-MONTAGE INC., Pierre de Lanauze

TÉLÉPRO INC., Pierre Desmarchais, André Laroche

3 THÈMES INC., Danièle J. Suissa

LES PRODUCTIONS 3 "J", Jacques Paris

L'A.P.F.Q. compte également ces maisons de service dont les activités consistent dans la location d'équipement cinématographique ou vidéographique, le mixage, les effets d'optique, le doublage ou encore le développement de films.

BELLEVEUE-PATHÉ, Jacques Amann, André Collette

CINÉLUME PRODUCTIONS, Yordan Nicolov

CÔTÉ-POST PRODUCTION, Bob Côté

FILM OPTICALS/TRUCA, Michel Delisle

MEDIA-SÉCURITÉ INC., Robert Desrosiers

PANAVISION CANADA, Mel Hoppenheim

SONOLAB INC., Dov Zimmer

COMMANDITAIRE, L'A.P.F.Q. est commanditée par Kodak Canada

L'Association des Producteurs de Films du Québec s'est liée à l'Association Québécoise des Distributeurs de Films en 1982. En 1983, elle se lie à l'Association Québécoise des Industries Techniques du Cinéma et de la Télévision.

Ensemble, ces trois associations sont parmi les représentants les plus actifs et les mieux reconnus de l'industrie cinématographique canadienne. Elles offrent également aux producteurs étrangers tous les services à la création et à la diffusion d'oeuvres de qualité, témoins des innovations techniques les plus diversifiées et des préoccupations artistiques les plus actuelles. Elles agissent sur un territoire aux mille possibilités, avec des équipes polyvalentes et sensibles aux cultures qui se côtoient, capables de tirer profit de cette situation où les langues, les écoles, les démarches se croisent, se mélangent et se déploient.

Les membres de l'A.P.F.Q. se distinguent internationalement par la qualité de leur production

Animage Inc.

En tant que cinéaste:

Fernand Dansereau s'est mérité:

- **Prix du meilleur film** au festival du film ouvrier de Vienne pour *Alfred J...*, 1957
- **Prix du Gala des splendeurs de Montréal** en 1958 pour *Les mains nettes*.
- **Premier prix** du festival de Monaco pour *La canne à pêche*, 1959.
- **Premier prix** au festival du film canadien en 1966 pour *Festin des morts*.
- **Premier prix** du Bureau international du court métrage de Tours en 1967 pour *Ce n'est pas le temps des romans*.
- **Prix du meilleur film** de moins de 30 minutes, Palmarès du film canadien en 1967 pour *Ce n'est pas le temps des romans*.
- **Sélection** pour le festival de la critique à Cannes en 1972 pour *Faut aller parmi l'monde pour le savoir*.
- **Prix des meilleurs interprètes masculin et féminin** à la télévision (Anik) 1975 pour *Le contrat d'amour*.

En tant que producteur:

- Une quinzaine de films de la série *Temps présent* furent primés à Cannes, Tours, Venise, Evian.
- Golden Viking, **Grand-Prix au festival international du Film d'Evian** en 1964 pour le film *Pour la suite du monde*.
- **Prix spécial Palmarès** du film canadien et **Canadian Film of the Year** au Palmarès du film canadien en 1965 pour le film *Pour la suite du monde*.

En général:

- **Prix Grierson** du Canadian Film Award, en novembre 1977.

Ateliers Audio-Visuels du Québec

- **Grand Prix** au Festival du cinéma canadien en 1963 pour le film *Les Bûcherons de la Manouane*.
- **Voile d'argent** au Festival de Locarno en 1963 pour le film *Les Bûcherons de la Manouane*.
- **Prix de la critique française** au Festival d'Evian en 1964 pour le film *Les Bûcherons de la Manouane*.
- **Landers Associates Award of Merit** au Festival de Los Angeles en 1969 pour le film *Les Bûcherons de la Manouane*.
- **Prix de la meilleure réalisation**, section Films commandités, au Palmarès du film canadien en 1973 pour le film *A bon pied, bon oeil*.
- **Sesterce d'or** au Festival international de Nyon en 1975 pour la *Chronique des indiens du Nord-Est du Québec* (série en 2 volets: 1. Carcajou et le péril blanc; 2. La Terre de l'homme; et 12 films).
- **Premier prix** au Prix de la critique Québécoise en 1975 pour la *Chronique des indiens du Nord-Est du Québec* (série en 2 volets).

Participations:

- Pour le film *Les Bûcherons de la Manouane*,
- Festival de Bruxelles en 1963
 - Festival de Tours en 1963
 - Festival de Vancouver en 1963
 - Ann Arbor Film Festival en 1964
 - Festival de Cracovie en 1964
 - Festival de Florence en 1964
 - Midwest Film Festival en 1964
 - Festival de Milan en 1964
 - Festival de Monza en 1964
 - Swiss Curren (USA) en 1964
 - Festival de Téhéran en 1964
 - Berlin Film Week en 1968

- Pour le film *La Moisson*,
- Festival du Film de Montréal en 1967
 - Festival de Tours en 1968
 - Berlin Film Week en 1968
 - Festival du Film de Londres en 1969
 - Festival International de Sydney en 1969
 - Festival de Melbourne en 1969
 - 6^e Festival international de l'agriculture de Berlin en 1970
 - Foire internationale de Padoue en 1970
 - 1^{er} Festival international du film agricole de Santarem (Portugal) en 1971

- Pour le film *Poussière sur la ville*,
- Festival de Berlin en 1968.

- Pour le film *Au-delà des murs*,
- Festival de Leipzig (Allemagne Fédérale) en 1969

- Pour le film *Le mépris n'aura qu'un temps*,
- Festival de Leipzig (Allemagne Fédérale) en 1970
 - Festival de San Francisco en 1971
 - Festival de Poitiers en 1972
 - Festival de Venise en 1972
 - Festival de Florence en 1972
 - Festival de Londres en 1972
 - Festival de Berlin en 1972
 - Festival de San Francisco en 1973

- Pour le film *Pour une éducation de qualité - Le Perfectionnement des Enseignants*,
- Festival de Tours en 1969

- Pour le film *La Chasse aux Montagnes*,
- Festival de Leipzig (Allemagne Fédérale).

- Pour la *Chronique des indiens du Nord-Est du Québec* (série en 2 volets: 1. Carcajou et le péril blanc; 2. La Terre de l'homme; et 12 films),
- Festival del Popoli, Firenze (Italie) en 1975
 - Mostra Internacional Cinema de Intervencao, Lisboa (Portugal) en 1975
 - Forum des Jungen Films, Berlin en 1975
 - Festival d'Avignon en 1975
 - Festival de Beaubourg, Paris en 1978
 - Journées cinématographiques, Orléans en 1978
 - Mostra Internazionale del Nuovo Cinema, Pesaro (Italie) en 1978
 - Quebec Cinema Series, Museum of Modern Art, New York en 1978
 - Journées cinématographiques de Carthage à Tunis en 1978
 - Festival panafricain du cinéma en Haute-Volta en 1978
 - Journées cinématographiques d'Amiens en 1980
 - Festival de Berlin en 1980
 - Rencontres du cinéma anthropologique, Cannes en 1982
 - Festival del cinema educativo, Mexico en 1978
 - Journées de Poitiers en 1982
 - Rencontre internationale pour un nouveau cinéma en 1974
 - Europeisk Konferens For En Ny Film, Stockholm en 1975
 - Festival de l'homme rencontre l'homme, Créteil en 1976
 - 2^e rencontre du cinéma militant, Rennes en 1978
 - La Quinzaine du cinéma et l'audio-visuel, Rochefort en 1980
 - Grierson Film Seminar, en 1980
 - Journées de Poitiers en 1980
 - Festival du film anthropologique, Montréal en 1982

La Boîte à Images Inc.

- **Prix Média** au Festival de la ligue des droits de l'homme en 1979, pour le documentaire *Les itinérants solitaires*.

Cinévidéo Inc.

- **Prix de la meilleure interprétation féminine** au Festival du Film de Cannes pour le film **Violette Nozière**, 1978
- **International Press Award** au Festival des Films du Monde en 1981 pour le film **Les Plouffe**, 1981
- **Bijou Awards** pour le meilleur scénario, au Canadian Film and Television Association and Academy of Canadian Cinema pour le film **Les Plouffe**, 1981
- **Bronze Hugo** pour le scénario au International Film pour le film **Les Plouffe**, 1981
- **Prix Génie** pour la meilleure actrice de soutien pour le film **Les Plouffe**, 1982
- **Prix Génie** pour le meilleur scénario pour le film **Les Plouffe**, 1982
- **Prix Génie** pour la meilleure direction artistique pour le film **Les Plouffe**, 1982
- **Prix Génie** pour les meilleurs costumes pour le film **Les Plouffe**, 1982
- **Prix Génie** pour la meilleure chanson originale pour le film **Les Plouffe**, 1982
- **Prix Génie** pour la meilleure musique pour le film **Les Plouffe**, 1982
- **Prix Génie** pour le meilleur directeur pour le film **Les Plouffe**, 1982

Ciné-Gruppe Inc.

- **Prix spécial du Jury** au Festival des Films du Monde pour le film **Pee Wee**: 81.

Participations:

- **La Quinzaine des Réalistes** au Festival de Cannes pour le film **Rien qu'un Jeu**, 1983.

Educfilms Inc.

- **Diplôme de la Croix-Rouge Bulgare** au Festival International de Films Croix-Rouge et de la santé pour le film **La Leçon des Mongoliens**, 1973.
- **Mention Spéciale du Jury** au Festival International de Cinéma à Nyon pour le film **Les Enfants de l'Émotion**, 1977.
- **Prix à Westdeutschen Kurzfilmfest** à Oberhausen pour le film **Gestes Absurdes**, 1977.
- **Prix** au Festival International du Film Scientifique de Tokyo pour le film **La Sculpture de l'Intelligence**, 1978.
- **Premier Prix** au Festival de l'audio-visuel Québécois (ADATE) pour le film **En Passant par Mascouche**, 1981.

Participations:

- Festival International du Film de l'Ensemble Francophone, pour le film **La Leçon des Mongoliens**, 1973.
- Festival International du Film et d'Échanges Francophones — Session de Cabourg, pour le film **Jules le Magnifique**, 1976.
- Sélectionné au Festival de Nyon: **Une Naissance approuvée**, 1979
- Sélectionné pour le Seminar Grierson: **Les Traces d'un homme**, 1980.

Film Line Productions

- **Prix de la Chouette**, décerné par la critique française au Festival de Cannes pour le film **Le Lucky Star**, 1979.
- **Genie Awards** au Festival du Film Canadien pour la meilleure musique dans le film **Le Lucky Star**, 1981.
- **Genie Awards** au Festival du Film Canadien pour le meilleur scénario adapté d'un autre médium dans le film **Le Lucky Star**, 1981.
- **Genie Awards** au Festival du Film Canadien pour le meilleur montage sonore dans le film **Le Lucky Star**, 1981.

Les Films Stock Ltée.

- **Premier prix** du Festival de l'audio-visuel québécois ADATE.
- **Certificate of Merit**, du Yorktown International Short Film and Video Festival.
- **The award of excellence** for Education Department Information Officers (U.S.A.)

J.P.L Productions Ltée.

J.P.L. s'est vu décerner des prix par des organismes tels que le TVB, le Publicité-Club de Montréal, The Advertising & Sales Club, The Hollywood Radio and Television Society, et plusieurs autres sociétés.

La Maison des Quatre Inc.

- **Prix de la Presse Internationale** au Festival des Films du Monde pour le film **Ça peut pas être l'hiver, on n'a même pas eu d'été**.
- **Mention de l'Église Épisopale** à Mannheim, 1981.
- **Médaille de bronze**, première oeuvre, Festival de Houston, USA, 1982.

Nanouk Films Inc.

- Participations:**
- Pour le film **Le Son des Français d'Amérique**, Festival International du Film Francophone, Louisiane, 1976.
 - Festival International du Film de court-métrage et du film documentaire de Lille, France, 1977.
 - Festival de la Harpe d'or, Irlande, 1978.
 - Festival International de Films ethnographiques et sociologiques, Paris, 1979.

Corporation Image M & M

Participations:

- Pour le film **L'Homme à tout faire**, Festival de Cannes
- Festival de Toronto
- Festival de New-York
- Festival de Chicago
- Festival des films de femmes de Sceaux
- Quinzaine des réalisateurs
- Canadian Film Awards

Le film Le Ruffian:

- Festival de Manille.

Les Productions de la Chouette

- **Premier Prix**, catégorie expérimentale au Festival du Jeune Cinéma pour le film **Le Poulailler des Temps Perdus**, 1978.
- **Mention de Qualité**, Rencontres Henri Langlois au Festival International à Tours pour le film **Le Poulailler des Temps Perdus**, 1977.
- **Meilleur Film** dans la catégorie Biographie au 15th Hemisfil International Film Festival à San Antonio au Texas pour le film **Laugh Lines**, 1980
- **Gagnant** du Prix des Nations Unies CIDALC pour le film **Laugh Lines**, 1981.
- **Prix Gerbe d'Or** dans la catégorie de l'Humain Spontané au Festival de Yorkton en Saskatchewan pour le film **Les Cloches**, 1981.

Participations:

- Pour le film **Le Poulailler des Temps Perdus**: La Semaine du Cinéma Québécois, 1978.
- Festival International de la Francophonie, 1979.

Pour le film L'Énigme du Serpent de Mer:

- Festival International de la Francophonie, 1979.

Pour le film Laugh Lines:

- Festival International d'Animation de Zagreb, 1980.
- London International Film Festival, 1980.
- Festival International du Court Métrage de Cracovie, 1981.
- Académie du Cinéma Canadien pour le prix Bijou, 1981.

Pour le film Les Cloches:

- Festival des Films du Monde, 1981.
- Festival des Films de la Haute-Volta, 1983.

Pour le film Isabelle et le Cavalier Bleu:

- Festival des Films du Monde, 1982.

Pour le film La Satanée Question:

- Festival des Films du Monde, 1982.

- Pour le film **Québec, Ville Historique** (série de 16 messages d'intérêt public dans les deux langues officielles):
- 12th U.S. Television Commercial Festival, Illinois, 1982.

Les Productions du Foin Fou Inc.

- **Prix de la Critique Québécoise** pour le film **Les Bleus, la Nuit**, 1982.

Les Productions La Fête Inc.

Le producteur s'est mérité en janvier 1978 une médaille commémorative du Lieutenant Gouverneur du Canada en reconnaissance de la valeur des services rendus dans le domaine du cinéma.

Les Productions Prisma Inc.

- **Prix de l'O.C.I.C.** pour le film **Les Dernières Fiançailles**, 1974.
- **Prix de la Critique Québécoise** pour le film **Les Ordres**, 1974.
- **Prix de la mise en scène** au Festival de Cannes pour le film **Les Ordres**, 1975.
- **Grand Prix de l'O.C.I.C.** pour le film **Les Ordres**, 1975.
- **Prix de la Critique Québécoise** pour le film **Comme les Six Doigts de la Main**, 1978.
- **Premier Prix** au Festival International de Banff pour le film **Comme les Six Doigts de la Main**, 1979.
- **2^e Prix**, Moyens et Longs Métrages à Enfilm '79 pour le film **Comme les Six Doigts de la Main**, 1979.
- **Prix Anik** pour le film **Comme les Six Doigts de la Main**, 1980.
- **Hugo d'argent** au Festival International du Film à Chicago pour le film **Les Bons Débaras**, 1980.
- **Prix de la meilleure interprétation** au Festival International du Film à Chicago pour le film **Les Bons Débaras**, 1980.
- **Prix de l'Age d'Or** au Festival de Bruxelles, pour le film **Les Bons Débaras**, 1980.
- **Prix Génie** pour le meilleur film à l'Académie

du Cinéma Canadien pour le film **Les Bons Débaras**, 1981.

- **Prix Génie** pour la meilleure réalisation à l'Académie du Cinéma Canadien pour le film **Les Bons Débaras**, 1981.
- **Prix Génie** pour le meilleur scénario original à l'Académie du Cinéma Canadien pour le film **Les Bons Débaras**, 1981.
- **Prix Génie** pour la meilleure interprétation féminine dans un rôle principal pour le film **Les Bons Débaras**, 1981.
- **Prix Génie** pour la meilleure interprétation masculine dans un rôle secondaire pour le film **Les Bons Débaras**, 1981.
- **Prix Génie** pour la meilleure photographie pour le film **Les Bons Débaras**, 1981.
- **Prix Génie** pour le meilleur montage pour le film **Les Bons Débaras**, 1981.
- **Prix Génie** pour le meilleur son pour le film **Les Bons Débaras**, 1981.

Participations:

- Pour le film **Les Ordres**:
- Festival de Cannes, 1975
- Festival de Melbourne, 1975.
- Festival de Sydney, 1975.
- Festival d'Edimbourg, 1975.
- Festival de San Francisco
- Festival de Arnhem, 1975.
- London Film Festival, 1975.
- Filmex, Los Angeles, 1975.
- Figuera Da Foz, 1976.
- Hong Kong Festival, 1977.
- Panorama Cinéma Canadien - Tokyo, 1977.
- Panorama Cinéma Canadien - Rome, 1978.
- Panorama Cinéma Canadien - Madrid, 1980.
- Journées Cinématographiques de Poitiers, 1979.
- Panorama Cinéma Québécois - Bulgarie, 1978
- Panorama Cinéma Québécois - New-York, 1978
- Festival de Reykjavik, Finlande, 1980.
- Rétrospective Cinéma Canadien - Berlin, 1983.

Pour le film Les Servantes du Bon Dieu,

- Festival de Cannes, Semaine de la critique, 1979.
- Journées Cinématographiques de Poitiers, 1979.
- Journée Milan et Rome, (MAIQ), 1979.
- Journées Cinématographiques de Namur, Belgique, 1979.
- Ambassade du Canada, Paris, 1979.
- Journée Nationale du Film, Ottawa, 1979.
- Festival d'Edimbourg, 1979.
- Festival de Festivals, Toronto, 1979.
- Festival de San Francisco, 1979.
- 2^e Festival de Films de Femmes, Sceaux, 1980.
- American Film Festival, New-York, 1980.
- Feminist Film Festival, Toronto, 1980.
- Semaine du Cinéma Québécois, Abidjan, Afrique, 1980.
- First Commonwealth Film and Television Festival, 1980.
- Cinémaèque Française, Paris, 1980.
- Semaine du Film Canadien, Maroc, 1981.

Pour le film Les Bons Débaras,

- Festival de Berlin, 1980.
- Festival du Film de San Francisco, 1980.
- Festival de la Rochelle, France, 1980.
- Sélection officielle du Canada pour le 53rd Annual Academy Awards, meilleur film étranger, 1980.
- Festival of Festivals, Toronto, 1980.
- Canadian Film Week, Rome, 1980.
- V^e Festival de Cinéma Ibero-américain, Huelva, Espagne, 1981.
- Festival International de Hyères, France, 1981.
- Festival de Reykjavik, Finlande, 1982.
- Rétrospective du Cinéma Canadien, Berlin, 1983.

Pour le film Le Plus Beau Jour de ma Vie,

- Festival de Films et Vidéos de Femmes, Québec, 1981.

Pour le film On n'est pas des Anges,

- Festival de Nyon, Suisse, 1981
- 31st Melbourne Film Festival, Australie, 1982.

Les Productions S.D.A. Ltée.

- Prix remportés récemment par la S.D.A.
- Le Festival International du Film de Bruxelles
- Le Troisième prix du Festival du film scientifique de Rio de Janeiro
- Le Festival du Film d'Anaheim, aux États-Unis, 1980.
- Le Festival du Film de Melbourne, Australie, 1980.
- Le Prix du meilleur film sur la nature au Festival du film de l'Arizona, à Tucson, 1980.
- Le World Wildlife Film Festival de 1980.
- Le Prix du Festival du Film de la Ville de Tarbes
- L'International Film and Television Festival of New-York (1979 et 1980.)
- Le Prix N. Werner Buck Memorial (1980), en Californie.
- Le Prix de l'Outdoor Writer's Association, au Michigan, 1980.

- Le Prix d'Excellence de la société Canadienne de relations publiques, 1980.
- Une distinction honorifique au 8^e Festival International du film de Thessalonique, Grèce, 1979.
- Le Prix Teddy Roosevelt au National Outdoor Travel Film Festival, 1979 et 1979.
- Le Prix du Festival de Cinéma et Télévision du Canada, 1980.

Télépro Inc.

- **Médaille d'argent** au Festival International du Film de Cannes pour le film **1/75,000**, 1964.
- **Meilleur Film Sportif** au Palmarès du Cinéma Canadien pour le film **Les Jeux du Québec 1971**, 1972.
- **Diplôme** au Festival d'Auxerre pour le film **Stampido**, 1980.
- **Bronze Award**, International Film & TV Festival of New-York pour le film **Ça porte fruit — pomme**, 1981.

Participations:

- U.S. Industrial Film Festival pour le film **Under Water Farming**, 1968.
- Festival des Trophées de l'Association Canadienne du Cinéma et de la Télévision pour le film **Québec, pays de la motoneige**, 1975.
- Festival International du Film et de la Télévision de New-York pour le film **L'Évolution de la Chaise Ancienne au Québec**, 1977.
- U.S. Television commercials Festival pour le film **Sunlife**, 1980.

Sonolab Inc.

- **Premier Prix** pour les courts métrages, Enfilm '79, pour le film **Félix Leclerc Raconte...**
- **Grand Prix International** du Cinéma pour enfants pour le film **Félix Leclerc Raconte...**
- **Le meilleur montage** de son à l'Académie du Cinéma Canadien pour le film **The Lucky Star**, 1981.
- **Le meilleur son d'ensemble** à l'Académie du Cinéma Canadien pour le film **The Lucky Star**, 1981.
- **Prix Génie** pour le meilleur son d'ensemble à l'Académie du Cinéma Canadien pour le film **Les Bons Débaras**, 1981.

Les Productions InformAction

- **Prix du Jury** au Festival International du Film documentaire, Grenoble, pour le film **Contre-Censure**, 1976.
- **Grand Prix** du Festival International du film et d'échanges francophones, Namur, pour le film **La Danse avec l'Aveugle**, 1978.
- **Prix de l'Association française** du cinéma d'art et d'essai, pour le film **La Danse avec l'Aveugle**, 1978.
- **Prix du Jury** oecuménique, au Festival International de Nyon, pour le film **La Danse avec l'Aveugle**, 1978.

Les Productions Via-le-Monde

- **Prix Spécial du Jury**, au Festival International du Film, Atlanta, pour le film **Les Hommes qui viennent du Ciel**, série Les Primitifs, 1974.
- **Médaille d'Or** au Festival International du Film, Atlanta, pour le film **Les Hommes qui viennent du Ciel**, série Les Primitifs, 1974.
- **Médaille d'Argent** au Festival du Film de New-York pour le film **Me no savey**, 1975.
- **Prix du meilleur long métrage** de non-fiction au Canadian Film Awards, pour le film **Aho au coeur du monde primitif**, 1976.
- **Prix de la meilleure prise de son**, Canadian Film Awards pour le film **Aho au coeur du monde primitif**, 1976.
- **Premier Prix** du Festival du Film Jeunesse, Paris pour le film **Tamesi et Markosi**, 1978.
- **5^e Prix** du Festival du Film de la Croix-Rouge, Munich, pour le film **Handicapés Sportives**, 1977.
- **Prix Spécial** de l'Union des Artistes au Festival du Film de Bagdad pour le film **Les Enfants des Réfugiés**, série Les Amis des Amis.
- **Prix Jeunesse Internationale**, décerné par l'UNESCO, Munich, pour le film **Pitchi le Rouge-Gorge** de la série Légendes Indiennes.
- **Prix Spécial du Jury** au Festival du Film de Bagdad, pour le film **Spécial Yasser Arafat**, 1980.
- **Prix Audio-Visuel de l'Europe** décerné par l'Académie du Disque Français pour le disque **Légendes Indiennes**.

Les Productions Vidéofilms

- 7 nominations à l'Académie du cinéma canadien, 1983, pour le film **Une journée en taxi**
 - Meilleur film
 - Meilleur réalisateur
 - Meilleur acteur
 - Meilleur acteur étranger
 - Meilleur scénario
 - Meilleur son d'ensemble
 - Meilleur directeur photo
- **Prix de la meilleure interprétation féminine** (Louise Marleau) au Festival des Films du Monde, pour le film **L'arrache-coeur**, 1979
- 3 nominations au Canadian Film Awards pour le film **L'arrache-coeur**, Toronto, 1980
- 4 nominations à l'Académie du cinéma canadien pour **L'affaire Coffin**.

Participation:

- Pour le film **Une journée en taxi**,
- Festival International de Manille, 1983.



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Want financial assurances written into Bill 109 now

(cont. from p. 3)

While expressing general satisfaction that the Bill created only three new structures [the IQCV, the Société générale du cinéma et de la vidéo (SGCV) and the Régie du cinéma et de la vidéo] instead of the seven proposed by the Fournier commission, almost every brief worried about the relationship between the IQCV and the SGCV. The government, no doubt hoping to reduce the conflicts of interest which threaten every structure in which a milieu oversees its own interests, tried to distance the two organizations, leaving the IQCV the responsibility of determining policy and the SGCV the responsibility of administering the funds. Despite the various criticisms made of the IQC over the past years, it is nevertheless an organization in which the milieu, which makes up its board of directors, feels implicated. The new SGCV, with its board named by the minister with no consultation with the IQCV, does not reassure the milieu. Many briefs, including that of the IQC, asked that the SGCV be clearly guided by the IQCV, and that its structure be determined in consultation with the industry. Many briefs feared that the SGCV, which is conceived as a neutral factor, would become a power of its own, dispensing monies without explicit IQCV approval and

creating a disruptive situation in an already difficult milieu.

The total absence of any mention of a Fonds de soutien (a financial support fund) also rallied the industry. Almost every brief commented that, without any idea of the intentions of the government concerning the monies to be expended to support the law and the methods to be used to disburse the monies, any comment on the rest of the law was artificial. Most asked that the Fund be written into the law, and most asked that their particular sector be a recipient of just such a Fund.

Most briefs accepted the necessity of converting the current Bureau de surveillance (Québec's censor) into a larger, more all-inclusive Régie, able to issue visas to producers, distributors and exhibitors, to administer a universal system of ticket monitoring (billetterie), to police theatre conditions and distribution contracts as well as to pass judgement on films to be screened. The milieu had less difficulty than the general public in accepting the constrictions which such a Régie would impose. Even the CMPDA welcomed the billetterie, stating that "it is a usual practice among some exhibitors to hide a part of their receipts" thereby depriving distributors of an important part of their revenues.

The producers mentioned that they would willingly exchange the administrative hassles the Régie would cause for the sum of statistics it would produce. In every sector, a need was felt to know exactly just how well films do in exhibition. While producers, actors and technicians hoped that publication of box-office grosses and other information be public and regular - weekly if possible - the theatre-owners hoped that the government would reduce the billetterie report to a monthly affair, pleading that most independent theatre owners simply didn't have the staff to be able to make more frequent reports.

Particular interests

The Union des artistes (UDA) remarked that the only group for which no special financial support was promised was the performers, and hoped this would be remedied. It also stated that the billetterie would help it collect residuals from delinquent producers. Likewise, the union said the billetterie would help them collect deferred salaries.

The many regional groups stated that not enough attention was paid to regional production and its particular problems. Nor was regional representation integrated into the bill. Several groups hoped to see one member of the IQCV board represent those interests.

Concern was also voiced about the quality of distribution in the regions. Most of this concern came from the non-profit organizations which deal with the parallel exhibition outlets (schools, ciné-clubs, etc.). Stating that 97% of the films shown in the parallel theatres were foreign and that most of these were American, several briefs suggested that the government exercise control over these screenings to encourage the exhibition of Québec cinema.

The Québec association of film critics deplored the fact that the bill failed to mention the necessity of encouraging film education and cultural programs such as those mentioned by the Fournier Commission.

Distribution

From the beginning, distribution has attracted most of the attention outside of the province because the bill states that all distribution companies must be 80% Canadian, and because of the tough language stipulations concerning exhibition of films.

As reported in Cinema Canada No. 94, the CMPDA announced that it would fight these measures, threatening to turn Québec into a film backwater by denying it the major American films. The Association québécoise des distributeurs de films, on the other hand, not only endorsed the measures con-

cerning ownership of distribution companies but stated that the law did not go far enough. To keep the Majors from setting up "front" companies to distribute in Québec, the AQDF proposes that the Régie have the right to verify the actual contracts between producers and distributors to see that the Québec distributor has a free hand in its distribution of films.

Other non-profit distribution organizations underlined the importance of distinguishing between commercial distribution and "cultural" distribution, the latter being by definition non-profit. This special status must be acknowledged in the law, and special support measures assured, the briefs stated. Several of these briefs took exception to the IQC's recent policies which, they stated, tended to benefit those projects which made money for the IQC. While they understood that the diminishing budgets at the IQC would prompt it to worry about returns, they insisted that the logic of backing film in Québec derived from its cultural importance, and that the resulting burden must be accepted by the government and provided for in the new structures.

Exhibition

The most moving briefs came from the independent theatre

owners, several of whom simply chronicled the difficulty (impossibility) of getting first-run films to show. Many said that the situation was absolutely disastrous, and all agreed that the measures in the law - turning the problem over to the IQCV for consideration - was too little too late. All pleaded with the government to address the problem before the passage of the law, and to intervene so as to break-up the monopolies of Odeon and Cinéma Unis in the province.

Dubbing

Most of the exhibitors and distributors said they would be happy to have a greater selection of French language films to distribute if that would be the result of article 79 on the language of films to be screened in the province. The Association québécoise des industries techniques du cinéma et de la télévision, however, stated that nothing in the bill would bolster the dubbing industry in Québec and that distributors would still go to France to have their work done because of the legal advantages. It suggested that Québec must retaliate with similar legislation, banning French versions of films unless the dubbing was done in Québec. The UDA suggested an intensive p.r. campaign to con-

(cont. on p. 17)

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Video groups speak out

(cont. from p. 16)

vince Americans of the advantages of dubbing in Quebec. At present, only 7% of the films shown theatrically in Quebec are dubbed here.

Video

Six briefs were submitted by various organizations dealing with the video aspects of the proposed bill on Quebec cinema and video.

The Groupe d'intervention vidéo faulted Bill 109 for its lack of understanding of video as "a creative work." Stressing that "video is not the reproduction of film on video," the brief suggested line-by-line amendments to the wording of eight articles of Bill 109 in order to take into account the specificity of video. At the same time, the brief wondered whether special permits would be required for video production "even in the case of closed-circuit diffusion before non-paying publics?"

The Association canadienne de la radio et de la télévision de langue française took particular issue with Art. 103-106 for not making a sufficiently clear distinction between the cinema industry and private broadcasters working with video materials. The brief also expressed the fear that the bill

might be restrictive to the independent video producer or freelancer who may have to buy, sell, borrow or lend video material in the course of his work. In the brief's opinion, Bill 109 would apply only to the film industry. The brief also stated its concern over additional taxes on televised advertising, noting that "over 60% of the income of private broadcasters derive from the sale of local advertising... and that the volume of this local advertising income has, in the last several years, tended to decline."

In its 14-page brief, the Productions et réalisations indépendantes de Montréal (PRIM) argued for the spirit of independent enterprise: "there is only one market, the world market, and if we don't obtain access to it, we are condemning ourselves to cultural suffocation." The PRIM brief called for a seat for Quebec video groups on the director's board of the Institut Québécois du cinéma, and for further government-aid programs in the video area.

The Association des câblo-distributeurs du Québec stressed the increasing cultural importance of the cable industry. Noting that telecommunications are currently taxed at 9%, the brief pointed out that the Fournier report recommenda-

tion increasing that tax to 19% would have a restrictive economic impact (reductions in cable network expansion and renovation, as well as layoffs). The brief emphasized the cable industry's faith in the efficiency of the market-place "whose laws should with a minimum of legislation meet governmental objectives", particularly at the time when the government is emphasizing technological development.

For the Association vidéo et cinéma du Québec (AVECQ) the wording of several articles of Bill 109 opens the door to possible abuses of power by the minister (Art. 16, 23, 47, 116), and by the bureaucratic structures created by the bill (Art. 127). The 18 members of AVECQ stated that, as a representative of the cultural sector, they did not have sufficient access to the decision-making and consultation process outlined in the bill. AVECQ called for recognition of its status as an association representing non-profit organizations in the film and video domain.

The Coop vidéo de Montréal in its four-page comment on Bill 109 found it difficult to assess the real impact of the bill, observing that "while the bill adequately analyzes the conventional mechanisms of film or video marketing, it says not a word about the vital question" of video's access to other markets, notably in the area of public broadcasting. In a section entitled "Wishful thinking" the brief expressed the hope that minister of cultural affairs would remedy the lack of access to other markets, that the bill's administrative measures and aid policies would reflect simplicity and imagination, that the specificities of video would be recognized "and that the solutions proposed would be put forth according to the particular needs of the video medium," notably in the areas of "multistandard transcoding" in the export of video and in improved capital cost allowances for equipment that is all too rapidly obsolete.

Cultural organizations

Outside the film industry, 12 briefs were presented by cultural organizations and specific interest groups.

Three briefs, those of the Association féminine d'éducation et d'action sociale, the Quebec government's Conseil du statut de la femme, and the Front commun contre la pornographie were concerned with the mass media's image of women, and with the relationship between violence and pornography. On the whole the briefs favored stricter - or at least the formulation of specific - criteria relating to film violence, sexual, gratuitous or excessive, in the classification of films. Also the three briefs stressed the need for greater democratization of the appellate mechanisms of

the bill's proposed Régie du cinéma et de la vidéo. In a densely-packed 40-page brief, backed by 25 pages of supporting documents, the Front commun contre la pornographie proposed line-by-line changes to many of the bill's 200 articles.

Two briefs, those of the Conseil de la culture de l'Estrie and the Regroupement des bibliothèques centrales de prêt du Québec, put the case for greater regional emphasis to Bill 109, including the creation of regional community cinema- and vidéotheques.

Two briefs stated the position of Quebec's advertising companies on Bill 109. The Confédération générale de la publicité termed the bill's requirement that the Régie issue permits for location shooting, production, distribution, exhibition, as well as its control of distribution agreements, and its request of a weekly report of box-office grosses "totally contrary... to the principle of free enterprise." Above all, the brief objected to the Fournier report's proposal of a 5% tax on advertising, citing a March, 1982 study on the negative economic impact of a 4% advertising tax in Newfoundland. A five-page statement from the Conseil des agences de publicité du Québec likewise expressed its concern with the financial measures proposed by the Fournier report, measures not included in Bill 109.

In a two-page brief, the Con-

seil du patronat du Québec expressed satisfaction that the bill did not take up many of the recommendations of the Fournier report, but worried about the costs of the proposed cinema reform. The CPQ called for public debate of the financial aspects of the bill, as well as cost-breakdowns and a detailed financial analysis.

In its brief, the Société des auteurs, chercheurs, documentalistes et compositeurs (SARDEC) stated that without knowing the extent and structure of the budgetary aspects of Bill 109 "it is difficult to appreciate and approve of the structural changes proposed by the new law." Nevertheless, SARDEC recommended two modifications: that Art. 16 be amended to give a greater voice to screenwriters who, the brief says, should be considered distinct from composers, and that a standard author's royalties contract be made universal and compulsory where a producer obtains financial assistance from public funds.

In its brief, the Consumers Association of Canada through its Montreal office, questioned the readiness of consumers to support through further taxation for what is essentially a national point of view. Noting that Quebec consumers live in a society of free choice, the brief pointed out that "nothing in Bill 109 guarantees the exercise of this right; on the contrary."

(cont. on p. 18)

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Seminar Series "B" will consist of three five-hour daytime workshops at the Ontario College of Art. These workshops will be instructed by Janine Jessup, Product Manager from Rosco Laboratories in New York.

The fee structure will be as follows: for ACFC members in good standing, taking Series "A" or Series "B", the fee is \$20.00 and for both Series "A" and "B" the fee is \$30.00. Non-members taking Series "A" or Series "B", the fee is \$25.00 and for both Series "A" and Series "B" the fee is \$40.00. Seminar Series "A" will be limited to the registration of the first 300 applicants. Seminar Series "B" will be limited to the registration of the first 100 applicants.



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New French co-production treaty

PARIS - Two new co-production treaties, including one for television, have been signed between France and Canada, following the Apr. 20-22 meeting of the joint commission created to oversee the 1974 Canada-France co-production agreement.

The new co-production agreement - preceded by a mini-treaty on the promotion of co-produced films - replaces, within 30 days of signature, the May 1974 treaty. The new treaty expands the definition of film to include theatrical films of every length as well as animated and documentary films.

The co-production agreement on television, a first for Canada, follows the general terms of film co-production agreements, but applies to co-produced product of all lengths

that will get first distribution on television. Co-producer participation can range from 20-80%, and in principle a minority co-producer's contribution in terms of creative personnel, technicians and actors must be proportional to his investment.

Nicole Boisvert, president of the Association de producteurs de films du Québec, and a member of the Canadian delegation to Paris, told Cinema Canada that "we've been clamoring for the television agreement for five years. It's inexcusable that until now television has not been a part of the agreements between the two countries. After all, more and more we're all working for television as the technological revolution changes the means of distribution."

'Don't limit access to culture'

(cont. from p. 17)

The brief called for further study and suggested some means of consultation among Quebec consumers "that they may pronounce themselves on the entire question of Quebec cinema and the priority that this truly represents."

Alliance Québec, while supporting the objectives of Bill 109, questioned the means proposed: "the development of Quebec culture could be positively encouraged by stimulating the growth of the means of expression of the cultural communities that comprise Quebec society... rather than restricting... or limiting access to the expression of ideas originating outside Quebec." Specifically the Alliance Québec brief expressed concern over vague wording (e.g., Art. 3, 37, 61) and feared that the restrictive thrust of Art. 77, 116, 79, 87 *et seq.* could conflict with certain fundamental rights, such as freedom of expression.

The concern with individual liberties was also a central theme of the Canadian Jewish Congress (Quebec Region) brief. "In general," the brief noted, "principles of affirmative action should apply rather than a restriction of opportunity. The government should make its objective the favoring of increased production, diffusion and exposition of Quebec-originated films as well as greater access to subtitled or films dubbed in French without at the same time restriction access to other categories of film."

Seriously preoccupied with the risk of an abuse of power through the Regie's implicit censorship powers (Art. 73, 77), the brief recommended various means of extending the Regie's consultative powers, as well as recommending a public mechanism to permit appeal of Regie classification decisions.

While agreeing that cultural nationalism as a socio-political force could be beneficial to the Québécois cinematographic industry, the brief called for particular caution in the formulation of laws in the cultural domain. Amendments to Bill 109 and the creation of regulatory mechanisms sensitive to the needs of the public would help guarantee the principles of free circulation of cultural goods and respect the rights of free choice of consumers in a free and open society.

Individuals

Three briefs were submitted to the Bill 109 parliamentary commission by individuals, including the one and only brief to be submitted in English.

Film professor Réal LaRochelle considered that "Bill 109 tends to negate the fundamental values of Quebec cinema" notably in that the bill fails to mention "the traditional reference to the objectives of the defence of freedoms of creation and expression in Quebec cinema." In LaRochelle's view no future debate on Quebec cinema could take place unless the government first repealed Bill 111 (back-to-work legislation imposed on Quebec teachers). "When a government is prepared to go that far, why should it be concerned with freedom of creation and expression in cinema? Why should it be concerned with defending the cultural specificity of Quebec cinema, and why should it not hesitate to further add to the weight of bureaucratic authoritarianism on cinematographic activity...? At this rate, will it not soon be illegal to make films in Quebec without the state's stamp of approval?"

For Elène Gauthier and Pascal Roberge the logic of Bill rests on the postulate "that the revitalisation of the Quebec film

industry take place on the condition of reducing foreign competition... We believe that the presence of international productions stimulates Quebec filmic creation." Arguing against the restrictiveness of the proposed bill (specifically in distribution and in version-

ing) Gauthier and Roberge considered culture to be "a phenomenon of osmosis. As a pluralistic society, Quebec society needs inputs from outside to respond to the needs and tastes of its various publics and to stimulate the creative imagination."

For Y. Vandeneuvel, "What is not needed is more regulation of the film industry. I see no need for any restrictions, whatever the motive, on the showing of films in languages other than French... What Quebec needs is a rest from laws on language and culture."



ARRI, the largest worldwide manufacturer of professional motion picture equipment, received an OSCAR at the 55th Annual Academy Awards in Hollywood on April 11th.

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Ciné Cité feasible in Montreal?

MONTREAL - In a move that took the film industry by surprise, Communications minister Francis Fox, visiting a Montreal newspaper, announced the establishment of a feasibility study to examine the conver-

sion of three unused Man and His World pavillions at the old Expo '67 into a film production center.

The \$100,000 grant, Cinema Canada has learned, went to l'Association montréalaise d'ac-

tivités récréatives et culturelles (AMARC), the para-municipal organization that manages Man and His World. Headed by Montreal public relations consultant Luc Beauregard, AMARC has formed a working group to study the economic advantages that creating a cinema city could bring to Montreal.

The idea of creating a cinema city on the steadily decaying Expo '67 site reportedly comes from World Film Festival director Serge Losique and Montreal producer Denis Héroux. Neither Héroux, who was in France, nor Losique could be reached for comment.

Both Losique and Héroux are members of the AMARC working group, as well as Yvon Desrochers, policy advisor to Francis Fox.

In 1980, a plan for a studio city in Old Montreal was aborted due to excessive costs. A similar project on Toronto's harbour-front also failed to materialize.

American nitemare

TORONTO - Pan Canadian Film Distributors released *American Nightmare*, a low-budget Canadian thriller shot in December 1981, at the Eaton Centre, Scarborough Town, and Warden Woods Cineplex Theatres as of Apr. 22 in Toronto.

The picture stars Lawrence Day, Lora Staley, and Lenore Zann, and was written by John Sheppard, produced by Ray Sager, and directed by Don McBrearty. The executive producers are Anthony Kramreither and Paul Lynch.

Pan Canadian will also release *All In Good Taste*, pro-

duced and directed by Kramreither in 1980, May 6 in Toronto. Picture stars Jonathan Welsh, Jo-Anne Clark, and Harvey Atkins.

Pan Canadian acquired theatrical and television rights to both features last fall.

Drabinsky's Losin' It opens

TORONTO - Pan Canadian will follow the April 8 Toronto release of the Tiberius Productions comedy *Losin' It* with openings April 22 in Southern Ontario and May 13 in Edmonton and Calgary. An early summer release is expected for Winnipeg, Vancouver, and Montreal.

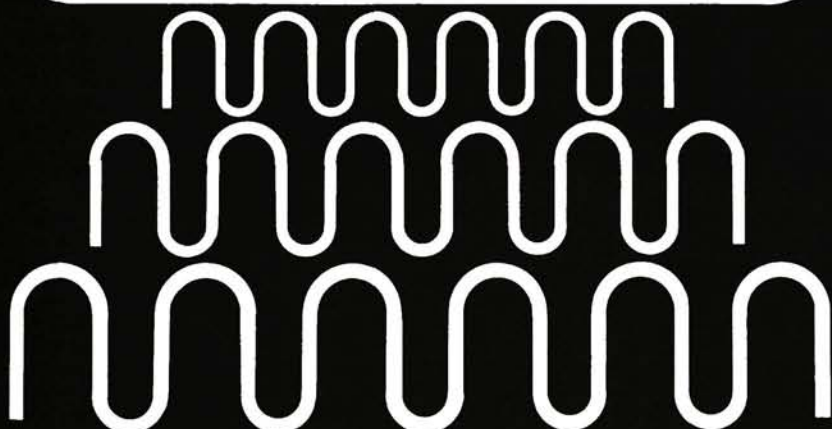
The film, now in release in the U.S. by Embassy Pictures, was produced by Bryan Gindoff and Hannah Hempstead, directed by Curtis Hanson, and stars Tom Cruise, Shelley Long, and Jackie Earle Haley. Executive producers are Garth Drabinsky and Joel Michaels.

TORONTO - *Micronesia: The Winds of Change*, a one-hour documentary produced by Rosebud Films, has won the special jury Gold Prize in the documentary category at the Houston International Film Festival.

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