

Telefilm explains policies

MONTREAL - Telefilm Canada, in a series of new initiatives, is reaching out to explain its policies concerning the Broadcast Program Development Fund to concerned producers both in Canada and abroad.

In Vancouver on Feb. 19, Telefilm executive director André Lamy and a team of staffers (Bob Linnell, Claude Daigneault, Karen Laurence, Donna Wong-Juliani) met with some 40 independent producers to explain the new possibilities which the fund opens to them. Repeating the procedure on Mar. 8 in Montreal, Lamy and Daigneault met with 54 members of the Association des Producteurs de Films du Québec (APFQ) in an open-ended meeting which APFQ president Daniele Suissa termed "just fantastic."

"The milieu has matured a lot over the last year becoming very coherent," Daigneault commented to Cinema Canada. "There's none of the petty squabbling or little irritations there used to be. Especially in Quebec, where there's the promise of a lot of money, both from us, and from the Société Générale, the mood is one of 'let's not blow it this time.' People are ready to talk and to

CFDC name change

MONTREAL - Telefilm Canada is the new name adopted by the Canadian Film Development Corporation/Société de Développement de l'Industrie Cinématographique Canadienne. Chairman Ed Prévoist made the announcement in Vancouver on Feb. 22, and the CFDC introduced its usage immediately.

Originally reported in Cinema Canada to be the name to cover the promotional/marketing activities at the CFDC, the new name encompasses all activities of the corporation. Negotiations are, however, ongoing with the Film Festivals Bureau to integrate its services into Telefilm Canada.

New nominations at Telefilm Canada include Bill Litwack as Director of Policy and Planning, replacing Judith McCann who recently resigned. Two new posts have been added to streamline services to producers. "Traffic controllers" Suzanne Ostiguy (Montreal) and Caroline Livingstone (Toronto) will be the first to receive new requests from producers and will be charged to go over the requests, answer questions, explain procedures and otherwise assure that applications are in proper form before they are sent to those who must process them.

listen, and to make the best of the situation."

The same initiative was taking place in Los Angeles when the director of the Fund Peter Pearson visited the American studios, accompanied by Toronto office head Bob Linnell in early February. They introduced the new measures being taken at Telefilm Canada to promote television production, and prepared the ground for a visit by André Lamy with studio heads.

During the American Film Market (Mar. 8-16), Lamy, sometimes accompanied by Telefilm president Ed Prévoist, met with the heads of various companies to explain the application of the fund, the new Canadian content regulations, and to invite participation in the Fund. According to Daigneault, Lamy welcomed American participation, but made it clear that Telefilm was in the business of producing Canadian films, that the Americans should visit Canada and get in touch with Canadian producers and begin to think of sharing, not dominating, their "domestic" market.

"One of the objectives of such a visit, of course, is to turn the page - to put the experience of the tax-shelter period behind us. Canadians still suffer from the reputation made them. Mr. Lamy feels that his visit in L.A. has been most successful, and that production is ready to begin again from a solid, clear understanding with the Americans about our aims," commented Daigneault.

In most cases, Lamy's meetings were attended by the presidents, financial officers, lawyers and producers of the companies visited. By Mar. 15, he had seen United Artists, Universal, Orion, 20th Century Fox, MGM, Embassy and still had five meetings to go before heading back to Montreal.

The American initiative is just part of a world-wide campaign, launched by Telefilm. As co-production treaties are readied in a great variety of countries, Lamy and Pearson travel about, talking to producers and government people to facilitate the internationalization of Canadian production. Visits were made earlier this winter to England, and the co-production treaty with Belgium was signed there on Feb. 24. Spanish King Juan Carlos had been expected to sign the co-production treaty between Canada and Spain during his recent visit, but plans are now for Lamy to fly to Spain for the ceremony. He will also be in Israel within two months to iron out the details of that treaty, and the Australian treaty is expected before long.

CRTC adopts Canadian definition

OTTAWA - In the final piece of a review of Canadian content definition which began in December 1979, the Canadian Radio-television and Telecommunications Commission (CRTC) has issued revised proposed criteria for the recognition of Canadian programs.

The 16-page public notice, dated Mar. 2, concludes a consultative process undertaken since spring '83 in conjunction with the industry and puts the finishing touches to summer '83 proposed definitions for the recognition of a Canadian program. Pending final determination by the Commission, the criteria will become effective Apr. 15, 1984.

Focussing primarily on "the two observable aspects of any program: performance and production," the Commission has adopted as the basis for its recognition of a Canadian program the requirements of the point system and cost criteria currently used for feature film production by the Canadian Film and Videotape Certification Office of the Department of Communications. Upon request, the Commission will issue and advance ruling, preliminary or final recognition, or special recognition to any pay-TV licensee, producer or property rights holder, where the program satisfies Canadian program requirements. Application for advanced ruling or preliminary recognition is at the discretion of the application.

In its basic definition, the Commission will recognize as a Canadian program, a live, videotape or film production of any length for which the producer is Canadian; on which the production has earned a minimum six points (director - 2; writer - 2; leading performer - 1; 2nd lead performer - 1; head art dept. - 1; d.o.p. - 1; music comp. - 1; editor - 1)

though at least the director or writer and at least one leading performer must be Canadian; and at least 75% of remuneration paid to individuals other than producer, key creative personnel or for post-production, must be paid to Canadians; and at least 75% of processing and final preparation costs must also be paid for services provided in Canada.

While there are exemptions, productions in which non-Canadians are the only leading performers will not be accepted as Canadian, and the addition of Canadians in minor roles will not be sufficient for a production to qualify. Exemptions, however, will be considered "for non-Canadians to receive credits for produced-related functions as described in the CFVCO certification process booklet." And upon application, the CRTC may recognize as a Canadian program, a production in which either the director and writer positions or those of both leading performers are filled by non-Canadians as long as all other key creative positions are filled by Canadians.

This basic definition (producer - 6 points - 75% expenditure) will apply to domestic programs and to co-ventures or international coproductions with producers from countries with which Canada does not have a film or television coproduction treaty. However, "special recognition" qualifies such co-ventures for 100% Canadian program credit when broadcast or otherwise distributed by a licensee of the CRTC, even though some producer functions are performed by non-Canadians where the Canadian production company has no less than equal measure of decision-making responsibility with other co-venture partners on all creative elements, and is

responsible for the administration of the Canadian element of the production. Application for Canadian recognition must be made by the Canadian production company and supported by signed agreements between the co-venture partners.

A co-venture with a co-producer from a Commonwealth or French-language country, or a country with which Canada has a film or television treaty, will qualify for special recognition if it attains five points and at least 50% of the total remuneration paid to individuals, other than producer and key creative personnel, or for post-production work, services, final preparation costs and processing costs are paid for services provided by Canadians. However, the director or writer and at least one of the two leading performers must be Canadian. All other considerations for recognition as a Canadian program apply to such a co-venture, and any other co-venture will be required to meet the same points and expenditure requirements as a domestic production.

The Commission recognizes two other categories that could fall below the minimum requirements of the point system. A "series", or two or more programs produced by the same production company having a common theme, situation or set of characters and completed with a 12-month period, may have some individual episodes that fall beneath minimum requirements. A licensee will only be entitled to claim Canadian program recognition for such episodes in a series "when at least the same number of offsetting episodes which exceed such criteria are broadcast or otherwise distributed at equitable times."

Production packages or two or more co-productions or co-ventures undertaken by a Canadian production company together with one or more non-Canadian production companies may qualify as Canadian where a qualifying production with minor foreign involvement is matched with a foreign production with minor Canadian involvement. Where a Canadian production company is involved and the co-production partners are the same for all the productions, the production packages may be accepted as Canadian. In assessing a production package, the Commission will examine it in its entirety and may qualify it if, on overall

Minister Richard calls on Majors in L. A.

MONTREAL - During the Montreal Film Festival in August '83, Quebec cultural affairs minister Clément Richard, fresh from the triumph of Quebec's cinema law, had resisted the offer of the U.S. Majors to come to Hollywood and talk things over.

Subsequently, a meeting took place with several Majors vice-presidents and Quebec producer Harold Greenberg in Quebec City during which Richard was urged to modify the cinema law to accommodate the Majors, an offer Richard refused.

On Mar. 20, Cinema Canada learned that Richard had

flown to Los Angeles for five days of talks. "I'm really under no obligation to tell you what the agenda of the discussions is," Richard's Cultural Affairs policy advisor André Steenhaut told Cinema Canada, adding that there were "many things" to be discussed. Asked what impact the minister's visit would have on the cinema law, Steenhaut said hesitantly that "I don't think it will have any impact, no, I don't think so."

Richard's trip took place in the context of the American Film Market. However, the Quebec industry is not represented at the market.

(cont. on p. 25)

'No surprises' in CRTC

OTTAWA - While the CRTC has asked for written comments on its Mar. 2 Canadian program recognition criteria notice by Apr. 2, initial verbal reaction has been "quite positive."

According to senior CRTC broadcast policy and industry conditions advisor Ralph Hart, "There would be no surprises in the document. At the (second) industry workshop (Dec. 19, 1983), there was reasonable

consensus on the various issues and it would be surprising if there were negative reactions."

Hart told Cinema Canada that both the CBC and CTV networks had responded "quite positively" to the notice and that the Canadian Film and Television Association (CFTA) was "quite delighted." The public notice, Hart said, "is a modification of the proposal that was issued Aug. 15. There

is not a great deal of change and the document is a reflection of the wide consensus that was achieved in these (industry) discussions."

Most industry spokespersons were either at the American Film Market in Los Angeles, away on mid-winter vacations or had not yet seen the CRTC notice. As a result, reaction to the proposed criteria was sparse.

One of the rare Montreal producers to have actually read the notice was Filmline president David Patterson.

"The final proposals are slightly less stringent than the proposed guidelines," Patterson told Cinema Canada. "And they've included packages and series, which is what we wanted. It's a fair and equitable set of proposals."

"In general, the concept is that if a film is going to enjoy some major financial benefits with a Canadian producer, such as increased television license fees or monies from the Broadcast Fund, it's only fair that there be stringent Canadian content requirements. Otherwise it'd be the rape of the Canadian public."

"I have only one question, and the answer to that remains to be seen: Are the criteria sufficient to have any real impact on production?"

Some broadcast industry observers however, have termed "quite significant" the Commission's attempt to redirect Canadian television program production toward Commonwealth and French-language coproduction. Noting that the number of film or television co-production treaties should increase to 13 within the next two years, one observer commented:

"The CRTC's role is to correct a situation where American programming was making it as Canadian. So the CRTC tightens it up in a way that still makes it possible for Canadian producers to exist. It's the Pierre Trudeau approach to law-making: as long as we set up good laws, the game'll be won."

"This thing is aimed at one country, the one country with whom we'll never have a co-production treaty. The rationale behind this thing is to slow down Americanization."

Weyman docu on Leahys to CBC

TORONTO - Independent filmmakers Peter and James Weyman of Close-Up Film Productions have sold their one-hour documentary *The Leahys: Music Most of All* to CBC-TV.

The film portrait of the Leahy family of Lakefield, Ont., whose 11 children - all under the age of 20 - perform professionally as country musicians, will be premiered at Canadian Images Mar. 16 in Peterborough.

CRTC Cancon regs

(cont. from p. 24)

average, the minimum requirements for co-ventures are met. A licensee will not receive credit for the production with fewer Canadian elements unless it also carries the production with the larger number of Canadian elements at equitable times. The Commission will review before April 1987 the suitability of continuing to accept productions packages, and the extent to which licensees make use of co-venture productions and production packages to meet Canadian content requirements.

While the criteria for Canadian program recognition do not apply to news and public affairs programs, station and network productions must meet Canadian program recognition criteria. But licensees need not apply for recognition or submit production information unless requested to do so by the Commission.

Productions of sports events will be considered Canadian under certain conditions, and in the case of a program that is not Canadian and is produced in a language other than an official language of Canada, whose audio portion is dubbed in an official language in Canada, using Canadian re-

sources, one-half of the program time up to 50 hours during each six-month reporting period, shall be considered Canadian. Music videos and music video programs will also be recognized as Canadian programs under certain conditions.

Finally, a 150% time credit will be awarded for a drama carried by a licensee if the drama is produced by a licensee or independent production company after Apr. 15, 1984; is recognized as a Canadian production and achieves 10 points; is scheduled to commence between 7 p.m. and 10 p.m., or is intended for children at an appropriate children's viewing time. Each licensee will receive a dramatic programming credit for each showing of a drama occurring within two years from the date of first showing.

For more background on the Canadian content issue and excerpts of the proposed criteria, see pp. 5, 13.

Police in Toronto

TORONTO - The Ladd Co. production *Police Academy*, a comedy directed by Hugh Wilson and starring Steve Guttenberg shot in Toronto last summer, will be released Mar. 23 by Warner Bros.

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Toronto generally happy with CRTC

TORONTO - Reaction among Toronto-based television producers to the Canadian Radio-television and Telecommunications Commission's Canadian content criteria released Mar. 2 were generally favourable.

Nearly all the producers were happy that the commission adopted almost word-for-word the recommendations made by the industry at the CRTC's Dec. 19 Canadian content workshop.

They were particularly pleased with the provisions which allow co-ventures with Commonwealth, French-speaking, and official co-production

treaty countries Canadian content status with 5 points and 50 percent spending in Canada, rather than the 6 points/75 percent formula originally proposed.

Jack McAndrew, president of the Canadian Film and Television Association, said "The changes were something we made a very strong case for and they (the CRTC) listened."

Stephen Ellis of Keg Productions, a CFTA vice-president, felt the organization had scored a real success. "What the CFTA proposed, the CRTC accepted," he said, noting the co-venture arrangement and the provision to average Canadian content over a series or a package of co-ventures.

Michael MacMillan of Atlantis liked the co-ventures arrangement. "It's a flexible rule, but it's a rule," he said.

Louis Silverstein, producer of feature film *Strange Brew*, called the guidelines "workable", but said: "The question is, are you making product for Canada or for the world? If the content regulations restrict you in making product for the world, then you have to work within that."

Nelvana's Michael Hirsh, whose *Jefferson Starship* music special was denied Canadian content status last

spring after the company had shot it, felt the rules on music productions and on averaging content over a series favoured the major players. "The averaging rules discriminate against producers breaking into the field, the one's trying to do only one or two shows," he

said. "They hurt the little guy." Allan Gough of Gough/Chapman Productions, which handles a lot of rock video clients, likes the guidelines but says he retains an inbred skepticism: "My experience is that investor confidence has not changed radically because of

the government's actions of the past few years.

"The question for the independent is always, 'Where does the cash money come from?' You must convince the investor that the end product will be worth the cash investment up-front."

Sauriol's incest pic bows in Toronto

TORONTO - Quebec director Brigitte Sauriol's incest drama *Rien qu'un jeu*, starring Marie Tifo, Raymond Cloutier, Jennifer Grenier, and Julie Mongeau, will open Mar. 16 at the Carlton Cinemas in Toronto, distributed by Astral.

The film received four 1984 Genie Awards nominations, including best director for Sauriol and best actress for Tifo.

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Sarin tells tales in Saskatoon

SASKATOON - Vic Sarin esc took a weekend off from shooting a documentary on the Canadian forestry industry for CBC to bring some of his films to the University of Saskatchewan Film Society. He breezed into Saskatoon at the end of February - a lively and exotic raconteur guaranteed to chase away the late winter blues.

Sarin was born in Kashmir, and came to Canada via a teenage spent in Australia. He's a good talker and, rattling along at a great clip, shared part of his 20-year career in Canada and his love for his adopted country.

For the CBC, Sarin has been cameraman on *This Hour Has Seven Days*, *The Fifth Estate*, *The Nature of Things*, to name a few. He's shot news footage in the Middle East, Korea, Israel, and in many oppressed countries - Argentina, San Salvador, Tanzania, Egypt.

In two sessions the Film Society presented Don Shebib's *Heartaches*, on which Sarin was Director of Cinema-

tography, followed by *Coming and Going*, a rivetting documentary which Sarin says is "all my own." Set in a terminal care unit in Winnipeg, it details starkly the coping with death by patients and families, and by a caring nursing and support staff. The other session comprised a half-hour documentary *Ghurkas of Nepal*, again a subject close to Sarin's heart and made with his own money, followed by Martin Lavut's *War Brides* made for CBC-TV which Sarin photographed.

Sarin fielded many eager questions on the nature of his craft, and unleashed a stream of funny, hair-raising, touching (and sometimes ribald) anecdotes. His emphasis was on people - from peasants to the Shah of Persia to Queen Elizabeth - but he came nowhere near name-dropping.

Sarin was a resounding success at both sessions. Film society members detained him in the cinema lobby long after the screenings, and young, would-be filmmakers accompanied him across campus like

a flock of hopeful starlings. The University of Saskatchewan Film Society in Saskatoon, spurred on by its Chairman, Marshall Gilliland, has been issuing invitations to craftspeople of the industry for some years. It is an inspired way to broaden and develop interest in Canadian film. After this latest effort, it's easy to predict that all who heard Vic Sarin will remember his professionalism and charm, and will look for his name as the credits roll on CBC-TV and Canadian feature films.

Fecan to head CBC English Variety

TORONTO - The new head of CBC-TV's English variety programming department is 30-year-old Ivan Fecan, the network's former director of program development.

His long-rumored appointment was announced Feb. 29 in Toronto. Fecan succeeds Stan Colbert, who left his post as head of light entertainment last fall.

As director of program development, Fecan arranged co-production deals between the network and independent producers. Among the projects create during his tenure were *Balconville* and *Indigo*, productions co-licensed with Superchannel, and the Leonard Cohen special *I Am a Hotel*, to be broadcast on the network May 7.

Fecan recently signed a three-year deal with singer Anne Murray and her management company, Balmur Ltd., giving CBC exclusive Canadian network TV rights to Murray's variety specials. The first, *Anne Murray at the Quebec Winter Carnival*, is already in the can and scheduled for a Mar. 26 broadcast.

A York University graduate, Fecan has worked as news director at Toronto independent station City-TV and as program director at CBLT in Toronto.

Cohen to Montreaux and CBC in May

TORONTO - *I Am a Hotel*, the half-hour music/drama video written by and starring Leonard Cohen with Ann Ditchburn and Toller Cranston, has been entered in this year's Montreaux Festival in France and will be broadcast May 7 on CBC. The program was shot last year at Toronto's King Edward Hotel, directed by Allan Nichols and produced by Barrie Wexler.

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Public and private sectors out in numbers from Ontario for mart

TORONTO - A large contingent of Canadians will attend the MIP-TV Market Apr. 24-29 at Cannes, France, perhaps the most important single gathering of the year for TV buyers and sellers.

CBC Enterprises will send general manager Guy Mazzeo, newly appointed assistant g.m. Paul Cadieux, program sales head Dennis O'Neill, U.S. managing director Martha Burke-Hennessy, commercial officer Pierre Laflamme, European affairs head Peter Lord, and p.r. and promotions manager Lana Iny.

CBC's top properties at MIP this year are the made-for-TV movies *Gentle Sinners* and *Chataqua Girl*, miniseries *Empire Inc.* and *Riel*, one-hour music specials by singers Buffy Sainte-Marie and Leontyne Price, applied arts documentary series *Hand and Eye*, one hour documentary *Parole Dance*, a package of 80 half-hour Wayne & Shuster comedy shows, and cabaret show *Indigo*.

Again this year, staffer Gail Thomas of the Ontario Film/Video Office will lead fourteen independent companies under the Ontario Group banner.

The group includes Ralph and Stephen Ellis of Ralph C. Ellis Enterprises, who will be selling a lot of Canadian material. "We have very aggressively picked up international sales rights to Canadian product and are hoping to branch out at MIP as a fairly major distributor," said Stephen Ellis.

Among their product are three TV features produced through CKND-TV Winnipeg, dramas based on Canadian short stories, titled *Reunion*, *Hunting Season*, and *The Fall*; the CFCN-TV drama *Double Play*, and 7 series and 5 specials from the Nielsen-Ferns library, acquired from defunct Televentures Inc. They also plan to acquire non-U.S. product for sale to the Canadian market.

Michael Murphy of Cine Visa International and Clear Horizon Films will bring the completed

documentary *Wild Goose Jack* and will be seeking pre-sales on *Scouts*, a one hour documentary on Lord Baden-Powell and the Scouting Movement currently in production.

Distributor Isme Bennie will represent features *Deserters* and *Metal Messiah*, new one-hour documentary *Alex Colville: The Splendour of Order* by Dan Curtis, half-hour specials *I Am a Hotel* and *Canciones*, teleplay *Somewhere The Trumpets Are Sounding*, and children's series *Kids of De-grassi St.* and *Mr. Microchips*.

Kevin Sullivan and Trudy Grant of Huntingwood Films will bring 8 series, 7 features, and 6 variety specials. Sullivan expects a top-seller will be the 13-part fairy tale series *Golden Tales and Legends*.

Paul Stephens of The Film Works will bring half-hour dramas *A Time To Be Brave* and *Dancing Feathers*, looking to find presales presales for the remaining five episodes of their 7-part children's series *Spirit Bay*.

Neil Garrington and Ralph Devine will team with Dorothy Janhevich of Representative Films. Among their titles is the Global TV series *Party With The Rovers*.

Brothers James and Peter Weyman of Close-UP Film Productions will attend for the first time with their one-hour documentary *The Leahys: Music Most of All*.

Rhombus Media, represented by Niv Fichman, will sell three music specials, *Music for Wilderness Lake*, *Opus 1 Number 1*, and *Opus Two*.

Lionel and Beverly Shenken will represent Visual Productions '80, and among their product will be three features scheduled for production this year, licenced to CHCH-TV Hamilton: *The Edge*, *Fly With the Hawk*, and *The Borrower*.

Michael MacMillan, Seaton McLean, and Jan Platt of Atlantis will bring the 26-episode *Troupers* series and 25-part series *The Movie Makers*, 12 half-hour dramas *Sons & Daughters* and 8 half-hour dramas from the *Canlit '84* series currently in production, and one-hour documentaries *Chambers: Tracks and Gestures*, *Vincent Price's Dracula*, and *Storytelling*.

Mainroads Productions Inc., represented by Wendell Wilks, will bring *Liona Boyd in Concert*, *The Toronto Symphony Orchestra in Vienna*, *The Newcomers* series, and the Huntley St. productions *Circle Square*, *Creation*, and *Apples of Gold*.

Also going with the Ontario Group are Crawley Films and Lawrence Hertzog Productions.

Among companies going independently to MIP-TV are Entertainment Programming Services, represented by David Jackson and Jerry Ross, bringing programs *Hammy Hamster* and *A Man Called Intrepid*; Primedia's Pat Ferns, looking for co-production partners; Tapestry's Rick Butler, in support of London Films, European distributor for *Maggie & Pierre*; Lauron Productions represented by Ron Lillie and Les Kemeny; Tad Jaworski, handling his three-part documentary series *A Modern Country*; and Nelvana Ltd.'s Michael Hirsh.

TVOntario will send buyers Stan Fox and Don Torney, while the educational network's marketing department will operate a booth headed by director Howard Krosnick, and staffed by Bob Switzer, Antoinette MacDonald, and Inta Janovskis.

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Sales agents in Groupe Québec marshal forces to storm MIP-TV

MONTREAL - As has been the case for the past eight years, seven Quebec distributors will make up this year's Groupe Quebec at the 20th International Television Program Market (MIP-TV) in Cannes, April 24-29.

Headed by Maryse Rouillard, president of Filmoption Internationale, the group includes Lizann Rouillard who handles international sales for Filmoption, Les productions Via Le Monde Inc. associate Michelle Raymond, Cinépix's Rita Leone, Pierre DeLanauze of Télémontage Inc., Jan Rofekampf and Francine Allaire of international sales and promotion company Films Transit; Réjean Mire of Télécom, a new Montreal company in cable distribution, associated with Multimédia audiovisuel Inc.; and finally a representative of the Quebec television network Radio-Québec.

Filmoption's product line-up comprises, under the variety heading, the 44 x 60 min. and/or 90 min. music and jazz series *Encore*, including the best of the 1983 Montreal International Jazz Festival, in Dolby sound; the 60-min. *Récital Charles Trenet*, the singing comic's first stage appearance in eight years;

and the 90-min. humour special *Juste pour rire* featuring top Francophone monologists.

In the feature film category, Bruno Carrière's *Lucien Brouillard*, 88 min. in English and French versions, a contemporary set-in-Quebec Robin Hood story; Gilles Carle's 1980 Cannes opener *Fantastica*, 110 mins., also available in English version, starring Carole Laure; and Yves Simoneau's award-winning *Pourquoi l'étrange M. Zolock s'intéressait-il tant à la bande dessinée ?*, 77 min., a cartoon character's look at leading French and Québécois cartoonists.

In children's programming, the acclaimed series *Passe-partout*, 175 x 28 mins. for children 3-5; *Les aventures de Virulyse*, 26 x 25 min., puppet-like adventures of a giant virus; *Les Zig-zag*, 6 x 25 min., also in English version, about six schoolmates living through the transition from childhood to adolescence; *Les transistors*, 6 x 49 min., three youngsters' introduction to electronics; and *La clé des bois*, 13 x 26 min., about the out-door life.

In documentaries, the nature series *Connaissance du milieu*, 12 x 26 min., also in English version, featuring Canadian

wildlife; *Les Iles du Mingan*, a 52-min., documentary on the Mingan archipelago's geology and fauna; and the 57-min. sports documentary *Gilles Villeneuve*, also available in English, featuring the famed Canadian driver whose racing-career ended in tragedy in '82.

Via le monde's line-up includes the 26 half-hour documentary series *Légendes du monde*, a rare look at creation myths around the world; the highly acclaimed 14 half-hour series *Légendes indiennes du Canada*; the 13 half-hour children's documentary series *Les amis de mes amis*; and four one-hour documentary specials: *Khadafy*, including an exclusive interview with the Libyan leader; *Cosquin*, a variety special about a major Latin American folk festival; *Le café*, on the underside of the coffee business; and *L'initiation d'un shaman*, about the training of a Latin American shaman.

Cinépix product includes *Bonheur d'Occasion*, the feature film and the TV series, and in a co-sale with Radio-Québec, the TV series of Claude Jutra's *Kamouraska*, from the best-selling novel by Anne Hébert. Télémontage is taking to MIP

the 13 half-hour series, *Explorations - sports et loisirs*; the one-hour children's special *Alexandre*; and in conjunction with Filmoption, the 26 half-hour series for children, *Les aventures de Virulyse*.

Films Transit is presenting a line-up of 15 films, including for the first time, films from English Canada. Titles include Arthur Lamothe's 3 x 55 min. *Mémoire battante/Thunder Drum*, a documentary series on the spiritual life and magic of the Montagnais Indians in northern Quebec; *Jean du sud, A Lonely Odyssey*, 52 min., part II of Yves Gelinas' one-man sailing trip around the world; *Marc-Aurèle Fortin*, 57 min., André Gladu's prize-winning biographical docudrama on the tragic life of one of Canada's most renowned painters; *Océan express*, a 50-min. documentary on the 20th century's major sailing races; *Just A Game*, Brigitte Sauriol's television feature drama on incest; *Red Eyes*, a television feature thriller about pyromania and voyeurism in a small town; *Wild Goose Jack*, a 57 min. documentary about Canadian conservationist Jack Miner; *Micronesia - The Winds of Change*, 45 min. documen-

tary on Micronesia from the Second World War to the present; *Seeing Red*, Oscar-nominated 90-min. controversial documentary about American Communists; *Old House New House*, 27 min. ecological documentary on an energy-saving house; *Arctic Spirits*, 23 min. documentary on the havoc wreaked by evangelists among northern Canadian Eskimos; *The Mercenary Game*, 60 min. documentary on mercenaries; the 90-min. docu *Anou Banou, the Daughters of Utopia*; the 60-min. Quebec docudrama *La turlutte des années dures/The Ballad of Hard Times*; and *Penses à ton désir*, a 30-min. drama about women and aging.

While Télécom in association with Jacques Bouchard of Multimédia audiovisuel Inc. will be repping the series about Francophone writers *Profession: écrivain* and other series, Réjean Mire of Télécom told Cinema Canada that his company's main interest at MIP lay in secondary markets, notably in the development of cable-distribution technologies in Europe.

At presstime, Radio-Québec had not confirmed its product line-up.

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Films Transit, NFB and four pix to Berlin

BERLIN - The 34th annual Berlin International 'FilmFest-spiele' wound up here on Feb. 28, after 12 days of hectic Film-Messe (Market) and on-screen activity. Berlin '84 was marked by the return in force of American big-budget product (*Terms of Endearment*, *Star 80*), a free-wheeling selection at the young directors' Forum, and the impressive presence of smaller film-making countries, notably Holland, Austria and Spain.

Canada, however, was thinly-represented at the FilmFest screenings: only four Canadian productions were selected (out of a reported 20 submissions), two of which were shorts. *Aloud Bagatelle*, an NFB short featuring the poetry of Earle Birney, was a Competition short, while Gilles Groulx's feature musical fantasy *Au Pays de Zom* was shown as part of the Forum selection. *Snow*, a short Christmas fable with gangsters, cocaine, Santa Claus and a miracle, played to full houses in the children-oriented Kinder-Fest.

The Canadian film which generated the most interest in Berlin, however, was an independent production, *Mother's Meat & Freud's Flesh*, which was screened in the Info-Show, a grab-bag of independent and low-budget productions.

Canada had twin booths in the FilmMesse (Market) this year, with the NFB and Films Transit of Montreal sitting side-by-side in the giant Cine-Centre hall. The NFB screened 15 films in the Market, including *War*, whose Oscar nomination encouraged interest during the FilmFest. Films Transit was in Berlin to promote feature films *Rien qu'un jeu* and *La turlutte des années dures*, as well as a variety of other Quebec productions.

As well, buyers representing Prima Films, Spectra Films, Radio-Québec and Les Films René Malo were scouting for product. Finally, Canadian film festival officials were out in force, scouting for their 1984 festival lineups: David Over-

bey (Toronto Film Festival), Serge Losique (Montreal World Film Festival), and Dimitri Eipides and Claude Chamberlan of Montreal's New Cinema festival.

"It's important for Canada to be well-represented here," argued Jean Lefebvre of the DOC's film festivals' bureau. "This is one of the most important markets in the world."

But the one Canadian film screened in Berlin stood out markedly from the traditional short/documentary/NFB fare which festival-goers often expect from Canada was *Mother's Meat & Freud's Flesh*, an independent ("not low-budget, no-budget"), experimental film by 22-year-old Montreal director Demetrios Estdelacropolis.

Mother's Meat is a 90-minute, 16mm, underground film, which ostensibly parodies the Freudian analysis of homosexuality through the "story of a mother and her boy." The

film relies on loud colour, wild discontinuity and patent absurdity, a formula which clearly pleased the audiences at the sold-out Filmkunst 66 art-house in Berlin.

The "mother" of the story (played by Esther Vargas) is an outrageous bleached-blond, the sort one might expect to meet in a Brooklyn laundromat or on the beach in Fort Lauderdale. Her son, Demira, (played by director Estdelacropolis), is a listless and emotionally-dependent porno actor. When Demira's mother calls from New York to invite herself to "visit for a while", Demira resigns himself to listening endlessly to his mother's inanities. During her visit, Demira alternately struggles against his mother, and consults with a lecherous psychiatrist/dentist who is dedicated to unravelling Demira's Oedipus complex and 'curing' him of his homosexuality.

"*Mother's Meat & Freud's Flesh*," reads the film's blurb, in what must be the most candid (and accurate) press release of all time, "treads a thin line between the grim quality of low-budget pornography and the creativity of the art film. Stereotyped characters, waves of dumb lines, and a cartoon plot are balanced by moody lighting, innovative camera work and the happy/sad minimalism of the Trio soundtrack. This marriage gives the film its ambiguous edge."

Director Estdelacropolis is unhappy with easy comparisons of his film to *Pink Flamingos* or other John Waters films, preferring to underline his "affinity to Walt Disney."

The critical reception for *Mother's Meat* indicates that he succeeded. The left-leaning Berlin daily *Der Tagesspiegel*, for example, panned the slate of New York avant-garde films at the festival, and berated the German underground for its "impotence," while in the same breath praising *Mother's Meat* for its "*Struktur und Dynamik*."

The film is now slated for young directors' festivals in Italy and Sweden, as well as a gay

film festival in New York. No Canadian dates have yet been arranged.

Jean Lefebvre, the federal department of Communication's film festival's bureau chief, underlined that the Berlin festival should be of special interest to Canadian filmmakers, given its openness to 'author films.'

"Unlike Cannes, Berlin provides a very large audience for films which are not in competition, and which have a strong content and political tone. In Berlin, author films not only have a big audience in the Forum and the Info-Show, but are also strongly represented in the Market. A film such as *Les bons débarras*, which did well here in 1981, is ideal for Berlin."

"But Canada - perhaps like Australia - is now past the 'discovery stage' with festival-goers. Canada doesn't arouse curiosity as being 'new' anymore. And festival directors will not allow us to be complacent: to succeed in Berlin, Canadian films are simply going to have to be very good."

David Winch ●

TORONTO - Repping the Taiwan film *If I Were For Real* at the Berlin Film Fest market Feb. 25 was Canadian Russell Chan. The film, which has been banned both in the People's Republic and in Hong Kong, prompted Fest organizers to disclaim any responsibility for films screened at the market and "stress our traditional good relations with the People's Republic of China."

Chan, who first saw the film - a satire of daily life in post-Gang of Four China - in Toronto was so impressed that he wanted to represent director Wang T'ung's first feature-length effort.

In Canada, a pay-TV web has expressed interest in licensing the film, turning down, according to Chan, a Chinese government offer to supply ten free pix on condition *If I Were For Real* would never be shown.

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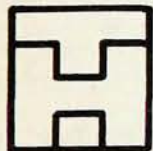
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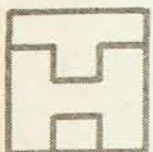
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Banff fest rallies TV faithful at new site in fancy Springs Hotel

BANFF—Pat Ferns, president of Toronto's Primedia Productions, is an avid supporter of the event which he describes as "world class." Australian producer Paul Barron calls it "the most important single event in my career." For Olivier Barrot, head of co-production at TF1, Paris, it is "a unique festival; an opportunity to meet people for serious discussion." Others, ranging from London's Richard Price to New York's Don Taffner are amongst the growing number who show their approval by returning each year. And the 1984 Banff Television Festival, to be held May 20-26, promises to maintain the sense of arrival that marked the '82 and '83 fests.

Under the capable leadership of present Director Carrie Hunter, a tighter format was developed for 1982, Jerry Ezekiel joined as full-time Programme Director, and the focus on "film for television" was dropped. Henceforth all entries were to be shown on video screens, for the most part in lounges which approximated home viewing circumstances.

Independents are immediately confronted at the Festival's doors by an embarrassment of riches. Three channels play

Feminist retrospective

MONTREAL — Cinémama, a five-day showing of 37 pioneering films by women filmmakers from the silent era to the present, will be held Apr. 4-8 at the Cinémathèque Québécoise.

Presented by Powerhouse Gallery with the collaboration of the National Film Board and the Cinémathèque, the program includes rare archival footage and landmark works from Québec, Canada and abroad. Grouped in four historical periods, from 1900 to the present, Cinémama will begin with works by women filmmakers including the world's first woman filmmaker, Alice Guy, Nell Shipman (*Back To God's Country*), Lotte Reiniger and Germaine Dulac (*La souriante Mme Beudet*). The second program Home Fires 1940-1950 will include works by NFB filmmakers Jane Marsh (*Women Are Warriors*), Evelyn Lambart (*The Impossible Map*) and Margaret Perry (*Grand Manan*). Revolution to Recognition 1964-1975 will comprise films by Anne Claire Poirier, Susanne Gervais, Chantal Ackerman, Barbara Hammer and Mai Zetterling. The concluding program Present, Evolution will explore the experimental filmmaking of animator Caroline Leaf, Veronika Soul (*Interview*); Helen Doyle's *Les mots/maux du silence*; Lois Siegel's *Painting With Light*, as well as the Canadian premiere of Susan Lambert's *On Guard*.

programmes from 9 a.m. to midnight with only brief meal interludes. On-demand screening facilities provide access to hundreds of hours of additional material. Special speakers and seminars occupy a good thirty-five hours of the week-long agenda. Social events including receptions, mountain climbing challenges, the famous Barbecue, and the Awards Night Dinner account for at least a dozen more. Finally, the richest resource of all, a varied group of 400 participants, cries out to be engaged in discussion, tapped for its experience and knowledge, or approached with specific proposals for production or distribution.

Kevin Sullivan, producer-director head of Huntingwood Films, Toronto, recommends the Festival particularly to people who are just breaking into the industry. "It's a good place to share ideas and make both foreign and domestic contacts," he comments, adding "although it's a bit tame from a deal-making point of view compared with Cannes."

From the perspectives of a distributor, Jan Rofekamp of Films Transit in Montreal considers attendance at Banff essential. In 1983 he picked up several titles there which he has been selling successfully abroad through personal contacts in Europe and stands at markets such as Monte Carlo. Rofekamp advises independents to exercise self-discipline while in the mountain setting. "The place is beautiful. The Festival is well-organized. The social events are super. But I zero in and screen, screen, screen. The on-demand viewing set-up is excellent. Then I talk to the producers whose work I feel that I can sell and we try to come to an arrangement. I'm prepared to make follow-up trips too, say to Toronto, to finalize the contracts."

Back in 1979 Wendy Wacko of Jasper wanted to make a film, her first, about the Rockies. She treated the Banff Festival as a crash course in producing — talking to entertainment lawyers, producers, directors, securities commission people, and anyone who might contribute to the realization of her dream. The result, eighteen months later, was her international success, *Challenge: The Canadian Rockies*. Wacko has gone on to make other films and is now working on *Stryker's Mountain* in co-operation with CBC. She has continued to attend the Festival because "It gives the independents a chance to meet broadcasters and other key people. It's such a people game! And there's such a limited amount of air time available here." She suggests that eager producers concentrate on getting to know well a limited number of people

rather than taking a shotgun approach. Above all, she says, "Know what you want before you go!"

The competition with its ten categories remains central to the 1984 Festival. Productions must have received their first use on television, and that for the first time in the twelve months prior to the April 1st entry deadline. A \$5000 award awaits the Grand Prize winner. The jury, comprised of Claude Fournier, director of *The Tin Flute*; Neil Hickey of TV Guide; Carine Rueff of FR3, Paris; German director Lina Wurtmueller; and London Financial Times TV editor Chris Dunkley may also make two Special Awards accompanied by \$2,500 cash each as well as the "Rockie" which goes home with every winner.

Chief amongst the seminars is a two-day exploration of the new technologies and their implications both creatively and economically. An impressive guest list headed by Les Brown, editor-in-chief of *Channels of*

Communications will outline the programming characteristics and requirements of several systems.

Don Taffner, respected New York producer and "packager", will explain success criteria and report on case studies of imported programs adapted for the U.S. market, under the theme of *Transatlantic Transplants*. Other seminars will highlight the Canadian industry, the viability of regional and national small-scale production, television and film promotion, television news, and a critical examination of the financial considerations involved in international co-production.

Retrospectives of French Canadian programming, and the best from Australia will vie for attention with a review of Sid Caesar's triumphs from three decades ago. In addition to all the social events there will be various luncheon speakers and Norman Lear has been invited to give the first annual Marshal McLuhan Address.

Package arrangements purchased before May 1 offer the best prices for delegates who plan to stay at the Festival centre, the Banff Springs Hotel. For shoestring budgets, daily rates are available. Although accommodation in the heart of activities at the hotel is highly desirable, it is possible to economize by paying the week's registration fee of \$550, staying at a main street hotel or guest house, and living on downtown fast food obtainable a twenty-minute walk from the Banff Springs site. Visitors should bring warm clothing in anticipation of cool evenings, print material if they have a finished product or polished proposal to sell, prepared announcements to provide to the Festival Daily should they be seeking products or co-production partners, and a bathing suit. After all, at the Banff Television Festival one can close a deal while paddling in the Upper Hot Springs Pool.

Gordon Martin ●

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AMPIA fetes local film heroes with awards

EDMONTON - The 10th Annual Alberta Film and Television Awards were held Feb. 18 in Edmonton's new Convention Centre. The Awards, organized by AMPIA (the Alberta Motion Picture Industries Association) capped the week of Symposium '84: Local Heroes.

For the first time in the history of the Awards, they were televised live on CBC with province-wide coverage. (Early reports from CBC estimate roughly 100,000 viewers in Alberta, reports AMPIA Awards Chairman Lyn Miller.) Despite tightened 1983 purse-strings, an amazing 65 entries surfaced for the competition, and about 300 people attended the ceremonies.

Master of ceremonies Fred Keating glided gracefully through the evening. The jury consisted of Jerry Ezekiel (chairman) program director of the Banff Television Festival; John Kennedy, head of television drama, CBC; Dave Billington, entertainment columnist and reviewer, The Edmonton Sun; David Scorgie, film and literary arts, Alberta Culture; and Fred Haeseker, film critic, The Calgary Herald.

The general feeling appears to be that Alberta is on the threshold of a boom in production activity, with numerous projects in development, and more production in evidence from the CTV outlet in Calgary, CFCN.

Jury member Haeseker was particularly impressed with *Going Back* (Alberta Government Audio-Visual Services) which took awards for Best Motivational, Best Dramatic

Script, and Best Actor. "As a television half-hour, it compared really favorably to the usual standard of TV Sitcom and dramas out of Hollywood. Even as a film with a specific message, it worked really well as entertainment," he commented.

Linda Kupecek ●

ALBERTA FILM AND TELEVISION AWARDS

Aspen Parklands

- *Best Film of Festival*
- producer, David Flux
for ACCESS

Going Back

- *Best Motivational*
- producer, Michael Hamm
for Alberta Government Audio-Visual Services

From Bears to Bartok

- *Best Documentary*
- NFB Northwest Studio
(Anne Wheeler, Producer;
Reevan Dolgoy, director)

Old Prejudices,

New Directions
- *Best Educational Film*
- University of Calgary
Communications Media Dept.

Under the Sun

- *Best Promotional Film*
- Infield Productions
(David Banigan, Producer)

Superswitch

- *Best Commercial*
- Frame 30 Productions for
Edmonton Telephones

Burn Victim

- *Best News and Public Affairs*
- CBC Edmonton

The Pro Band Presents

- *Big Band Vocal*
- *Best Musical Variety*
- CFCN Television

Earl of Sandwich

- *Best Short or Vignette*

- Alberta Agriculture

Aspen Parklands

- *Best Wildlife*

- David Flux, producer,
for ACCESS

Desire

- *Special Jury Award for*

Dramatic Short

- producer Wendy Hill-Tout

with the Calgary Society of

Independent Film-Makers

There was no award in the

entertainment feature category,

as there was only one

entry, CFCN's *Double Play*.

CRAFT AWARDS

Best Director

David Flux

Aspen Parklands

Best Dramatic Script

Warren Graves

Going Back

Best Non-Dramatic Script

Fred Stenson

Aspen Parklands

Best Actor

Wilf Rowe

Going Back

Best Actress

Maureen Thomas

Double Play

Best Sound Recording

CBC Edmonton

Calgary Christmas Pops

Best Editing

Michel Lalonde

Beyond the Frontier

Best Music

Bob Derkach

Under the Sun

Best Cinematography

Andrew Jaremko

Desire

SHOOT ALBERTA

by Linda Kupecek

Edmonton was the setting for several major film events from Feb. 14-18th: Symposium '84, Local Heroes; the Alberta Film Colloquium; and the 10th Annual Alberta Film and Television Awards. (See other stories).

The Colloquium, coordinated by Grace Gilroy (and presented by the Alberta Motion Picture Development Corporation) gave the many components of the Alberta film community an opportunity to air their views and aims for the future. Intended as an open dialogue on the state of the art, the Colloquium attracted national and provincial representatives from IATSE, Teamsters, Stunts Canada, ACTRA, AMPIA, DGC, and a number of government agencies, including CFDC (represented by Bob Linnell).

"The most important thing was that we got everybody together and that a dialogue did begin," says Gilroy. "People want to see an improvement in the industry in terms of cooperation, so that more companies are encouraged to come and shoot in Alberta."

The meeting, with volatile factions of the industry brought together under one roof, proved both eventful and productive. A liaison committee, similar to that already in operation in B.C., will be established to ensure a cooperative relationship with out-of-province companies.

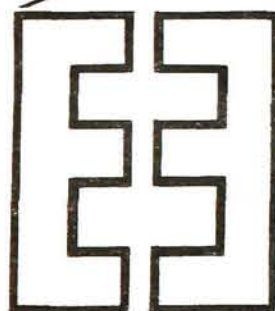
A guest at the meeting was Michael Harris, who reps the Australian Film Commission in Los Angeles.

One of the producers (and DGC member) attending the Colloquium was Doug MacLeod, of Calgary-based Bradshaw MacLeod and Associates. MacLeod, who served as location manager on *Superman III* and *Finders Keepers*, has a string of credits, including a shared feature film script credit (*Ghostkeeper*) and the production of two dramatic films for PBS in the U.S. "We're currently in the process of developing a series of film and television projects, primarily for network broadcast in this country with a view to syndication in world markets," says MacLeod, who has also worked on scores of national and international commercials... Bette Chadwick of the Other Agency Casting Ltd. has completed three projects for Atlantis Films: *John Cat*, *One's a Heifer*, and *Cages*... Deadline for entries for the Banff Television Festival is Apr. 1. This year the Festival has found an elegant new home, the Banff Springs Hotel, and a new springtime date, May 20-26. For more information, write the Banff Television Festival, Box 1020, Banff, Alberta TOL 0C0 or call (403) 762-6400... Karen Laurence of the CFDC addressed Alberta filmmakers in visits to Calgary and Edmonton in February. The Canadian Broadcast Program Development Fund has not been deluged with entries from Alberta, and Laurence's visit may help remedy that... AMPIA, aware of waning membership due to penny-counting times, has reduced its membership fees. Active membership is now \$200, and associate membership is now \$50, while corporate affiliate will remain the same... The Calgary Society of Independent Filmmakers recently hosted two screenings: *Desire* an award-winning dramatic short by Wendy Hill-Tout, and an evening of films by Vancouver film artist David Rimmer... Audiences at a showing of *Who's Afraid of Virginia Woolf?* at the Plaza Theatre in February were treated to a late-night dialogue with Sandy Dennis (starring in *84 Charing Cross Road* at the Stage West Dinner Theatre). Dennis was accompanied by actor Eric Roberts (*Star 80*)... While some major projects have skated away for the moment, a low-budget feature, *Snowflake Spring* is hoping to come down in Calgary in April.

Wars rage on in Edmonton in 3rd week

EDMONTON - Spectrafilm's release *The Wars* has grossed \$11,700 in its third week since opening on one screen Jan. 20.

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Local Heroes Symposium in Edmonton

EDMONTON - "Our worst films are worse than your worst films."

With that unexpected declaration of one-downmanship, Australian producer Richard Brennan offered Albertan and Canadian filmmakers the kind of encouragement they didn't expect to hear at Symposium '84, Local Heroes.

Comments like Brennan's helped make Symposium '84, the most successful dramatic-film showcase and seminar ever conducted in Western Canada.

Held over four days in two centrally located venues (the National Film Board Theatre and the Citadel Theatre's Zeidler Hall Feb. 14-17), the mini-fest drew SRÖ audiences to its afternoon exhibition of selected Canadian dramatic films. And it came within a hair of selling out its international feature-film series in the evening.

If you keep statistics, that means 70 attended the noon-to-five sessions (capacity 60), with an average of 230 (cap. 240) attending the 7 p.m. features.

International films and filmmakers in attendance included: *Stranger's Kiss* (director Matthew Chapman, an expatriate Englishman now living

in Los Angeles); *Starstruck* (producer Brennan from Australia); *Experience Preferred But Not Essential* (director Peter Duffell from Great Britain); and *Ups and Downs* (Canadian director Paul Almond).

Symposium '84 director Jan Miller deliberately chose these films because all of them were developed with small budgets (under \$2 million). As she put it, "Local independent filmmakers could identify with them."

Miller and a cadre of dedicated volunteers set as their goal the stimulation of dramatic-film production in Alberta.

And while it's true that the Alberta Motion Picture Development Fund is currently funding 20 scripts, including the Neilsen-Ferns production of *Talking Dirty*, it's also true that Alberta filmmakers have been lagging behind their Canadian counterparts in dramatic production.

At the 10th annual Alberta Motion Picture Industry Association (AMPIA) Awards, which followed Symposium '84, a cleanly crafted documentary about a moose nibbling on aspen leaves strolled away with the laurels. In fact, very few dramatic films were entered. This also explains why,

at Symposium '84, only one Alberta drama, *Transitions*, was shown.

This struggling profile convinced Miller that "it's time to get some drama going here."

Miller invited Canadian filmmakers to attend to showcase, and with financial assistance from familiar sources (the Canada Council and local film offices), several flew in for the occasion. Lulu Keating came from Halifax to discuss her film *City Survival*, and John Paizs travelled from Winnipeg to talk about *Springtime in Greenland*.

Once under way, Symposium '84 made converts at every turn. Even local film cynics were impressed by Miller's mid-February film fest.

Following director Chapman, who opened the featured-filmmaker portion of the proceedings with *Stranger's Kiss*, one perennial doubter commented: "If you keep this up, Jan, it just may turn out."

A more typical reaction was that of Winnipeg filmmaker Norma Bailey, who was so impressed by the exchange of ideas that she commented: "There should be truly personal indigenous films around soon."

In the end, it was the afternoon sessions and the ensuing discussions that kept local film futures fanned.

Good feelings ran so high that even pay-TV mogul Harold Greenberg paid an impromptu visit.

The Montreal executive kept the limo running while he visited enemy territory (NFB offices). His mission - to tell everyone that pay-TV was here to stay. But his optimism didn't sit well with filmmakers who had heard such promises before.

And while Miller admits she's not likely to do it again, she is extremely proud of the fact that all the bills were paid.

All but one, that is - Miller didn't pocket a penny for her own work. But as she puts it: "Money isn't all that important - I had a lot of great times doing this."

Tom Elsworthy ●

Tom Elsworthy is the Entertainment Editor of *The Edmonton Sun*

Regina site of pilot for 13-part anthology

TORONTO - Framework Productions of Regina have completed shooting *Winter Light*, the pilot episode for a proposed 13-part anthology series of half-hour TV thrillers, which would be made in Saskatchewan by Western crews and performers.

Call for submissions!

GRIERSON DOCUMENTARY SEMINAR '84

The Ontario Film Association invites film and videomakers to submit recent productions (of any length) for this year's Grierson Documentary Seminar. GDS'84 will take place from November 11-16; the programmer will screen material through the spring and summer months. The Seminar offers film and videomakers an opportunity to present their work and to exchange ideas about Canadian documentary production with educators, distributors, critics, and other media users. People whose work is selected for the Seminar will attend as guests of GDS'84.

For further information, contact:
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Famous takes back theatre, Fine Arts moves

TORONTO—The Fine Arts Cinema in the Yonge/Eglinton area of north Toronto, which partners Bob Huber and Curt Oliver have sublet since 1977 from Famous Players Ltd., will be taken back by the theatre chain Apr. 6.

The move follows the closing of another Famous Players location, the Park Theatre further north at Yonge/Lawrence, on Feb. 29, after landlords sold the building. The Park will be converted into a furniture store.

Oliver said Famous Players notified him in December that the lease, renewable each year, would not be renewed in July.

Huber, the original founder of repertory cinema in Toronto and the city's only consistent programmer of first-run art films, and Oliver will now move their Fine Arts operation

to the Vaughan Theatre northwest of downtown Toronto. They will lease the building from its owners, local multi-lingual channel MTV Television, and retain the name Fine Arts.

The theatre last operated as The Ritz, a repertory house, but closed last November. Oliver admits the location is a risk, since in all its previous incarnations as a first-run theatre, a "skin-house" (porno films), a bingo hall, a studio, and a rep house the building has failed.

Famous will operate the Yonge/Eglinton location under its old name, The Capitol, and hasn't made a decision yet concerning the theatre's programming.

Although Famous vice-president Jack Bernstein declined to discuss the matter, some observers feel Famous took back the Capitol to maintain a

foothold in the Yonge/Eglinton area (lucrative because it is heavily populated with upwardly mobile 18-35 year olds) especially since competitors Cineplex Corp. plan to open a multi-screen complex in the area next year.

Meanwhile, no progress has been made on the sale of Famous Players by parent company Gulf & Western, according to the consultant handling the sale for the multinational, John Wanamaker.

The reasons why little has happened since G&W announced their intention to sell off Famous last fall, according to Wanamaker, is that the parent company "hasn't yet broken up the numbers", i.e., given potential buyers a breakdown of the company's financial performance since selling off the Famous Players real estate

holdings in 1982.

Wanamaker said the numbers have been due from G&W "for quite some time." He also admitted the company is waiting to see how the industry settles into the bidding system introduced last year through Combines Act intervention.

Cockburn goes live to Cineplex screens

TORONTO—Pan Canadian has acquired home video cassette rights to *Rumours of Glory*—*Bruce Cockburn Live*, a concert film which premiered last year on First Choice. Produced by Bill House and Peter Walsh, with associate producer Bernie Finkelstein, and directed by Martin Lavut, the film was shot in late 1981 in Toronto. Pan Canadian plans a May release with a \$49.95 price tag.

Atlantis completes 2 of Canlit series

TORONTO—Atlantis Films has completed principal photography on two of eight episodes planned in its *Canlit 84* series of half-hour dramas.

Atlantis is producing the series in association with the National Film Board and with Broadcast Fund participation, with broadcast licensed to Global TV.

The Painted Door, adapted from a Sinclair Ross story, with Bruce Pittman directing a script by Joe Wiesenfeld, and the David Walker story *A Good Tree*, directed by Giles Walker, were shot in Montreal last month.

A third episode, *Bambinger*, from Mordecai Richler's story, postponed shooting after a few days. Director Doug Jackson and writer Gerald Wexler have been hired to revise the project, to be restarted in April.

Three episodes are scheduled to shoot in March and April in Edmonton: *John Cat*, a W.P. Kinsella story directed by Wolf Koenig; Guy Vanderhaeghe's *Cages*, directed by Michael Scott; and Sinclair Ross story *One's a Heifer*, directed by Anne Wheeler.

In late April, production will begin on two Morley Callaghan stories, *All the Years of Her Life*, directed by Don McBrearty, and *A Cap For Steve*, directed by Bob Duncan.

Series producers are Michael MacMillan, Seaton McLean, and Janice Platt of Atlantis.

MacMillan reports that the Atlantis/Rosen co-production *Huron Christmas Carol*, a one-hour drama licensed by CBC and involved with the Broadcast Fund, which had been scheduled to begin shooting in March, has been indefinitely postponed.

Disney takes kids

TORONTO—Playing With Time's 14-part series of children's half-hour dramas, *The Kids of Degrossi St.*, produced by Kit Hood and Linda Schuyler, has recently been sold to the British Broadcasting Corp. and to the Disney Channel in the United States. In Canada, the series has already been licensed to CBC-TV.

Mann wraps Fingers

TORONTO—Independent producer and director Ron Mann has completed principal photography in Toronto on his low budget feature *Fingers of the Sun*, his first dramatic film.

ERRATUM—In the Soundhouse ad that appeared last month, the Foley services rate should have read \$115 per hour, not per week as was erroneously printed.

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Ass'n of Canadian Film and TV Producers is created by splinter group from CFTA

TORONTO – The formation of the Association of Canadian Film and Television Producers, a new lobby group consisting of surviving members of the Association of Canadian Movie Production Companies (ACMPC) and independent TV producers dissatisfied with the Canadian Film and Television Association (CFTA), was announced officially Mar. 1 in Toronto.

The organization – whose 23 members anted up \$3,000 cash and will pay quarterly dues of \$600 – describes itself as “the voice of ongoing production companies involved in feature film or television production.”

The group plans a meeting in Toronto on the morning of Mar. 21 to elect an executive committee and announce their new full-time executive director.

Founding member companies are: Astral Film Enterprises, Canadmedia Productions, CHUMCITY Productions, Cinepix, Cineworld, CPI, Entertainment Financing, Film Consortium of Canada, Filmline, ICC, Insight, Maurice Smith Productions, Marcher Lord Television, National Film Finance Corp., Nelvana, Norfolk Productions, Old Firehall TV Productions, Primedia, Robert Cooper Productions, the Ronald Cohen Film Companies, RSL Films, Simcom, Velvet Films Productions, and 412175 Ontario Ltd.

The ACFTP's acting executive committee consists of Ron Cohen, Pat Ferns, Michael Hirsh, David Perlmutter, and Stephen Roth, all former presidents of various industry organizations.

Ferns said the new group intends to work with all other industry associations and welcomes other production companies who meet the membership criteria to join them.

Meanwhile, the CFTA is aligning itself with the members of the Canadian Association of Motion Picture Producers (CAMPP). According to CFTA president Jack McAndrew, the two organizations will remain separate entities for now, but will hold joint board meetings and combine efforts in hiring an executive director.

Present CFTA executive director John Teeter will step down in April after his successor is named.

CAMPP vice-president Allan King said he expects a merger between the two groups soon. King also reported a further

meeting is planned at Genie time for IMPACT, a proposed industry-wide lobby group which is still in the formative stage. King envisions IMPACT as an organization of organizations embracing all aspects of the industry, but some would like to see it only speak for private-sector interests.

A group composed of unions, guilds, and representatives of independent distributors and labs, calling themselves The

Film Council, have filed an intervention with the Canadian Radio-television and Telecommunications Commission (CRTC) opposing the vertical integration of pay-TV.

Another group preparing a brief for the CRTC is the Producers Committee for Children's and Family Programming, formed at the time of the commission's hearings on Canadian specialty pay-TV license applications.

Consisting of Toronto-based production companies Atlantis, Cineflics, Cineworld, Keg, Nelvana, Playing with Time, Primedia, and Sunrise – all active producers of children's TV programming during the past few years – they want the CRTC to know the precise state of Canada's children's TV production industry before any foreign specialty pay-TV services are given licensing hearings.

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Grey Fox good rating

TORONTO – CBC-TV's Feb. 5 telecast of last year's Genie Award winning film *The Grey Fox*, directed by Phillip Borsos, attracted 2,132,000 viewers, a 23 percent share, and achieved an Enjoyment Index rating of 70 percent.



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RSL sells Heavenly Bodies

MONTREAL - Two major studios are bidding for the R.S.L. film *Heavenly Bodies*, and PSO has just picked up foreign sales rights for a handsome (and as yet undisclosed) sum, reports Robert Lantos.

Back from a pre-American Film Market visit to L.A., Lantos reports that theatrical marketing efforts will also begin soon on *Bedroom Eyes*, *Perfect Timing* and *For One Night... Only*. Together with *Heavenly Bodies*, the four films were produced with backing from a Canadian equity group, the Sklyd Group, and have a pre-sale to pay-TV. R.S.L.'s contract stipulates that the company has a year or two in which to make a theatrical release before the films are shown on pay-TV.

Commenting on the difference between producing for television and making theatrical films, Lantos notes that the theatrical market is still the lucrative one. "The ancillary rights for a theatrical film are so strong that even if you make a modestly budgetted film and can't draw large fees, you stand to make a lot of money and still protect your downside with advance sales. There are no important fees to be made in television, and the monies from television sales are necessary for the production budget. There's no back-end nothing to earn once the program has had its television run."

Lantos, who made five films in five months last year, is preparing to shoot *Joshua Then and Now* with Ted Kotcheff this summer.

The shoot should yield a four-hour television version and a feature film. It has the backing of the Broadcast Program Development Fund.

Faery Tale to Hamelin

TORONTO - *The Pied Piper of Hamelin*, an episode from the Showtime series *Faery Tale Theatre*, will tape during March at Glen-Warren Studios in Toronto.

Executive producer is American actress Shelley Duvall, with producers Brigit Terry and Frederic Fuchs. Director is Nicholas Meyer. Former *Monty Python* cast member Eric Idle will play the lead, replacing rock star David Bowie, who pulled out at the last moment because of a scheduling conflict.

Canadians in the cast include Tony Van Bridge, Chris Wiggins, Peter Boretski, Tom Harvey, Kay Hawtrey, Kenneth Wickes, Graham Harley, and Araby Lockhart.

Production will rehearse for a week then tape for 10 days at the Glen-Warren facility.

Producers win shooting rights

TORONTO - Several producers around town have recently acquired film rights to various literary properties.

Robert Cooper Productions have obtained a real-life story from Nazi-hunter Simon Wiesenthal, *Max and Helen: A True Love Story*. Described as Wiesenthal's hardest case ever, the project will be a two-hour TV movie directed by Jerry London.

Atlantis Films is developing a Canadian-British feature film co-production, an animated feature based on *When the Wind Blows*, a cartoon satire on the post-nuclear holocaust world written by Raymond Briggs. They hope to go into production later this year with their British partners, TV Cartoons Inc.

Tom Patterson, founder of the Stratford Festival, and marketing consultant Chris Yaneff have acquired a feature film option on Penelope Gilot's biography *Life With Picasso*. Patterson and Yaneff will work with Gilot and her son, Claude Picasso, on the script, and hope to shoot the film on location in France next fall.

Producer Allan Wargon and

partners Gary Blye and Robert Anderson are developing three made-for-TV movies based on John Starnes' spy trilogy *Deep Sleepers*, *Scarab*, and *Orion's Belt*. The three films, with a total budget of \$10 million, have been licensed to Global TV and will have participation by the Broadcast Fund. Producers hope to have them on air by the end of 1986.

Two production groups announced plans last month to shoot a musical and dramatic version of Lucy Maud Montgomery's classic Canadian story *Anne of Green Gables*. Producer Ron Cohen said he plans to team with CBC director Norman Campbell and writer Don Harron for an \$8 million version of the musical *Anne*, but a dispute over whether this group actually had the rights was immediately raised by the Montgomery estate.

Producer Kevin Sullivan announced he has the non-musical rights to the story and plans a \$3 million feature and miniseries which he will direct.

While the parties involved are mum on the details, they say a solution to the rights dispute should be solved by April.

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Canada Council lobbies for artists' tax break from Revenue

OTTAWA—The federal Income Tax Act does not reflect the real conditions in which Canadian artists work and should be amended to recognize "the realities of artistic life," says a Canada Council brief on tax issues prepared for the Parliamentary Committee on Communications and Culture.

The brief, released by Canada Council chairman Maureen Forrester Feb. 29, recommends six changes in the Income Tax Act which would give artists a more equitable standing with tax laws.

The recommendations are:

- allow artists to deduct pre-production expenses in the year they are incurred, not the year the work is sold, as the act now allows;

- permit artists the use of the modified accrual basis of ac-

counting income now permitted farmers and fishermen;

- amend the rules for employee payroll deductions to recognize that many artists and performers are self-employed;

- that bona fide artists not have the reasonable expectation of profit test applied to them, and that they be allowed to deduct some art expenses from non-art income;

- allow artists whose chief source of income is their art to average their incomes over five years;

- that Canada Council grants be treated as business income, allowing deductions for expenses.

Some of the recommendations would require changes to the Act, but others, said Forres-

ter, could be implemented without lengthy delay and would "encourage speedy solutions to the most pressing problems" which artists presently face.

Revenue Canada's current assessment of Canadian artists has been to treat them either as hobbyists or small businessmen

working for profit, an approach many artists feel eventually will force them to abandon their art or leave the country.

In response to the artistic community's growing outcry, including the Canada Council brief, the parliamentary committee studying the situation on Mar. 7 asked the Canadian

Conference of the Arts to supply them with a clear definition of an artist.

CCA executive director Brian Anthony replied he would try to formulate one, but suggested the committee petition individual arts organizations for their own criteria in accepting members.

Spirit Bay gets native vote of confidence

TORONTO — Producers Paul Stephens and Eric Jordan of The Film Works will shoot five half-hour dramas in Northern Ontario this year, completing their seven-part children's series *Spirit Bay*, which has been licensed to CBC-TV.

The Toronto-based company plans to shoot two episodes in July, two in August, and one in December. The others already are completed, *A Time To Be Brave*, the pilot shot in 1982 and broadcast that year on CBC, and *Dancing Feathers*, filmed last summer.

With the CBC license and participation from the Broadcast Program Development Fund, the company is now competing for foreign sales, the dollars which represent that elusive final piece of financing needed by all Broadcast Fund projects. Producer Stephens was in Monte Carlo last month, and will attend MIP-TV in Cannes, the London TV Market, and AMIP in Miami later this year.

"Other country's producers go to Monte Carlo to make profit. What do Canadians go for? To break even," says Stephens. "We must get better deals in Canada."

Stephens wants 50 percent of production costs from the Canadian market, and with CBC in for 33 percent, he hopes to make a deal with the educational networks for the rest.

A pre-sale to American pay-TV could solve the financing puzzle, but the U.S. market demands familiarity (i.e., American stories with American people and places) and the Film Works don't want to compromise their series' authenticity. While the Americans did

buy *A Time To Be Brave*, much of *Spirit Bay's* appeal is elsewhere.

"Europe loves it," says production manager Mary Leckie. "They see it as 'exotic' — the snow, the landscapes, the north, and the fact we use natives."

Spirit Bay tells the story of a native family living in Northern Ontario, and The Film Works are proud that they have employed much native talent, actors Cynthia Debassige, Ron Cook, Gary Farmer, Coleen Loucks, Graham Green, art director Shirley Cheechoo, and singer Buffy Sainte-Marie, who wrote the show's theme song.

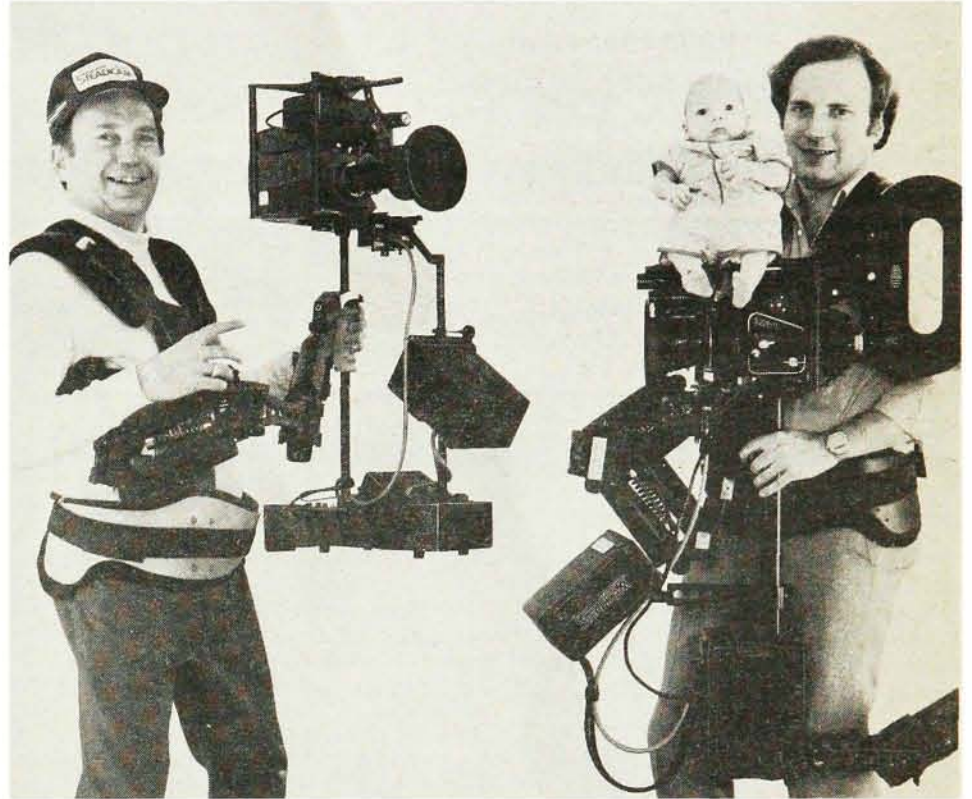
And the company will tell you that the Gransberg Report, a recent study of how visible minorities are portrayed on Canadian and U.S. TV, found only one program which portrayed minorities in a positive way — *A Time To Be Brave*.

"Minorities have been portrayed as stereotypes and tokens on TV. We're saying something else," says Stephens. "We try to show Indians not as myths out of the past, or as drunken problems in the present, but as people."

Each of the five episodes to be shot this year is budgeted at \$125,000, slightly higher than the first two shows. "We've learned budgets have to be realistic," says Stephens. "You must charge ACTRA rates, pay ACFC scale, and include promotion and distribution costs."

This last area — promotion and distribution — is one which Stephens feels many independents neglect, though they can't afford to. "What's the point of making a film if no one sees it?" he says.

NEW CANADIAN MAY NOT RUN FOR PRIME MINISTER



Robert Raymond Carl Crone newly arrived in Canada from Storkland (see headlines December 18, 1983) is seen here learning to fly the new Steadicam III in true bush pilot tradition — by the seat of his pants. He actually looks a little "bushed" but observers agree that all Steadicam operators look a little bushed, particularly in the first three weeks of their life. The older two just look a little more bushed but perhaps in their case it is the combined excitement of taking delivery of the new 7 lb. 4 oz. Operator and the newest 55 lb. 1 oz. Steadicam III in the same week.

The "Born Operator's" father, David, seen on the right, was chosen by Steadicam inventor Garrett Brown to assist him in instructing a seminar for advanced Steadicam Operators held in Maine.

The boy's grandfather, Robert C. Crone CSC, on the left, actually brought serial number 3 to the country over seven years ago and that makes him easily the most experienced operator in Canada. The Senior Crone flatly denies that he has been trying to influence the boy's career choice. Nevertheless, we believe he may actually be guilty for several reasons:

1. Under cross examination, he admits that he has never really tried to get "steady work" and that being well paid to fly all over the world and just stand around taking pictures actually beats being employed. What an example!
2. His track record with his own son, David, who has obviously fallen into the same rut.
3. He has been overheard telling the clients of STEADICAM SERVICES that they don't need to worry about availability of the latest equipment nor continuity of well-trained operators who have learned from the bottom up.

Other factors which makes us believe that Old Crone would actually try to dissuade the youth from running for Prime Minister:

1. He has known and photographed the last four PMs extensively.
2. He seems to have more fun than Prime Ministers and certainly spends more money on Steadicams than they do.

In this land of freedom, anybody has a right to become Prime Minister and Mr. Trudeau even said that includes "nobodys". In spite of the fact that all of the Crone family promise us that they have advised the boy of his rights, we have to report two other disturbing, significant pieces of evidence to the contrary:

1. His mother, Sherry, a graduate dietetician, has been seen slipping small doses of puffed sprocket holes and of stops into his Pabulum.
2. His grandmother, Vi Crone, actually took this incriminating photograph.

Ann Slanders advises that society should not accept this as "just a family matter". She says there are benefits that far outweigh the cost for the community generally and producers in particular and that it would be best for the boy if everyone just called up and gave the Crones "the business" — otherwise the boy might just have to run for Prime Minister, (416) 924-9044.

Super8 super fest in Montreal

MONTREAL - The unanimous conclusion was that it had been 'super' festival.

With some 5000 spectators, 150 films, and 27 guests from 17 participating countries, the 5th Quebec International Super8 Film Festival came to a close Feb. 26 after five-hectic days of screenings, discussions and workshops.

If there had been any concern as to the future of Super8 filmmaking in the '80s, the theme of one of the Festival workshop, filmmakers, manufacturers and suppliers all seemed agreed that the future looked bright indeed.

If Super8 filmmaking in Latin America and Africa often presents itself as "the cinema of

cultural resistance," even the more technically developed contributions from Europe and North America revealed a style of filmmaking that had not utterly succumbed to the technological steam-roller. Contacts among filmmakers were renewed and the often sold-out programs revealed a medium striking in its originality and independence.

At a packed closing ceremony on Feb. 6, the two juries, one for

the international competition and one for the national/inter-collegiate competition awarded a total of 12 prizes. In the international competition, the first prize was split between Poli Marichal's experimental *Blue Tropical* (Puerto Rico) and Christoph Doering's experimental *Persona Non Grata* (W. Germany). The second prize was also split between two experimental films: Knut Hoffmeister's *Brezhnev Rap* (W.

Germany) and Joseph Morder's *Les sorties de Charlerine Dupas* (France). Three mentions were awarded: Alessandro Machi's *I Ran (So Far Away)* (U.S.) for the quality of its images; the two Quebec films *Silence dans la nuit* (Pierre Jodoin and Christine Lalonde) and *Sortie* (Jean-François Pichette) for cinematographic style; and for the quality of animation, to Lewis Cooper's *Life & Death of Joe Soap* (U.K.).

In the national competition, first prize went to *The Next Day 8:46 a.m.* by Quebec filmmaker Robert Mondoux; and the second prize to *By the Fireside* by Daniel Famery and Richard Cuillerier. A mention was awarded to Luis Furtado's *Neurosis*. In the inter-collegiate competition first prize went to Mario Bellemare's *Modern Love*; and second prize to Jean-François Pichette's *Sortie*. Both *Sortie* and *The Next Day* were awarded a special prize in a competition limited to Montreal Super8 filmmakers.

The international jury members included French documentary filmmaker Elizabeth Kapnist, West German Super8 distributor Reinhard Wolf, Argentine filmmaker Jorge Cansino, Cinema Canada associate editor Michael Dorland and Radio-Canada director of acquisitions Andre Mongeon. The national jury comprised Quebec filmmakers Mireille Dansereau and Lea Pool, producer Lucille Veilleux, French Super8 filmmaker Joseph Morder, and film scholar Maurice Elia.

Following the Montreal segment of the Fest, a the prize-winning films toured eight Quebec cities.

3 features for Visual

TORONTO - Visual Productions '80 of Toronto are producing three feature length made-for-TV movies which have been licensed by CHCH-TV in Hamilton.

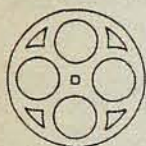
According to Bev Burrow, producer of *The Edge*, a spy thriller scheduled to begin shooting in April, the three dramas have been structured to be programmed either as four half-hour episodes or a 96-min. TV feature.

The Edge, which stars Jan Taylor and Michael Wearne, is written by Allan Levine, who will also direct.

The next drama to be shot is *The Borrower*, produced, written, and directed by Peter McCubbin, scheduled to shoot May 7-June 13 in Hamilton and Toronto, starring Jeff Holec, Jan Taylor, George Cunningham, and Tom Nursall.

In June, the teen adventure drama *Fly With the Hawk* will be shot, directed by Kirk Jones. Producer/writer Peter Ferri will co-star with Peter Snook.

Project executive producer is Lionel Shenken, president of Visual Productions '80.



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INFORMATION AND RESEARCH

Information and research activities currently provide the largest share of the Institute's earned income.

This work focuses on the production of evaluative filmographies and guides to audio-visual materials available in specific subject areas. Praised by our clients and users alike, these valuable resource manuals include *Perspectives on Development*, an evaluative guide to films concerned with Third World issues (prepared for Canadian International Development Agency), and the *Multiculturalism Film and Video Catalogue, 1982*. Encouraged by the positive response of Canadian educators, the CFI continues to seek work in this field. New resource manuals are now in production. Persons or organizations interested in receiving these materials should write to our Ottawa offices.

CFI FILM LIBRARY

Headquartered in a modern facility in Mississauga and comprising more than 6,500 films, the Canadian Film Institute film library is an important national resource.

The library is principally made up of the National Science Film Library, the Canadian Centre for Films on Art and the Film Study Collection. Over the years, these three collections have grown through the generous contributions of such agencies as the National Research Council, the National Film Television and Sound Archives, the National Gallery of Canada, Health and Welfare, Energy Mines and Resources, Dance Canada and many foreign missions in Canada.

A full print-collection review of the film library's holdings has been completed and, with government assistance, a gradual program of renewal and development has begun. To help the public become more aware of the extent of our collection, a comprehensive catalogue will be available in the early summer.

PUBLICATIONS

The CFI's most recent publication, *Movies and Memoranda: An Interpretive History of the National Film Board of Canada*, further contributes to the valuable historical record created by the CFI's quarter century in publishing. Orders continue to arrive daily from across Canada and around the world for other CFI titles, including *Norman McLaren, Richard Leiterman, The Films of Don Shebib, NFB: The War Years*, and *Jean-Pierre Lefebvre*. In response to considerable demand, our very popular Canadian film reader, *Self Portrait*, will be reprinted later this year.

New monographs and resource publications are being considered by our Publications Committee under the direction of its Chairman, Professor William Wees.

NATIONAL FILM THEATRE

As part of an international network of national film institutes, the CFI's exhibition arm continues to provide a window on world cinema. Its February/March programme in Ottawa includes: films by Canadian independent filmmakers including Bill McGillivray, Richard Boutet and Pascal Gélinas; a retirement salute to Bill Mason; Mizoguchi's *Women*; Sam Peckinpah's *West*; and personal appearances by Peter Watkins and Jean-Pierre Lefebvre.

In cooperation with the Swedish Institute, the NFT will be co-ordinating a major tour of Swedish films and filmmakers across Canada next fall.

With an eye to its 50th Anniversary in 1985, the Canadian Film Institute will continue the work it is mandated to do: encourage and promote the study, appreciation and use of film and television as educational and cultural factors in Canada and abroad. It will continue to serve its constituents from coast to coast. And it will continue to plan its growth with the next fifty years in mind.

We invite your comments and suggestions on our services and programmes. Please write to us at our Ottawa offices.

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Sexism in voice-overs: ACTRA

TORONTO – A study of work opportunities in voice-overs for TV and radio commercials shows "the commercial industry still clings to the idea that the male voice is the voice of authority," says the Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA), which released the study Feb. 22 in Toronto.

Men were used for 88 percent of TV commercial voice-overs and 78 percent of radio commercials produced under ACTRA's jurisdiction between Sept. 1982 and Aug. 1983 according to the study, undertaken jointly by ACTRA and the Advertising Advisory Board (AAB) advisory committee on sex role stereotyping.

The study shows men not only got more jobs, but were better paid for their work. Men

were engaged for 7471 of 9376 TV and radio jobs, and of the 1905 women engaged, 53.1 percent were paid minimum rates, compared to 43.8 percent of men hired. Only 5.6 percent of women hired earned double minimum, compared to 23.2 percent of men.

Voice-overs by women in traditionally male areas such

as automobile, banking, and beer ads were extremely low: 3 of 133 automobile TV commercials, 1 of 17 TV bank commercials, and none of TV's 85 beer ads.

Most female voice-overs were used for children's products, clothing, health and beauty, and packaged food, yet overall they still represented a minority of performers engaged.

In government TV commercials, only one in five jobs went to women. The ratio for radio

ads was only slightly lower, 58 women hired for 257 jobs.

In 1982, ACTRA presented its Task Force Report on sex role stereotyping to the Canadian Radio-television and Telecommunications Commission (CRTC), which included a concern about the lack of female voice-overs for commercials. The CRTC then gave advertisers and broadcasters a two-year self-regulatory period to initiate action against sex role stereotyping, which the commission

will review at the end of 1984.

ACTRA plans to submit the voice-over study to the CRTC, it says, "as evidence of the inequities which exist and the necessity for further action."

The pay-TV industry's common policy on programming standards and practices recently submitted to the CRTC takes a soft stand on sex role stereotyping, saying only it would seek to license material which gives "a balanced view of the sexes."



National
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NEWS

Pay guidelines stop at "R" rating

TORONTO – Canada's pay-TV services say they will not show any material which goes beyond an R (restricted) rating and will avoid programs which contain gratuitous violence toward women in their common policy for pay-TV programming standards and practices released Feb. 29 by the Canadian Radio-television and Telecommunications Commission (CRTC).

But the pay services took a soft stand on sex role stereotyping, avoiding any crackdown other than to say it will seek to license shows "that provide a balanced view of sex roles."

The policy stated its basis of discretion shall be to select no material which is contrary to law or offensive to general community standards, but it acknowledged that "community standards" will be subject to continuing review and evaluation. However, it failed to include any definition of community standards.

The pay services propose to use a classification system similar to those now in theatres – G (for all), PG (parental guidance), and R (restricted) – in their program guides. As well, cautionary warnings for material which contains coarse language, nudity, and scenes of explicit sex or violence will be used in program guides and on-air announcements.

Adult movies will be restricted to late night or early morning hours, and the 4-8 p.m. time slot will be reserved for family viewing, say the proposals.

Copies of the policy can be obtained from national licensees, including First Choice's Toronto office. The CRTC has invited comments to be submitted in writing to pay-TV licensees, who will report on them to the CRTC, within 60 days.

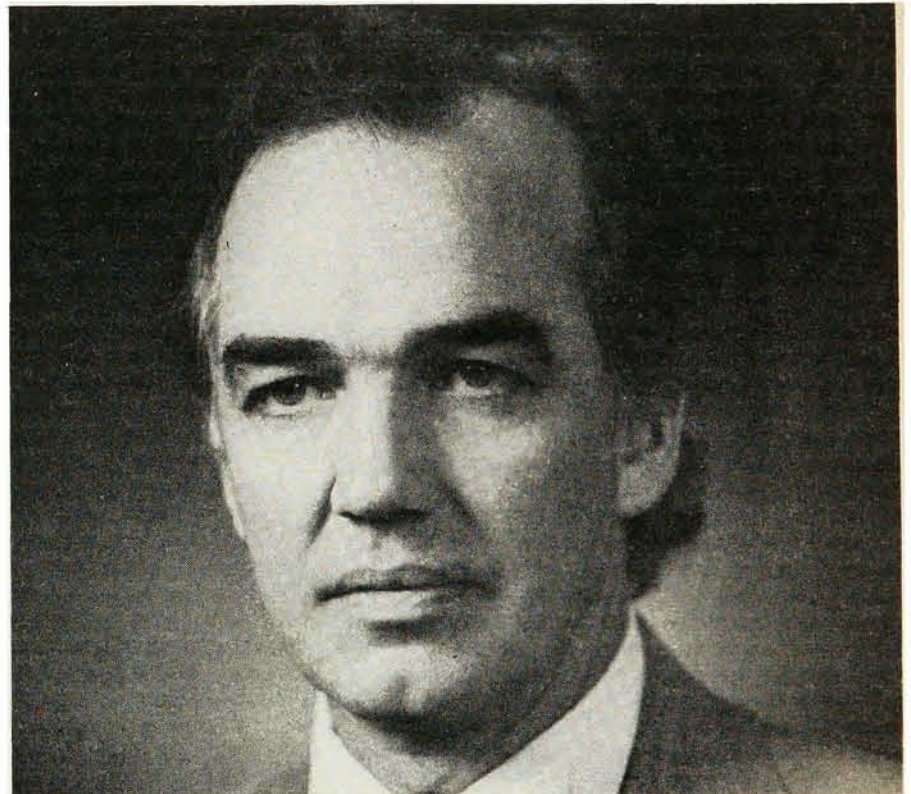
HONORS TO McLAREN

Norman McLaren has received two special awards this month. The Academy of Canadian Cinema presented him with a special achievement award. In announcing the award the Academy said "...his innovative and experimental techniques, his wonderfully vast imagination and creative style identify his distinguished reputation... On behalf of the Canadian film industry, we thank Norman McLaren for his enduring contributions and for sharing with all, his underlining belief 'in making cinema as you understand it.'"

In Boston, following a retrospective program of his films, the Governor of Massachusetts, Michael S. Dukakis, presented McLaren with a silver bowl in honor of his half-century contribution to the art of cinema. Don McWilliams, McLaren's biographer and technical assistant on *Narcissus*, received the award on McLaren's behalf.

COLIN LOW AT MARRIOTT'S GREAT AMERICA

NFB filmmaker Colin Low is the opening speaker at the San Jose Film Festival benefit on March 30th at Marriott's Great America in California. The benefit focuses on Canada's giant-screen motion picture format developed by Imax systems. Low has been, and continues to be, a pioneer in the development of new film techniques – he produced and co-directed *Universe*, a revolutionary animation film exploring outer space; and co-direct-



Veteran NFB filmmaker Colin Low will talk about the future of big screen formats at San Jose Film Festival benefit.

ed the multi-screen production *Labyrinth*, the hit of the 1967 World Exposition in Montreal and the precursor in the Imax and Omnimax formats now installed in major amusement parks and museums. Low is currently working on a 3-D Omnimax version of *Universe* for the Fujitsu Pavilion at Expo 1985 in Japan.

OSCAR SCREENINGS

The NFB, CBC, Telefilm Canada and Atlantis Films are co-hosting a

screening of the three Canadian films nominated for Hollywood Oscars this year. *The Profession of Arms*, nominated for best documentary feature; *Flamenco at 5:15*, nominated for best documentary short; and *Boys and Girls*, nominated for best live-action short, will be shown at the National Arts Centre in Ottawa on the evening of April 12. The public is invited to attend, free of charge. The same program is scheduled for the St. Lawrence Centre in Toronto on March 31.

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Producer-distributor link vital, says Charest

MONTREAL - "The U.S. market is not something Canadians have to do. But if they choose to, if they want to break into that market, then they must take that market into consideration and adapt their films to sell there," says Micheline Charest, founder of Cinar Films Inc. One of the few Canadians to have offices both in Canada and the U.S., Charest shares her time between the two cities and is becoming one of the important channels for smaller Canadian producers who are looking south.

"You can use Canadian stories and actors, but you must make a film which looks like it was made in the U.S., which matches the format requirements of American television. This doesn't really mean compromising your film, nor is it true that Americans only produce schlock. A lot of really good stuff is being made for PBS, Disney and the cable networks. But producers have to find out what will sell, and they must be ready to make American versions of their products if they want to have an impact."

The missing link in the equation, according to Charest, is the one with the distributor/sales agent. Producers mustn't be shy about getting in touch with people who work the American market and asking the right questions. They should travel more and go to the markets, just to see what's being sold. "I'm still amazed to find Canadian producers who want to break into foreign markets and who have never travelled outside of Canada."

Having worked with both French-language films and English-language films from Canada, there's no doubt that the English films are the easier sale. "The U.S. market is not the right one for Quebec. More energy and support should go into selling in Europe, and the Quebecois should all get to markets like MIP-TV to see how it's done."

Nevertheless, Cinar has had successes with some French films. Under contract some years ago with International Film Exchange, it distributed *Les bons débarras* in the States which did quite well. "We had a good run, and the Institut Québécois du Cinéma helped us with the New York launch. But to really get something going, you have to have a steady flow of product, and that's simply missing. Canadian producers need more support with their promotional efforts, and funds are always inadequate," she says.

Prior to the establishment of CBC Enterprises, Cinar was responsible for the sales of Radio-Canada programs in the States, and found that the serious music programming sold quite well. Not only were the programs excellent, they also skirted the language issue. Recently, Cinar was instrumental in bringing the *Pavlova* project to Radio-Canada and, putting an end to its relationship with IFEX, saw the production through and handled the State-side sales.

"The Americans want to get involved. Co-ventures are possible, and money can be brought into the Canadian market." Like many others, Charest and her partner Ron Weinberg got into distribution as a stop on the road to production. After *Pavlova*, they hope to continue being involved in

production as well as distribution and sales. They believe firmly that, without millions, Canadians ought to be able to produce profitably for the American market. Charest cites *Clown White* as one example of the kind of film Canadians should be doing more of. "And family films. There's a terrific need for them just now, and Canadians should be ready to get involved, to go to Disney and build co-ventures."

Meanwhile, Charest continues her travels between New York, Montreal and Toronto, trying to build that bridge which will help Canadians over the gap in their financing, and onto the road of reasonable foreign relations. Finding out about the markets you need is the first and best investment a producer can make, she concludes.

TORONTO - Independent distributor Cinephile released the 1983 Yugoslavian feature *Something In Between*, directed by Srdjan Karanovic and starring Caris Corfman, Mar. 2 at the Fine Arts Cinema in Toronto.

Box office grosses for the first 10 days totalled \$10,391, including first weekend totals of \$4,324. Figures rose to \$4,889 the second weekend.

Screened at the Winter Exposures festival in Toronto during February, the Mar. 2 screening was the film's first in commercial release in North America, and director Karanovic was present.

A Montreal opening is expected in late March at the Elysee 2 theatre, with distribution handled by Yoshimura/Gagnon Inc.

Cinephile's Andre Bennett says the company hopes for two more Toronto releases this spring, Margarethe von Trotta's *Marianne and Juliane* and

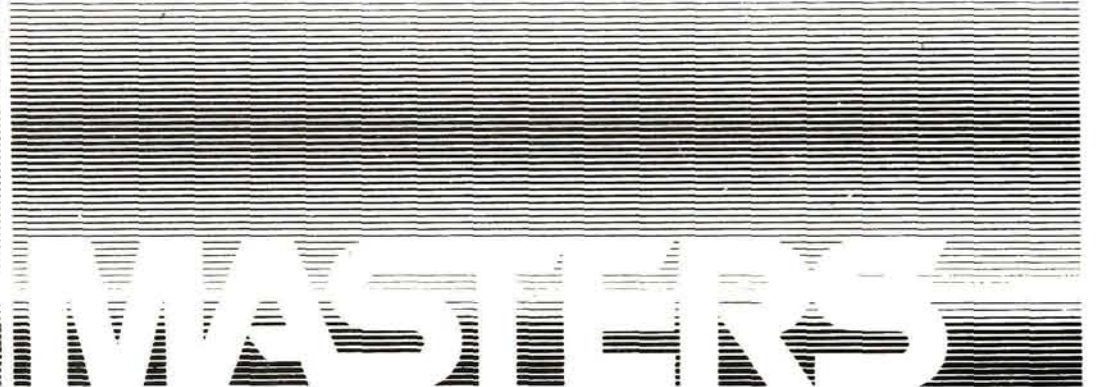
Reinhard Hauff's *Man on the Wall*. Cinephile has also acquired English Canadian distribution rights to *Hero*, a feature by U.S. director Alexandre Rockwell.

Edison Twins go for 13 more shows

TORONTO - Producer Michael Hirsh of Nelvana Ltd. reports the Toronto-based company will begin production May 28 on 13 more episodes of its half-hour children's series *The Edison Twins*.

The series has been licensed to the Canadian Broadcasting Corp. (CBC), the Disney Channel in the United States, and will be produced in participation with the Broadcast Fund.

Nelvana will also begin production in late March on a second season of its popular syndicated aerobics show, *The 20 Minute Workout*.



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McLaren, Taylor honored at Genies

TORONTO - Animator Norman McLaren and industry veteran Nat Taylor will be honoured with special awards at the 1984 Genie Awards Mar. 21 in Toronto.

Hosted by Louis Del Grande, star of the CBC-TV series *Seeing Things*, the show will be directed by Gary Plaxton and broadcast live on CBC from the Royal Alexandra Theatre.

McLaren, 79, has been associated for nearly all of his career with the National Film Board, will be honoured with the Academy's Special Achievement Award.

McLaren, whose experimentation with hand-drawn sounds and painting directly onto 35mm film stock led to his first

film *The Obedient Flame*, is internationally acclaimed as one of the world's most innovative and successful animators. He has made over 65 films, the most recent being *Narcissus*, which was screened at both the Montreal and Toronto film festivals last year.

McLaren is ill and unable to attend the awards show, but he will pre-record a video acceptance speech and will be presented his award by Patrick Watson.

Taylor, chairman of the board of Cineplex Corp., will receive the Air Canada Award for outstanding contribution to the business of filmmaking in Canada.

Taylor got his start in the

film business selling postcards of movie stars to theatres, and at age 17 operated his first theatre in Toronto. In 1934, he established the first theatre in what became the Twentieth Century Theatres circuit. In 1940, he founded Film Publications of Canada Ltd., which published the Canadian Film Weekly, which has since evolved to the Canadian Film Digest Yearbook.

Taylor introduced the dual screen concept at the Elgin Theatre in Ottawa in 1948, a concept which developed into Cineplex multi-screen operation. He also worked toward the creation of the Canadian Film Development Corp. and served on its advisory committee.

Cineplex president Garth Drabinsky will present the Air Canada Award to Taylor, his mentor.

A new Apprenticeship Screen Award sponsored by the City of Toronto will be presented to York University student David Authors, who will train for 16 weeks this summer as an assistant director on a Toronto-based production.

MONTREAL - The 15th Canadian Student Film Festival will be held Mar. 22-25 at Concordia University's Conservatory of Cinematographic Art.

Forty-three 16mm features and shorts have been selected from Canadian universities and colleges. Twenty-seven of the films selected are in the fiction category as student filmmakers seem increasingly less interested in the Canadian film tradition of documentary and animation. While most of the films to be presented are unreleased, one feature, Demetrios Estdelacropolis' *Mother's Meat & Freud's Flesh* was recently presented out-of-competition at the Berlin International Film Festival in February.

The five-person jury will comprise Québécois director Anne Claire Poirier (*La quarantaine*); Canadian Press entertainment reporter Ina Warren; film historian James Card; Montreal film critic Laurent Gagliardi; and Radio-Canada director of acquisitions André Mongeon.

The National Film Board will be offering prizes totalling \$2,500.

Canadian Showcase winners

TORONTO - Five winners of the 1984 Canadian Short Film Showcase were announced Mar. 19 at a reception at Medallion Film Labs in Toronto.

The Showcase, funded by the Canada Council and administered by the Academy of Canadian Cinema, awards each winning film with a \$3,000 cash prize and guarantees national theatrical distribution through the Canadian Motion Picture Distributors Association (CMPDA).

Two animated films from Sheridan College students - *Tale Wind* by Greg Gibbons and *Charade* by Jon Minnis - were among the winners, as well as a third animated film, *Acting Out*, by Al Sims of Vancouver.

Toronto's Scott Barrie be-

came the first two-time winner in the Showcase's three-year history with his live action *I Think of You Often*, which combines World War I documentary footage with a voice-over track. Barrie's *Footsteps* won in the 1982 competition.

The Story, a 10-minute drama by Lorne Wolk and David Willets of Toronto, completes the winner's list.

This year, 43 entries were screened by the jury, which included distributors Maurice Attias and Ted Hulse, exhibitor Leonard Bernstein, directors Claude Jutra, Micheline Lanctôt, and Ralph Thomas, independent filmmakers Christopher Gallagher and Michael Mills, and film programmer Hannah Fisher.

MGM wins Golden Reel award

TORONTO - Canadian producer Louis Silverstein and MGM's Jack Grossberg will collect the Canadian Motion Picture Distributors Association (CMPDA) Golden Reel Award Mar. 20 in Toronto for *Strange Brew*, the McKenzie Bros. comedy which earned \$2.4 million at the Canadian box office last year.

"I think it's great. This award is recognition from people who paid their bucks to see this movie," Silverstein told Cinema Canada. "That's the public telling us we won."

The picture, written by, directed, and starring Rick Moranis and Dave Thomas, earned \$7 million in its U.S. release, and was recently sold by MGM to U.S. and Canadian pay-TV, said Silverstein. Video cassette release is expected shortly.

"I don't think the film will lose money for anybody," said Silverstein. With TV sales and other ancillary markets, he expects it to break even.

However, a second MGM project starring Moranis and Thomas, but not as the McKenzie Bros., which was announced before *Strange Brew* went into production, has fallen through.

Silverstein said *Strange Brew's* most positive aspect is that a U.S. studio gave Canadians the money and freedom

to make a Canadian movie one that later performed well in its own territory.

He feels increased contacts between U.S. studios and pay-TV networks and the Canadian producers, combined with the financing now available through the Broadcast Fund, make it an exciting time for the industry right now, and could lead to its rebirth - "if we don't blow it."

The Golden Reel will have to console Silverstein, Grossberg, Moranis, Thomas, et al. that *Strange Brew* was shut out in this year's Genie Awards nominations. Said Silverstein: "I was a bit disappointed, well, more surprised than anything that it was not nominated for something. I thought maybe it would get picked for costumes or something like that."

Spectrafilm adds more foreign pix to roster

TORONTO - Independent distributor Spectrafilm has added six European features to its line-up of art and foreign films.

The company has acquired Canadian rights to director Franco Rossi's *Carmen* and Hungarian feature *Job's Revolt* (which has received a 1984 Oscar nomination for best foreign language film). They have secured English Canadian rights to Italian director Federico Fellini's *And the Slip Sails On* and Quebec rights to Bertrand Tavernier's *Sunday In The Country*.

Acquired for North American distribution are *Man of the Flowers*, directed by Paul Cox (*Lonely Hearts*) and Norbert Kueckelmann's *Morgen in Alabama*, which was awarded the Silver Bear at this year's Berlin Film Festival.

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Fred T. Stinson, President

Bureau spells out CRTC aims

MONTREAL—For his first public address since becoming Canadian Radio-television and Telecommunications Commission (CRTC) chairman, André Bureau returned to his corporate stomping-grounds to present to former colleagues in the Montreal communications industry what he termed "an interim report" on his first 100 days as head of the federal government's most powerful communications regulatory agency.

Speaking on Feb. 29 before some 325 members of the Association of Canadian Advertisers and the Advertising and Sales Executive Club of Montreal, Bureau distanced himself from previous CRTC chairman: "Those who know me well know that I am not a theoretician." The new CRTC chairman recognized that "the role of the CRTC has been hotly debated for many years," but

noted that "the CRTC operates in an increasingly complex communications milieu; we do not pretend to be infallible — we need help and input to do our job."

Defining the CRTC's response to the new communications order, Bureau said "the single most significant effect of the new communications technology has been an increase in competition — both in terms of new players and in terms of new products and services, many of which are unregulated, but compete with traditionally regulated industries."

The new technology, Bureau said, "can completely bypass the Canadian broadcasting system." Increasing numbers of Canadians "are effectively disconnecting themselves from the Canadian broadcasting system — and that can be scary in the long run."

While this cultural concern

seemed to be at the heart of Bureau's address, it also informed the CRTC's central dilemma in regulating the new environment: "How," he wondered, "can the CRTC reconcile the free market with completely Canadian services? What margin of Canadian content would be adequate? And how is it to be regulated?"

Canadian cultural objectives, Bureau said, were different from the business options of the American free-market. "Because of the size of our market, the limits of our financial strength and the need to promote our identity, we can't afford such failures (as have occurred in the U.S.). We have to find a formula to safeguard against failures and the impact of new services on the existing broadcasting framework."

As a result, said Bureau, the CRTC would in future place renewed emphasis on five considerations: 1) the financial viability of new services; 2) a shift from regulation to a

"supervisory" role; 3) flexibility in response to industry conditions; 4) greater expectation of long-term planning by the industry; and 5) increased attention to matters related to the concerns and interests of Canadians.

As part of those ends, Bureau announced the creation of three special committees that would by the end of the year complete a thorough review of priorities in three of the most controversial areas of CRTC decision-making, namely regulatory lag, regulatory jam and regulatory policy.

The other side of what he called "an 'enlightened' as well as 'lightened' regulatory hand in the decision-making process" was the increased expectation of the responsibilities of licensees to live up to the objectives of the CRTC. "First we trust and then we see if that trust was justified," said Bureau. "At least that was the way I was brought up."

As an example of greater

industry self-regulation, CRTC supervision and increased public-mindedness, Bureau announced the tabling of the pay-TV's industry's voluntary guidelines for programming standards and practices. Noting that the CRTC had received some 8000 letters from the public expressing concern over pornography on pay-TV, Bureau said the public had been asked to comment directly to the pay-TV companies on the proposed programming code of ethics.

"I'm not saying the CRTC is satisfied (with the code)," Bureau told a reporter. "But we're not a censorship body and so we're asking the public for their comments."

There was no clear indication of the sales and advertising executives' response to Bureau's speech. But one member of the audience was overheard to comment: "He could have given a A speech or a B speech. The one he gave today was the wrong one."

City-TV denied extension of service

TORONTO — The Canadian Radio-television and Telecommunications Commission (CRTC) has turned down an application by Toronto independent UHF station City-TV extend its service into four neighbouring communities.

City-TV proposed to extend their signal into Brantford, St. Thomas, Stratford, and Woodstock, Ont., by building satellite transmitters in each city. The move would have increased its coverage area by 250,000 homes.

In its decision, the CRTC gave three reasons, first being that City-TV had originally applied for and received its licence on the merits of its being a strictly Toronto service.

The CRTC also argued the City-TV move would occupy all the existing UHF channel space available in those areas, making it impossible for local TV service to be set up later.

Finally, the CRTC is studying whether Canadian TV stations should be allowed to radically increase their coverage area through satellite transmission, and doesn't want to extend any channels before its fact-finding work has been completed.

City-TV's executive personnel, attending the CANPRO convention in Lethbridge, Alta. when the decision was announced, could not be reached for comment.

TORONTO — *The Taking of Mt. Gongga*, a one-hour documentary made in 1982 by Extra Modern Productions in association with Labatt's Ltd., produced by Bill House and directed by Peter Walsh, will be broadcast Apr. 28 on CBC-TV.

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Jackson's patience pays off at Cineplex

TORONTO - Independent filmmaker Philip Jackson has completed his low-budget science-fiction drama *Music of the Spheres* and a Canadian theatrical release by Pan Canadian is expected in May.

Begun in October, 1980, the film is produced and directed by Jackson, who co-wrote the script with Gabrielle De Montmollin. Nadiane Humenick is co-producer and director of photography, and the film stars Anne Dansereau, Peter Brikmanis, Jacques Couture, and Ken Lemaire.

Dansereau plays a woman who must choose between two very different ways of seeing the universe. Because she is psychic, the film abandons traditional narrative methods to give the audience the same visual orientation as a psychic person would experience.

Explains Jackson: "The film is speculative, but adheres strictly to logic. We put a high price on continuity of logic, of ideas, in the script, which

separates it from most science-fiction films."

Another aspect separating it from other sci-fi films is its \$200,000 budget. However, Jackson says, "It's a lot less expensive to film a spaceship travelling through the stars than to light and populate a supermarket. If you put all the money where it shows - in front of the cameras - then you can make a good film on a low budget."

Shooting in stops-and-starts when money was available, Jackson finished principal photography in June, 1982. Special effects were completed in December of that year, and a fine cut was ready the following June. Jackson delivered the release print to the distributors Nov. 29, 1983.

Pan Canadian, who picked up Canadian film and TV rights last fall, acquired world rights after helping Jackson secure the final piece of financing. The Canadian Film Development Corp. contributed a small

loan, and there was some private investment, but most of the funds came from Jackson's own pocket. While making the film, he worked at CBC as an editor.

The film has been test screened in Montreal, Toronto, Winnipeg, and New York. Jackson thought the film would attract only sci-fi fans, but the tests show an appeal to an older age group (45-55) as well. "I didn't think we had a market there at all," he says.

Jackson credits the outstanding dedication of his cast and crew, particularly Humenick and editor Fred Gauthier, who spent one year cutting the film.

The film is experimental, says the director, "in every good sense of the word." He and his team didn't "dilly-dally" with the concept: "We had a very clear idea of what we were trying to do, and a pretty consistent idea of how we would accomplish it."

Day moves to produce with Hanley

TORONTO - Canadian actor Lawrence Day (*American Nightmare*, *How Sleep The Brave*) will try his hand at producing this fall with a low budget feature *Death In Venice Inc.*, a black comedy about two aspiring Canadian rock musicians who become involved in murder-for-hire.

Day is teamed with associate producer Michael Hadley, who served that role on Paul Almond's *Ups & Downs*, and writer/director Mel Stone Kennedy, a Vancouver-based underground filmmaker. Day says he has letters of interest from young actors Christopher Penn (recently in Paramount's *Footloose*), Charlie Sheen, and Alexandra Paul to play the lead roles.

Shooting scheduled for October in Vancouver and Venice Beach, Ca., on a \$1.1 million budget, with financing raised through a U.S. private offering. No distribution deals have been signed, but Day reports interest from Canadian and U.S. pay-TV and U.S. home video sources.

A soundtrack album and a rock video segment lifted from the film are included in Day's marketing plan.

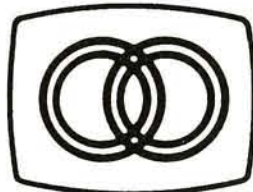
Day is developing a second feature, *The Den*, which he describes as a serious drug film written by Kennedy, which would be directed next year by 19-year old Christopher Penn.

Saltzman to B. C.

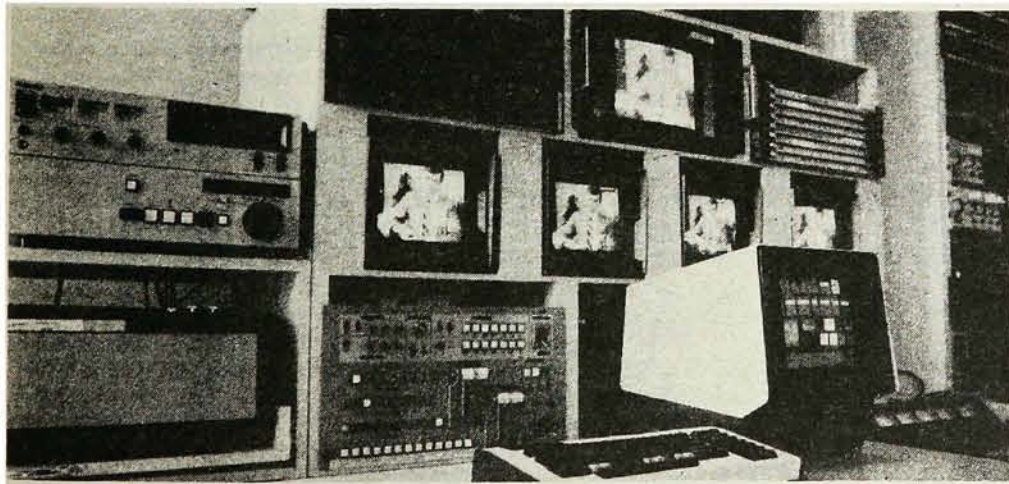
TORONTO - Producer Paul Saltzman of Sunrise Films will begin shooting May 17 in Vancouver on *Danger Bay*, a 13-part series of half-hour dramas licensed to CBC-TV, the Disney Channel, and financed with the participation of the Broadcast Fund.

A family action-adventure series centred on the curator of marine mammals at the Stanley Park Aquarium, the series is scheduled for prime-time telecast this August on the Disney Channel and on CBC in September. Saltzman plans to shoot the 13 episodes in 14 weeks on a \$3.5-4 million budget. Director of photography is Mark Irwin.

When We First Met, a one-hour drama Saltzman produced and directed for Learning Corp. of America last fall in Toronto, made its debut on Home Box Office in March.



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