

# Broadcast Fund policies presented to producers for comment

MONTREAL - At meetings in Montreal and Toronto with members of the Canadian production community, held May 16 and May 18 respectively, the Canadian Film Development Corporation (CFDC) presented its draft policies on the management of the \$35 million Broadcast Program Development Fund, announced as part of Communications minister Francis Fox's National Broadcast Strategy.

In an accompanying letter, CFDC executive director André Lamy called for written comments on the proposed management policies. "As the fund begins operation July 1, 1983, it is essential that management policies be finalized prior to that date," Lamy commented.

The 15-page draft quotes extensively from the Feb. 21 Memorandum of Understanding between the minister of Communications and the CFDC for its definition of the purposes of the fund which will apply to television programming in drama, children's programming and variety.

One-third of the fund will be spent on French-language television programming and 2/3 in English-language programming. Half of the money from the fund shall be applied to productions to be exhibited by private over-the-air broadcasters in Canada and up to one-half for productions to be exhibited by the CBC.

Though the fund "recognizes the desirability" of a single-definition of Canadian content, applicable to that of the CRTC or the CCA, "the Fund is auto-

nous in its decisions, including decisions on Canadian content."

Although the CCA requires that one of the two highest-paid performers be Canadian, the Fund would entertain projects for two years using Canadians or landed immigrants in only two of the four highest-paid performer positions, to allow producers the "leadtime to adjust programming schedules."

Production companies eligible to apply to the fund must be under Canadian control "and the producer shall obtain a licensing agreement from a Canadian television broadcaster before the Fund will consider an application."

The Fund will consider projects qualifying under Canada's existing co-production treaties, as well as future co-production agreements.

The eligible producer must demonstrate to the Fund's satisfaction his or her capacity to financially sustain the production; the broadcaster shall be contractually bound to the producer with respect to financial participation and intended time or date of broadcast; and the financial consideration paid by the broadcaster shall be to the Fund's satisfaction.

Acceptable projects will be "of high quality, attractive to peak viewing audience and where appropriate internationally attractive."

The fund can participate financially through 1) equity, (the Fund may require producer's financial participation) 2) a guaranteed loan, (contract pro-

(Cont. on p. 7)

MONTREAL - Reactions to the CFDC's proposed management policies for the Canadian broadcast program development fund run the gamut from relatively negative in Montreal, increasingly positive in Toronto to distantly hopeful in Alberta. In many cases many of the consulted parties have gone into a week of executive meetings to prepare detailed responses as well as criticisms of the draft policies.

"My reaction is one of disappointment and alarm," said Paul Siren of the Federation of Canadian Guilds and Unions in Film and Television, speaking of the consultative meeting in Toronto May 18.

"At the meeting in Montreal, May 16, I thought I would see an explosion of joy," Nicole M. Boisvert, president of the 51-member Association des producteurs de films du Québec (APFQ), told Cinema Canada. "This was going to be the end of the tunnel. Instead it was a funeral - the burial of the independent producer in this country."

Siren, reporting to the Federation's national executive on May 28-29, said the federation would subsequently call a press-conference to make public its objections to the proposed management policies. Siren said the Canadian content policies "reverse all the practices and immigration policies established with respect to the use of on-camera Canadian talent."

"The policies suggest that Canadian production will be primarily co-productions with American producers for American channels. This is not to purpose of the cultural measures proposed by the minister (of Communications)."

There was "no debate, no discussion" Siren said, at the Toronto meeting which drew an overflow crowd of some 40-

50 people from the production community.

After a week of consultation, Boisvert found that the Quebec-based APFQ's reaction to the proposed policies "exactly matched Toronto reactions."

"I want this fund to work," Boisvert told Cinema Canada, "and I hate being negative. So we're working out a very detailed response to the policies. I have some 50 questions I'd like to get cleared up and, as you know, people at the CFDC aren't exactly easy to reach. Until we have those answers, I can only respond to the policies with a lot of reservations."

"Broadly speaking, the policies put the independent producer entirely at the mercy of CBC/Radio-Canada and the CFDC. Now the CFDC only contributes one-third of the production money, and the producer two-thirds, so how is it that the CFDC gets to define all the terms? It's worrisome, to put it mildly."

"Secondly, there's a tremendous intrusion by the state on the level of scenarization and contracts. The policies speak of a CFDC contract between itself and the independent producer. Well, we'd like to see that contract; we don't even know any of the terms. And we're expected to provide two-thirds of the money."

"As well, the CFDC is granted what amounts to censorship powers on the level of the script. There are fundamental liberties at issue here: what about the freedom to create?"

"Who is going to be in charge of the fund? There's going to have to be a specific person and it makes a big difference who that person will be. Also we wouldn't like the CFDC to hire on a lot of people to administer the fund and have it melt away under the weight of its administration. These are just

some of the questions we'd like clarified.

"It seems clear that according to the policies it's the broadcasters who become the big bosses. The independent producer is reduced to being a go-between who'll only produce what is acceptable to the broadcasters. And even there, political decisions were taken to exclude the provincial-owned broadcasters from the fund: for francophone producers the lack of access to Radio-Québec and TVOntario makes a considerable difference in terms of market."

"None of this makes life any easier for us. There's a war of exclusion going on between the CBC and pay-TV. We now have to choose either one or another. What sort of progress is this for the independent producer? It does nothing to increase our domestic market - and that's the rationale behind all this. We were always told that these measures would enlarge the domestic market by 15-20%. They don't."

"Our greatest preoccupation is the lack of overall vision. In order to respond properly to these initiatives, it would have helped to know what's in the Cohen distribution report, or in the film policy. But we don't have them."

"This sort of project-by-project approach has got to cease," Boisvert concluded.

In Toronto, the Canadian Film and Television Association (CFTA) has called a meeting of its members to pool reactions to the proposed policies.

"I think basically the policies are heading in the right direction," Michael MacMillan of Atlantis Films told Cinema Canada. "The draft suggests flexibility and André Lamy said there would be a flexible approach. I think that's the right approach."

(Cont. on p. 7)

## First Choice falters, UK fund

MONTREAL - At presstime Cinema Canada learned that First Choice will freeze some \$7 mln. in contracts for Canadian shows planned for this year.

The 25% shortfall means an estimated \$21 million will be spent on Canadian content in 1983, \$7 million lower than the \$28 million originally planned.

The freeze is due to diminished numbers of paying subscribers - an estimated 400,000 by end '83 instead of an initial estimate of 600,000.

First Choice, with monthly revenues of \$2.5 million, has spent \$19 million in capital and is relying on credit to keep up its cash flow.

A \$50 million private pay cable production fund, being pursued by British financier and program packer Kent Walwin of Yellowbill offered to discount First Choice's equity in return

for a 20% participation from First Choice in the fund, according to trade sources.

Walwin is reported as saying that First Choice executives Victor Mashaal and senior programs Phyllis Switzer and Riff Markowitz generally support the fund.

The fund would produce "cheap" U.S. programming that would qualify as Canadian content or would be tailored to qualify under the official Canada-UK co-production treaty which is under negotiation for amendment to include television production. The fund would derive 20% of its money from Walwin's Yellowbill interim-finance company, already backing at least two Montreal productions, 20% from First Choice, 40% from a U.S. pay cable outfit, and 20% from other foreign sources.

## Cineplex registers profit despite Major trouble

TORONTO - Cineplex Corp. president Garth Drabinsky has announced that the company reported a profit before extraordinary items of \$50,473 on revenues of \$7.02 million in its first quarter ending March 31, the organization's first quarterly profit since its formation as an integrated company.

In addition, a special gain from recovery of income taxes due to previous losses raised net income to \$103,973.

Drabinsky credited sales by the Pan Canadian distribution division of the company to pay-TV and entry into the video cassette wholesale business for

the revenue gains. The company's guaranteed sales to pay-TV total nearly \$5.8 million, while first quarter sales of video cassettes brought in \$440,000.

Cineplex, in the 11 months ending Dec. 31, 1982, lost \$15.5 million, or \$3.09 per share, on revenues of \$20.3 million and a \$24.6 million deficit.

The company's working capital deficit is now \$947,142, down from \$3.4 million last June. In its first quarter, Cineplex paid down \$913,301 of its long-term debt, which stood at \$13.8 million on Dec. 31.

Cost-cutting moves have also

reduced projected expenses by \$3 million.

Drabinsky blamed high interest rates and the "anti-competitive nature" of film distribution in Canada as reasons for Cineplex's poor financial showing in 1982. A ruling by the Restrictive Trade Practices Commission, based on an application filed by the director of investigation and research under the Combines Investigation Act, is scheduled for June 8. Latest reports at presstime have it that a first-run deal has been struck with the Majors, subject to the adjournment of the commission hearings.

**Cover:** Summer is the time for blockbuster movies and so Cinema Canada fittingly celebrates summer with feature articles on some uniquely Canadian blockbuster filmmakers: Gilles Carle and David Cronenberg, beginning page 15. Over the years, Lois Siegel has been a faithful contributor to Cinema Canada with her many photos and articles on filmmakers and filmmaking. For the past four years, she has been working on her no-budget feature, *A 20th Century Chocolate Cake*, which had its premiere in Montreal June 1. Our cover by graphic artist Richard Vincent is a tribute to her and other young filmmakers who, with perseverance, imagination and originality, continue to strive for new filmmaking recipes.

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<b>Editorial:</b> The final chapter .....	14
Letters .....	14
<b>CineMag Trade News</b> .....	3
Shoot Alberta by <i>Linda Kupecek</i> .....	12
Box office grosses compiled by <i>Yves Gagnon</i> .....	34
Bookshelf by <i>George L. George</i> .....	28
<b>Features</b>	
Gilles Carle and the image of Quebec by <i>Richard Martineau</i> .....	15
The world, the flesh and the films of David Cronenberg by <i>John Harkness</i> .....	23
The baking of a chocolate cake by <i>Lois Siegel</i> .....	26
<b>Films Reviews</b>	
Gilles Carle's "Maria Chapdelaine" by <i>Will Aitken</i> .....	23
Ralph Thomas' "The Terry Fox Story" by <i>John Harkness</i> .....	29
Kevin Sullivan's "The Wild Pony" by <i>Andrew Dowler</i> .....	30
Don McBrearty's "American Nightmare" by <i>Andrew Dowler</i> .....	30
Douglas Williams' "Best of Both Worlds" by <i>Alan Herscovici</i> .....	31
Michael Rubbo's "Daisy: The Story of a Facelift" by <i>Lyn Martin</i> .....	32
Donald Winkler's "F.R. Scott: Rhyme and Reason" by <i>Joyce Nelson</i> .....	32, 33
<b>Canadian shorts:</b> mini-reviews by <i>Pat Thompson</i> .....	33

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### PRODUCTION CO-ORDINATORS

Ray Sager, Jason Paikowsky

## Prévost president of CFDC

MONTREAL - Ed Prévost, president of the Quebec division of La Brasserie O'Keefe Ltée in Montreal, has been appointed president of the Canadian Film Development Corporation. The announcement was made Apr. 22 by the minister of Communications, Francis Fox.

Until September 1982, Prévost had been president and chairman of the board of La Corporation Civitas Ltée., a Montreal company owned by the Crépault family which had extended holdings in broadcasting and film in Quebec, and which had bought and then sold several radio stations in Ontario.

Civitas' film division, La Corporation des Films Mutuels, was headed by Pierre David, and was involved in both distribution (as Films Mutuels in Quebec and as 50% partner of New World-Mutual in English Canada) and in production.

From 1968 to 1977, six films produced by Les Productions Mutuelles received \$1,341,759 in equity investment from the

CFDC. Nine subsequent films, produced by Mutuelles in conjunction with Victor Solnicki under the corporate entity of Fimplan International all received interim financing from the CFDC. Those films were *Hog Wild*, *Dirty Tricks*, *Models*, *Scanners*, *Gas*, *Videodrome*, *Visiting Hours*, *The Brood* and *The Funny Farm*. Two more recent films produced by Mutuelles - *Of Unknown Origin* and *For Those I Loved* - also received interim help from the CFDC.

Following the departure of both David and Prévost from Civitas, the company sold its distribution division to René Malo and has no more production plans.

## Bionic cop

TORONTO - First Choice has licensed *Inspector Gadget*, a half-hour animated family series being co-produced by Toronto's Nelvana Ltd. and DIC Enterprises of France.

## Report suggest new scheme for CRTC

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) should replace its Canadian program definition and its co-production definition with a system that would allow "the creation and development of a variety of acceptable Canadian program definitions, relying on a separate combination of cultural and industrial Canadian program components but all requiring the financial, management and creative control by Canadians of the production process."

Such is the principal conclusion of a 59-page report prepared by Toronto lawyer Douglas Barrett for the Canadian Conference of the Arts.

Entitled "Pay TV and the Regulatory Requirements of the CRTC," the report, released in mid-May, is predominantly an analysis of the "teething problems" resulting from ambiguities in the regulatory environment stemming from the CRTC's March 1982 pay televi-

sion decision. The report notes that "the Commission was under tremendous pressure from the cable industry, from the government and... from the Canadian public to proceed quickly... Instead of holding public hearings to consider a draft pay television regulatory policy... it held the initial policy hearing and the licensing hearing at the same time and then invented the regulatory environment" (original emphasis).

The report identifies three regulatory objectives established by the Commission: 1. the development of a distinctive pay-television system 2. the generation of new, high quality and diverse Canadian programming and 3. the expansion of the independent program production industry in Canada.

While the report finds "an increase in production activity", it also found "several major obstacles" to the realization of the CRTC's objectives.

Primarily, the report notes, "much of the Canadian production generated by pay-television not only seems designed to be perceived... as American programming but is... largely produced under arrangements with American producers in which financial and creative control... is held by non-Canadians," with the exception of C Channel, the report notes, whose service is "distinctively Canadian."

While the CRTC as a condition of license in its pay-TV decision established conditions (eg., percentage of investment in the acquisition of Canadian programs) that must be met year-by-year, "no regulatory mechanism is in place which would permit it effectively to enforce conditions of licence." The report suggests the establishment of "a special pay

television annual return form" for each license year, detailing the extent to which conditions of licensing have been met, as well as public hearings in consideration thereof.

The report finds that a second "major ambiguity" in the CRTC decision has permitted the practice known as scaffolding, a practice which the report identifies as having "significant potential damage." By specifying in a public notice that the percentage of revenues expended on Canadian programs "may not be diluted by revenues from other sources," the report suggests that CRTC could put an end to a practice that "completely contravenes the spirit" of the pay-TV decision.

Thirdly, the report reviews both the CRTC's Canadian program certification process as well as that of the DOC's and in both procedures finds "it is almost impossible, to describe the minimum cultural component requirements for Canadian programming." The report suggests a multiple definition of Canadian program content which would allow combinations of Canadian cultural and industrial program components.

Such a system, the Barrett report concedes, "would be complex to develop and administer," but notes that if taken seriously the achievement of the type of cultural objectives intended by the CRTC in its pay TV decision "is always a complex matter."

The report concludes with the hope that "this report will encourage the Commission to take the necessary compensatory steps so as to ensure the fulfillment of the spirit of its Pay Television Decision and the achievement of the regulatory objectives set out in it."

## DOC-CRTC move closer on CanContent

OTTAWA - The Canadian Radio-television and Telecommunications Commission's tightening of Canadian content regulations for television programming (see CineMag, Cinema Canada No. 96) has had an overflow impact upon the department of Communications' Canadian Film Certification Office, which officially certifies the Canadianness of film and videotape for the purposes of the capital cost allowance.

"We're interested in a similar tightening," the CFVCO's Robin Jackson told Cinema Canada. "We thought the CRTC's was a good move."

Among the possible areas to be tightened, Jackson said, the Certification Office would look at "making the feature performer in variety programs a Canadian," as well as "the feasibility

of a points system for shorts."

In the regulatory crossover, the CRTC's tightening of Canadian content would move more towards the point-system used by the DOC in determining Canadian certification.

"But", cautioned Jackson, "we're not as flexible as the CRTC," adding that the Certification Office's own tightening of content regulations would not become effective until early 1984.

"We have to decide exactly what we're going to do, then we have to have the approval of the departments of Finance and Revenue; after which it has to go through the department of Justice and the Privy Council Office; after that, it has to be gazetted. It's a very time-consuming process."

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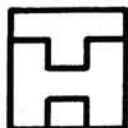
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## Louisiana awash in co-production

MONTREAL — French director Jacques Demy (*Peau d'âne*, *Model Shop*) has withdrawn from the I.C.C./Gaumont/Antenne 2 co-production of the ante-bellum epic *Louisiana*, currently in its sixth week on location in St. Francisville, Louisiana. Demy, who withdrew for "personal and family reasons," according to executive producer Denis Héroux, has been replaced by Philippe de Broca (*L'homme de Rio*, *L'in-corrigeable*, *Julie pot-de-colle*).

"Philippe de Broca became available, and wanted to work with us," Héroux told Cinema Canada. "And as he was one of the original candidates I'd had in mind for the position of director on *Louisiana*, we are very happy that it's worked out so well. We're very pleased with the results; the crew is tremendously enthused, and he's a very dynamic guy. We're going to get a good film out of it."

The *Louisiana* shoot is becoming something of a *cause célèbre* in Canadian film circles. The production has applied for treaty co-production status with majority (55%) Canadian financial participation, shooting 77 days in Louisiana and 13 in France. According to Pete Legault, co-production treaty administrator at the CFDC, *Louisiana* has been granted provisional co-production status. Because no shooting is planned in Canada and an original intention to shoot some interiors in a studio in Montreal has been abandoned, Canadian film unions are demanding that official co-production status be withheld. According to insider reports, Gaumont in France has twice been refused its co-production application as a result of pressures by the International Federation of Audiovisual Workers (FISTAV).

## Film climate forces ACTRA into the nude

TORONTO — Extensive guidelines for performances requiring nudity have been distributed to all members of ACTRA (the Alliance of Canadian Cinema, Television, and Radio Artists) through the union's May newsletter.

The guidelines contain 16 requirements concerning auditions, contracts, and rehearsals and performances, and are described in the newsletter as "minimum conditions." By comparison, the guidelines concerning nude scenes in the current independent producer's agreement (Article A39) contain only three requirements.

The Independent Producers Agreement with ACTRA expired on Apr. 30, 1983, but ACTRA is continuing under the terms of the old agreement as negotiations proceed. According to ACTRA representative Stephen Waddell, ACTRA is attempting to negotiate its guidelines into the new independent producer's agreement.

The guidelines in the current agreement "are not sufficiently detailed to protect performers in (ACTRA's) opinion," said Waddell. The new guidelines are "very specific" on auditioning procedures, on how the nature of a nude performance must be detailed in a written contract between engager and performer, on the conditions in which nude scenes are shot, and on the manner in which the performer must be treated during the filming. The guidelines also list conditions on continuity photos, production stills, and doubling performers for nude scenes.

"The guidelines have become necessary as a result of the growing number of skin-flicks being produced in Canada for sale to pay-TV networks," said the newsletter. Waddell told

Cinema Canada there were "concerns" expressed by ACTRA members as to both the increased volume of productions requiring nudity being produced in Canada and to the potential for abuse involving such productions.

The ACTRA newsletter stated "the failure by the CRTC both to establish clear, reasonable Canadian content regulations and to enforce its own guidelines on 'sex-role stereotyping' and 'the increased production of pornographic films' as reasons for the current situation.

The next negotiating session between representatives of ACTRA and the independent producers is scheduled for June 2. According to Waddell, the producers have generally endorsed the guidelines but details must still be worked out.

## Public ready for NFB by cable

OTTAWA — A national public opinion survey commissioned by the National Film Board of Canada shows that a wide majority of cabled Canadians would support a new Canadian cable-TV channel of children's programming in the daytime and information and documentary programs in the evening.

Sixty-eight percent of the respondents said they were interested in the service and 65 percent said they were ready to pay an additional 50 cents to \$2 in subscriber fees to get the service.

The results of the survey were revealed in Ottawa Apr. 28 in a speech by Film Commissioner James Domville before the House standing committee on Communications and Culture as part of the committee's ongoing hearings on the Applebaum-Hébert report.

In the speech Domville stated the Film Board's fundamental disagreements with the federal cultural policy review that recommends transforming the Board into an advanced film institute.

"Applebaum-Hébert," Domville said, "has fallen into the traditional trap of looking to American commercial models to achieve Canadian cultural purposes."

"I think it is time we stopped deluding ourselves that commercialization based on large-scale American models will result in distinctive, high quality Canadian programming."

As an example of such programming, Domville presented the Film Board's "new approach to television that would give the public real access to many of the high quality or minority interest Canadian films that cannot find their audience today."

Describing the NFB's satellite/

cable channel as "an interactive national electronic film library" Domville noted that such a alternative, distinctively Canadian channel was dependent upon the CRTC opening the door in a forthcoming decision on universal pay-TV and cable tiering.

Domville revealed the survey results as an indication that the public would want "such an alternative Canadian service."

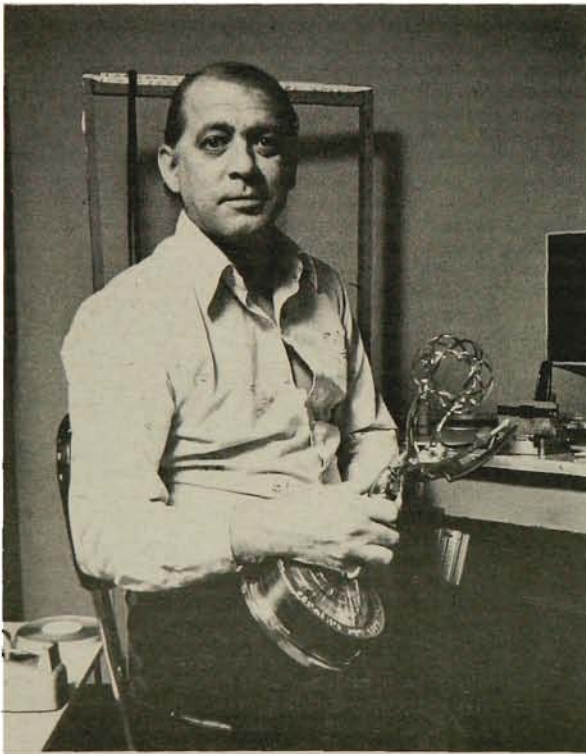
The survey, conducted between Mar. 29 — Apr. 6, sampled 2000 respondents aged 18 and over in a national telephone poll.

Domville's speech was the second appearance in as many weeks by the NFB before the House committee.

Since Apr. 14, the committee has held hearings on the film and broadcasting chapters of Applebaum-Hébert. Beginning with the CBC, representatives of 16 organizations from the film and television industries as well as regulatory and funding agencies have appeared before the committee.

In response to Communications minister Francis Fox's request that the committee give priority to the film and broadcasting chapters, a subcommittee began drafting, when hearings ended May 12, an interim report for presentation to the House of Commons at the end of the month or early in June, to coincide with the release of Fox's new federal film policy.

The House committee's Applebaum-Hébert hearings began Mar. 14 with the appearance of Messrs. Applebaum and Hébert. Committee clerk Richard Dupuis told Cinema Canada that hearings on the other chapters of the federal cultural policy review would continue "probably until the autumn."



## Don Evraire

(February 10, 1936 — May 4, 1983)

*He will be sadly missed  
by his friends and colleagues  
at Film Arts.*

## Fund crucial to new generation of producers

(Cont. from p. 3)

"What's going to be tough is how the CFDC will walk the tightrope between a cultural and an industrial strategy. But it makes sense to tie cultural goals to industrial needs. The only way we'll build an industry is with a product that makes financial sense. Only one there's enough production happening on an on-going basis will there be product with recognizable Canadianess that gets watched. There's a certain critical mass of production that has to be reached first. And the fund'll help us get there."

MacMillan termed his reaction "about average", adding that "Within a week or so, we'll see what kind of consensus there is in response to the policies."

CFDC deputy director in Toronto Bob Linnell told Cinema Canada he thought the reaction to the consultative meeting was "fairly good. I've had a chance to talk to a number of people. There were a lot of questions, mainly trying to get more specifics."

Linnell emphasized the general and flexible nature of the guidelines: "The CFDC will be assessing each case on its own merits." He added that in the responses to the proposed policies "I haven't heard anything insurmountable of fundamental."

Basically the thing is a step is the right direction," independent producer Bill Macadam of Norfolk Communications in Toronto told Cinema Canada. "They are consulting with us, and they've got to keep consulting with us. What you're looking at here is a first draft, and I think they're well aware of that. My feeling is that it would be a great mistake to think that the fund is going to be a significant help. It's a step in the right direction but it isn't going to turn the industry around as it is structured. There are a lot of problems. The CFDC's got to be a party in this with us to make things work. They're open to suggestions and I hope they'll continue to be."

Macadam had a number of specific criticisms, many of which he raised at the Toronto meeting. These include the suggestion that the CRTC Canadian content definitions should apply to television programming, rather than CCA requirements; that beneficially-owned productions (i.e. co-productions) truly be beneficially owned, though he did not consider Canadian copyright to be an indispensable condition to producing Canadian television; that production companies should not be limited to applying to the Fund for project at a time though "a mechanism should be set up to ensure that there's no abuse by one company."

"For instance," Macadam said, "the policies talk of distribution guarantees. You don't get distribution guarantees in TV—that's a film term. You can, however, look at it in terms of pre-sale commitments. Obviously that's a problem."

"Why does the fund have an administrative fee if they're taking equity? That doesn't make much sense."

"But there's no doubt about it—the fund will help. The very big question here is that you've got to get a free-TV license. If you get next to nothing in licensing fees, the CFDC has got to make sure they're legitimate licensing fees. Secondly let's say you do get one-third out of a Canadian network, then you go to Europe and get another third, then you got to the fund for the remaining third. You're not really gaining ground unless the fund says they're in effect subsidising to one third. If it's only a loan, then the department of National Revenue's going to want a return; if it's equity, then equity's going to want a part of whatever fees the producer earns. If it's not financially viable for the producer, there'll never be an industry in this country."

These and other problems—such as the contribution of the CBC to independent production, or the "ludicrous situation" of asking producers to defer their fees—were among ones preoccupying Macadam.

"But everybody's working together to sort them out. (André) Lamy, (Pierre) Juneau and the pay-people are trying to address this problem. It's not a simple thing."

"The Toronto meeting involved a group of producers who've long since figured out what the fund is about," Roman Melnyk, CBC's director of independent production, told Cinema Canada. "The draft policies held no surprises. They were a strong reflection of the memorandum of agreement (between the DOC and the CFDC). I think it's very much straight ahead."

"We intend to benefit and plug into the fund. It's a grand opportunity for us to bring a lot of programming. I'm looking forward to sifting through proposals. The next step is to cope with the flood of proposals, and find out what the industry sees as viable propositions. All this now has to be translated into meaningful programming."

The degree of CBC independent production's financial participation "is still a matter of discussion," Melnyk added. "Part two of the broadcasting strategy (dealing with the CBC) is going to give some indications where the public broadcaster fits in overall."

Another perspective was offered by independent television producer Doug Hutton of Edmonton, who was not present

at the Toronto meeting.

"Everybody's getting on the bandwagon with this fund. I hope it creates much-needed programming. I hope it won't be all the good old boys who'll get all the funds again. I'm a great believer in all of us participating and I hope the fund'll be evenly and regionally distributed."

"But I'm not that optimistic. Pay-TV has not worked out and there have been severe cutbacks in program purchasing."

"We've got the hardware, we've got a good distribution system. All we have to do is get some quality programming together."

In the July CineMag, Cinema Canada will carry further responses to the CFDC's proposed program development fund management policies.

## Policy spelled out

(Cont. from p. 3)

vided by the Fund) 3) a loan guarantee (with monthly fee) or 4) a combination of the three. An administration fee of not less than \$1000 will be charged by the fund on its financial participation.

In distribution and marketing, the fund will favor projects with a contract with a Canadian-controlled distributor or sales agent.

## Nielsen sets sights on Quebec-Canada '95

TORONTO — Shooting began May 16 in Toronto on *Quebec/Canada 1995*, a political satire produced and written by Richard Nielsen starring John Neville, Jackie Burroughs, Martha Henry, Kenneth Welsh, Albert Millaire, and Louise Marleau.

The 90-minute comedy is being produced by Primedia Productions in association with First Choice and the CTV Network. The program has been licensed to both First Choice and CTV and is scheduled to be delivered to First Choice in August for a fall telecast, according to Nielsen.

The director is John McGreevy, who replaced Primedia's original choice Robin Phillips, who was busy with previous directing commitments as well as well as preparing for his new role as artistic director for the Grand Theatre in London, Ontario.

Recently, Primedia and the Grand Theatre announced a three-year deal giving the production company exclusive TV and film rights to three of the theatre's plays per season.

## Three co-prod treaties ready

MONTREAL — Three co-production treaties between Canada and France have received provisional approval from both governments, and the first treaty, dealing with cinema, was officially signed May 31 in Montreal by Communications Minister Francis Fox at a public announcement made at the Maison Radio-Canada by Fox and French ambassador Jean Belliard in the presence of members of the Montreal film community.

The treaty covering television productions and a third dealing with special cultural projects should be signed this July.

Fox told Cinema Canada that the television treaty, a "first" of its kind, was his "personal initiative," and was prompted by remarks made several years earlier by France's Culture Minister Jack Lang. "There is a need to extend the space occupied by francophone production around the world, and this treaty should help to increase both the quantity and the quality of that production," Fox said.

Fox is especially pleased that the treaty includes provision for films made in English to be dubbed either in France or in Canada, depending upon the choice of the majority producer. Until now, the dubbing was obligatorily done in France.

due to legislation which prohibited the screening of films dubbed in other countries.

Fox said that the treaty, coupled with the new Broadcasting Fund, to which all treaty productions will be eligible, nicely complements his new broadcasting strategy. "Soon we will resolve the question of the CBC and copyright, and the broadcasting aspect of our policies will be complete," he added.

In response to producers' questions concerning the Broadcasting Fund and the letter of agreement with a broadcaster which is a pre-requisite to access to the Fund, Fox said that he felt the initiative would remain with the producer. "I even expect that agreements will be made between producers, broadcasters and pay-TV networks; certainly there is nothing to keep the pay-TV operator from having first window for productions which come from the fund," he said, rectifying the impression that pay-TV licensees would be excluded from the Fund.

Fox concluded by saying that his film policy would not be ready until "late Fall." Sources within the department of Communications report that work on the National Film Board chapter of the policy is responsible for the delay.

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Cinema Canada

# Gorman takes on presidency of D G C in surprise quickie upset

TORONTO - In an unexpected development at the Directors' Guild of Canada annual general meeting May 1, George Gorman was elected the new president of the association, widely de-

feating rival candidate Larry Kent.

While the final tally was not made public, Kent, who had been running without opposition since the withdrawal of

Harvey Frost, suddenly found himself opposed by Gorman four days before the vote. The result, Kent told Cinema Canada, was "not close at all."

Gorman, 62, describes him-

self as "one of the older members of the Guild, having seen on one of the first executives." Explaining why he agreed to become a draft-candidate Gorman said, "There was a bit of a groundswell here not to have a president elected by acclamation or by default. It was a whirlwind four-day campaign.

"I thought it would be close," Gorman added, "I thought my opponent would have the edge. The results were quite astonishing."

Describing his administration as "one for the times", Gorman feels "there are a lot of people hoping that we can adjust a little bit and be a bit more flexible in a number of areas. When we look at contracts, we fit the contract to the job and vice-versa. I don't mean we should completely turn around and show a soft side that everybody can now take advantage of, but we should take each production or issue on its merits, rather than maintain a hard, steadfast line.

"But we're not going to be less nationalist. That's what we're here for. For the moment we need to protect our members and we'll do that, but within that context we'll make sure we're not being destructive in terms of the producers' ability to produce. After all we need each other - without

them, we don't work."

The main priorities, according to Gorman, are "more work", together with "an extended program for re-training" director members in the area of multicamera videotape production.

"I'd like to see us doing more for pay-TV," Gorman said, "I'd like to see us doing more TV series for the networks, I'd like to see us do more features, not necessarily big budget. As the recession is slowly beginning to fade, there are hopeful prospects for production."

A former senior producer/director with Crawley Films, Gorman came to Toronto in 1960 where he worked on a number of TV series (*Mounted Police, Forest Rangers and High Hopes*). In 1972 he went to Africa to make training films for a copper-mining company in Zambia, a time he remembers as "a great experience" unfortunately cut short by nationalization and illness.

"It's rather overwhelming," Gorman says of the current broadcasting environment. "I just boggle at what we're into and how we're going to sustain it on the plus side. It's a tremendous challenge to everyone, perhaps most of all to the government and the CRTC. Great mistakes have been made in the past."

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## ACTRA undergoes name change

TORONTO - The Association of Canadian Television and Radio Artists (ACTRA) is no more - at least in name only.

A meeting of the ACTRA membership May 6 voted by a margin of nearly 8-1 in favour of constitutional revisions in the organization, which include alterations in the organization's internal structure and a name change. While the ACTRA acronym will remain, the union will now be known as the Alliance of Canadian Cinema, Television, and Radio Artists.

Besides acknowledging the significant work of the ACTRA

membership in the Canadian film industry, the new name indicates the change among the craft sections of the organization from association to alliance. The alliance structure will allow each guild - the ACTRA Performers Guild, the ACTRA Writers Guild, and the Guild of Broadcast Journalists and Researchers - to be more distinct and self-governing in response to the specific needs of its members.

The changes were announced May 10 from the ACTRA offices in Toronto.

## Cineplex cuts ticket to right price

TORONTO - Cineplex theatres in Toronto (excluding the International and Carlton Cinemas) began a new admission price policy on May 16, with prices for adult evening admissions dropping one dollar.

Cineplex cut its adult matinee prices to \$3.00 (from \$3.50) for Mon.-Tue. -Thur. -Fri. screenings, with evening prices for those days also slashed to \$4.00 (from \$5.00). Youth prices on these days are \$3.00 for matinees and \$3.50 for evening screenings.

Adult admission for all week-

end screenings was reduced to \$4.00 (from \$5.00). Youth prices are cut to \$3.50 for matinees and \$4.00 for evening shows.

In addition, Cineplex will continue its "Two Dollar Tuesdays" program, with all admissions for all shows priced at \$2.00.

MONTREAL - Montreal production company Filmline Productions Inc. is co-producing the \$3.5 million CBS made-for-TV feature *The Race To The North Pole* together with Robert Halmi Productions Inc. of New York City.

## Quebec unions to bury hatchet

MONTREAL - At a historic and animated general assembly May 15 the membership of Quebec's two film technician unions, the Association des professionnels du cinéma du Québec (APCQ) and the Syndicat National du Cinéma (SNC), agreed to hold a referendum within 30 days on the mechanism of reunification.

The 200-member APCQ was created in August 1976 following an ideological split from the SNC, the only film union at the time, which left it representing some 400 members. While reunification has repeatedly been discussed among members of the two unions, it is only recently that there has been substantive agreement.

The referendum, expected for June 15, will ask the union members three questions: to reply Yes or No to whether the unions should unify, whether to be affiliated to the Quebec union central, the Confederation of National Trade Unions (CSN), and thirdly which of the two unions should be maintained as the 'pivot' for a new, reunited union. Final wording of the referendum questions is being prepared by a joint referendary committee. Results of the referendum will be binding on the members of both unions and will entail the dissolution of the union not designed as representative.

"This is a particularly historic occasion," SNC president Maurice Leblanc told Cinema Canada. "We're fed up with being played off one against the other. Reunification is something that technicians have been demanding for three years now, but

we were unable to overcome the technical problems. It's been a question of mechanisms all along and now that we have one, an irreversible step has been taken. This is the referendum that's going to solve all our problems."

A somewhat more cautious note was sounded by APCQ vice-president Larry Lynn.

"I'm relieved that we're finally getting together," he told Cinema Canada. "It's been pretty silly to have two associations representing the same jurisdictional area and it has certainly been counter-productive. Unfortunately there's been an ideological split. There are those that believe the technicians of Montreal can manage their own affairs and those that believe we need outside help from the CSN. This affiliation to a central union has been the only stumbling block to the unification of our two associations. APCQ members almost to a person are against joining a politically minded organization such as the CSN, and I think the referendum will show a majority of the technicians in Montreal don't want it either. I'm looking forward to a new era in Quebec film unions."

Whatever the decision by the members, Leblanc added, it will be a binding one.

"Within a month," Leblanc said, "the question of which union is to be the valid representative of Quebec film technicians and freelancers will be decided once and for all. And, who knows, this may even have an inspirational impact upon our colleagues in Toronto."

paid in Canadian funds.

The company is classified as a foreign corporation doing business in the United States. "We let them (customers) know we are a Canadian company selling Canadian films," says Broome. "We're treated as something unique down there. We've had easy access to the marketplace."

## Kotcheff via Orion

TORONTO - Orion Pictures has acquired the PolyGram Pictures production *Split Image*, directed by Canadian Ted Kotcheff, and Orion's Canadian office has released the picture in an exclusive Toronto run May 20 at the Cumberland Theatre. The film stars Michael O'Keefe, Karen Allen, Peter Fonda, and James Woods.

Kotcheff is currently preparing to direct the pay-TV version of Mordecai Richler's novel *Joshua Then and Now* for RSL Films this summer.

## Distributors Spectrafilm - young and wealthy

TORONTO - Spectrafilm, a new Canadian-financed, independent distribution company which plans to release art and specialty films to both the Canadian and U.S. markets, was officially announced May 10 in Cannes.

The company is headed by president Bahman Farmanara, former director of Vancouver's International Children's Film Festival who moved to Canada from Iran two years ago, and by general manager Linda Beath, former director of United Artists Classics-Canada and manager of New Cinema Ltd. Farmanara will head the company's office in Toronto, which opened at temporary quarters in mid-April, while Beath will manage the company's New York office, scheduled to open June 1.

Spectrafilm plans to distribute 12 films per year and has already acquired nine titles, including the 1981 Canadian feature *The Wars*, produced by Nielsen-Ferns International and directed by Robin Phillips.

Other titles acquired include

*Prénom : Carmen*, directed by Jean-Luc Godard; Edward Bennett's *Ascendancy*; Manuel Gutierrez Aragon's *Demons in the Garden*; Robin Davis's *I Married a Shadow* (scheduled as the company's first release in New York in August); François Truffaut's *Vivement dimanche*; Alain Resnais's *La vie est un roman*; Bob Swaim's *La balance*; and Ann Hui's *The Boat People*.

The company also has letters of agreement for three more films but won't release the titles until the contracts are signed, according to Farmanara.

Other key personnel with the company include Canadian national sales manager Eddie White and Canadian director of publicity Virginia Kelly, both former employees of Beath at UA Classics in Toronto, and U.S. national sales manager Nick Perrott, former eastern sales manager for Cannon Films in N.Y.

Toronto lawyer and film financier David Perlmutter will act as a consultant to the new

company but will not be involved in day-to-day operations, according to Farmanara. He also said publicist Renee Furst, hired by Spectrafilm for the Cannes Film Festival, is not an employee but will work with the company on a "film to film" contract basis.

Financing will come from the Skyld Group of Toronto, headed by Norton Penturn and Barry Young, who was formerly with Perlmutter's National Film Financing Corp. Farmanara would not comment on how much the company would spend on first year operating costs, only saying "Spectrafilm has multi-million dollar backing." He also said Spectrafilm did not plan to invest in production.

TORONTO - *Old House, New House*, an Asterisk Films/Fitchman-Sweete co-production produced by David Springbett and Larry Weinstein, has won the top prize in the energy category from the Third Audubon International Film Festival.

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## Kinetic reaches US through Buffalo

TORONTO - Canadian independent non-theatrical distributor Kinetic Films has doubled its sales to the U.S. market since opening a fully operational office in Buffalo, N.Y., earlier this year, according to Kinetic president Frances Broome.

The office, headed by Kinetic vice-president Gary Malloy, serves the entire U.S. non-theatrical (schools, libraries, universities, businesses, government agencies, etc.) market. The office has allowed Kinetic to avoid the time-consuming and often expensive process of clearing films through a broker at the border, and Broome says the company has selected only the most marketable of its Canadian titles - about 40 in total - for its U.S. catalogue.

"The primary concern of the office is selling Canadian films in the U.S.," says Broome. "It brings money back to Canada both ways - for the producer and for the distributor." She says filmmakers generally earn about 30 percent of gross sales,

# Larger than life story matched by lavish Canadian promotion

TORONTO — On May 27, the Astral Films/20th Century-Fox joint release of the Robert Cooper Production *The Terry Fox Story* opened in over 130 theatres across Canada, the largest-ever opening of a Canadian-made film. It also received perhaps the largest-ever publicity campaign for a Canadian feature, co-ordinated out of Toronto by Fox director of publicity André Beauregard and Astral's Shelley Schaeffer.

"Everything has to be created here — press kit, art work, poster, programs, buttons, T-shirts," said Beauregard. Added Schaeffer: "This (campaign) is strictly for Canada. No material is coming up from the U.S. as with a studio film."

The film has been licensed to American pay-TV channel Home Box Office and will not be released theatrically in the U.S., so the campaign has been an opportunity to design all aspects of the film's promotion to the particulars of the Canadian market.

The partnership proves mutually beneficial to both distributors, explained Schaeffer. "Astral has benefited from Fox's Canada-wide release pattern and Fox has benefitted from

Astral's experience of handling a film on a local level."

Over 5000 posters, 2000 press releases, and 600 press kits were sent out across the country before the film's release. All the material was developed and produced after the Astral/Fox joint distribution deal was signed Mar. 30, which made time a factor in the campaign.

Directed by Ralph Thomas, the film stars Eric Fryer as Terry Fox, Robert Duvall, Chris Makepeace, Rosalind Chao, Michael Zelnicker, Elva Mai Hoover, and Frank Adamson. Fryer, Makepeace, Zelnicker, and Thomas all made personal appearances and did interviews to promote the film.

Fryer, who made his acting debut in the film, did a promotional tour of Western Canada co-ordinated by Fox's Heather Macgillivray, stopping in four cities — Vancouver, Edmonton, Calgary, and Winnipeg — in five days. The Vancouver stop included over 25 interviews. Fryer also did a U.S. tour for HBO to Los Angeles, Chicago, Dallas, and Detroit.

Personal appearances and interviews also took place in Montreal, Quebec City, Ottawa, Hamilton, Thunder Bay, and

Windsor. Telephone interviews were conducted for Regina, Saskatoon, and Kitchener.

The campaign received an assist from Robert Duvall, who agreed to do some *Fox Story* interviews in New York and at the Cannes Film Festival while promoting his own film *Angelo My Love*.

Television promotion has included a package of seven sceneclips sent to TV stations instead of the usual 1 or 2, all of which were compiled by the publicists. Also, CTV broadcast the Jilley Prod. documentary *The Making of the Terry Fox Story* to a national Sunday night prime-time audience May 22.

The Bank of Montreal is participating in the campaign as the film's corporate sponsor, having contributed a grant to promote the film. By May 27, posters, counter cards, handbills, and buttons promoting the film were to be in every B. of M. branch across the country. Two \$100-a-ticket Galas, May 25 in Toronto and May 26 in Vancouver, were sponsored by the bank, with proceeds going to

the Canadian Cancer Society.

Twenty-five premieres were held across Canada May 26, according to Beauregard, including French and English premieres in both Montreal and Quebec City. Many were for charity.

The Fox/Astral campaign also developed a School Study Guide based on the story of Terry Fox, which was sent to 6000 schools across Canada. Included was information on special screenings for school groups.

Test screenings, often part of Fox's marketing and promotional strategy, were held for industry members, the media, and the public. Beauregard estimates there were close to 100 screenings before the May 27 release.

"There's such a thing as overkill (with screenings), but not in this case," says Schaeffer. "With a subject like this, people are possibly hesitant at first. There is no better way to show them what it's about than with the movie."

Press screenings were not

limited to the trade press in order to give the film a broader profile. *Toronto Sun* sports-writer John Robertson, after screening the film, wrote a glowing column in the sports pages the next day. His article was incorporated into the campaign as part of 20 theatre-lobby standees set up in Toronto-area Famous Players Theatres May 20.

The tone of the large campaign from the beginning has been restrained. "Emphasis has been on selling a commercial product, a movie, not on selling the real Terry Fox" said Schaeffer. The publicists turned down all offers by local entrepreneurs to peddle Terry Fox T-shirts and other souvenirs, and the campaign's own T-shirt design understates both the film and the Marathon of Hope legacy.

"We never tried to do any promotion to resemble the real Terry Fox," said Beauregard. "We used material from the film, not from Terry Fox's life. We have been really careful in our promotion not to exploit the real Terry Fox."

## C Channel short term

TORONTO — An 80-hour "survivorship" has brought financially troubled C Channel 5000 new subscribers and fresh sources of funds, but unless a capital infusion of \$3.5 million comes soon, that future will only be short-term.

Organized in 24 hours, the survivorship was produced by Jaime Paul Rock and Nancy Avery. Telecast out of C Channel's Toronto headquarters May 12-15 and carried unscrambled by the cable companies, the survivorship featured programming samples and pleas for subscribers by executives and personalities.

At the Canadian Cable Television Convention which began May 16 in Calgary, C Channel president Ed Cowan announced that the national special-interest pay licensee was looking for new investors to achieve new financing arrangements and to relaunch the service in September with a new marketing strategy.

Because of the financial situation C Channel's production commitments are on hold. The uncertain situation has caused it to lose one high-profile Canadian content production, the half-hour Leonard Cohen special *I Am A Hotel* which was licensed to the CBC after a last-minute deal. *I Am A Hotel*, for which C Channel was originally an equity participant, began taping as scheduled May 17 at Toronto's King Edward Hotel.

A two-hour concert documentary of the Toronto Symphony Orchestra in Vienna, will be telecast June 6, as planned.

## Fox/Astral ready for Porky's II

TORONTO — *Porky's II: The Next Day*, the sequel to the biggest money-making picture in Canadian film industry history, *Porky's* (which earned \$11 million in Canada, \$152 million worldwide in 1982), will open nationally June 24, distributed by Twentieth Century-Fox.

The film is being billed as "a 20th Century-Fox release of a Simon/Reeves/Landsburg Production and Astral Bellevue Pathe Inc. presentation." The producers are Bob Clark, the originator of *Porky's* (who also directs and co-wrote the script),

and Don Carmody. The original *Porky's* was co-produced by Harold Greenberg of Astral Prod. and Mel Simon, and was a joint release of Astral Films and Twentieth Century-Fox.

Returning cast members include Dan Monahan, Kaki Hunter, Wyatt Knight, Cyril O'Reilly, Roger Wilson, Tony Gamos, Mark Herrier, Scott Colomby, and Nancy Parsons. Newcomers include Joseph Running Fox, Bill Wiley, Clisse Cameron, and Ed Winter.

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## Narrowcasting gets CRTC O.K.

OTTAWA—Stressing the increasingly competitive nature of the communications environment and the need for prompt action with regard to the introduction of new Canadian programming services, the Canadian Radio-television and Telecommunications Commission (CRTC) has called for applications for new national specialty programming services in Canadian pay television.

In a public notice, May 4, the CRTC defined the specialty programming service as "narrowcast television programming

designed to reflect the particular interests and needs of different age, language, cultural, geographic and other groups." The Commission sees these services as "complementary to the Canadian services at present available."

Though the CRTC stressed that it "has not yet arrived at all of its conclusions with respect to cable service tiering," the May notice has been widely interpreted as a *de facto* call for a third cable tier, in which basic cable would be the first tier, and general interest pay-

TV the second tier.

In its call for applications, the CRTC said the new specialty "services could be delivered to the public, mainly but not exclusively via satellite-to-cable networks and could be offered individually or through channel-sharing arrangements."

Stressing the complimentary nature of the new services, the CRTC said it was prepared to consider a wide range of ownership arrangements, including minority shareholder involvement by cable licensees. The CRTC said it wishes to maximize the many opportunities for

exposure of Canadian programming by stimulating the development of services using new technologies, while also making full use of Canadian production resources. The Commission felt the cable industry "could well respond to the growing need to combine such opportunities."

## Gap of \$130 million in pay prods

TORONTO—The \$130 million gap between fees paid for Canadian pay-TV programs in the domestic market and the cost of making programs this year could increase to \$504 million by 1986, a recent report says.


According to consulting firm Nordicity Group, the shortfall will have to be covered by sales to international markets, supplementary markets such as video cassette sales, and government subsidies, all of which could total \$64 million this year, rising to \$89 million by 1986.

According to the report, prepared for an industry committee of pay-TV licensees, producers and unions, the cost of productions needed to meet Canadian content requirements will be

an estimated \$197 million this year, rising to \$682 million by 1986. Actual production revenue in 1980 was \$124 million.

Fees from licensing to pay-TV and the sales of other rights to programs will total only \$68 million this year, or \$176 million by 1986. Producers would still have to recover \$66 million this year (and an estimated \$415 million in 1986) from sales to international and supplementary markets.

According to the report, US producers recover 70 to 80 percent of their production costs from a first sale in their domestic market. Canadian producers would have to recover two-thirds of their costs from sources other than the domestic market, the report says.



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Produced by John Sexton  
and Richard Davis  
Directed by Simon Winsor

**SAVAGE ISLANDS**  
(Paramount)  
Produced by Pac Whitehouse  
and Lloyd Phillips  
Directed by Ferdinand Fairfax

**THE SETTLEMENT**  
Produced by Robert Bruning

**AN EVENING AT  
THE IMPROV**  
Produced by J. Gordon Arnold

**THE PAMPEL-MOUSE SHOW**  
Produced by Peter Henton

**THE NUTCRACKER  
— A FANTASY ON ICE**  
produced by Roy Krost

**NEW WILDERNESS**  
Linda Greene's  
Produced by Linda Greene  
Charles Greene and Stephen Lewis  
Directed by Stephen Lewis

**SONATINE**  
Produced by René Malo and Pierre Gauthier  
Directed by Micheline Lanctôt

**TERRY  
FOX  
THE MOVIE**  
(Home Box Office, CTV)  
Produced by Robert Cooper  
Directed by Ralph Thomas

**MOTHER  
LODE**  
Directed by and starring Chariton Heston  
Also starring Nick Mancuso

**RIEN QU'UN JEU**  
Produced by Jacques Pettigrew  
and Monique Messier  
Directed by Brigitte Sauriol

**CHATWILL'S VERDICT**  
Winter Tale

**UPS AND DOWNS**  
LATITUDE 55

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THE HOUNDS  
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Cinema Canada - June 1983/11

## SHOOT ALBERTA

by Linda Kupecek

Celebration of Women in the Arts, organized by Edmonton actress Judith Mabey (*Parallels*) was held in Edmonton May 12 to 15. Avrel Fisher of the National Film Board headed the film program of the interdisciplinary conference.

The panel titled "From the Gleam in her Eye to the Flicker

on the Screen" examined the various ways and means women finance, produce and distribute films. Panelists were Wendy Wacko (producer, *Challenge: The Canadian Rockies* and *Doris McCarthy: Heart of a Painter*); Elvira Lount (producer/director, *Baby Clock*); Deborah Peaker (producer/di-

rector/writer, *Spirit of the Hunt*) and Donna Wong Juliani (western rep for the Canadian Film Development Corporation and producer, *Latitude 55*).

Films screened included *Baby Clock*, a 60-minute documentary on the choices of five career women regarding children, produced and directed by Elvira Lount of Melkim Productions in Vancouver, already sold to London Weekend Television in England, and first prize winner

in the Family Relations and Parenting Category in the American Film Festival; *Doris McCarthy: Heart of a Painter*, a one-hour docu-drama produced by Wendy Wacko of Jasper, with sales to CBC and a U.S. arts network; *Lady in Motion*, a 27-minute documentary produced and directed by Helene White of HBW Film Productions, bronze medal winner in the New York Film and Television Festival; *Wallflower Order*, a

documentary about a feminist dance troupe produced by Marion Barling of Vancouver; and *Respectable Lie*; *Donna*; *Rape - Face to Face*; *End Game in Paris*; *P4W Prison for Women*; *Good Monday Morning*; and *Boundaries*. Other panelists were Norma Bailey, Cannes and Bijou award-winning director of *Nose and Tina*; Bonnie Kreps, filmmaker and writer and Anne Wheeler, NFB, Edmonton.



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du Canada

# NEWS

## Bruce Cockburn to Score Wilderness Features

Canadian singer/songwriter Bruce Cockburn has just been signed to write the music score for a new feature-length wilderness documentary directed by Bill Mason. Tentatively titled *Water Walker*, the film is slated for theatrical release this fall. A co-production between NFB and Ontario-based IMAGO, a charitable society supporting art and artists, *Water Walker* is a story of Mason's odyssey, with friend and cameraman Ken Buck, on a canoeing-painting trip of Lake Superior and northern rivers. The film contains exciting white-water footage and, like Mason's previous feature *Cry of the Wild*, reflects his enthusiasm and concern for the great Canadian wilderness.

## Goodbye War to Premiere on CBC

*Goodbye War*, a major new NFB series of seven one-hour episodes for television, has been bought by CBC for network telecast this fall. Written and hosted by London-based Canadian journalist and military historian Gwynne Dyer, the series look at the evolution of one of civilization's oldest institutions - war. Shot in ten countries, on two oceans, with the armed forces of six nations, *Goodbye War* contains unique interviews with Russian military leaders and remarkable footage of last summer's Israel-Lebanon war.



Ontario Showcase '83 lauds Gerald Potterton's *The Awful Fate of Melpomenus Jones*

## A War Story bought by PBS

Edmonton filmmaker Anne Wheeler's award-winning feature documentary drama *A War Story* has been purchased by the American PBS network for four telecasts. The film, based on medical and personal diaries kept by Wheeler's father during his ordeal in a World War II Taiwanese prisoner-of-war camp, was shown theatrically in Canada last year by Cineplex and televised on the CBC network.

## Ten to ANNECY

Ten NFB films will be screened at the 14th International Animated Film Festival in Annecy, France, June 7 - 11. In competition are *The Awful Fate of Melpomenus Jones* (Gerald Potterton), *Five Billion Years* (Joyce Borenstein), *The Sound Collector* (Lynn Smith), *Top Priority* (Ishu Patel), *The Tender Tale of Cinderella Penguin* (Janet Perlman),

*Une âme à voile* (Pierre Veilleux) and *Une histoire comme une autre* (Paul Driessen). *Distant Islands* (Bettina Maylone), *Friends of the Family* (Yossi Abolafia) and *Ice* (Robert Doucet) will be shown as part of the Information section.

## Trim Bin...

NFB's Academy Award Winner, *If You Love This Planet*, directed by Montrealer Terri Nash, was in high demand at the NFB's booth at MIP-TV last month... *The Awful Fate of Melpomenus Jones*, an 8-minute animated film by Gerald Potterton based on a Stephen Leacock story, was the most popular film at Ontario Showcase '83... NFB has published a list of films about communications as part of its contribution to World Communications Year. The list is available to groups and organizations from NFB offices in Canada.

Malcolm Harvey has resigned as manager of the film industry development office for the City of Calgary for family reasons. His new company, Callum Consulting Services, will be based in Victoria, B.C. At press time, his replacement was to be announced shortly... Bill Campbell of Campbell Post Production has done the sound edit on the Bob Barclay/CFCN production of the Lizzie Borden tale... Myrle Christensen is office manager for Four Nine Film Productions... *Wild Pony*, the low budget feature shot in Pincher Creek and Heritage Park in Calgary, premiered May 12 on First Choice... Peter D. Marshall is writing and directing *One Giant Step*, a series of 20 minute programs, for ACCESS Alberta.

## Quebec law soon

QUEBEC CITY - The Quebec government intends to pass Bill 109, the proposed law on cinema and video, before the June end of the present parliamentary session.

The bill, which has gone through second reading, returns to closed parliamentary commission for line-by-line amendment before final passage.

On the government side, proposed amendments to the bill are still being decided upon, Michel Houle, policy advisor to Quebec cultural affairs minister Clément Richard, told Cinema Canada.

Minister Richard would either make those changes public prior to the parliamentary commission early in June or would unveil them at the commission, Houle said.

## UA drops Cross Country

MONTREAL - On Jan. 26, Film-line Productions launched a suit against United Artists Corp. for "lack of performance" concerning the negative pick-up promised for the film *Cross Country*, says producer David Patterson. U.A. had refused to pick-up the film, charging that the film as delivered did not conform to the approved script, and that U.A. had not approved Bill Gray to rewrite the script, Patterson told Cinema Canada.

(Cont. on p. 13)

## NFB Offices in Canada:

Headquarters - Montreal (514) 333-3452  
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Ontario region - Toronto (416) 369-4094

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## Toronto news in brief... news in brief

TORONTO — A consortium headed by Garth Drabinsky and Cineplex Corp. no longer has the contract to restore and operate the Elgin/Wintergarden Theatre in downtown Toronto. A meeting of the Ontario provincial cabinet May 18 ratified a request from the Minister of Citizenship and Culture to call tenders for new operators. The original estimated cost of renovating the two historic theatres was \$8 million, with the ministry committed to paying no more than \$4 million. But after delays, the estimated cost of the project is reportedly now close to \$20 million. In February, Cineplex's bankers advised the board of the financially-troubled company not to proceed in the project.

Superchannel Alberta and Superchannel Ontario have signed a long-term, multi-picture agreement with RKO Classics to acquire over 40 Hollywood films from the '30s and '40s. Titles include *The Hunchback of Notre Dame*, *Gunga Din*, *Morning Glory*, and the original versions of *Cat People* and *King Kong*.

Kim Corby has joined United Artists Classics of Canada to head the advertising and publicity department, replacing Virginia Kelly, who moved to the newly-created Spectrafilm. Corby has been advertising coordinator for Cineplex Corp. for the past two years... David

Plant has joined the City of Toronto Planning and Development department as a film liaison assistant, replacing Ian Dobson. He joins Rhonda Silverstone and will work under P & D head Naish McHugh in implementing Metro's film permit process... Memorial University (Nfld.) professor Phillip J. Warren has been appointed to a five-year, part-time term as a CRTc commissioner, effective April 14... CBC's *The National* has shifted science, medicine, and technology reporter Terry Milewski to its parliamentary bureau in Ottawa.

## Film editor Evraire

TORONTO — Film editor Donald Evraire died May 4 after a short illness at Sunnybrook Medical Centre in Toronto. He was 47.

Born in Ottawa, Evraire began his career in that city with Crawley Films, before moving to Toronto in the late 1950s. He was film editor for CBC's current affairs programs *News magazine* and *Weekend* and for CTV's *W5* during his career. He also edited many productions for Film Arts, an independent production house in Toronto. Before his death, he was editor for features appearing on CBC's *Fifth Estate*. He is survived by his wife, Kiny, and two children, Kirsten and Aly.

## Eight productions keep Devine busy

TORONTO — Producer David Devine of Videoworks Corp. of Toronto has been a busy man these past few months, with three projects in the can, two in post-production, and three more in active development.

Devine and associate producer Richard Mozer have completed a one-hour comedy *The Making of Strange Brew* with former *SCTV* and current *Strange Brew* stars Rick Moranis and Dave Thomas. Devine explains that unlike most other "The Making of..." films, this project is not shot as a behind-the-scenes documentary but as a comedy chronicling the antics of Moranis' and Thomas's on-screen characters, the hoser McKenzie Brothers.

Devine, Mozer, and co-producer Morden have also shot two concerts for Toronto-based music promoters Concert Productions International. First is a 90-minute *Stray Cats* and Deserters concert taped live at Massey Hall on March 31, 1983, and the second is a two-hour Chris De Burgh show, with

Vancouver band Doug and the Slugs, taped at Hamilton Place on April 20. Executive producers for both projects are Dusty Cohl, Michael Cohl, Stephen Howard, and Bill Ballard.

The two concerts are part of an intended 14-part series to be produced by CPI this year, depending on how the CRTc rules on the Canadian content status of concerts featuring international and Canadian acts taped in Canada by Canadian production companies. The CRTc has told the industry that Canadian performers must have equal billing with foreign performers to qualify as Canadian content. Last month, the CRTc turned down Canadian content status for CPI's production of *The Who Farewell Concert* taped at Maple Leaf Gardens in December and aired on First Choice in February.

Devine is also working on post-production on a comedy show *Live at the Rivoli*, which would feature world-class stand-up comedians and be sold as interstitial programming to

pay-TV channels. Executive producer is Jonathan Gross.

Another program currently being edited is a 24-minute rock and roll/roller-skating concept video featuring Heather Thomas (co-star of the TV series *Fall Guy*) and shot in Venice, California. Co-producing are Thomas, Devine, and Stephen Rice.

(Cont. from p. 12)

According to Patterson, a producer from U.A. was often in Montreal during the shoot, and the American Major was aware of the progress of the film at all times. "U.A. backed out of several other deals on the same day as Filmline received its letter. One wonders whether there was some corporate motivation beyond the specific complaints made against the film," Patterson told Cinema Canada.

The film, directed by Paul Lynch, was described in a recent *Variety* as "squarely aimed at an audience used to crude exploitation fare."

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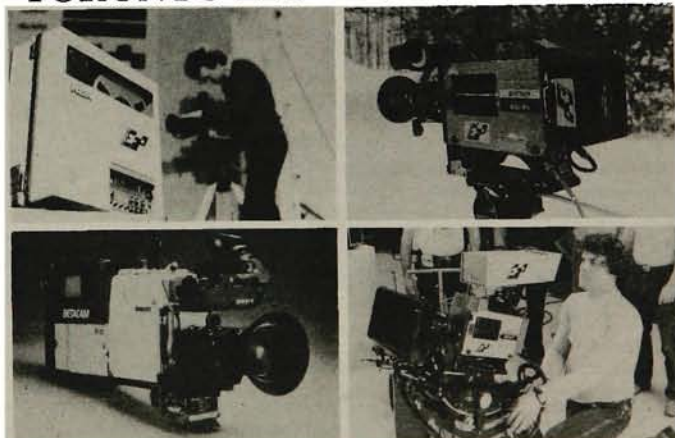
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