

Broadcast fund fuels production boom

MONTREAL - Boom may be too strong a word yet, but technicians in Montreal, producers in Toronto and industry equipment suppliers in both cities all agree the film and television production industry is humming like it hasn't in years, and could well keep up the pace at least until Christmas.

A steep increase in the number of features being shot in Montreal has raised film production figures to heights not seen since the tax-shelter years of 1978-79. Although no total production figures have yet been compiled, several indicators suggest that 1984 will easily be the most important production year in half-a-decade.

The Quebec technicians union, the Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ), reports 21 feature shoots up to mid-October, a 50 percent increase over the same period of 1983. Several film production companies report, moreover, that they are encountering some difficulties in procuring equipment and in engaging crews. In particular, the categories of gaffers, grips and set decorators are reported to be very tight, with demand largely exceeding supply.

The reason for the surge in demand for crews is the sharp increase in the number of feature film productions in Montreal this fall, as well as a general increase in the number of commercial shoots.

Among the major film shoots are: Cinévidéo's \$2.6 million-dollar production of Yves Beauchemin's *Le Matou* employing 125 (full- and part-time) technicians shooting 'til January; RSL's \$8 million *Joshua Then and Now* (60 full-time technicians, wrapping in November); the HBO TV series *The Hitchhiker* (50-60 technicians, wrapping Nov. 11); and Quebec and Canadian features like *Visage Pâle* (20), RSL's *Night Magic* (30), and ICC's *The Boy in Blue* (wrapped Oct. 14).

manager at Panavision Canada, a major film-industry equipment supplier, reports that there is "no panic" even though the demand for equipment is running very high this fall. "We're swamped, but we always manage to keep up with the demand," says Belaieff. "But we have facilities in Toronto, Montreal and Vancouver, so we are able to constantly shift equipment back and forth - in this case from Toronto to Montreal."

Some film production houses, however, report that the tight available supply of film crews and equipment is causing scheduling problems. Pieter Kroonenburg of Filmline Productions expects that producing the \$2-million *Man Across the Street* will "certainly cause some problems."

"We will almost certainly be importing people from Toronto," reports Kroonenburg, who adds, "We would like to schedule productions in other seasons," rather than the high-demand fall season, but "financial arrangements make it impossible to organize many shoots earlier in the year."

While feature film productions have generally been able to procure the equipment and technicians needed for work in Montreal, some production houses report that other film and television work, such as commercials, is posing more problems.

"There is an unbelievable shortage of skilled people and equipment in Montreal right now," reports André Viau, director of commercial productions at SDA Productions. "And when things are booming in the film industry, it makes

(cont. on p. 45)

Culture talks in Quebec on Cité and 2nd net as ministers meet

MONTREAL - In the glow of the post-electoral honey moon, Quebec and federal ministers of communications and cultural affairs have agreed to re-open several 'dossiers' in the areas of film and TV production, which had been points of contention under the Liberals. In particular, the new federal minister of Communications, Marcel Masse, has indicated his willingness to include Quebec government participation in the proposed \$36-million Cité du Cinéma production centre on the Montreal waterfront. As well, a committee of federal and provincial deputy ministers has been up to study the technical and financial impact of an eventual second French-language private TV network.

The Sept. 25 meeting between Marcel Masse and his Quebec counterparts, Communications minister Jean-Jacques Bertrand and Cultural Affairs minister Clement Richard, was marked, in the absence of traditional federal/provincial antagonisms, by a business-like approach to TV and film production issues. The Quebec government, said Bertrand, was particularly pleased that there will be "further study" before any action is taken to build a film and TV production centre on the Montreal waterfront. The Quebec government, according to Richard, had been excluded from an agreement between then-Communications minister Francis Fox and a consortium of investors led by Montreal producer Denis Héroux which was signed Aug. 20.

The proposed agreement called for the federal government to contribute \$22-million out a total of \$36-million cost for the production facility. The rest of the costs - \$14 million - would be assumed by a private-sector consortium, La Société de gestion de la cité internationale du cinéma et de l'audiovisuel de Montreal inc., headed by Héroux.

The memorandum of understanding between Fox and the Héroux consortium called for the group to submit a detailed financing plan for the waterfront project before the end of 1984. This may all change now, given the federal government's new commitment to "cooperative federalism," and extensive consultation with the provinces.

"The Cité du Cinéma issue will now be completely reviewed," Quebec ministry of Cultural Affairs spokesman André Steenhaut told Cinema Canada. "There must be a greater amount of room for

Quebec cinema in this project and, if this is the case, Quebec is willing to contribute to the project's cost." Reactions from the Héroux consortium will be forthcoming in a public statement, but was still being elaborated at press time.

The second issue on which the Quebec government had felt a lack of consultation from the federal government was the proposed second French-language private TV network. Following the Masse-Bertrand-Richard meeting, a committee of deputy ministers from both federal and provincial communications departments was set up to re-examine the effects a second French network might have on existing French-language television outlets: TVA, Radio-Canada, and Radio-Québec. Details of the committee's mandate were unavailable at press time.

However, the Quebec government's concern on the issue was expressed by Communications minister Jean-Jacques Bertrand, who underlined, "We want to make sure that the technical means are available (to support a second French network), and that public monies are being coordinated in a way which ensure the quality of services."

Ontario gets involved

TORONTO - Ontario Minister of Industry and Trade, Frank Miller, hinted at increased support for the film and video industry in a speech to Trade Forum '84 delegates.

Referring to the as-yet unreleased report by Toronto communications consultant Paul Audley, commissioned by the Ministry, on the film and video industry in the province, Miller said, "the report reinforces the notion that the film and video industry is a highly wage- and labour intensive industrial activity, offering substantial returns. Fortunately, others are beginning to see that potential, and we sense a growing mood of optimism within and towards the industry. If that upsurge can be reinforced then Ontario's film and video industry will find itself playing an increasingly important role in satisfying market demand. That, of course, will lead to increases in employment, salaries and wages, and corporate and government revenue."

The report is presently with the minister. The minister's office expects a formal announcement by the end of November.

Trade Forum mixes opinions, coproductions

TORONTO - Producing Partners was the theme of the 1984 Festival of Festival's Trade Forum. The subtitle could have been "How I Learned to Love Television and Stop Worrying About the Theatrical Film." Over three days delegates were presented with "the compleat how-to-do-it for TV" kit in three different versions - Canadian, American and European. Out of eight panels, five were devoted to television; a sixth dealt with the producers' point of view; a seventh discussed the video ancillary market; and the eight theatrical distribution.

The mood of the Forum was one of earnest expectancy as close to 600 delegates (up from 400 the previous year) gathered to initiate courtships, revive dormant connections, or, if really lucky, consummate a relationship. Like overanxious adolescents at a sex education class they waited for the real lowdown from the experienced panellists - how do we do it? wise Bernard Weitzman, president of Lorimar Television Acquisitions, who cautioned his country cousins - the Canadian producers - about the Hollywood rapists. "Come to

Lorimar first," he said. "To be raped," added a wag in the audience.

Andra Sheffer, executive director of the Academy of Canadian Cinema and producer of Trade Forum '84, attributed the large crowd to the topic, co-producing, which was "dead-on." She also felt that the Canadian retrospective attracted a lot of the people to the festival who then decided to attend the Forum as well. Perhaps more than anything, the large attendance was an indication of how successful Telefilm had been in reinvigorating the Canadian production industry but as a television-driven business with the emphasis on the word business.

Peter Pearson, program director of Telefilm, stated unequivocally that "the Broadcast Fund is the TV business." Arthur Weinthal, CTV vice-president, referred to the "business-minded, success-oriented" Fund and warned the audience that the "TV business and the movie business are not the same." The sentiment was echoed by most of the other speakers. David Mintz, Global president, called

for "business-like productions" David Meister, senior vice-president, HBO, put it bluntly. "We're up here as businessmen and if it doesn't work as business, forget it."

In response to a plaintive plea from the floor - "what does Telefilm have to say to the motion-picture maker?" - Pearson, in the words of Peter Simpson, Forum moderator, had "nothing to say" In fact, what Pearson said was that it was difficult to bring filmmakers and broadcasters together and that there would have to be adjustments on both sides.

He decried an attitude that proclaimed "cinema, *c'est la noblesse*; television, *c'est le peuple*. That elitist attitude has made it very hard for broadcasters to work with filmmakers. It is very hard to do business with nobility visiting the plebians."

The real struggle between the forces of television and film unfolded in the producers' panel on the afternoon of the first day. René Malo fired the first broadside as he declared that Telefilm "is not a way of creating either an industry, nor

(cont. on p. 44)

Super Écran result of Quebec merger of First Choice/TVEC

MONTREAL - "We're on our way!" With these words, Hubert Harel, CEO of the newly renamed French pay-TV network Super Écran, greeted the news that subscriber levels for the end of September were up 7% over the previous month.

"This is the first real increase in subscriber levels since I joined the company," says Harel who took over the top spot at Premier Choix/TVEC, Super Écran's corporate name, last May. Since mid-September in press conferences at Montreal, Ottawa, Moncton, and Toronto, Harel has been spreading the word about Premier Choix/TVEC's rebirth as Super Écran, the 24-hour-a-day French-language movie channel, and early returns seem to indicate that, for some 4,500 new subscribers to the revamped web, the message is already getting through.

In June and July a marketing survey among 1100 people (450 subscribers, 250 former subscribers, and 400 cable subscribers who'd never had pay) generated, in addition to what Harel termed "masses of statistics," a clear preference on the part of respondents for feature films, with romantic movies in first place, comedies second and action thrillers third.

The pay web's new trade-name, new logo (a red star, its image outlined by gold-colored film strips), and new programming orientation aims to reflect these preferences, since the results of the market surveys indicated clearly that programming was the key reason for disconnects, as opposed to the monthly subscriber fee (unchanged at \$15.95 though now available with such specialty services as Muchmusic and The Sports Network).

As of October, Super Écran programming will feature 20 new films per month, generally recent French or American box-office hits like the Jean-Paul

Belmondo thriller *Le Marginal* or the French track of the American film *Mr. Mom*, *M. Maman, le roi du foyer*. In addition, Super Écran programming aims to align specific genres with particular days of the week: for example, Friday evenings for action films, Saturdays for humor and romance, and double features on Sunday evenings.

On Sunday, Oct. 14, from noon to 2 a.m., the web will unscramble its signal, offering cable viewers seven films as a foretaste of Super Écran programming. Titles include the British sci-fi drama *Krull*, the American *Xanadu*, the French thriller *Mesrine*, and the Canada-American comedy *Chez Porky*.

Robert Lapointe, Super Écran director of programming, who comes to the company from programming Odeon theatres, told Cinema Canada that the pay web would program on average 60 films monthly, with 20 new films each month. While insisting that the majority of films on Super Écran "would be films that have rolled over well," Lapointe added that there would be "many other good, but lesser known films," noting on-going negotiations with Quebec distributors for such recent indigenous successes as *Mario* or *La Femme de l'hôtel*. Lapointe observed, however, that programming was ultimately "a function of product availability." With a monthly film acquisitions budget of \$500,000, Lapointe said Super Écran paid, on average, \$3000 for the pay-rights to a film for a one-year period.

With current subscribers levels at 65,000, Harel hopes to rise that number over the 100,000-mark by January. Profitability, Harel explains, would require at least 115,000 subscribers to begin to turn around the French-language network which has been losing \$350,000

per month and has an accumulated deficit of \$10 million.

Province-wide publicity, a new orientation, the availability of other discretionary pay ser-

vices since Sept. 1, and the close collaboration of cable operators amount, however, to the most favorable climate the pay-network has known since

Premier Choix and TVEC fused last Feb. 1.

"Super Écran has arrived," says Harel confidently, "and it's here to stay."

GOLDEN SHEAF AWARDS



1984 Award Winners Tour

PRINCE ALBERT

November 8, 7:30 p.m.
J. M. Cuelenaere Library
125 12th Street East

SASKATOON

November 13 & 14, 7:30 p.m.
Saskatoon Public Library
311 - 23rd Street East

REGINA

November 18, 2:00 p.m.
Regina Public Library
2311 - 12th Avenue

VANCOUVER

November 24, 7:30 p.m.
Robson Square Cinema
800 Robson Street

CALGARY

November 26 & 27, 8:00 p.m.
NFB Theatre
221 1st Street S.E.

EDMONTON

November 29, 8:00 p.m.
Edmonton Public Library

TORONTO

December 4, 7:00 p.m.
Bloor Cinema
506 Bloor Street West

WINNIPEG

December 11 & 12, 8:00 p.m.
Cinema Main Theatre
245 Main Street

CRTC postpones youth til Feb

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has postponed the hearing of applications for the establishment of a Canadian youth programming service scheduled for Nov. 26 to an unspecified date in February, 1985.

The postponement was made in response to requests from potential applicants for additional time. Accordingly, the CRTC has extended receipt of applications from Sept. 30 to Nov. 30.

As the CRTC will at the same time consider applications for family-oriented discretionary

programming, applications already filed by Star Channel Services and jointly by First Choice Canadian Communications Corp. and Allarcom Ltd. will also be heard at the February hearing. Amendments to these applications can be filed with the Commission on or before Nov. 30.

Edison Twins go again

TORONTO - Nelvana Limited, in association with the CBC and the Disney Channel announced that *The Edison Twins* is going into its third production cycle.



Yorkton Short Film and Video Festival
49 Smith Street East, Yorkton, Saskatchewan

Independent theatres close across country in wake of bidding

TORONTO — Independent exhibitors are closing theatres as a result of the bidding system and the video boom, says

Curly Posen, executive secretary of the Motion Picture Theatre Association of Canada. "Since bidding began in

June 1983, four theatres closed in Winnipeg with the loss of 20 jobs; 10 closed in Quebec with 40 to 50 people out of work; in

Ontario 10 independents closed; in British Columbia 16 theatres shut down with a loss of 66 jobs." Posen told Cinema Canada during a recent interview. Complete nationwide figures were not available.

"The bidding system is killing everybody," Posen said. As he spoke, independent exhibitor Bill Williams from Perth, Ontario, walked into the MPTA office to complain about bidding. "I've dropped \$30,000 in one year since bidding was introduced," was Williams' comment.

The terms have become much harder, Posen explained. "The small towns can't play; they can't afford to have a film running two weeks where before it was running for three days. Theatre closings are creating ghost towns." The independents also accused the majors of keeping them in the dark about their bids. "We don't know why a bid is accepted or rejected," said Williams. Blind bidding (bidding on unseen films) makes matters worse. Posen noted that 25 states in the U.S. have banned blind bidding.

Posen said independents would like a return "to the way it was before." He would also like something done about the video menace. "Videos shouldn't be released until at least six to nine months after the first run in each province." The majors were tight-lipped in response to exhibitors' complaints. Joe Brown, general manager of MGM-UA, was "not at all interested in discussing it." Bob Lighthouse at Paramount said most of the issues were confidential. He indicated that Paramount accepted the best bid and tried to pre-screen pictures wherever possible. Ted Hulse at Columbia denied that information on bidding was inaccessible. "If they want information they can call Ottawa." In Ottawa, Don Partridge, senior commerce officer with Combines Bureau, said that he could request information on basis of a complaint but that the information was confidential. Exhibitors would only be told if the decision on the bid was fair or not.

Hulse was adamant that competitive bidding was "the only fair way." He also noted that Columbia is the only company that does not blind bid.

Millard Roth, executive director of the majors' lobbying group, Canadian Motion Picture Distributors Association, told Cinema Canada that the "Association involves itself with matters of common concern and common opportunity." Bidding is a sales and marketing activity which "clearly in the area of good association management we feel obliged to remove our-

selves from it."

Garth Drabinsky, who set the bidding wheels in motion, is "bored" discussing it, said Lynda Friendly, Cineplex's vice-president of Communications. Meanwhile in Ottawa the Combines Branch has more or less closed its file on bidding. Partridge noted that with the Cineplex takeover of Odeon and improvements in the marketplace there was no longer a refusal-to-deal case to answer before the Restrictive Trades Practices Commission. Partridge is convinced that the "industry in the past year has made remarkable change... People have learned to live in a competitive marketplace."

Although the case is no longer pending, the distributors are abiding by their letters of undertaking and the Combines Branch, said Partridge, "will continue to monitor the situation, analyze complaints and take whatever action is necessary."

Houston gets complex with Wally Gentleman in special effects

HOUSTON — The "world's largest soundstage" is set to begin construction here in October, aiming to supplant Pinewood's mammoth '007' stage in London, England. The \$30 million joint venture, sponsored by Denver, L.A. and Houston-based investors, will feature a 135-foot high clear span aluminum dome, and an enclosed floor area of 140,000 square feet.

Former Canadian cinematographer Wally Gentleman, along with special-effects specialist John Eppolito (*Outland*, *The Incredible Shrinking Woman*), have developed the Futuronics special effects camera system, a new film technology that will be part of the studio. The Futuronics technique will have the ability to create a three-dimensional set from a photograph or painting of any site in the world. A three-dimensional laser matting system will then enable films formerly requiring extensive location shooting to be produced in the studio, by recreating backgrounds and animation inside the soundstage.

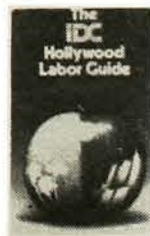
Local promoters expect that the new facility will help push Houston "to the forefront of the entertainment and advertising industries."

The creation of this complex adds to the competition which the projected Cite de Cinema in Montreal will have in the North American market. One obvious advantage for Houston is the clear, good weather year-round.

PERKS UNLIMITED LIBRARY



1984-85 BROOK'S STANDARD RATE BOOK
compiled by Stanley J. Brooks
26th year in the Industry — features Hollywood studio & distant location wage scales. Price — \$26.95



1984-85 IDC HOLLYWOOD LABOR GUIDE
Complete guide to U.S. Guild & Union collective bargaining agreements. Price — \$46.50



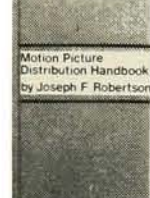
REVISED WHO'S WHO IN THE MOTION PICTURE INDUSTRY edited by Rodman Gregg
Provides complete rosters of studio, production company & television executives. Price — \$23.50



AMERICAN FILM NOW
The People — The Power — The Money — The Movies
by James Monaco
A wide-screen picture of Hollywood today. Price — \$18.95



MAKING FILMS YOUR BUSINESS by Mollie Gregory
Practical information covering proposals, selling, financing, distribution, budgeting & bidding. Price — \$9.75



MOTION PICTURE DISTRIBUTION HANDBOOK
by Joseph F. Robertson
Hidden secrets of distribution including agreements, publicity, accounting plus additional sales markets. Price — \$27.50



THE FILMMAKER'S HANDBOOK
by Edward Pincus & Steven Asher
A comprehensive & fully illustrated guide to film production. Price — \$16.25



THE HOLLYWOOD GUIDE TO FILM BUDGETING & SCRIPT BREAKDOWN
Includes full shooting script, method of script breakdown, production board layout & studio budget form. Price — \$26.95



THE FILM DIRECTOR'S TEAM by A Silver & E Ward
A practical guide to organizing & managing film & television production. Written by professionals, it covers all facets of the assistant's work. Price — \$19.95



THE WHOLE FILM SOURCEBOOK
edited by Leonard Maltrn
A unique directory of information & resources arranged for swift, easy reference. Price — \$12.50



THE FILM EDITING ROOM HANDBOOK
How to Manage the Near Chaos of the Cutting Room
By Norman Hollyn
The nuts & bolts of the assistant editor's job. Price — \$12.95



SPECIAL EFFECTS IN THE MOVIES
by John Cullhane
How they do it — takes you behind the scenes to where artistic wizards create spectacular effects. Price — \$11.95



THE SCREENWRITER'S HANDBOOK
by C Nash & V Oakley
A guide for the beginning screenwriter from original idea to the marketed motion picture script. Price — \$6.50



WRITING FOR FILM & TELEVISION by S Brantford
How to write a professional film or television script whether you have experience or are a complete novice. Price — \$6.95



THE ACTOR'S SURVIVAL GUIDE by R Harmon
A success manual for your career in movies & television — proven guidelines for actors, models, dancers, singers & musicians. Price — \$9.95



FILM ACTING by Mary Ellen O'Brien
A complete analysis — with a practical approach reflecting the history of film along with developed theories of acting. Price — \$19.95

Clip & mail this coupon to: PERKS UNLIMITED, 32402 Diamond Crescent, Mission, B.C. V2V 4V4
Phone Orders: (604) 222-1068

Please send me the book(s) indicated below. Add \$2.50 per book for postage & handling for the first two books and \$1.50 per book thereafter. We require your cheque or money order in advance. PLEASE ALLOW 4-6 WEEKS FOR DELIVERY

TITLE	NO. OF COPIES	PRICE
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
_____	_____	\$ _____
Shipping & Handling =		\$ _____
TOTAL =		\$ _____

Name: _____ Phone No. () _____
 Street: _____ Apt. No. _____
 City: _____ Province: _____ Postal Code: _____

New Media fest boasts \$25,000 Heinz prize

TORONTO - Video Culture Canada announced that Heinz Ketchup is sponsoring a \$25,000-prize competition at the second annual New Media Festival and International Competition taking place at Toronto's Ontario Place, Nov. 2-4.

The Heinz competition for the best new music video by an independent, non-recording Canadian artist will be added to the Festival's line-up of 20 competitive categories. The winner of the Heinz competition will receive a \$25,000 production budget for a video to be produced by Bob Quartly, the foremost producer of music video in Canada. Six out of 11 music videos up for the best video Juno are Quartly productions.

The New Media Festival, budgeted at over \$1 million is principally sponsored by Sony, MuchMusic and Rogers. The Festival offers a smorgasbord a new media activities as it brings together video, computer graphics and other media artists from around the world for

a series of symposia, hands-on workshops, installations and screenings.

Symposia will cover topics as diverse as Electronic Art Forms in Video and Computer Graphics, Video Breakthrough in Sports and News, Censorship in Electronic Media and Information Reaction. Playlabs will allow the public to experiment with video making and computer graphics. The New Media Library will make hundreds of video tapes available to the public for private screening free of charge.

Special video screenings will include a regional survey of current Canadian video art curated by Verne Hume (Video Pool, Winnipeg), Julie Poskit (Video Inn, Vancouver), Christina Ritchie (Art Metropole, Toronto), Guilhemme Saulnier (PRIM Video, Montreal), and Jan Peacock (NsCAD, Halifax). The festival will also screen a three-part survey of the history of video art in Canada (curated by Elke Towne), United States (John Hanhardt) and Europe

(Danny Bloch).

Other events include a video cabaret starring the Hummer sisters, a performance installation by Noel Harding, installations by Peter Wronski, Festival artist-in-residence currently at work on an electronic stage for the New York Metropolitan Opera, and Nam June Paik, one of the originators of video art.

Also participating in the Festival will be filmmakers David Cronenberg, Emile de Antonio and Ron Mann.



Weinzweig, Simpson and Lightburn join to form Norstar

TORONTO - Norstar Releasing Inc., the newest Canadian independent film distributor, has acquired Canadian rights to the products of Atlantic Releasing and Island Alive and is waiting on a third, as yet unnamed, franchise. Their first Island Alive film, *Choose Me*, won the international critics award at the Toronto festival. *Choose Me* opened at selected urban locations in mid-October.

Norstar was formed last month by partners Peter Simpson, president of Simcom Ltd., Daniel Weinzweig, formerly senior vice-president of Cineplex, and Tom Lightburn, former assistant general manager of 20th Century-Fox. Norstar is self-financed at an undisclosed capitalization.

In an interview with Cinema Canada, Weinzweig, who said he had to shut down his own distributing company, Danton, in 1980 because of the government's, continuing neglect of distribution policy, explained "there is a void in the industry which needs to be filled. The proliferation of rights makes it a viable business." Weinzweig is already planning to launch a home video division under the Norstar label and intends to be

star label and intends to be very strong in television. Norstar will also get involved in production in exchange for rights. Weinzweig said Norstar "has a strong commitment to the handling and distribution of Canadian films."

In addition to the six to eight pictures from Atlantic and the eight to 10 from Island Alive, Norstar will distribute the product of its sister company Simcom. Already in release is *Curtains* with Cineplex. Originally scheduled for 35 screens it was reduced to 22.

Where will Norstar position itself in the market? "As a Canadian distributor it is very difficult to restrict the kind of product you distribute. You have to handle a fairly eclectic selection. Limited run pictures must be balanced by wide-release youth-oriented films," Weinzweig says.

Industry reaction has been generally favourable. At Cineplex vice-president Lynda Friendly said, "we all wish them luck." Robert Lantos of RSL "welcomes them with open arms. We need 10 to thing. But they need stamina and the ability to not have to make a profit in the first couple of years."

THE FILM HOUSE GROUP

22 Front Street W.
Toronto, Ontario M5J 1C4
(416) 364-4321

SOUND FACILITIES:

- 3 Mixing Theatres
- Foley and A.D.R.
- Optical and Magnetic Transfers
- Screening Composite/Continuous
- Tape Lock from 3/4" Video Cassette
- Edit Rooms
- Video Post Production for Sound

NEW

- Video Tape Lock to MC1
- 24 and 8 Track and Hi
- Speed Dubbers.

MIXERS

Mike Hoogenboom, Tony van den Akker

For further information, contact:
Stan Ford or Linda Roberts

LABORATORY SERVICES, 16mm and 35mm.
Contact Paul Norris or Bill Townsend

INTRODUCING A COMPUTERIZED BUDGETING SERVICE FOR FILM AND TELEVISION PRODUCERS

Pathfinder Communications offers a complete computerized budgeting service devoted to making that dreaded time-consuming process become a short-lived event.

Our service includes a consultation session with verification of your script break-down resulting in a fast, accurate and inexpensive 18 page budget ready for presentation to investors, granting agencies and clients.

We are experienced in budgeting for industrials, documentaries, series and feature presentations. We recently completed the budget for Huntingwood Films' forthcoming production of *Anne of Green Gables*.

Our computerized system features:

- A checklist of over 580 items which can be amortized separately over any number of shows
- Auto computation of:
 - pension, welfare, and administration fees for any or all of the 9 major production unions
 - ACTRA and Directors Guild buy-out and step-ups
 - ACTRA's complex fee structure for writers
- Summary Sheet lists 18 major production categories with above and below-the-line costs and will compute the FST for film and video masters as well as PST
- A fully printed 18 page revision within hours
- Reasonable rates

PATHFINDER
COMMUNICATIONS INC.

94 Pricfield Road, Toronto, Ontario M4W 1Z9 (416) 960-0679

Censors attack "video nasties" in Toronto at international meet

TORONTO - Censors from 11 countries, including Australia, France, United States, Britain, Phillipines, and Israel, gathered in Scarborough Sept. 17-21 to discuss regulating videos and other issues of common concern.

Keynote speaker Janet Strickland, Australian Chief Film Censor, told the conference that the Australian experience has underlined the difficulties of controlling obscene video. She blamed Australia's video problems on the importation of mainly American pornographic product. She warned that the imposition of strict import controls would only lead to a "large, profitable and well-organized black market" for obscene videos.

James Ferman, Secretary of the British Board of Film Censors, was equally pessimistic about the possibility of controlling what British dailies had termed "video nasties". The growth of the VCR market in Britain (30% of British households own one while overnight rentals are less than \$3) has led to an unprecedented video boom. "We have estimated," said Ferman, "that there are already at least 10,000 video titles on the market with at least another 2,000 new releases

every year." It would take, he estimated, three years to certify the backlog under a new video classification scheme.

The British Parliament passed the Video Recordings Bill this summer. The Act prescribes very high fines for contravention of certificate restriction applied to video. Ferman expects the BBFC to be formally granted the certification role next January. At that time all new video releases will "have to be certified by the BBFC or risk prosecution with a maximum fine of £20,000."

Robert Elgie, Ontario's Minister of Consumer and Commercial Relations, outlined the action his department is taking. He introduced a bill in May to extend the powers of the Ontario Board of Censors over video cassettes and to require video retailers to be licensed. The bill has yet to become law. In his speech to the censors, Elgie indicated that action was taken because of an "increasing flow of worse and worse stuff across borders around the world... Neither customs nor criminal law are sufficient to stop the flow."

Richard Heffner, chairman, classification and rating administration, Motion Picture Association of America, dif-

fered from most of his colleagues. He took a firm free-choice view. Arguing from Jeffersonian first principles, he held that the censorship cure was worse than the disease. The responsibility must, he insisted, remain with the viewer on the basis of full information which was the sole purpose of classification.

Millard Roth, executive director of the Canadian Motion Picture Distributors Association, the Canadian lobby of the major Hollywood distributors, called for an international system of classification. He suggested that trends in technological innovation will place censorship "beyond your immediate control." With direct broadcast satellites, viewers will pick up signals from anywhere in the world by-passing local regulatory agencies.

Roth proposed that the censors meet the problem head-on and "examine the need to ap-

proach your responsibilities in an international context - international cinema traffic cops." Roth urged the censors that "potential film viewers are to be cherished; our jobs depend upon that. There is a need for them to have information that they can assimilate in a simple and consistent fashion." In a phone interview he denied that the diverse and sometimes conflicting classifications used worldwide caused difficulties for the Hollywood majors.

Other speakers at the conference included behavioural scientists discussing the impact of media violence, critic Gerald Pratley reviewing international trends in current cinema and Geoffrey Conway reporting from the cable television industry.

The International Meeting of Film Regulators, a biennial event, was hosted by the Canadian Association of Film Regulators, an informal group of film regulators from all provinces except P.E.I.

CBC on second try for second net

OTTAWA - The CBC intends to make a bid for a second network to Marcel Masse, minister of Communications. The CBC plans to use the parliamentary channel on weekends to launch separate French and English networks. The proposed Télé-2 or CBC-2 would "allow the

corporation to respond to the requirements of its mandate and the diversity of its audience," noted the network in its application before the Canadian Radio-television and Telecommunications Commission. The application will be head by the CRTC on Dec. 10.

Show Your Stuff



100
8 x 10
Colour Photos
99¢ Ea.
100
8 x 10 b/w Photos
70¢ Ea.

When you've got a film to promote, nothing helps to spark interest more than genuine glossy photos from Galbraith.

- Cinema Displays
- Press Releases
- Pre-Release Promotions

Canada Wide Service

Low in price and easy to order. Genuine glossy photos can be produced in any quantity from your print, negative or transparency.

Ask for your **FREE price list and Customized Promotion Kit** today!

GALBRAITH REPRODUCTIONS
420 Bathurst St., Toronto
Ont. M5T 2S6
(416) 923-1106

JUST WRAPPED

"Youngblood"
"Follow That Bird"
"Islands"

"The Edison Twins II"
"The House of Dies Dreer"

NOW SHOOTING

"Working For Peanuts"
"Tucker and The Horse Thief"
"Dark, But Full of Diamonds"
"The April Fool"

NOW PREPPING

"The Edison Twins III"

For your crew, contact:



The Association of
Canadian Film
Craftspeople
Contact:
Don Baldassarra
(416) 368-4672

CAMERA.

The Canadian Association of
Motion-Picture and
Electronic Recording Artists
Local 81 CLC
Contact: Lynn Kelly
(416) 863-6844

43 Britain Street, Toronto, Ontario M5A 1R7

Take back-seat, encourage investors, say producers to Telefilm

TORONTO—Board members of two producers' interest-groups (Canadian Association of Motion Picture Producers and Canadian Film and Television Association) met with Telefilm executives Peter Pearson and Bob Linnell at the end of September to discuss ways of stimulating private investment in the film and video sector. With under 5% of Broadcast Fund projects presently financed by private investors, both sides are concerned that the industry's financial base is insufficiently broad.

The producers, however, feel the Telefilm's insistence on its recoupment position is partially hindering renewal of investor confidence. "The sticking point in discussions," said Sam Jephcott, CFTA/CAMPP spokesperson, in an interview, "was what sort of allowances Telefilm would make for investors to get money out." Earlier, at Trade Forum '84, Stephen Roth, chairman and CEO of RSL, called on the "Broadcast Fund to consider very seriously taking a back position to private money. I don't see its mandate as that of being a bank. Telefilm exists only to put money into certain kinds of programming. Other people have a lot of choice where to put their money."

Telefilm was not prepared to accept the argument. In a phone interview, Pearson said that Telefilm "was flexible in terms of negotiation. We are trying to make it attractive for private investors to come back and make money." When

asked if Telefilm would take a back position, he answered that Telefilm had "broad policy parameters" and that each case is different. "We have 130 projects on the books and each one is different."

Jephcott noted that Telefilm had presented one "brand new scheme" for attracting investors. Producers with two-thirds of financing in place from Telefilm and a broadcaster could subscribe investors to two-thirds of the project and use the broadcaster's third as revenue.

Linda Schulyer of *Playing With Time*, award-winning producers of *Kids of DeGrassi Street*, has used that scheme successfully. *Playing With Time* is unusual in that until this year all its projects have been 100% investor financed. In a phone interview Schulyer

noted that her investors come back year after year. "The big thing," she said, "is to build up a track record. There is a group of investors who trust you."

Producer Deepak Sahasrabudhe of Soma also relies on private investors. He agrees with Schulyer that trust and a track record are crucial to continued support.

Soma and *Playing With Time* are the exceptions. The projects are low budget for very specific markets and usually pre-sold. As Pearson noted, "television is not feature film. No television shows go through the roof financially." Investors' risk is limited. For most producers, investors, never mind returning investors, are a rarity.

Producer Annette Cohen told Cinema Canada that "private investors are extremely suspicious of film invest-

ment." The tax shelter years burned a lot of people and they haven't recovered. Peter McQuillan, managing partner at Ernst & Whinney and author of *Investing in Canadian Films*, said in an interview that his firm has worked with the Skyld Group in private placements which have been very successful, "but that is the only kind of deal" he is seeing. Financial writer Gordon Pape said, "Equion Securities is the only brokerage firm I know marketing film investment." The brokerage houses have generally shied clear of film since the collapse of the tax-shelter bubble.

For many producers private investors are more trouble than they're worth. Cohen observed that it is the "least efficient and most expensive way to finance a film. The only way

is to pre-sell." Wayne Fenske of Dalton, Fenske and Friends would "rather deal with players who know the business. It's three stops rather than twelve."

Nevertheless, both Telefilm and a majority of producers feel there is a mutually satisfactory role for private investors. The 50% CCA is still an attractive tax shelter particularly as the level of up-front money has been reduced from 20 to 5%. It seems likely the industry will be seeing greater levels of private investment but in television productions with a certain level of pre-sales.

Night Magic for Spectrafilm distrib

TORONTO—Spectrafilm announced that it has acquired worldwide distribution rights to *Night Magic* and North American rights for *Love on the Ground*.

Night Magic, which is written by Leonard Cohen and Lewis Furey and is being directed by Furey, began principal photography in Montreal on Sept. 18. Filming will continue until late October. The film stars Nick Mancuso and Carole Laure and features 13 songs specially written for it by Leonard Cohen, and production numbers with Frank Augustyn, the leading dancer with Canada's National Ballet.

Love on the Ground is directed by Jacques Rivette whose credits include *Paris Belongs to Us*, *L'amour fou* and *Celine and Julie Go Boating*. *Love* had its American premiere on Oct. 6 at the New York Film Festival. It is tentatively set for November release in New York. Canadian release should follow some time after.

Customs Procedures for Media Industries

SERVICE ACCURACY
EFFICIENCY

AIRSPEED
BROKERS (1962) LIMITED

(416) 977-3344

40 University Avenue
Toronto, Ontario M5W 1L2

Member: ATTIC and CFTA

Let experts solve the problem

Airspeed's expertise in defining your customs needs and eliminating clearance dilemmas saves time, money and headaches.

Our job's to get it there; yours is to call us — today.

AGENCIES
PRODUCTION
EXPORT
IMPORT
EXHIBITIONS

McGOLDRICK'S
Canadian Customs and Excise Tariffs

CUSTOMER HOUSE GUIDE

CRTC licensing decisions underline regional particularities

OTTAWA - The streamlining and reorganization of the Canadian Radio-television and Telecommunications Commission's (CRTC) decision-making process, announced by CRTC chairman André Bureau earlier this year, appears to be bearing fruit, on the basis of a flurry of recent license renewal decisions by the Commission.

Since the end of August, changing patterns in CRTC decision-making reflect an increased output in brief, routine decisions (such as the approval of small rate increases) combined with longer, more detailed decisions examining and highlighting, to a greater degree than in the past, the regional and community structures that make up the Canadian broadcasting system.

A recent decision (Sept. 18) focussed, for example, on the complex cable television challenge posed by the city of Windsor's unique position "as the only metropolitan area in Canada that can easily receive a large number of U.S. television and radio signals." Stressing what it termed "the very particular circumstances of the Windsor market," the CRTC had in 1982 authorized CUC Ltd. (now Windsor Cable Communications) to undertake special measures to carry distant optional Canadian television signals into Windsor by microwave. Planning delays and difficulties in design and construction of the 81 miles of underground cable plant and 481 miles of aerial wiring needed, meant, however, that construction did not begin until June 1984, and won't be completed until 1987.

A similar decision (Sept. 14) highlighting regional concerns devoted 11 pages to examining the structure of the Newfoundland Broadcasting Co. Ltd. (NTV), "the only television station in Atlantic Canada to broadcast continuously," providing service throughout Newfoundland on a 24-hour-per-day basis. In keeping with repeated requests from the Commission that broadcasters share with the agency the orientation of their long-term strategic thinking, the Commission was "pleased to note" that NTV had implemented many of the commitments it had presented in 1979 in a detailed five-year capital expenditure upgrading plan, "notwithstanding the costs of improved television service in a large province with a relatively small and dispersed population." Reviewing the licensee's programming commitments, the Commission acknowledged "the concerted effort... to extend NTV service throughout Newfoundland given the financial resources at its disposal" and encouraged NTV to continue to improve the

quality of its service, particularly in the area of programming for young people.

Moving to the other end of the country, a series of license renewal decisions Sept. 18 took stock of Rogers Cable TV service in three British Columbia loca-

les (Vancouver, Victoria and Fraser). While the Rogers Cable TV B.C. licenses would be renewed, the Vancouver decision would not be without controversy as CRTC commissioners Monique Coupal and Jean-Pierre Mongeau dissented from

the majority decision to approve a monthly subscriber rate increase (from \$7.79 to \$9.29). In assessing what it termed Rogers Vancouver's "unduly severe" community programming reaction to 1982 federal budgetary restraint policies (the licensee

reduced its programming staff by 54% and cut original weekly community programming by 80%), the Commission gave notice that it "expects that a full and comprehensive community programming service... com-

(cont. on p. 34)

Balance with Cinegel on location and you won't have to do a balancing act at the dailies.

Cinegel eliminates one embarrassing scene from the dailies. The one where you have to explain unbalanced color to the producer.

Instead of "fixing it in the lab", this Academy Award winning family of tools corrects daylight, arc light, tungsten, fluorescent and HMI sources *right on the set*.

The Cinegel line, which includes color-correcting gels and 17 different diffusion materials, was developed over many years by cinematographers, lighting directors and Rosco's specialists. It has proven itself totally effective — on location and in the studio — during thousands of motion picture and television productions.

For a free swatchbook and technical handbook, contact your rental house, Rosco dealer or Rosco.



Cinegel:
The Great Equalizer
ROSCO

1271 Denison Street #66 Markham, Ontario, Canada L3R 4B5 • 416/475-1400
Also in New York, Hollywood, London, Madrid, and Tokyo.

CRTC decisions

(cont. from p. 33)

mensurate with a cable system of this size, will be restored." On the other hand, the Commission praised steady improvements "in the technical quality of the systems in Vancouver, Victoria and the Fraser area." The Commission also noted that Canadian Cablesystems Ltd. (the principal holding company for Rogers Cable) "has invested more than \$3.5 million to date in Canadian production." The Commission, however, was concerned "with the extent to which British Columbia producers have in fact benefited from the projects assisted by this fund."

A point of comparison to some aspects of the Rogers Vancouver decision was provided by a decision, issued Sept. 19, renewing Western Cablevision Ltd.'s license to serve some 70,000 cable subscribers in the New Westminister and Surrey, B.C., areas. In this decision, the CRTC cited "the responsible management" of Western's "high-quality cable service" which, in times of economic restraint, maintained community programming "responsive to the needs of subscribers." No staff was cut since 1982 and the hours of

original community programming were increased from 21 to 29. The commission commended the licensee's "responsible attitude" and encouraged it to continue its "distinctive" community programming. The Commission has, however, three times denied proposals by Western's owners, the McDonald family, to transfer control of Western to Premier Cablesystems (Rogers Cable TV). In the fall of 1983, the McDonalds entered into an agreement with Premier which purchased over \$1 million in promissory notes to be redeemed by Western by August 1986, after which date the McDonalds may offer to sell control of Western, with Premier retaining the right of first refusal. In the event of a further denial by the Commission, the McDonalds would then be able to sell their interest to a third party.

In another medium but still in the area of community broadcasting, the Commission Sept. 6 renewed the broadcast license for CFFR Calgary, owned by Rawlco Communications Ltd. "The Commission was particularly impressed with Rawlco's plans to establish a network of 110 accredited community correspondents, one from every community association in Calgary to report on special events of interest to various segments of the Calgary community."

Other important innovations noted by the decision included such family radio concepts as "Concern Line" and "Family Guidance" dealing with community social issues.

Meanwhile, in a 13-page public notice Sept. 21, the Commission reviewed some of the broadcasting issues to be confronted at the upcoming marathon CBC French and English television network license renewals hearing that gets underway in Hull on the morning of Dec. 10.

Surveying recent policy orientations toward increased Canadianization of the Canadian Broadcasting Corp., the Commission noted the central policy concept "is that the CBC must become a distinctive alternative to commercial television while continuing to appeal to large numbers of Canadian viewers."

"This hearing," noted the CRTC, "comes at a critical point in the development of the Canadian broadcasting system. The abundance of new program services and ways of delivering them, made possible by a variety of new communications

technologies, is calling into question many of our fundamental assumptions about the nature and structure of the broadcasting system and the role of the established broadcast institutions.

"The renewal process will provide both an opportunity to

discuss the future role of the CBC and, in more general terms, consider the long-term evolution of the Canadian broadcasting system in an increasingly challenging environment."

Deadlines for filing interventions at the hearing is Nov. 9.

Hébert replaces Lamy at CRTC

OTTAWA - Canadian Radio-television and Telecommunications Commission (CRTC) chairman André Bureau has announced the appointment of Roger Hébert as director-general of the CRTC regional office in Montreal.

For the last five years Hébert has held senior positions in the radio division of Télé-Capitale in Quebec City. Born in Rouyn, Hébert holds an MBA from the University of Ottawa, and from 1972-75 and 1976-79 was executive assistant and special advisor in communications with the federal government.

Hébert's appointment was announced Sept. 5 by the CRTC chairman. He replaces Paul-Émile Lamy, who left the post

1 1/2 years ago to become special adviser to the vice-president, engineering, at Radio-Canada in Montreal. During the interim, Lucie Audette served as acting director-general. She has now returned to her position as deputy director-general.

OTTAWA - Peter Dyson-Bonter, manager of the Canadian Film Institute, died Oct. 10 following a long illness.

Dyson-Bonter, aged 41, joined the CFI in 1975 and became manager in 1983, overseeing the organization's financial affairs, programs and activities.

His death was regretfully announced Oct. 11 by the CFI board of directors.

Interim renewal from CRTC to CBC

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has renewed the broadcasting licenses for the CBC's English-language AM and FM radio networks and French-language AM and FM radio networks from April 1, 1985 to Mar.

31, 1986.

The interim renewal, the Commission announced in a decision Sept. 5, was granted at the CBC's request, allowing the Corp. to complete current studies on development options regarding these radio services.

PRODUCERS

WE DISTRIBUTE FEATURE FILMS TO THESE ANCILLARY MARKETS AND WILL PAY UP FRONT CASH ADVANCES

★ U.S. MILITARY MOTION PICTURE CIRCUITS

★ U.S. GOVERNMENT AGENCIES

★ U.S. 16mm NON-THEATRICAL

FOR INFORMATION CONTACT J. MURPHY

TEL: (213) 850-3300

AMERICAN CINEMA MARKETING

3575 Cahuenga Blvd. W., 2nd Floor
Los Angeles - California

mellow magical magnificent

Filmmakers use these adjectives and many others to describe Montréal, the Europe next door.

They are equally impressed with Montréal's no-nonsense cooperation with filmmakers.

Through a special city agency, CIDEM-Cinéma, Montréal provides a one-stop-shop for filmmakers, thereby eliminating red tape.

CIDEM-Cinéma does everything from scouting irresistible locations to arranging for the closing of public streets. It will find skilled crews for you and even brief you about tax shelter provisions.

And that's the way it should be in the city that hosts the Montreal World Film Festival - the only competitive film festival in America recognized by the International Federation of Film Producers Associations.

For information about Montréal's services to filmmakers, write or telephone: Maurice Saint-Pierre
Film Commissioner
CIDEM-Cinéma
155, rue Notre-Dame est
Montréal, Québec
Canada H2Y 1B5
Telephone (514) 872-4756



montréal

Greenberg foresees access to Fund for pay-TV production

TORONTO - In a luncheon address Oct. 2 to the Ontario Cable and Telecommunications Convention, Harold Greenberg, president of the Executive Committee of First Choice* Superchannel and president and CEO of Astral-Bellevue-Pathé, said that after strenuous representations the Broadcast Fund would be made available to the pay-TV networks. He told his audience to expect an announcement within 90 days.

However, Broadcast Fund program director Peter Pearson told Cinema Canada "I know nothing about it."

Accessing the Broadcast Fund would give pay-TV an important way of fulfilling Canadian content regulations, said Greenberg. In the meanwhile Greenberg urged the industry to work together to bring about a "reevaluation of Canadian content rules. Having rules that can't obtain results is worthless."

In his first address to the cable industry Greenberg stressed the importance of pay and video in film financing. Quoting global figures he said

that movie revenues from all sources amount to \$2.4 billion in 1982; \$2.9 billion in 1983; and \$3.3 billion in 1984. In 1982, 66% of those revenues came from the box office; 20% from pay-TV and 14% from video. Two years later the proportions had dramatically altered: 52% box office; 23% pay; 25% home video.

"In Canada the figures are different," he said in an interview. "It's 10% video and possibly .5% pay."

He blamed an admittedly "extremely difficult" past on the failure of the pay-TV industry "to attach importance to consumer acceptance in Canada. The method of licensing, the lack of knowledge, catch-up football led to problems" that didn't allow the industry to work together.

Greenberg looked forward to a positive pay-TV industry. "It was not," he confessed, "what I would have said three months ago." Applauding the success of the September 1st launch/relaunch he urged his audience to begin planning for Sept. 1, 1985.

ACC and computer co-production dating

TORONTO - The Academy of Canadian Cinema is holding talks with Telefilm to maintain a co-production bureau on an on-going basis. The Bureau was introduced at Trade Forum '84 to match prospective co-producing partners and has proved reasonably successful. "We've had very, very positive feedback," said Andra Shaffer, executive director of the Academy.

The Academy commissioned computer whiz Ari Litman to design a software package for the co-producing dating service. Producers were encouraged to register their projects with the Academy. Information from the detailed registration forms formed the database. Access to the database was available through title of project, subject (e.g., drama, horror, etc.), category (e.g., feature, short, documentary, etc.), country of origin, and country of destination, i.e. projects requiring partners in a particular country. Sheffer called the

program "unique. Any Joe Blow off the street can understand the printout."

Close to 100 projects were registered at the Trade Forum. The Bureau received 150 requests for information. Sheffer believes four or five deals were made as a result of the Bureau. Over 200 meetings were arranged through the Bureau.

Mann to recut Listen to the City after screening

TORONTO - Ron Mann's *Listen to the City*, screened at the Festival of Festivals, has been pulled for re-editing, announces the film's distributor, Spectrafilm.

"The print was only ready 12 hours before screening," said Virginia Kelly of Spectrafilm. "The Festival showing was the first time Ron had seen the film on screen. As a result he decided to make a few changes." The film has been cut by about 12 minutes and a prologue added. *Listen* was poorly re-

ceived at its Festival screening. No release date has been set.

Investor services new as confidence spreads

TORONTO - Ian McCallum announced the formation of his new company, Screen Investor Services, at Trade Forum '84.

McCallum says "SIS will have two primary responsibilities to investors. It will help them recover all revenues due them; and will monitor on their behalf distribution and production activities."

In an interview, McCallum said that, "next to lack of distribution, lack of cost control and lack of reporting are the two major reasons the financial community has given for its disenchantment with film and television investment." SIS will speak to the latter two concerns, he added.

SIS will have the accounting support of Ernst & Whinney and legal support from Heenan, Blaikie, Jolin Potvin, Trepanier, Cobbett, the firm which recently hired Pierre Elliot Trudeau.



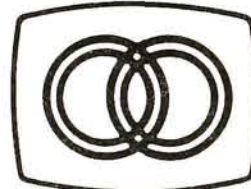
HEARTSTAR
Productions
Limited

John Danylkiw

416-596-8305

Producer/Production
Supervisor

439 WELLINGTON ST. W.,
TORONTO, ONT. M5V 1E7



OFF'N ONLINE
Video Post Production



Whether you're in commercials, industrials, sales, documentaries, TV series or even TV movies, we can save you time and money at OFF'N ONLINE VIDEO POST PRODUCTION.

We're selling editing expertise with the latest state-of-the-art equipment. The combination saves you big money both on your offline and at your online.

We now have three offline cutting rooms in operation. In our "A" suite is the very sophisticated touch-screen Lightfinger controller. It is linked to 1", Betacam and 3/4" machines and has a memory that can store 1500 edits and their changes. Naturally we can dissolve, wipe and key in any colour on our Cross Point Latch 6109 Switcher.

In our "B" suite, which is also frame accurate, we can punch out an edit decision list for you on paper or punch tape and fade to and from black. The "B" suite will also work on 3/4" or VHS 1/2" machines and if you wish you can operate it yourself. The "C" suite has two 3/4" Sony's for straight cuts.

Come and see us - it's time you had a break.

OFF'N ONLINE VIDEO POST PRODUCTION

Suite 301, 26 Soho Street, Toronto, Ontario M5T 1Z7 (416) 591-1143

SHOOT ALBERTA

by Linda Kupecek

Natty Gann, a Lobell-Bergman production, lensed in the Crowsnest Pass area Sept. 8 to 30, then moved back to Squamish, British Columbia, for the balance of the shoot.

Set in the Great Depression, *Natty Gann* traces a young girl's search for her father, as she befriends human and animal in a cross-country trek. Jeremy Kagan directs the script written by Jeanne Rosenberg.

Calgary-based Les Kimber (*Superman III*, *Finders Keepers*) is production manager, with Doug MacLeod, another veteran of those two shoots, as location manager. Edmonton-based Linda Jeffery-Ludlow handled production accounting in the Alberta production office in the town of Blairmore, while Calgary actor Jack Ackroyd was one of the few Alberta actors cast by Lynne Carrow.

William Marsden, director of the Film Industry Development Office for Alberta Economic Development, returned from the set with a favorable review: "The scenery was great and the weather was cooperative."

Meanwhile, *Birds of Prey*, a low-budget *film noir* for the

Montesi-Haynes Company, has moved its start date in Edmonton to Oct. 7.

Snowballs, the low-budget ski-ramp blizzarded by schedule and personnel changes and a damaging law suit, is still moving ahead, although with some major alterations.

The Ryckman Films production started shooting at Sunshine Ski Village in the spring, then went into enforced hiatus due to a number of problems (the nature of which vary according to the source) including weather difficulties, as well as schedule conflicts for the major cast.

However, co-producer Mike Baker reports that the film will resume shooting (perhaps in early November) at the CFCN studio space in the converted ATCO warehouse in Calgary, with second unit ski sequences slated for December.

Scheduling has been a problem, particularly since, according to Baker, the company is seeking a replacement for director Ray Arsenault.

Also, the film company is launching a countersuit against

Sunshine Ski Village, which had announced its own suit against Ryckman Films (for nonpayment) in a storm of negative publicity.

Not only has the budget been expanded to \$1.2 million, but now Ryckman Films intends to expand both its personnel (merging with financier John Gordon) and its office space. Meanwhile, the production is climbing back to the ski trail, dependent on negotiations and scheduling.

Next Year Country, a half-hour drama written by Don Truckey (*Rough Justice*) is shooting in and around Calgary, and is the first production undertaken by new CBC television drama producer Lawrie Seligman. Randy Bradshaw directs the script, which is hoped to be the first of a series of half-hours coming out of the Calgary station.

Consolidated Theatre Services in Calgary stocks almost one million movie posters, a film buff's dream. The staff of four oversees the 10,000 different posters in stock, plus stills and trailers, the most comprehensive supply in western Canada... Telefilm executive director Andre Lamy and west coast rep Donna Wong Juliani have recently visited the film communities in both Edmonton and Calgary, trying to encourage local producers to tap Telefilm dollars. The meetings and receptions were organized by AMPA... The Calgary Society of Independent Filmmakers premiered *Passion for Philanthropy*, a collaboration between Douglas Berquist and Nowell Berg, in September... Jim Bertram is the new business manager of the Banff Television Festival... Both Bette Chadwick of the Other Agency Casting Limited in Edmonton, and Diane Rogers (once with the Other Agency, now a freelancer) in Calgary, have been casting new projects: Chadwick has been busy with *Bridge to Terabithia*, a one-hour drama for PBS, in association with Allacom and Kicking Horse Productions, to be directed by Eric Till; *Wildcat*, a pilot for Tinsel Media and Atlantis Films; and the above-mentioned *Birds of Prey*. Rogers has been casting beer commercials and *Next Year Country*... Meanwhile, the economy has boomeranged into television. CFAC Television is running a teleplay competition which offers as first prize a possible production of the winning script, payment for same being... a typewriter.

Film Arts

16/35 post-production
Television and feature
production

461 Church Street

Toronto - Canada

M4Y 2C5

Telephone: 416-962-0181

SUPER TRIPOD.

Sturdy. Reliable. Extends to about 10 feet. Engineered to the precise, exacting standards that have made Manfrotto tripods the professional standard. Inspired craftsmanship and quality that rise above the rest. Accepts video or still camera heads. Ask for it by name: Manfrotto.



Manfrotto

Distributors to "survive and prosper" New muscle to Creative Exposure

MONTREAL - Quebec non-profit distributors of indigenous films will be better-supported following the recent announcement of a new "promotion and support" program by the Société générale du cinéma.

The Quebec government film funding agency, established last spring under Quebec's omnibus film bill, Bill 109, announced Oct. 3 that there would once again be "two sorts of subsidy" to assist distribution of indigenous films: a base subsidy for non-profit distributors, and a matching subsidy equal to revenues from parallel distribution rental fees.

The continuation of the base subsidy had been the subject of controversy earlier this year when two Quebec non-profit

distributors, Cinéma Libre and Les Films du Crépuscule, reported that the Institut québécois du cinéma (IQC) had stopped their traditional operating subsidy (see Cinema Canada No. 105). With the SGC now in charge, the subsidy has been restored, and a "more flexible and responsive" application of the law has been promised by SGC spokesman Robert Meunier.

"It's not a huge change," offers Meunier, "but it will ensure that distributors will both survive, and prosper, if they succeed in increasing their rental revenues. As well, we are moving into the area of video."

Approximately \$120,000 in subsidies were granted last year to three non-profit film

distributors.

Judith Dubeau of Cinéma Libre, one of the three distributors affected, underlines, however, that the effects of the new SGC policy had yet to be felt. By press time, Cinéma Libre reported that it was still living hand-to-mouth, having laid off one of its three staffers and surviving with less than \$5000 in-hand.

"The new program seems about the same as the old program," commented Dubeau, "but we are very anxious over once again having a base subsidy to cover operating costs. We have made a request to the SGC, and now we will see if there really is a change in policy."

TORONTO - Creative Exposure Ltd., the film distribution arm of the Bloor Cinema group of repertory cinemas, announced that it will begin an aggressive acquisition-distribution program in art, foreign and specialty films. Ron McClusky joins Creative as vice-president and managing director. He will be responsible for acquisitions, sales and marketing of all current and future properties.

In a phone interview McClusky said he did not think undertaking a high-profile distribution activity was perilous. It was a matter of carefully targeting one's audience. "I'm being very careful and selective," he said, "about the films we're acquiring."

He is not worried about competition from the majors. "We'll take each situation as it comes. There are lots of films available. It's a market that's growing."

The company has previously released *Eraserhead* and *Liquid Sky* currently in release has been making money, getting the expanded company off to a good start.

McClusky was formerly with United Artists Classics of Canada. The move is a personal challenge enabling him to be responsible for all aspects of distribution.

Films acquired by Creative for Canadian theatrical distribution include: *The Revolt of Job*, *Skyline*, *The Compleat*

Beatles, *Constance*, *Trial Run*, *Sleeping Dogs*, and *War Time Romance*.

Name-change in QC

MONTREAL - The 17-member association representing Quebec film, television and video exporters and distributors voted at its September general assembly to change its name to include the term 'video.' The association will now be known as L'Association québécoise des distributeurs et exportateurs de films de télévision et de vidéo.

The A.D.Q.E.F.V. also elected a new board of directors. Maryse Rouillard (Films Option) is now president; Marcel Paradis (Cinema Plus) and Didier Farré (L.N. Films), vice presidents; Pierre René (France Film), treasurer; Roland Smith (Micro Cinéma), secretary; Jacqueline Morin (Astral Films) and Victor Loewy (Viva Films), administrators.

OTTAWA - Investment Canada, formerly the Foreign Investment Review Agency, has approved Oct. 11 an application from 133157 Canada Inc. of Toronto to set up businesses in Toronto and Niagara Falls, Ont., to produce, distribute and exhibit films in Canada.

133157 Canada is controlled by World Cinemax Inc. of Willow, California, Investment Canada raid in a news-release.



ATLANTIS

Atlantis is moving!

Please note our new address effective 1 October:

437 Sherbourne Street
Toronto Ontario Canada M4X 1K5

Telephone 416/960 1503
Telex 06-218923 ATLANTISTV

ATLANTIS FILMS LIMITED • ATLANTIS TELEVISION INTERNATIONAL INC.

Film Production Insurance

Insurance Specialists for

**CANADIAN & INTERNATIONAL
FILMS**

Since 1965

Michael Devine & Assocs. Ltd.

3901, JEAN-TALON OUEST
MONTREAL, QUEBEC H3R 2G4
Give us a call - we speak your language!
1-514-735-2579 1-514-739-3161
Telex 05-27317

Shedding new light on an old problem

- Colour Effects Media
- Colour Correction Media
- Resin Camera Filters
- Polyester Photographic Filters



Lee Filters Canada Limited
431 Alden Road, Unit 11
Markham, Ontario, L3R 3L4
(416) 475-5869

Yorkton festival offers special Polish section, shorts & videos

YORKTON - For over 35 years, the Yorkton Short Film and Video Festival has offered a unique showcase for the best in Canadian short subjects, and this year's fest (Oct. 31-Nov. 4) promises to be in keeping with that tradition of excellence.

Special screenings of films from Poland, curated by Tomasz Pobog-Malinowski, a Polish

filmmaker now teaching at the University of Regina; a 24-hour-a-day market; workshops and panel discussions ranging from freelancer Dianna Turk's "Dramatic Stories For the Screen" to Montreal film sales agent Jan Rofekampf's "How To Sell Your Short Film" offer a wide range of activities in addition to the evening screenings.

Keynote speaker this year, at the Nov. 3 luncheon, will be Telefilm's west coast coordinator Donna Wong-Juliani who'll be addressing "The Westside Story."

Other panels and workshops will treat questions such as "Video in Festivals" and the dilemmas of corporate production. Panelists range from Van-

cover writer-producer Keith Cutler, president of New Communications Concepts, Calgary producer Eda Lishman, president of The Producers, Alberta media commentator Dave Billington, and CBC Saskatoon's Mildred Josefchak.

Turning to the films themselves, the pre-selectors/writer James Quandt, Josefchak, and

Pobog-Malinowski) culled through a total of 77 hours or 165 short films and videos from Victoria to Halifax, selecting 62 films for screening by the festival adjudicators (Cutler, Lishman and Turk).

Yorkton this year will have 12 category awards and seven craft awards, as compared to last year's six craft and four category awards. Categories comprise documentary, drama, instructional and educational, nature and environment, animation, fine arts, sports, experimental, films for children, and music videos.



National
Film Board
of Canada

Office
national du film
du Canada

NEWS

FOUR OUT OF TEN

Four National Film Board productions were named in Canada's top ten list with *Mon Oncle Antoine*, directed by Claude Jutra, voted number one. Other NFB titles include *Nobody Waved Good-buy*, directed by Don Owen; Jean Beaudin's *J.A. Martin Photographe*, and *Pour La Suite du Monde*, directed by Pierre Perrault, Michel Brault and Marcel Carrière. The ten best films were selected by international and Canadian critics for the Festival of Festivals and were screened during the festival in Toronto this past September. The Canadian Film Institute with support from Labatts have organized screenings of the top films in the following Canadian cities: London, Ontario, October 1 to 28; Ottawa, October 3 to 31; Windsor, October 6 to November 3; Vancouver, November 2 to November 6; Edmonton, November 7 to 11; Calgary, November 12 to 16; Winnipeg, November 15 to 19; Montreal, November 21 to December 12; Quebec City, November 21 to December 12; Halifax, December 14 to 21. Check your local listings for further details and don't miss "Canada's Best".

MARIO PREMIERES IN MONTREAL AND QUEBEC

Following standing ovations at the World Film Festival, *Mario*, Jean Beaudin's latest feature film, will premiere this month in Montreal, October 19, cinéma Le Dauphin, and in Quebec City, October 26, at Le Dauphin. Distributed by Cinéma International Canada Ltd., *Mario*



Mon Oncle Antoine, voted Canada's best film

centers on the touching relationship of two young brothers, and the fantasy world they share. Three young actors make their debut in *Mario*: Xavier Norman Petermann, in the title role; Francis Reddy, as the older brother; and Nathalie Chalifour, as Hélène. Supporting roles are played by well-known actors, Jacques Godin, Marcel Sabourin, Murielle Dutil, Claire Pimparé and Christiane Breton.

SCREENINGS AT HARBOURFRONT

A tenth anniversary tribute to Studio D will be held as part of "Through Her Eyes: An International Festival of Women's Films" at Toronto's Harbourfront, November 22 to December 2. A selection of Studio D's work will be screened including *If You Love This Planet* by Terri Nash; Gail Singer's recent film *Abortion: Stories from North and South*; and Margaret Wescott's and Gloria Demers' *Behind the Veil*, a new release exploring the history and influence of women in the church.

AND...

Jean Beaudin's feature film *Mario* and *The Masculine Mystique*, co-directed by John N. Smith and Giles Walker have been invited to the 20th International Film Festival in Chicago, November 9-20... Five NFB films will be screened at the Grierson Seminar, November 11-16 in Brockville, Ontario - *Herbicide Trials*, directed by Neal Livingston; *Democracy on Trial: The Morgentaler Affair*, by Paul Cowan; *Abortion: Stories from North and South*, Gail Singer; Alanis Obomsawin's *Incident at Restigouche*; and *Le Dernier Glacier*, Roger Frappier's and Jacques Leduc's new feature film. Combining fiction and documentary the film portrays the plight of a couple and the shutting down of the Iron Ore Company in Shefferville, Quebec... as part of its 25th anniversary celebrations, the National Ballet School of Canada will present the Academy Award winning film *Flamenco at 5:15*, Sheraton Centre Cinema, Toronto, November 21.

NFB Offices in Canada:

Headquarters - Montreal (514) 333-3452
Pacific region - Vancouver (604) 666-1716
Prairie region - Winnipeg (204) 949-4129
Ontario region - Toronto (416) 369-4094

National Capital - Ottawa (613) 996-4259
Quebec region - Montreal (514) 283-4823
Atlantic region - Halifax (902) 426-6000
plus offices in most major cities

Rouyn set for festival fever as celebrities and films gather

ROUYN-NORANDA - Some 37 hours of first-rate cinema, leading filmmakers from Quebec and Europe, stars from the two worlds of the movies and politics, and Abitibi's celebrated hospitality are the key ingredients in the third edition of the Abitibi-Temiscamingue Festival of International Cinema.

From Nov. 1-7 at Rouyn's Théâtre du Cuivre, festival-goers will be treated to such film premieres as animator Pierre Hébert's *Chants et danses du monde inanimé - le Métro*, a multi-media animation event from the National Film Board of Canada that renews with the great silent film tradition; Jacques Leduc and Roger Frappier's feature *Le dernier glacier* on Iron Ore of Canada's shutdown of Schéfferville, as well as André Melançon's current kid's hit, *La guerre des tuques*.

George Heiber

TORONTO - George Heiber, general manager of Orion Picture Corp. in Canada, died Oct. 9 of a heart ailment. He will be honored posthumously next month by the Canadian Picture Pioneers for his contribution to the Canadian film industry over the years.

Active in distribution since 1936 when he joined United Artists, Toronto-born Heiber had worked for the company in New Brunswick in the early '40s, and then headed the Montreal office for 11 years. In 1956, he was transferred back to Toronto, and became general manager of U.A. in 1962, a post he held until he was tapped by Orion to open its Canadian office two years ago.

Heiber, a past-president of the Canadian Motion Picture Distributors Association, was on the Board of directors of the Canadian Picture Pioneers. He was 68.

Film Caucus deplures lack of air time, support for documentaries

TORONTO - Canada is losing the soul of its cinema - the documentary - as a result of government and network television policies, say members of the Canadian Independent Film Caucus (CIFC).

The newly-formed filmmakers association held a press conference Sept. 13 in Toronto at the Festival of Festivals to introduce themselves and elicit support for the problems facing Canadian independent documentary filmmakers.

Their main problem remains a lack of airtime on Canadian television, largely because government initiatives such as the Broadcast Fund have slotted independent production into drama, variety and children's programming while reserving news and current affairs for the network's in-house production teams.

"The sad irony of this is our members have produced award-winning films which have been seen around the world but have never been shown on Canadian television," said filmmaker Peter Raymont, who appeared on a panel with producer Laura Sky and CIFC chairman Rudy Buttignol.

The Canadian Broadcasting Corp., the country's main pur-

chaser of independent programming, buys six hours of independently-produced documentary per hour, said Raymont. Most independent documentaries end up on CBC-TV's weekday afternoon summertime series *Canadian Reflections*.

The CIFC claims the federal film policy announced in May will lead to the privatization, industrialization and institutionalization of Canadian film - a process which they, as independents, oppose. "In our meetings and discussions, our members found there was an enormous gap between what the film policy spoke of and what our working lives were all about," said Laura Sky. She feels the policy will give institutions "de facto complete control" over a film's form and content. "Independent filmmakers are actually being offered the role of hired guns, nothing else."

Raymont accused Canadian TV executives of being out of touch with documentary film form. He also dismissed their argument that no real TV audience exists for documentaries, citing a June 1983 Gallup Poll which showed 52 percent of respondents wanted to see more documentaries on Cana-

dian TV - the highest of any category (feature films were next at 40 percent).

The key to successful prime-time documentary programming is promotion, said Raymont. "If you promote a documentary well, and it is on a controversial subject, you can get good numbers (high ratings)."

The CIFC wants to see more documentaries, especially more independently produced documentaries, broadcast on Canadian TV. "At the CBC, because of the birth of *The Journal* on one hand and the inception of the Broadcast Fund on the other, the documentary has been squeezed out of Canadian television," said Raymont. The CIFC feels their innovative approaches to documentary film form place them fundamentally at odds with the standardized information-packaging format used by *The Journal*. Said Raymont: "Our caucus does not consider *The Journal* items to be documentary films."

The CIFC also objects to the way the CBC exercises total editorial control and applies its programming policy criteria (objectivity, accuracy, fairness, balance) on a program-to-program basis, rather than considering overall programming

content. Raymont cited the National Film Board's *If You Love This Planet*, which the CBC rejected three times as too one-sided. After it won an Academy Award in 1983, however, the CBC ran it on *The Journal*, but with less than 24 hours notice. The CIFC proposes a system similar to Great Britain's, where controversial programs are aired with disclaimers or scheduled in tandem with an opposing viewpoint.

CBC executive Rudy Carter attended the press conference and told the panel "the CBC has nothing to apologize for vis-a-vis independents. In fact, in-house producers are feeling under siege right now from independents wanting to produce for CBC." If anything, he added, the independents were in a better position than in-house producers.

Around 65 people attended the conference and most were film industry members sympathetic with the CIFC's concerns. They felt that, while the system had not completely locked them out, it placed too many restrictions on the quality of their work. Commented one independent producer: "I can sell them (the CBC) a documentary on architecture or on dance anytime."

According to chairman Buttignol, the CIFC has successfully convinced Telefilm Canada to put in writing its commitment to allow independent documentary producers access to the Broadcast Fund. Its next steps will be to formulate policy papers and lobby the new Progressive Conservative government.

Bruce Malloch

TORONTO - The Funnel has announced its seventh year of programming. The season opened with a specially commissioned film *City? - What City?* by Funnel filmmakers to celebrate Toronto's 150th birthday.

In a programming departure, the Funnel is introducing a system of guest curators. Curators this season include Lori Keating, Blaine Alen, Dot Tuer, John Porter, Paul McGowan, Christina Ritchie, Carol MacBride, Mark Glassman, Joyce Wieland and Michael Snow.

They will be presenting series on British and Canadian experimental films; new American cinema movement, Toronto filmmaking, media dialectics, pro: text/context, and filmmakers on films.

a Class Act...



BPX

BUS PARCEL EXPRESS

GETTING IT THERE WITH CARE...
TO WHEREVER BUSES GO.

- FAST • FREQUENT
- ECONOMICAL

AND **NOW** PICK-UP AND DELIVERY
TO SELECTED AREAS ACROSS CANADA

FOR MORE INFORMATION CALL **(416) 979-3531**

New packaging provokes pay consumer confidence as subs rise

TORONTO - Fred Klinkhammer, president and CEO of First Choice, has announced that subscriptions to the movie channel were continuing at 1000 units a day.

Speaking at the Ontario Cable and Telecommunications Association (OCTA) Convention Oct. 1-3, he attributed the success of the First Choice relaunch to the 3-pack which "created a price-value relationship in the minds of the consumer, and to better programming with fewer repeats. (Three-pack is the pay-TV package of First Choice* Superchannel, The Sports Network and MuchMusic which retails at \$15.95 a month.)

In its preview weekend at the beginning of September First Choice* Superchannel attracted nationally 38,000 subscribers. In an interview, Klinkhammer said that the figure far exceeded their expectations: they had targetted a 30,000 sign-on. Klinkhammer said the figures were a vote of

confidence in the movie channel.

Sue Scully, media analyst at McLeod Young & Weir was more sceptical of the figures. In a phone interview she said, "the number of duplicate subscribers (to First Choice and Superchannel before the merger) was about 27-28,000. The net gain is about 10,000. The real question is whether it will sustain itself." Klinkhammer said that "at the moment disconnects have dead stopped." The normal rate has been 5% a month, he said.

On the production front Klinkhammer plans to be "back in the marketplace funding features in January." However, all projects will remain under wraps as long as possible. Klinkhammer also indicated he "was very unhappy with current Canadian content legislation." He wants more credit for pay-financed productions and a sliding scale.

Andrew Orgel, vice-president of New York based Arts & En-

tertainment Network, presented a differing view of the pay-TV environment at the OCTA Convention. In a blitz of American marketing know-how he savaged Canadian pay-TV moguls for not understanding and paying little attention to the consumer. He cited focus group studies commissioned by A&E which showed: (1) a lack of awareness of the full range of pay services; (2) a consumer leery of pay because of the pay debacle; (3) generally negative consumer attitudes and confusion.

Orgel had particularly sharp words for Klinkhammer's 3-pack strategy. "Stand alone service or 3-pack is not our best value," he cautioned his audience. In an interview Nick Davatzes, president of A&E, went further. "The concept of 3-pack is a dangerous way to go," he said. "It contaminates the market. Afterwards it will be difficult to get the consumer back." Davatzes thought a 6-pack alternative combining all

the specialty channels would deliver "true benefits to the consumer."

Klinkhammer countered that "A&E is operating with a 2.5 million subscriber base. We've got 5 million. I'm glad to be sold in 3-pack and in multiple pack formats," he added. However, it had to make sense.

Other pay networks represented at the Convention which closed Oct. 3 were The Sports Network, MuchMusic, Cable Network News, The Nashville

Network and The Learning Channel. Nory Lebrun of CNN promised increased coverage of Canadian news although there were no plans to add a Canadian bureau. He also announced that 95% of the Canadian blackout problem had been solved as a result of agreement concluded that day with the European Broadcasting Union. Blackouts occur when networks show programs for which they do not have Canadian rights.

Sky announces new responsible media group

TORONTO - The founding of a new activist group, Media People for Social Responsibility, was announced Sept. 15 as Laura Sky, an independent filmmaker, made the announcement during a panel discussion on the theme of artists' and journalists' ethical responsibilities, held as part of the Toronto Festival of Festivals.

During the debate on the theme, "Media, Money and Morals," the four panelists - Sky, filmmaker Ron Mann, editor Roushell Goldstein, and *Globe and Mail* reporter Jock Ferguson - often agreed that individual journalists, techni-

cians and filmmakers may be 'isolated' by their objections to working on morally-questionable projects. Several audience members related personal experiences of being fired or marginalized because of their moral stands at work.

The discussion, which was co-sponsored by the Toronto support group for Peter Watkins' *The Nuclear War Film*, concluded with Sky's announcement that the new social-responsibility committee would "encourage media people to define and practice ethical positions."

YOU SHOULD PUT US IN YOUR NEXT PICTURE

You have highly specialized insurance needs and we have the know-how to put it all together.

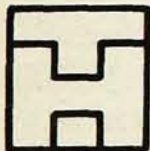
From negative film and videotape, to animal and livestock insurance.

From props, sets and wardrobe to boats and helicopters.

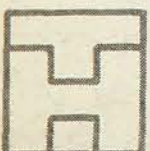
For 25 years, Thomas I. Hull Insurance Limited has been part of the Film and Broadcasting Industry, providing creative solutions for creative problems.

We'll produce realistic estimates for your budget and work to get you the best rates available.

A phone call to Jack Thompson or John Head is all it takes to get us rolling.



**HULL
INSURANCE
GROUP**



Royal Bank Plaza, South Tower,
28th, Floor, P.O. Box 126,
Toronto, Ontario. M5J 2J3

(416) 865-0131



24 HOUR
FILM TO TAPE
TRANSFER SERVICE
ON RANK CINTEL MARK III C
TO 1", 3/4", 1/2" BETA OR VHS

CALL 593-0556

330 Adelaide St. W., Toronto, Ont. M5V 1R4 (416) 593-0556
Telex 06-219540

Arts & Entertainment Net ready to see Canadian product

TORONTO - The New York-based Arts & Entertainment Network (A&E), launched throughout Canada in September, will begin screening Canadian-produced programming for possible international airing on A&E, announced Nick Davatzes, A&E president.

Selections will be considered from a variety of Canadian-based sources including winners and top achievers in the 1984 Canadian Cable Television Association Awards for Excellence in Programming competition. "Canadian-produced programs whose subjects are of international interest have a place within A&E's line-up of distinctive entertainment programming from around the world," Davatzes said. "We are anxious to review Canadian productions that offer the kind of popular appeal operators and subscribers in Canada and America are asking for." Canadian entertainment productions will be reviewed by Curtis Davis, vice-president, Programming. Davis was, in the 1970s, co-producer and co-writer of the acclaimed CBC series *The Music of Man*.

The announcement follows the launch of A&E's 20-hour-a-day cable-TV service in Canadian systems with a subscriber base of 2.5 million. The service will be available initially as part of Canada's new specialty packages in 52 systems throughout the country, including Rogers, Maclean Hunter, Cablenet, CUC, QCTV, Ottawa Cablevision and Skyline. According to Andrew Orgel, vice-president, Affiliate Sales and Marketing, the network expects to reach 300,000 Canadian subscribers by the end of the year. A&E, which debuted February 1984 in the U.S., "hopes to break-even in the States in 1986 and shortly thereafter in Canada," said Davatzes.

As part of its Canadian marketing thrust and affiliate support A&E appointed Beverly Briggs Communications to serve as its Canadian affiliate representative. Toronto-based Beverly Briggs will provide marketing direction, sales support and system training for all cable operators. Handling Canadian public relations for A&E is Linda Shapiro Public Relations Inc. of Toronto.

A&E offers a programming mix that includes adventure, comedy and dramatic series, movies, plays, music, dance opera and documentaries. The core of A&E programming is supplied by the British Broadcasting Corporation in an ex-

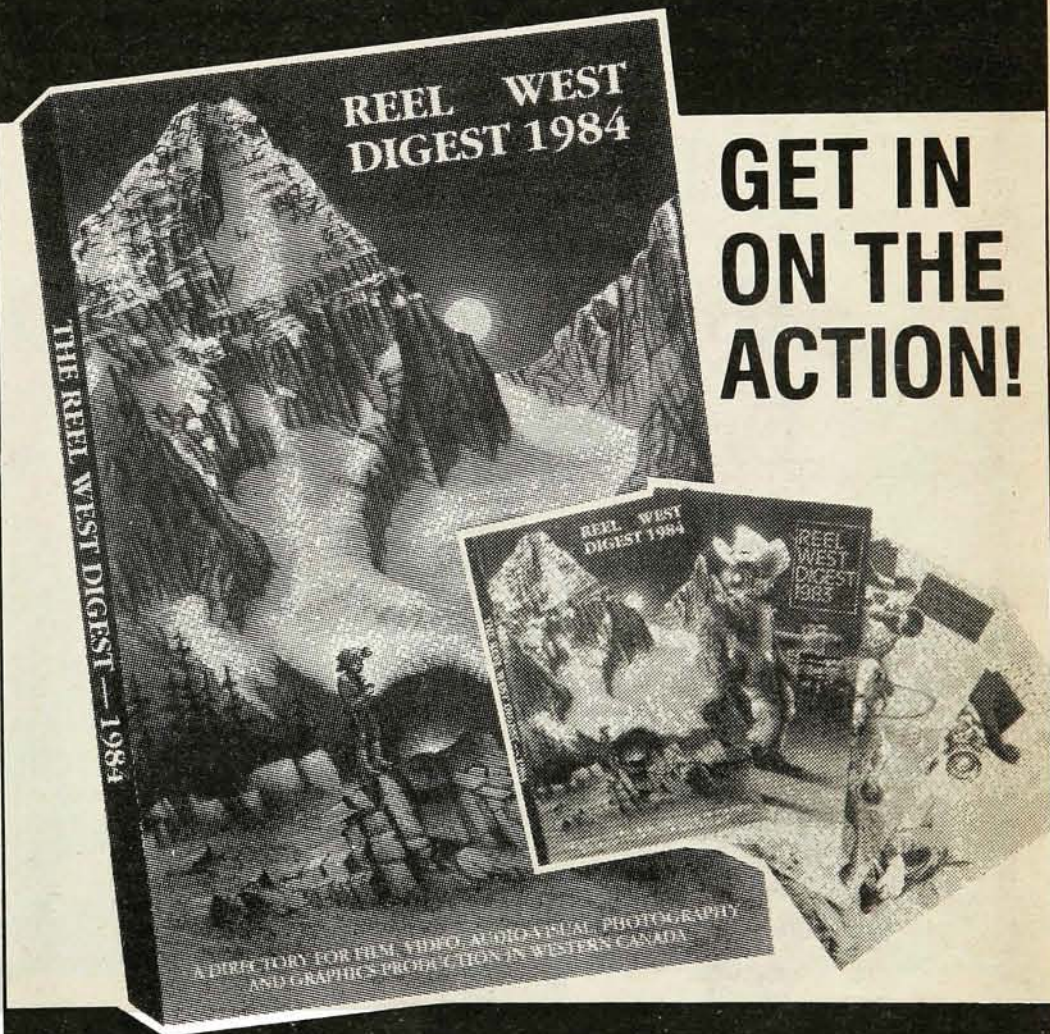
clusive deal with A&E purchasing a minimum of 200 hours of BBC programming annually through to 1990.

Unlike some of the other foreign specialty pay networks A&E has committed itself to no Canadian blackouts. "We pulled

something off air," said Davatzes, "because we couldn't get it cleared." Any Canadian programming purchased would have to be clear to run on the entire network.

A&E is a joint venture of the Hearst Corporation, ABC Video Enterprises and RCA Cable Inc.

1984 has been Western Canada's biggest year in Film & Video production...



GET IN ON THE ACTION!

The 1985 REEL WEST DIGEST is now being compiled. Get in on the action! For ad and listing information, please write:

REEL WEST PRODUCTIONS INC.
 #310—811 Beach Avenue,
 Vancouver, B.C. V6Z 2B5
 or call: (604) 669-4797

Mavis

Mavis Theatrical Supplies Inc.
 697 GLASGOW ROAD
 KITCHENER ONTARIO N2M 2N7

Eastern Canada Distributor For
RESEARCH COUNCIL OF MAKEUP ARTISTS (R.C.M.A.)

A superb line of makeup and special effects for film, television, stage and photography

R.C.M.A. is being used in many areas including:

- "JOSHUA THEN AND NOW" • "LE MATOU"
- "EVERGREEN" • "DAVIES AND HEARTS"
- STRATFORD FESTIVAL • CFTO-TV
- GLOBAL • TELE-METROPOLE
- CFCM-TV • CJOH-TV • REGATTA PRODUCTIONS

For more information call (519) 745-3331
 Monday to Friday 9 a.m. to 5:30 p.m.

Just published:

INDEX ANALYTIQUE DE CINÉMA QUÉBEC,
 by Yves Lever

A complete index of the 58 issues of Cinéma Québec, through general subjects, canadian films, foreign films, canadian directors, foreign directors, interviews, authors, etc.

Copies can be purchased for 8\$, **prepaid.**

Send your check or money order to:

M. YVES LEVER
 5333 EST RUE SHERBROOKE
 APP. 665 A, MONTREAL, P.Q.
 H1T 3V9

Cineplex offering fully subscribed, renovation and Dolby in view

TORONTO—Cineplex Corporation's rights offering was fully subscribed. Myron Gottlieb, vice-chairman of Cineplex, has told Cinema Canada.

The offering, which closed Sept. 27, raised \$17.1 million (\$16.3 million after meeting costs) on an issue of 5,687,502 convertible preference shares. The proceeds will be used to repay a \$12 million bridging loan from Cemp, the Bronfman investment trust, used in the purchase of Odeon, to reduce corporate purposes.

Cineplex acquired Odeon June 28 this year after months of delicate negotiations. The much larger Odeon (assets of \$71 million versus \$26 million for Cineplex) became vulnerable to a takeover after the death of Michael Zahorchak, the driving force behind Odeon, and the introduction of the bidding system. Without Zahorchak's leadership the giant theatre chain was unable to respond to the challenges of competitive bidding introduced

in 1983 as a result of Cineplex action. By mid-April 1984 Odeon, unable to get the high grossing films, was showing a six-month pre-tax loss of \$6.3 million. It was the first loss in the company's history since Zahorchak had combined the Rank Odeon chain with his regional chain of theatres in the Niagara Peninsula and with the Canadian theatres chain in 1978.

With losses mounting the Zahorchak family decided to sell. "They didn't have the stomach for it," said Peter McQuillan, managing partner of Ernst & Whinney, Cineplex's auditors, in a phone interview. McQuillan called it "the classic good deal." It was the way he had expected things to happen. "I always thought they would merge. Odeon didn't have screens south of Bloor. Garth (Drabinsky) had a lot of clout south of Bloor."

The takeover deal involved some fancy negotiating footwork. The Zahorchaks blamed Drabinsky in part for their mis-

fortunes and were unwilling to deal with him. David Fingold whose company Fobasco was involved with Odeon in joint ventures in Ottawa and Montreal acted as intermediary. The identity of the final purchaser was not revealed until the negotiations were coming to a close. At that point the involvement of the Bronfmans through Cemp made the deal easier for the Zahorchaks to swallow.

"Ironically," noted McQuillan, "Cemp in the 1960s encouraged the growth of National General Cinema which operated essentially in Fairview shopping malls. In 1971 National was sold to Zahorchak and became one of the elements in the Odeon chain. Now Cemp is back again." The president and vice-president of Cemp serve on the Cineplex Board.

McQuillan predicted that the new Cineplex will do very well. The figures for "July, August, September have just been fantastic." *Ghostbusters*

has been the blockbuster the chain needed to get it on its feet again.

Cineplex is presently evaluating all the Odeon properties. About 35 theatres will be equipped with 70mm Dolby

equipment and 15 with 35mm Dolby over the next 18 months at a cost in excess of \$1 million. The York theatre in Toronto became the first to be fully equipped with 70mm and Dolby.

Atlantic Fest off and on: Macdonald heads

HALIFAX—In the wake of the resignation of Atlantic Film & Video Festival director Michael Riggio, the Fourth Atlantic Film Festival, scheduled for Oct. 25-Nov. 1 will be going ahead as planned, according to interim director Ramona Macdonald.

Speaking with Cinema Canada shortly after taking over as interim director, Macdonald clarified earlier reports that the Festival had been cancelled and, while confirming that "Riggio has resigned for health reasons," said that the Festival would be going ahead on the dates planned "but in a somewhat reduced form."

"There's been a lot of controversy around the Festival and negotiations (with the fest's institutional supporters) had broken down, but I'm trying to

put the pieces together as best I can, and I believe I've negotiated a compromise," Macdonald said after flying into Halifax from Ottawa at the request of the Atlantic Film Festival Association. For the past six years, Macdonald's has headed Halifax-based production house Doomsday Studios, and is a member of the Festival Association Board.

"In two hours on the job, I've confirmed the (festival) theatres, freed up the international films from the brokers, settled the Festival program and received assurances of funding (from Telefilm's Festivals Bureau)," Macdonald told Cinema Canada.

Telefilm's grant to the fest, however, is only \$10,000 and though Macdonald has submitted an upwardly revised budget, she feels confident that, with the unofficial support of the National Film Board and the CBC, the festival will still be able to go ahead.

Broadcast Features Commercials Documentaries

Skilled, cost effective crews and tailor-made agreements make **NABET 700** the preferred choice for making pictures really move. We can take the hard labour out of your next feature, commercial or documentary.

All film and videotape crafts *including* camera are just a telephone call away. We're the broadcast professionals – and we have the only experienced PANACAM feature unit in Canada.

So whether it's a full crew or a technician on a daily, our 24-hour hotline is at your service.

Call us at 416/536-4827

NABET 700

Association of Film Craftsmen
National Association of Broadcast Employees & Technicians

1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5

ARTHUR WINKLER, CLU

In response to the many requests from our clients for information about Life Insurance, we have formed a new Department.

Our Life Department will offer a wide variety of products for both smokers and non-smokers.

- Renewable Term
- RRSPs
- Group... including Dental
- Key person
- Partnership
- Annuities
- Disability

For further information call or write:
SIMON JACKSON or
ARTHUR WINKLER
3101 Bathurst St., Suite 201
Toronto, Ont. M6A 2Y1
(416) 787-0304

Reactions from Trade Forum participants brings mixed reviews, sponsors happy

TORONTO - Most were struggling producers hoping to make the contact that would make the difference. Some like Pierre Sarrazin (actor Michael's brother) had just gone out on his own. So Trade Forum '84 was a major opportunity to learn and meet people.

Frank Procopio is a dentist by profession; a producer, scriptwriter and actor by vocation. He had a project to sell - "It's the only reason to come" - and a strategy for selling. He sported a jumbo-sized name tag that announced the title of his project - *Cafe Romeo* - and was ready to talk details with anybody. He had come prepared with a brief slide show with which he collared panelists the moment they adjourned. He's confident his planning will have paid off.

Filmmaker Holly Dale found the lobby more beneficial than the panels. Producer Cathy Ellis "went for the contacts. The panels were not useful. You don't learn a lot that is new." Others disagreed. Paul Burford of Rivercourt Prods., Toronto, found the Forum theme - producing partners - significant. The panels had "real application. Conceptually it was very good. It focussed on reality. Mark Damon of PSO was definitely a surprise." Burford rated Forum '84, "head and shoulders above the last two years."

Rick Butler of Tapestry Productions, Toronto, found the session on home video informative. Otherwise, he said there was not a lot of new information. He came to renew contacts and meet people thus saving on overseas travel. He feels the Americans obtained a greater benefit from the Forum. "The Americans have been slow to come to Canada. I really think that they learned from us."

Wayne Fenske of Dalton, Fenske and Friends went the first morning and found it "the same old stuff. If it wasn't for Peter Simpson, it wouldn't be worth it." His complaint - "it's aimed at grade one. It's the same discussion, only the faces change." David Perlmutter went "because everyone else is there." He didn't consider the "panels are a device to learn from"; but he felt the theme was "extremely relevant; the most relevant topic."

Garth Drabinsky was pleased with the Forum, said Lynda Friendly, vice-president, Communications, at Cineplex. Robert Lantos felt it was informative to most people. In particular he was happy that Mark Damon of PSO had clarified how a business-like approach can achieve great success with

the recent RSL film, *Heavenly Bodies*.

Producer Michael Burns of Toronto production house AME had a rather different view. For him it was an industrial forum which might just as well have been discussing auto assembly. He found no sense of commitment to a long-term film community and no sense

that there was even the slightest chance of self-generation. "It's not leading anywhere," Burns said in a telephone interview. "Government has decided to finance filler for television stations." His prescription? Finding the best filmmakers and helping them.

For Andra Sheffer, Forum organizer, there was no doubt that the Forum had succeeded. Registration was substantially up over the previous year (589 this year vs. 400 last year) and the leading names in the industry were present, either on the panels or in the audience.

CONGRATULATIONS

RON COHEN

Producer

HAROLD GREENBERG

Executive Producer

STUART B. REKANT

Executive Producer

HOME BOX OFFICE

ON SUCCESSFUL ON-BUDGET COMPLETION AND FIRST TELECAST OF



DRAWN OUT

JAMES COBURN

KIRK DOUGLAS

MOTION PICTURE GUARANTORS INC.

DOUGLAS LEITERMAN Chairman

BEVERLY HILLS
(213) 271-9880

PARIS
(1) 359-99-90

NEW YORK
(212) 772-0944

SYDNEY
(02) 235-2736

VANCOUVER
(604) 224-0520

MONTREAL
(514) 286-4022

TORONTO
(416) 968-0577

MELBOURNE
(03) 267-3229

"Fashioning the product" focus of Forum panels on film and TV

(cont. from p. 27)

a culture." He attacked a policy that concentrated exclusively on television. "A film for television goes to television," he declared. "A film produced for theatrical distribution will go to theatre, home video, pay-TV and television. Instead of one market it will go to four markets." There was also a matter of content. "Television production," said Malo, "is censored production. Subjects are limited, have to see things in a certain way, can't say certain words, have to shoot in a certain way. This does not let a lot of space for imagination. I don't know a lot of television directors known for contribution to culture, but I know a lot of film directors."

Fellow Quebecer Denis Héroux countered that the Broadcast Fund was only "one tool, one element of film policy" and that it was giving results. Pearson agreed that Telefilm was only "a small piece of the puzzle." He suggested that evolving technology would shortcircuit the whole debate. "We may find," he argued, "with a direct broadcast signal satellite due next spring and medium or low-powered high definition television signals with 35mm quality available to every home in the near future that the most bizarre paradox of all is about to happen. If you want first rate television you will go to the theatre to see the opening of the Metropolitan Opera or the visit of the Pope and you would stay at home to see Denis' (Héroux) movies."

Distributor Martin Bockner could not accept the new technological vision. "I am con-

cerned," he said from the floor, "about the smokescreen about new technology relative to the importance of feature films. We may have 100 channels or 1000. We will still have a lot of buildings with large screens. We will still have people going out. The feature film is the most important marketplace in this country - \$350 million at this point in time. There is a need for the Broadcast Fund to concentrate far more on the making of feature films and stop with smokescreens that everything is for television."

For most Forum delegates complaints about Telefilm in its first year of operation related to the application of its mandate rather than the content. In particular there were cries that Telefilm had acted unfairly or in an inconsistent manner in its interpretation of Canadian content requirements. Stephen Roth, chairman of RSL, generally applauded the film policy and Telefilm's implementation of it. However, he felt that there was "still paranoia with respect to our neighbour to the south. It is much easier to get a co-venture with a non-American entity than with an American." For Roth Americans are the ideal partners because of their lack of "cultural chauvinism."

A related failing in Roth's view was Telfilm's arbitrariness in Canadian content rulings. He said that despite the role of Telefilm in funding *Joshua*, Telfilm "caused us a great deal of anguish, a great deal of time and money spent on putting together a package. There was a tremendous

amount of frustration in finding out rules... for the first time in the middle of the thing which we had no conceivable way of perceiving because they were contradictory to the norms of the industry." By the shouts of approval from the audience it was obviously a widely-shared frustration.

Pearson responded by saying that he could easily have sold out the fund by running it as a branch plant. The Americans, he said, "would gladly cough up \$10 million for *Dallas* and adhere to the rules and regulations set out for Canadian content." The Fund had a responsibility to go beyond the letter of the law to enrich the cultural, economic, and social fibre of the nation. Contrary to what many observers were saying, the Fund was not necessarily part of an industrial strategy. "The Fund," declared Pearson, "is not simply to stimulate employment or provide work for the laboratories. It is the bedrock of a history that goes back 50 years with the creation of CBC and public involvement in communications."

For all of Pearson's commitment to a cultural/national definition of the Fund and for all the grumblings about the restrictiveness of Canadian content regulation, there was, ironically, particularly given the massive Canadian retrospective, no sense of a distinctive Canadian cinema being fashioned. Co-production meant anonymous production. The television people, the product takers, wanted "audience-producing event entertainment at the lowest possible price." Steve Walsh of Goldcrest warned Canadians of taking too national an approach. The most telling comment came from British panelist Colin Leventhal, head of Program Acquisition for Channel Four in the U.K. "I am struck by the absence of discussion of content. I have no sense of what cultural content you want in co-productions."

In the end what seemed to matter most was the financing package. As Malo put it "the way Telefilm is structured is to put financing together, not to make money and not to produce excellence." The route to that financing lay through a broadcaster's letter of intent. What projects were likely to receive the broadcaster's imprimatur? The answers were variations on the common theme of ratings. As Pearson noted, "ratings are on everyone's mind."

CBC, said Roman Melnyk, network program director for CBC English Television, was looking for independent Canadian productions which would elicit the same kind of response as the American pro-

gramming it was destined to replace.

For Weinthal and Weitzman the name of the game was series. "We need," said Weinthal, "to work with seasoned professional producers who understand that its going to play at 9 at night." Mintz was looking for "audience-producing, business-like productions." Jay Switzer at CITY-TV needed "entertaining, ratings-generating film."

The Americans, whether it was the pay-TV people or intermediaries like Mark Damon of PSO, were concerned about creative as well as financing involvement. Damon pointed to PSO's partnership with RSL on *Heavenly Bodies* as a case in point. "We took it over and fashioned the product to make it most appetizing for the buying public." The result was a phenomenal success with pre-release sales in "every country of the world."

The story from the Europeans was much the same. Goldcrest was "looking for co-productions which will leave us with a commercially viable product to sell... We should have creative input... What we put into script, casting is dictated by commercial reasons."

There were exceptions. Leventhal's network had a mandate to cater to non-commercial tastes and to experiment with programming. Next February he plans to screen a short season of French-Canadian films.

experimented with low-budget quality drama projects which have proved tremendously successful. Their first film, *The Catch*, created a "big buzz at Cannes" in 1982 and won several awards. They followed with *Reunion* and *Hunting Season* (both shot in video) and *In the Fall*, their first film production. The very morning that Stan Thomas, CKND program director, was recounting his experiences, filming was commencing on *The Tramp in the Door*. In the meanwhile CBC purchased three of the dramas and packaged them as *West Winds* to be telecast next February. But CKND operates on a small scale with production controlled by the station. For the independents the major route to the Broadcast Fund is through CBC or CTV. And that was a concern.

CBC (French and English) accounted for 71.4% of the Broadcast Fund in "Year One"; CTV's share was 15.6%. By comparison Global took 2.6%. No wonder that Malo was afraid "that all directors and producers will become employees of CBC and Telefilm."

Roy Krost of Krost Productions worried about the elimination of competition. If the networks rejected a project a producer's chances of acces-

sing the Fund were almost nil. In other words, a subtle form of censorship was being enforced where projects had to conform to the dictates of one of two large organizations. Beyond that, a letter of intent took a project out of the competitive marketplace. "You can't," complained Krost, "bid product after development." Simpson replied, "Every refuge has its price."

Another major concern that emerged from the Forum - one that Simpson in particular insisted on - was the lack of development money. Melnyk said that development "was very much on our minds at CBC." But it's "the hardest money to find. It is high-risk money." He felt proud of CBC's record the network having set aside \$300,000 for development. Simpson counterattacked that the Corporation, with a \$900 million budget which spent only \$300,000 on development, was "shameful." This brought furious applause from the audience.

The issue resurfaced at various points throughout the Forum. The response to producers' cries for more development money was always the same. Development is high risk and the program buyers are in the business of minimizing risks. It all came back to business and making sound business decisions. Robert Lantos, president of RSL, urged his colleagues "to go about one's business in a rational way and enhance the possibilities of success." Creativity lay in structuring deals. Co-production was imperative because in, Lantos' words, it was "absolutely impossible to recoup cost of film from home market - even in the case of a low-budget film which succeeds."

Cineplex president and CEO, Garth Drabinsky put hard numbers on Lantos' statement. "Very few films achieved more than \$1 million box office. Take that as a gross. Exhibitors will get \$400,000. An additional \$200,000 will be spent on prints, promo, etc. The distributor will take \$200,000. The net to producer is \$150-200,000. From pay-TV (prices will drop because of monopolistic situation in Canada) you can expect no more than \$100,000. Again the distributor takes his fee, leaving \$75,000. In the area of video cassettes - hard to see a film penetrate \$2,000-\$2,500 figure. The share after expenses to the producer is \$20 per cassette or \$40,000. Producers can take up to \$400,000 in Canada." In the face of such figures there seemed no alternative but to seek deals.

As far as that went, the Forum heard conflicting advice. Damon and Weitzman suggested intermediary organiza-

(cont. on p. 45)

Is your company
part of the film
or video industry?

If so,
your company
should be listed in the
**Mediatexte Databook
of the Film & Video
Industry in Canada**

Send
name, address, telephone, telex,
and a brief description
of your company's activities
to

MEDIATEXTE
834 Bloomfield Avenue
Outremont, QC
H2V 3S6
(514) 272-9545

Fassbinder, Wenders, Duras and videos in New Cinema Fest

MONTREAL - A slight name-change; an ever-greater focus on high-tech's art form, the video; a film market; and the usual mad celebration of world independent cinema characterize the 13th Montreal International Festival of New Cinema and Video, which gets underway here as of Oct. 18.

And for 10 days thereafter, some 80 feature films, including two 16-hour celluloid marathons (one being Fassbinder's *Berlin Alexanderplatz*), 25 shorts, 170 videos from 21 participating nations, workshops, and special guest appearances by film and video artists such as Jean Rouch, Wim Wenders and Bill Viola, will provide this year's visual proof of the dynamism and creativity of art cinema's on-going struggle for originality and renewal.

This year's festival will present 11 world-premieres including Wim Wenders' work-in-progress *Tokyoooo*, about Japanese filmmaker Yasujiro Ozu; Marguerite Duras, Jean Mascolo and Jean-Marc Turine's *Ernesto ou les enfants du roi*; Werner Herzog's Nicaragua-set *La ballade du petit soldat*, and, from Quebec filmmakers, Jean Beaudry and François Bouvier's *Jacques et Novembre* and Fernand Bé-

langer's *L'émotion dissonante*.

Among some 14 North-American premieres, including Godard's 1980 video *France tour détourné deux enfants* and Raoul Ruiz' *La ville des pirates*, German filmmaker Edgar Reitz' 16-hour *Heimat (Home-land)* comes complete with a telegraphic endorsement by Werner Herzog, Alexander Kluge, Volker Schlöndorff, Margarethe von Trotta and Wim Wenders. Other noteworthy films having their North-American premiere at the fest are Alain Resnais' *L'amour à mort*, Jean Rouch's *Dionysos*, Theo Angelopoulos' *Voyage à Cythère* and Raymond Depardon's *Les années déclin*.

A definite theme at this year's fest is the music, dance, performance, and theatre film featuring such works as British filmmaker Peter Greenaway's *Four American Composers*, accompanied in-person by composer Phil Glass who did the haunting track for *Koyaanisqatsi*; also from Britain Ken McMullen (*Resistance, Ghost Dance*) returns with a new film, *Being And Doing*; another film by Raoul Ruiz, *La présence réelle*, and Chantal Ackerman's *Un jour Pina a demandé*.

The festival continues its workshop exploration of the role of the director of photography, with Xaver Schwarzenberger, who d.o.p.'d five Fassbinder films, including *Berlin Alexanderplatz* and *Veronika Voss*, and Johanna Heer, whose camerawork illuminates Gabor Body's *Dog's Night Song* being presented at the fest.

Turning to home-grown images, the Images d'ici section, programmed this year by fest director Claude Chamberlan and Quebec filmmaker Louise Carré, includes an homage to Micheline Lanctôt's *Sonatine*, the first authentic Québécois film ever to win a Silver Lion at this year's Venice festival, as well as recent films by André Gladu (*Zarico*), Michel Lamothe's *Face à la caméra*, Nesya Shapiro Blue's *Uncertain futures*, Lois Siegel's *Bad News Bananas*, Kalle Lasn's *Japanese Women*, and Jeanine Manzi Comeau's *Métaforme*.

A substantial program on international video, programmed by Thrassyvoulos Giatsios, covers recent video work from America to Japan and includes an anthology of works by video pioneer Bill Viola. The Video Canada section, with 65 works by 40 Canadian artists (from Vancouver's Paul Wong to Toronto's Lisa Steele) offers the most important exposition of current Canadian art videos ever presented.

A new feature of the festival this year, the independent film and video market, announced with some fanfare earlier in the summer, has, due to funding difficulties, been forced to take on a more modest complexion than originally planned by festival organizers. But Fest director Chamberlan, at a press conference Oct. 9 to announce the festival programs, said a

videocassette service would make many of the films available to interested distributors. "Our operation will be more low-key than we had planned," Chamberlan said, "but it's a start. We want to facilitate meetings between filmmakers and distributors, even coproductions. It'll be even better next year."

Festival headquarters this year will be at the Hotel du Parc, site of festival press-conferences and the indie market. The films themselves will screen at the triplex of La Cité, the Outremont Cinéma and the Cinéma québécoise, while the videos will screen at the Cinéma Parallèle, the National Film Board videotheque at the Guy-Favreau Complexe, and the Spectrum.

Broadcast Fund

(cont. from p. 27)

things tough for commercials: technicians take the attitude that feature film work is 'first choice,' while commercials are 'second choice.' And some equipment, such as generators and lights, are in very short supply."

Viau added that this high demand had contributed to a general increase in technicians' hourly rates, and a decline in the overall quality of available equipment. Concluded Viau: "We can bring people in from Toronto - which is what many companies are doing right now - but that ultimately increases costs. It's a tricky situation: the industry is booming, which is great, but at the same time this makes things tough. I know I would relax a bit more if we didn't have such competition for services."

In Toronto, production is well up on the previous year, said Gail Thomson of the province's Film & Video Office. Budgets were up to \$56.65 million for the first nine months of this year, compared to \$55.1 million for the entire year last year.

NABET business manager Linda Gardon agrees things are looking good. "Things are much more steadily busy," she said. "At the present time demand exceeds supply and it looks as if it will stay that way until Christmas." And while there's a fair amount of American production, "the greater amount seems to be Canadian, particularly television," said Gardon.

At Atlantis Films assistant producer Cindy Hamon-Hill said "Production has increased three-fold."

Producer Annette Cohen gave "an unqualified yes" when asked if production had increased. "The Broadcast Fund is working," she added.

Producer Michael Hirsch of Nelvana noted that "it's reached the point where some producers are having to use inexperienced crews." He attributes the production boom to the Broadcast Fund which he calls "the most successful government policy instituted anywhere in the world"

OTTAWA - Investment Canada (formerly the Foreign Investment Review Agency) approved Oct. 4 an application by Orion Pictures Distribution Corp. of New York to do business in Canada.

On Sept. 30, 1983, FIRA had disallowed an earlier application by Orion. A second application was resubmitted, and in spite of the earlier disallowance, the American distributor's Toronto office remained open for business. The situation is now fully legalized by the Investment Canada decision.



SERGIJE BODIC

Experienced Director/Cameraman

Credits include:

- TV - Promotion for Winter Olympics in Sarajevo, Yugoslavia
- TV - Commercials for Marineland in Niagara Falls
- TV - Commercials for Yugoslav Airlines
- Documentaries - "Yes, Sarajevo Again" and "Aunt Luce"

Own camera equipment:

- New 16mm Arriflex St. with Zoom and Standard Lenses, Motors, Mags, etc.
- 16mm Bolex with Lenses & Accessories
- Dolly and Lighting

\$250 per day (min. 2 days)

Sutjeska Film Toronto, 5 Vicora Linkway, Suite No. 1803, Don Mills, Ontario M3C 1A6 (416) 429-0806 / (416) 274-5310

Trade Forum

(cont. from p. 44)

tions like theirs as a way of extracting better deals from the majors. "Deal with us," said Weitzman, "and you come out better. At worst we uncross rights revenues."

Jim Jimirro, president of Disney Channel, was interested in "building assets. Ownership is our future." Drabinsky and Lantos strongly advocated retention of Canadian rights. Damon was pessimistic about those prospects. "The major studios will fight tooth and nail to keep Canada because of precedent. For them to give up Canada is a major, major battle not easily won." Michel Roy of Los Angeles-based Film Accord concurred. "It's a difficult situation with majors and mini-majors. 90% of the time you cannot win." Lantos dis-

agreed. "It's a battle worth fighting. We have to have a healthy distribution system." That was another issue to rouse the audience.

Bockner called for a lobbying effort to legislate the protection of Canadian distribution companies. "I would suggest that everybody in this room get on the back of the new government." Drabinsky was with him: "The time is ripe for lobbying to control Canadian distribution in this country." Out of that will grow additional opportunities. The more Canadian pictures we can acquire and have ancillary rights to, the more clout we have in dealing with ultimate exploitations of the film. We can go to pay-TV and say you need me because of CRTC requirements. Only if the rights are retained do we get pressure on ancillary markets and maximize revenue from ancillary sales."

Ancillary sales appeared to be the wave of the future. The home video panellists spoke glowingly of brave new markets. Brown Johnson, vice-president, East Coast film acquisitions at Vestron, U.S. video distrib, quoted predictions of fourfold growth of VCR units in American households by 1990 (from 12 to 48 million). James Marrinan, vice-president of international marketing for the Warners/ABC-owned distrib, Viacom, hoped "to become more and more active in Canadian production community." Barry Collier, president of U.S. independent distributor, Prism, set up office in Canada in August and was "looking for alternate program sources." Jay Press, director of sales and marketing for Thorn EMI Video, assured his audience that "Canada was a very important and profitable market for us."