

## Producers urge special CBC fund

TORONTO – In an unprecedented show of unanimity the private-production sector – including 17 producers' groups, unions and associations from English and French Canada in Toronto and Montreal – endorsed a proposal to permit CBC continued access to the Broadcast Fund. As the press conference in Toronto Jan. 15, Pat Ferns, president of the Association of Canadian Film and Television Producers (ACFTP), read a joint statement calling on Communications minister Marcel Masse to "recommend immediately that Parliament vote a special envelope of monies for CBC earmarked exclusively for independently-produced Canadian programming." He urged the minister to allocate \$35 million in 1984 dollars for this special envelope.

Later in the afternoon, a similar press conference was held at the Ritz Carlton in Montreal, presided by Daniele Suissa, president of the Association des producteurs de films de Québec.

The joint-statement noted that there were precedents for this kind of funding. "Special funds had been voted for CBC for Olympic coverage, for transmitters for the North, for the visit of the Pope, and for Gala concerts for the premier of China and the president of the United States."

When asked where the money would come from in a time of fiscal restraint, Ferns noted that CBC could "mortgage the future" by using funds this year earmarked for future years. He also suggested that extra funds could be made available through Treasury.

Michael MacMillan, vice-president of the Canadian Film and Television Association (CFTA), emphasized that the grant could pay for itself by creating new jobs. "The impact of this \$35 million will be over \$100 million in new jobs." MacMillan was careful to point out that the \$35 million was a short-term solution necessary to maintain continuity in funding for the private-production sector. "You can't turn the tap on and off. There is a danger of a rash of bankruptcies."

Ferns said that it had never been the "government's intention to freeze out private producers. We believe that the minister felt that the cuts would be based on the auditor-general's report. It was a real surprise about the freeze on independent productions."

Margaret Collier of ACTRA added that the "government did not realize that the money in Telefilm would not be used."

In its first year of operation CBC matched 80% of the funds Telefilm allocated. Last December CBC president Pierre Juneau announced a freeze on CBC sponsorship of independent production which was running at \$25 million. The freeze puts the fund in jeopardy and with it many independent producers who rely on Telefilm financing.

Until the press conference, the major producers had adopted a stance that there was nothing to worry about. Emerging from meetings with Masse and Juneau last November Ferns declared "we will not be sacrificial lambs." However the Jan. 15 press conference and the joint statement indicate the deep sense of urgency and worry producers now feel about the situation.

On Jan. 10, Masse hired Paul Audley, one of the three consultants appointed by the minister to oversee CBC cuts, to initiate a review of the Broadcast Fund problem.

In an interview with Cinema Canada, Audley noted that there are "a whole lot of directions that the Fund can go. You can make more people eligible to access the fund including educational broadcasters and provincial TV services. You can change the criteria – the formula – by going to a different matching basis. Instead of having a two-for-one matching requirement, go to a one-for-one or flip it around and put up two-thirds of the money. It may be that the same formula is not appropriate for each category of programming.

For example, you may need a different formula for children's programming than for drama. Or you may need a different formula for drama series than variety; a different one for 100% Canadian content productions than for a production that reaches six points out of ten.

"There is a recognition that giving CBC matching funds is not going to fix everything. It is seen as perhaps part of the solution. There were problems that had nothing to do with CBC's ability to participate."

Audley noted that the key issue is license fees. "The idea of a one-third, one-third, one-third split for the Broadcast Fund is crazy. The one-third you get from CBC and Telefilm are one-thirds of different things. The Telefilm money is one-third of production financing while the CBC's one-third constitutes revenues. And at the moment the revenue side of the independent production sector is what doesn't work."

Audley felt that it might be time to revive tax initiatives to benefit Canadian productions "but on the demand side. Make it less unattractive for broadcasters, distributors or exhibitors of various kinds to use Canadian material."

Ferns noted at the press conference that the producers were taking a "two-fisted approach to the problem. One fist is the special envelope; the other is talking to private broadcasters. We are making interventions with the CRTC. Promises of performance should

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## Stay of execution for Famous

TORONTO – Gulf & Western executive vice-president Michael Hope was in Toronto recently to speak about the fate of the Famous Players exhibition chain. But the speech, outlining the parent company's new position on the chain which has been up for sale for over a year, was news to George Destounis, president of Famous Players Ltd. in Canada.

Speaking before the Toronto Society of Financial Analysts on Jan. 17, Hope said that Gulf & Western is reconsidering its decision to sell Famous because of recent developments in the entertainment industry.

Destounis told Cinema Canada that he had not known of Hope's speech beforehand. "That's their decision," he told Cinema Canada, "that's not us. I would have assumed we'd be gone by now." Destounis

said he had no idea what Gulf would do next. Hope said Gulf would announce a decision on the fate of the chain within the next two months.

The Cineplex purchase of Odeon, Hope said in his speech, changed the competitive climate leaving Gulf & Western (which owns Paramount) with fewer chains to distribute its films. There is also the prospect of change in the American consent decree which prevents studios from owning exhibition chains. Such a change could open up the American movie-house market for Gulf. Famous would then be vital to a North American-wide theatre chain. Finally, Hope indicated that the change in the foreign investment climate in Canada under the Conservatives made investment in Canada more attractive.

## Chronology: the CBC crisis

**May, 1984.** The release of the auditor-general's report damns the CBC for waste, inefficiencies and lack of management controls.

**Aug. 22, 1984.** David Crombie, mooted to be the Conservative's choice for minister of Communications, unveils Conservative cultural policy. He asserts that "the CBC must be strengthened. CBC needs more programming... more money for talent." The arts community welcomes the statement. Crombie is applauded as a man who understands the industry's problems.

**Sept. 4, 1984.** The Conservatives led by Brian Mulroney sweep into power on a landslide electoral victory. Change is the word of the day.

**Sept. 10-12, 1984.** CBC hosts a lavish launch for their new season. Denis Harvey, English network vice-president, announces a "cultural revolution in Canadian television. We have finally started the last push towards a television service that truly reflects this country. We can't do it solely by information programming. We must have Canadian entertainment." Harvey promises that in five years' time 90% of prime time television will be Canadian. He calls on the independents to produce the series that are the backbone of television. Rumours of impending and disastrous budget cuts are dismissed in the euphoria of Harvey's "cultural revolution."

**Sept. 17, 1984.** "Who is he?" greets the announcement of Marcel Masse's appointment as minister of Communications. Crombie, the favorite son of the industry, is banished to Northern and Indian Affairs. Masse, a former history teacher and Quebec cabinet minister, is an enigma. The Mulroney government's information muzzles means there is no hint of what direction the new government will take.

**Late September, 1984.** "It would be childish to think the CBC would be exempt from cuts," says CBC president Pierre Juneau. CBC begins to accept the inevitability of budget cuts. Hopes are expressed that the cuts will be no worse than those suffered by other institutions. The persistent underfunding of the CBC, the decline in real terms of CBC's budgetary allocation is not mentioned. Nor is there any effort to educate public or government about CBC's vital cultural role.

**Oct. 26, 1984.** An exclusive story in a Toronto newspaper predicts from authoritative sources that Masse has ordered CBC to cut \$150 million from its budget. The report notes that the CBC will eliminate 2000 positions. The arts community

and film industry react in shock and anger. "It would be lunacy," says Robert Lantos of RSL. "It could be a disaster," says Michael MacMillan of Atlantis. There is deep alarm about the fate of Telefilm's Broadcast Fund which has been a success because of CBC's involvement. Both CBC producers and management are silent on the purported cuts.

**Nov. 5, 1984.** Media reports indicate that the CBC cuts will be \$75 million. There are suspicions that earlier reports were a deliberate feint from Ottawa – the cuts are not half as bad as expected. The \$75 million is said to be Juneau's own figure from what is to become CBC's famous Plan B which would have trimmed \$75 million from CBC's budget over an 18-month period. It is unclear whether Plan B was in response to the auditor-general's report, a contingency plan in anticipation of cuts, or a method of channelling money for a proposed second CBC channel.

**Nov. 8, 1984.** Michael Wilson, minister of finance, delivers his economic statement. The CBC's budget is cut by \$75 million. A further \$10 million for capital purchases is eliminated. Masse gives CBC three weeks to decide where it proposes to make the cuts. Juneau indicates that programs are vulnerable despite Masse's claim that cuts will come from administration rather than programming. Masse's claim is based on the auditor-general's report. Uncertainty grips the production industry. Atlantis' MacMillan tells Cinema Canada "the prospects are frightening." Ray Hazzan, president of the CBC producers' association, worries that CBC's mandate is being fundamentally altered without a public airing of all the issues. But he adds, "we don't know very much about the cuts."

**Nov. 14, 1984.** A major producers' group, the Association of Canadian Film and Television Producers, meets with Masse and Juneau. Pat Ferns tells Cinema Canada that they have received assurances that the "independents are not going to be sacrificial lambs. The priority of the government is to go at administration rather than programming."

**Nov. 15, 1984.** Marcel Masse hires three consultants – Paul Audley, Tom Gould and Jean Paquin – to serve as his eyes and ears at the CBC. Masse denies he is threatening the arms-length relationship. "I do not want to run their programs," he says, "but I have a responsibility to Parliament for their grants and Parliament has to

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# NFB loses CRTC bid for pay kids' net

OTTAWA - The Canadian Radio-television and Telecommunications Commission has extended the deadline of submissions concerning ethnic broadcasting policy and postponed the public hearing on ethnic broadcasting from January to March.

The Commission had set Dec. 30, 1984 as the deadline for proposals on ethnic broadcasting; that has now been extended to Feb. 28. As a result, the public hearing scheduled for Jan. 15 will now be held in three locations - Vancouver, the National Capital region, and Toronto - on Mar. 12, 19, and 26 respectively.

The policy hearing on community radio has also been postponed, to Apr. 16. Given the postponement of the ethnic broadcasting and community radio hearings, the deadline date for applications to establish FM radio stations in different areas of the country has been extended to Mar. 31. Hearings of these applications will not take place before the Fall, according to the Commission.

Meanwhile, a hearing to consider youth, family-oriented and health specialty service pay-TV license applications will begin Feb. 5 in Hull. Five applicants had originally applied: general pay-TV licensee Star Channel of Halifax to extend its service area into Quebec and Ontario, using the Disney Channel as a major source of programming; D.E.F.I. Jeunesse Inc. of Brossard, Qué., to operate a French language youth and family programming network; Michael Rinaldo of Etobicoke for a network license for an English-language health and lifestyle specialty service; Youth Incorporated of Ottawa for a specialty license for an English language children's, youth and family service, and the National Film Board of Canada for a license to operate English and French children's and youth specialty networks.

However, the Commission, in its notice of public hearing, said that "viable services can only be developed if there is provision for adequate funding" firm evidence of financial commitment, as well as clear demonstration of demand and markets for the proposed services.

After examining the various applications, the Commission felt that "significant additional information" was required, and returned the applications, requesting further information.

Despite the provision of additional information as requested by Dec. 28, the NFB's application, as well as that from Michael Rinaldo, will not be heard at the Feb. 5. In making the announcement Jan. 16, the CRTC indicated that financing

sources and projected audiences were the two areas where insufficient information had been provided.

"They never asked us about either," David Balcon, the NFB's project manager, told Cinema Canada, explaining that the only question asked by the Commission on the Board application concerned the effect of budget cutbacks on the project's start-up capital. Government Film Commissioner François Marcerola has charged the CRTC with "procedural irregularities" and says the Board will explore the possibility of appealing against the CRTC in Federal Court. The Board will appear as an intervenor at the February hearing and, says Balcon, still has the option of appealing the Commission's licensing decision to cabinet.

"We're still very much part of the debate," Balcon told Cinema Canada.

Finally, the CRTC on Dec. 20 announced the establishment of a special task force to examine and make recommendations on the distribution of satellite-received broadcasting services in underserved Canadian communities. The six-member task force, headed by Commissioner Paul Klingle, includes Commissioners Rosalie Gower and Réal Therrien as well as three independent representatives, was created at the behest of Communications minister Marcel Masse who requested the CRTC urgently consider how small broadcasting systems can receive the same range of viewing options available to large urban centres.

In announcing the study, CRTC chairman André Bureau said the task force should have completed its work by Feb. 11. Masse's request to the CRTC is part of an on-going review on enhancing the commercial uses of satellite broadcasting services in Canada.

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# Quebec's technicians end good year

MONTREAL—With a 1984 total of 24 union shoots – 16 features, two TV series of 10 episodes each, and five shorts – Quebec film technicians have had “an excellent year,” reports Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ) president Michel La Veaux, and there's every indication 1985 promises to be “a similar kind of year.”

“1984 was an excellent year as compared to the year before,” La Veaux told Cinema Canada. “1984 production was double that of 1983 and the employment rate for our 650 members was around 55% in steady work – which means more than half our members worked for over a month this year. So there's no doubt that this has been an excellent year for technicians.”

La Veaux attributes the upsurge to four factors: Telefilm Canada (“over half the feature shoots had Telefilm money”); the continuation of former Communications minister Francis Fox's Canadianization broadcast policies (“the majority of the feature shoots were possible thanks to television”); the presence of American or French-made TV series with substantial local crews such as *Hitchhiker* and *Clémence Aletti*; and the Quebec govern-

ment-funded Société générale du cinéma “which, though to a lesser extent, was involved pretty much were Telefilm was: in the series *Un amour de quartier*, *Les petits contes cruels* or a film like *La guerre des tuques*.”

The production upsurge has even stirred a renewed round of negotiation between the union and the Quebec producers' association, which resumes early in February, to finalize a new collective agreement. The old collective agreement lapsed in August 1981, and, says La Veaux, “it's been the status quo ever since, except for some annual salary renegotiation. For instance, in '81 a sound man was getting \$12 an hour; it's now generally agreed that the rate is \$19 an hour.”

“We've done good work,” La Veaux says, “but if the producers really want to demonstrate that they're interested in improving the quality of production here, we need sound working conditions and normal contractual relations. But, in the negotiations, we're now discussing salaries and there's every reason to believe it'll all work out. After all, doing a \$14 million production like *Joshua*

*Then & Now* changes the way you work.”

On *Joshua*, La Veaux notes that production assistants who are paid the lowest hourly wages in the industry were working 16-20 hours a day in contravention to the hours claimed on time-sheets submitted by the production company. After reconstructing the hours actually worked by the production assistants, the union filed a grievance with the company, as well as with the Quebec government Revenue ministry.

*Joshua* producers RSL Entertainment for their part recognize neither grievance nor a dispute over time-sheets. RSL president Robert Lantos told Cinema Canada, “The individuals involved were hired on an established rate and agreed to work for and were paid according to that contract. We hired adults, and they were paid very well for the salaries agreed upon.”

“We recognize no grievance. Time-sheets are done on a

weekly basis in agreement with the technicians. There was no dispute. The union has taken the position they should have been paid more. They were paid what they agreed to.”

La Veaux, a cameraman, has been president of the STCQ since last August. Backed by a four-person executive committee, and unanimously supported by a membership vote last October, he brought the union into the International Federation of Unions of Audio-Visual Workers (FISTAV), a federation of 54 unions founded by French, British and Italian workers to resist American cultural imperialism.

The STCQ was among 20 unions and producer and distributor in Montreal and Toronto that Jan. 15 called for a special allocation \$35 million to fund Canadian independent production in the wake of the CBC's \$75 million cutbacks that have paralyzed the Broadcast Fund.

“While we supported the joint manifesto, we don't do so unconditionally,” notes La Veaux. “That \$35 million would

have to allow our people to work, not go to co-productions where only seven of our technicians actually get work.

“The film technician in this country lives with a permanent anxiety as to whether he'll work or not. It's always uncertain, even if the volume of production does increase. We're freelance technicians. Since last year the freelance has faced a slightly less bleak future. But when all you've got is a low level of production, you don't evolve, you can't improve your craft. So by all means, let's have greater creativity. Everybody is quite ready to give a director or a producer credit for a film, but what about the technicians? Who's concerned with improving the training and quality of work of our technicians? As it stands, a technician here learns everything on location. What about the new technologies? How do you re-train so that our technicians can make the best advantage of the new technology?”

“These are some of the things – like our recent participation in *Convergence* – our union can help bring about.”

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# Telefilm Canada



## CBC chronology

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be assured that the money it allocates is properly spent." Audley tells Cinema Canada that there is no ministerial interference. "We are surrogates for the minister so that he can understand the kinds of choices the Corporation is making and has to make."

**Late November, 1984.** Rumours flourish about how CBC intends to implement cuts. A CP report says that regional-TV stations will be closed and Northern radio and TV services decimated. Vancouver managers say 100 out of 600 jobs will be lost. In Winnipeg the count is 80-100 out of 500. Prime-time programming like *The Journal* will remain intact.

**Nov. 22, 1984.** In a rare move, eight broadcasting unions and guilds representing 15,700 CBC and CBC-dependent workers, join forces to denounce the budget cuts. They accuse the government of emasculating Canada's central cultural agency. Hazzan blasts Masse for "blatant interference by the appointment of the consultants." The unions also deplore CBC's refusal to consult and their "astonishing passivity in the face of the cuts." About their own very belated response Hazzan says, "we were too busy making programs."

**Nov. 28, 1984.** A general meeting of the CBC producers' association chronicles producers' frustrations with management over the cuts. The minutes reveal a complete lack of communication. While independent producers are meeting with Juneau and Masse, Pierre Racicot of corporate industrial relations, advises the associa-

tion that management has no time to meet with them. Telexes to the minister receive no reply. A meeting is finally arranged Nov. 27 with vice-president Bill Armstrong in Montreal. Claude Labrecque of human resources records the minutes. Armstrong tells the producers that CBC and the DOC had only one meeting before the Nov. 8 announcement of the cut. "We accepted those cuts and we accepted the role of the consultants," says Armstrong, adding that it was necessary to comply because "CBC has such a bad image in Ottawa." Armstrong indicates that they have a good relationship with the consultants. He says the priorities which must be protected are network programming and radio service. There will be no consultations until the cuts are made.

Hazzan tells Armstrong that the Association will not accept any arbitrary decisions about who is redundant or about producers between engagements. The association will examine and challenge every decision. The association will not accept, says Hazzan, identification of "certain people" and will not allow any deals on the side either through persuasion or pressure. Proposals to members must be uniform.

Hazzan also expresses grave concern about the lack of protest from CBC senior management about the cuts, the lack of defence of public broadcasting and the lack of general PR about the Corporation. He asks what strategy there is for the next round of cuts rumoured for the April budget. There is no reply.

When queried specifically about Telefilm and the Fund, Armstrong indicates that cuts

must be accepted there as well; that there will be no cuts in in-house production; and that CBC may not be able to meet its commitment to the Fund. When asked about the meeting with Pat Ferns, Armstrong replies that the CBC only listened and did not commit itself to anything.

The producers leave the meeting with Armstrong convinced that the CBC is incapable of dealing with the present situation of a hostile government, a changing broadcast environment and a vocal independent production sector. They realize it poses a very difficult problem for the future for a "closed, poorly run organization now facing a crisis with no idea of how to reach out to the public, the government, or its own employees."

Members agree that a dramatic posture is needed in order to alert the public to the seriousness of the cuts. There is discussion regarding the possibility of taking out a full-page ad in the *Globe & Mail*, preparing a TV ad, preparing a video to be sent to all stations. Suggestions are made regarding contacting supporters in the arts/cultural communities. It is further agreed that much homework is needed to determine who the key players are in Ottawa, who are political friends and allies. It appears the Parliamentary Committee on Culture and Communications will be of little support.

A committee of the association is struck to examine mobilizing public opinion against the cuts and in relation to the future of the CBC.

**Nov. 30, 1984.** The CBC receives a deadline extension from Masse on submitting its final report.

**Dec. 10, 1984.** CRTC license renewal hearings for the CBC are postponed. The private sector producers have submitted interventions calling for increased privatization of CBC programming.

**Dec. 11, 1984.** "There's blood on the floor," announces Harvey as the cuts are made public. 1,150 jobs are lost, about 400 through attrition and early retirement, the remainder through layoffs. Hazzan says "it's like dropping a neutron bomb. We wiped out the people and kept the buildings." CBC freezes its commitment to independent production putting the Broadcast Fund in jeopardy. Harvey's "cultural revolution" is stopped dead in its tracks.

**Dec. 18, 1984.** CBC announces that *The Friendly Giant* is to be dropped. The 15-minute preschool program has been on air for 26 years. The announcement unleashes public reaction, until then dormant if not dead, except for the media's editorial pages. The consultants break their silence on their role in the cuts. They accuse the CBC of wanting to chop programming and regional broad-

casting rather than administration. According to them CBC's original proposal was to eliminate \$36 million in regional programming. This was reduced to \$13.8 million as a result of intense pressure from Masse and the consultants. Other changes in the original proposal included doubling the cuts in finance, planning, corporate administration and communications to \$19 million from \$10 million. The DOC is suspicious that Juneau is making the cuts a political exercise. The consultants say that more than 250 layoffs could have been avoided by further use of attrition and early retirement. They note that CBC still has a top-heavy structure by most conventional yardsticks. After the axe CBC still maintains abnormally high ratios of human resource staff to employees (1:35, three times the corporate norm); finance staff to employees (1:23). More seriously, the consultants say that CBC's 1984-85 budget showed only one out of four new dollars going into programming. Juneau issues a press release rebutting the accusations. "The CBC has never planned to slash programs instead of reducing personnel," he claims. He accuses the media reports of serious distortions. "Four out of every five dollars added to the CBC

1984-85 budget have gone into programming."

**Late December, 1984.** A bid to purchase CBC is made public. A group of Canadian businessmen, led by Toronto broadcasting executive Allan Slaight, prepare an offer to buy CBC's English television network. Under the buyout proposal, the privatized CBC would retain news, sports and current events but farm out drama and other pure entertainment programming to private companies. The level of Canadian content would be reduced. Press reports indicate that Masse will pump \$25 million into development of five new TV series as a way of saving the Broadcast Fund. Masse angrily denies the report. Audley tells Cinema Canada there is not a shred of truth to the story. Masse announces a review of the Broadcast Fund.

**Jan. 10, 1985.** Telefilm officials indicate to Cinema Canada that DOC "does not have same sense of urgency about the Broadcast Fund as we do." Paul Audley is hired by Masse to review the Broadcast Fund. Audley tells Cinema Canada "there were problems that had nothing to do with CBC's ability to participate."

**Jan. 12, 1985.** David Suzuki,

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## Chronology of the crisis at the CBC

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presenter of *The Nature of Things*, demands to know publicly "who will speak for the CBC?" In an impassioned article he states "he can no longer stand silently by." He outlines CBC's achievements and asks why no one is defending the Corporation.

**Jan. 14, 1985.** Brian Mulroney gives assurances that the federal government has no plans to sell CBC. He declares "some people want to buy the CBC. The CBC is not for sale."

## CRTC authorizes cable companies to adjust subscriber fees

OTTAWA — The CRTC announced proposals for new rate regulations for cable licensees. The CRTC wants to do away with regulatory approval for fee increases within certain limits.

Under the proposal cable licensees will be able to adjust the monthly fees annually without the need for prior CRTC approval, provided that subscribers are notified of the increase. The annual rate adjustment would equal a maximum of 80% of the annual increase in the Consumer Price Index. The cable companies would also be free to set the level of their installation rates without seeking approval from the CRTC.

Eric Wimberley, vice president of association affairs for the Canadian Cable Television Association, said that the "new cable regulations would mean a major breakthrough for cable licensees in Canada." The CCTA's financial committee has worked with the CRTC on these proposals for more than three years.

David Friesen, chairman of the financial committee, said, "this new approach to rates should relieve a substantial burden on cable licensees while continuing to protect consumers." André Bureau, chairman of the CRTC, stated that "this approach would eliminate regulatory delays and, in the long run, would benefit subscribers who ultimately bear the cost of a long regulatory process."

Other proposed changes include the enactment into regulation of the Commission's already adopted policy governing tier composition and linkage of Canadian and foreign discretionary services; expanding the range of audio services on cable; and granting the displacement of optional services from the basic service to discretionary tiers as of Nov. 1, 1985.

The deadline for comment on the proposed regulations is Feb. 15, 1985.

**Jan. 15, 1985.** The private production sector — producers groups, unions and associations — call a press conference to present a unified proposal for "a way out of the crisis." They ask Masse to supply a separate envelope of funds — \$35 million

— to the CBC for matching Telefilm funds and to be used only for independent productions.

**Jan. 16, 1985.** Harvey responds to Suzuki's article. He says, "when you take this kind of money out of the organization and this number of people out of the television network, quality will be affected. But to what extent we won't know for another six months. At the mo-

ment we're doing everything we can to protect programming. I'm trying to keep all major series at the same number per year." He adds there is a danger "when you try to become a more commercial network, when you increase your dependency on commercial revenue. If CBC continues to exist, it has to be an alternative to the commercial networks and

we've got to produce programming that says something about this country, its culture, its history and its two languages. We can't compromise on that."

**Mid-January, 1985.** Telefilm undertakes extensive consultations within the private production sector as uncertainty about its future makes it seek political allies within the industry.

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# Plush plans for Cineplex Yuppie public

TORONTO — Garth Drabinsky, president and chief executive officer of Cineplex Corporation, has announced that Cineplex is undertaking a major visual arts project. Over the next two years Cineplex will commission works of art by Canadian artists for new and renovated theatres that will open across the country.

Cineplex will commission a major work of art for each of the new theatre complexes it has planned for nine Canadian cities in 1985 and 1986. The first commission will be created for the new Cineplex theatre at the Oakridge Centre in Vancouver for March of 1985. Artist Alan Wood, a Vancouver-based artist, will paint a massive wall measuring 36' by 14'. It will consist of 30 separate panels worked into five sections each representing an aspect of movie making.

The Oakridge theatre will have three theatres with a total of 1,250 seats. Canada's first THX sound system will be

installed in the 750-seat 70mm cinema. This revolutionary sound system was developed by Lucasfilm and represents the first serious advance in motion-picture loudspeaker systems in 35 years.

Cineplex will commission further art works at the newly-renovated Odeon Granville also in Vancouver and for new and expanded theatre complexes planned for Toronto, Hamilton, Ottawa, London, Montreal, Quebec City and Edmonton. This major art commission project further develops the company's philosophy of providing visually attractive and comfortable environments for its patrons, and at the same time supporting the arts in Canada. This seems to extend Drabinsky's oft-stated conviction that he has a mandate to support Canadian film production.

The first Cineplex commission was completed in 1982 by Gerald Gladstone for the opening of Cineplex's first theatre operation in the United States

at the Beverly Center in Los Angeles. The second and most recent commission was completed last November, also by Gladstone, for the opening of the first Cineplex complex in Vancouver at the Royal Centre.

The artists in the new Cineplex project, chosen on a regional basis, will include both well-known figures and younger talents. They will reflect the quality and range of current work from across the country. It is one of the most unusual projects of its kind bringing the work of Canadian artists to the attention of very large theatre audiences.

Overseeing the project is Dr. David Burnett, until recently the curator of contemporary Canadian art at the Art Gallery of Ontario. Cineplex plans to publish posters of its commissioned works and a book recording the project.



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# Klinkhammer sees rosy production future

TORONTO — Fred Klinkhammer, president of First Choice, predicted in an interview with Cinema Canada that the "day will come when First Choice will be a larger contributor to Canadian production than the CBC." Ironically, to achieve this goal Klinkhammer is busy working on a scheme to alter constricting Canadian content regulations. First Choice is presently preparing a brief to the CRTC on the matter. And Klinkhammer is convinced the CRTC will listen.

"Our proposal is rational and will appeal to the production community, the craft unions and the regulator. It will make sense to all of the individuals involved that a significant and radical change will take place that eases the burden on us, but at the same time ends up with more dollars flowing to Canadian production and a high-quality Canadian production with international appeal." Klinkhammer was unwilling to reveal details of the proposal

but said it would be before the CRTC by the beginning of March.

He did say that First Choice has been involved in extensive consultations with producers, craft unions and the cable industry. He noted that there was disagreement about the intent of the regulations. "You have to decide whether those rules are designed primarily as a stimulant to the production industry or whether they are essentially cultural rules." For Klinkhammer there is no real contradiction. What is important is to maintain "the stream of production. If it can be a predictable and fairly steady stream, the producers are better off, we're better off and therefore the country's better off. If you have a steady production stream, the cultural mandate automatically follows."

Klinkhammer also suggested that with the restructuring of pay-TV "the whole way productions take place in the country will change in less than two

years." He predicted early access to the Broadcast Fund which, given the present re-evaluation of the Fund, is not at all unlikely. He emphasized in particular the change in environment. "We can come to the table with a producer as an investor, accessor to the Broadcast Fund, and because of our clout south of the border we can bring HBO to the table." The clout derives from First Choice's monopoly buying position.

Klinkhammer noted that First Choice will also be back into production "but in an intelligent way."

## NFB host docufest

TORONTO — The National Film Board is hosting a five-day festival of NFB documentaries at Harbourfront's Studio Theatre. Called The Documentary Eye, the mini-fest will screen mainly new works, free of charge.

A man torn between his dreams of peace and his passion for justice

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# MAP: The Marketing Assistance Program

# Canadians at Monte Carlo

TORONTO - Telefilm has announced a new program to place Canadian exporters of film and television product on the map. Telefilm's Marketing Assistance Program (MAP) will pay half the exporters' advertising costs at foreign markets. The trial program will begin with the Monte Carlo market (Feb. 9-15) through to Cannes in May. Margo Raport has been hired on a contract basis to administer the program.

Ian McLaren, Telefilm's director of distribution, told Cinema Canada that Telefilm "will take the ads of exporters who want to go into the trade press and share costs with them - thereby increasing ads. In many instances we will help create the campaign. We will work with groups who maybe cannot afford a campaign on their own but with combined product could participate."

McLaren noted "block-booking and one-step shopping gives us more clout to have editorial copy in the trade papers. We will be providing editorial copy. It also gives us a 15% agent's discount which can increase the amount of money to spend on such activities." He estimated that roughly \$100,000 would be spent on the program.

Raport said that the objec-

tives of the advertising program are:

1) to help Canadian export companies with direct advertising to primary target audiences;

2) to schedule media efforts in support of sales companies key promotions throughout the year;

3) to select media vehicles that satisfy target market reach, have flexibility in market selection and weight distribution;

4) to help increase export sales of Canadian TV and film programming; and

5) to increase the visibility of Canadian export companies in the international marketplace.

Both McLaren and Raport emphasized that the concerned companies would have advertised with or without Telefilm's program, they said, is to extend the exporter's efforts. The program is open to all Canadian products, not just Telefilm-funded ones. Five Canadian exporters will be attending the Monte Carlo market. All have indicated their participation in the new program.

Telefilm continues to re-evaluate its international role. McLaren made it clear that Telefilm does not want to duplicate the

efforts of other agencies such as the Ontario Film Office or the Alberta Film Development Corporation. "We will not have stands at MIP or Cannes," said McLaren, "because we do not feel the money is well spent. But we will collaborate with exporters to host a cocktail party for buyers. We will create catalogues of our products for informational purposes for each of the major markets."

Telefilm will continue to maintain its liaison role. To help establish Canadian product internationally, new Telefilm offices are being opened. Marcel Masse opened a Paris office early in January. A London office is scheduled to open February 4 and a New York office in the spring. The offices are modelled on the highly successful one in Los Angeles.

On distribution and marketing activities within Canada McLaren noted that the monies set aside in the film policy for test marketing (\$300,000) and promotion and advertising (\$1.7 million) would not be fully spent by the end of Telefilm's fiscal year on March 31. Leftover funds will lapse. McLaren said there would be

## ATLANTIS TV INTERNATIONAL

### REP: TED RILEY

#### The Bradbury Trilogy

Three half-hours for primetime from sci-fi master Ray Bradbury. Starring William Shatner (*The Playground*), James Coco (*Marionette's Inc.*), Nick Mancuso (*The Crowd*). Available for selected European territories. Series licensed by HBO in U.S. New.

#### The Elephant Show

13 half-hour series for children. Starring Sharon, Lois and Bram and international guest stars. New.

#### Rainbow

Already sold in 20 markets. Returning with 12 new episodes in family category.

#### Northern Lights

Family series returning with 26 half-hours available. Stories of love and humour about a family and the community around it.

## LES FILMS CINAR INC.

### REP: MICHELINE CHAREST

#### Hockey Night

Feature film already aired on CBC.

## FILMOPTION INTERNATIONALE

### REP: MARYSE ROUILLARD

#### Un amour de quartier

Half-hour primetime French-track series about the adventures of 60-year-old Alice who leaves an old-age home for a new life. English pilots planned for the 13-episode series. New.

#### Livre ouvert

13 12-minute episodes for children featuring stories and legends. New.

cont. on p. 39

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### Child Abuse: The Ongoing Tragedy

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## ISME BENNIE INTERNATIONAL

### REP: ISME BENNIE

#### Size Small

65-episode series for pre-schoolers with songs, stories, games and arts and crafts. New.

#### Size Small Country

Complementary series to Size Small. 26 half-hours set at the Ole Stampede Ranch. New.

### Neon: An Electric Memoir

A witty and entertaining 26-minute montage recounting the history, art and business of neon. New.

### Kids of Degrassi Street

Award-winning children's series returns with 6 new shows. Already sold to several networks, including HBO, Disney

### Leonard Cohen's I Am A Hotel

Winner of the Golden Rose in Montreux in 1984 and silver medalist at the International TV festival in New York. 30-minute primetime special.

### Wildfire: The Legend of Tom Longboat

An hour-long tribute to the Canadian who became the fastest runner of his time. Already aired on the CBC.

### Floating

60-minute musical special with Levon Helm and Gordon

Lightfoot, among other musicians. Shot while flying over the Canadian wilderness.

### It's Hell To Be An Astronaut

Information special on the trials and tribulations of the space program.

## FILMS TRANSIT

### REP: JAN ROFEKAMP

#### The Dog Who Stopped The War

90-minute comedy which grossed \$600,000 at the Quebec box office in its original French-track theatrical release. Sold in several markets. Kids and family.

#### Walls

Explosive 90-minute prison drama starring Winston Robert (*Agnès of God*).

#### The Turbulent Zone

60-minute special report about the geo-political importance of the Indian Ocean. Available in English and French. Documentary.

#### Breaking The Ground For Freedom: The Philippines

25-minute current affairs program on the social revolution in the Philippines countryside.

#### Next of Kin

75-minute award-winning comedy.

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## Academy/Kelly dance

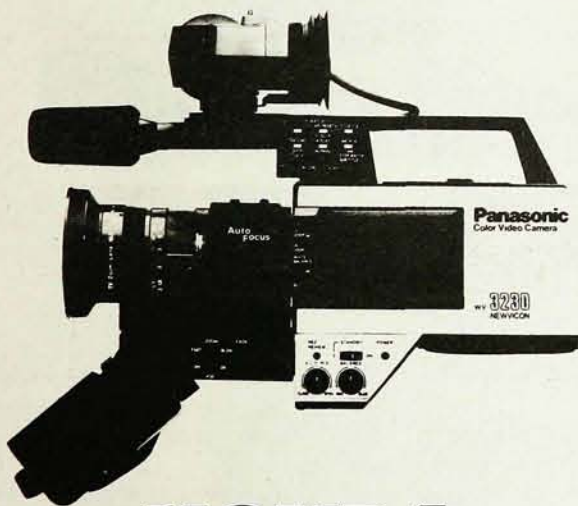
TORONTO - The Academy of Canadian Cinema held its first benefit dinner dance here Jan. 15 at which it honoured veteran American actor, singer, dancer Gene Kelly. The \$125 plate evening was kicked off with the Canadian premiere of MGM's *That's Dancing* at the Sheraton Centre theatre and was followed by a dinner dance at the Royal York's Imperial Room.

With a sold-out attendance of over 300, including such luminaries as Jane Fonda, Norman Jewison and Ann Bancroft, Andra Sheffer, the Academy's executive director, was delighted with the evening. "We made about \$5 000 profit," she told Cinema Canada. The money will bolster the Academy's educational program.

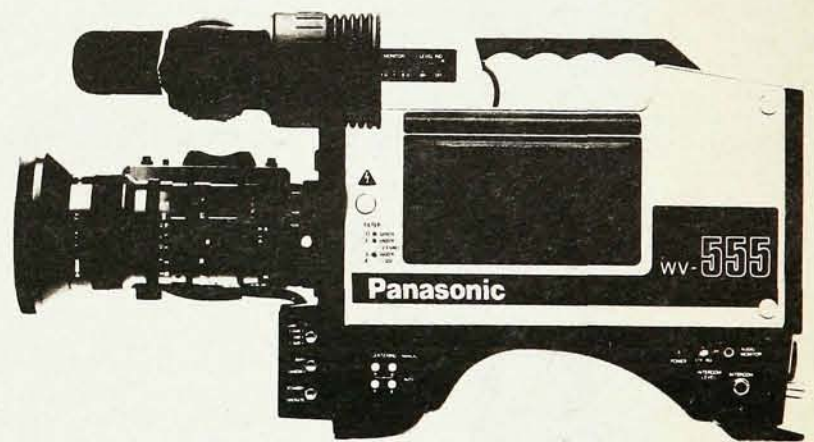
Scheffer said she had no qualms about honouring an American star at such an evening: "Gene Kelly's father is Canadians." She added that "it was no problem to honour such a film and such a great star. Gene Kelly came to do it specially for the Academy. He cancelled other engagements to come."

The Academy has an annual budget of \$650,000 derived from members, corporate sponsors, all levels of government and advertising revenues. The Academy runs the annual Genie awards.

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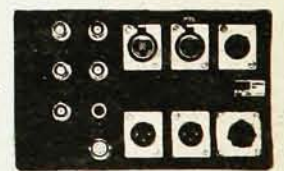
ing light. And a 1.5" viewfinder with LEDs for automatic settings, low battery, high gain and more.

All this finely-tuned technology is mounted onto a lightweight magnesium alloy chassis that gives maximum protection against outside RF interference. And the WV-555 is also convertible to studio configuration.

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trols and video confidence heads for shooting versatility. Automatic back-space assembly editing with a frame servo for clean scene transitions. Plus multiple connection terminals for TBC and SMPTE time code generator interfacing.

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## LEGAL EYE

by Michael Bergman

### Whose script is it anyway?

The talisman of the small circle with the little c in it is the charm that is supposed to ward off the evil spirits of plagiarism.

Copyright is a branch of that area of the law dealing with industrial and intellectual property or, more simply, rights in the creation of ideas. It protects ownership, originality and regulates the possible format for the use of protected ideas.

In a script the ideas protected are the reduction into words of a dramatic piece of writing, the screenplay. The point at which pen meets paper is the time to think of copyright protection. This is because of the anticipated use of the screenplay as a writing which will circulate and have value in money; it is part of prudent legal planning.

The odd thing about copyright is its seeming informality. Theoretically nothing has to be done. The author of an original work is the owner and has copyright in his material, a claim which he may press against all comers. This ownership extends into all possible uses of the material, whether literary or dramatic and by whatever medium.

This informality is the root of an important problem. Since the permutations and combinations of human ideas, not to mention human greed, are infinite, proving ownership and originality against other claimants with similar works can be difficult. It is for this purpose of eliminating evidential problems that copyright legislation provides for a system of registration by which a presumption is created of ownership in favour of the registrant. The registration process is simple in Canada requiring only the completion of a one-page form indicating the names of the author and the name of the owner of the work (not always the same) together with a \$25.00 fee which is sent to Ottawa in return for which an official Certificate of Registration is issued.

A careful examination of most treatments and screenplays would probably indicate, though, that few writers take the trouble to use it, relying instead on circles and c's on the front page of their work to scare off the bold. This regrettable practice probably only scares off the timid. Its consequences run deeper though. The registration of copyright will force parties dealing with the script to register the transfer of copyright or a licence thereby assuring even to the legally uncounselled some minimum

negotiation to obtain copyright transfer or a licence with the observance of proper legal niceties.

Copyright legislation is national; there are, however, international treaties which provide for the recognition of copyright held in one country as valid throughout the territories of the treaty signatories. As this international protection is limited to treaty countries, properly drafted agreements for use of a script worldwide should contain adequate provision to assure some sort of protection, at least financial, in

countries where the treaties or western copyright legislation do not apply.

Copyright need not be registered in the name of the author as owner. Indeed, the author may not be owner of his own work; an occurrence resulting from the operation of the law or a contract. Legally the material written by an employee as part of his employment belongs to the employer in the absence of an agreement

to the contrary. Writers must be alert to avoid commissions the terms of which are to effectively render the author an employee.

The author may not be owner where he has effectively transferred copyright to a third party. This can be as part of the author's manipulation of his personal affairs or a genuine contract of sale. There is no impediment to a writer indi-



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## NEWS

### NFB THEATRE

The National Film Board's new 155-seat theatre at Complexe Guy Favreau in Montreal is now open and offering a rich mix of documentaries and animation films, six evenings a week. Film programs will feature works by the National Film Board and by private sector filmmakers. Highlights of up-coming screenings include Peter Wintonick's award-winning *The New Cinema* February 1; *Crever à 20 ans*, directed by Michel Audy, February 2; new works in film and video from Montreal's Main Film co-op, in French February 6, in English, February 8; and an evening with Montreal storytellers, February 15. This program will present Kay Armatage's acclaimed film *Storytelling*, several animation shorts based on Canadian stories, and live performances by Montreal storytellers. For further information, contact the National Film Board, Complexe Guy Favreau, 200 Dorchester West, Montreal (514) 283-4753.

### SILVER ANNIVERSARY

In celebration of twenty-five years of French Production the NFB is producing *Cinema, cinéma*. Hosted and directed by Gilles Carle and edited by veteran NFB editor Werner Nold, the film is a montage of highlights and rare footage from the most memorable French features, documentaries and animation films. Sauntering through the sets in the Film Board's Montreal Studio, Gilles Carle traces the his-



Gilles Carle directs *Cinema, cinéma* - a nostalgic, entertaining look at 25 years of French production at the NFB.

tory of French Production with fondness, humor and occasional irreverence. Roger Frappier produced this important and entertaining chapter in the Board's history, which will be telecast nationally on Radio-Canada February 17.

### CONVERGENCE ON TAPE

For those who missed the Convergence Forum held in Montreal, November 28 to December 2, ten key seminars on the impact of new technology on the film and video industry are now available on videocassette. Produced by Forum Video of Montreal Inc., the programs are distributed by the National Film Board for \$25.00 per copy and are available on Beta or VHS formats. As well, screenings of the programs are scheduled at the NFB's Montreal theatre, Complexe Guy Favreau, February 7 and 14 at 1:00 p.m. Admission to the NFB theatre is \$2.00. For further information on

titles and content, please contact the nearest National Film Board office.

### NEW DIRECTORIES

The National Film Board's International Division has just released two reference books on media in developing countries: *The 1984 Directory of Film and TV Facilities in the Developing Countries*, and *Canadian Organizations Involved in Development Education in Canada, Development Projects Overseas, and Private Sector Production Abroad*. The directories were prepared as a special summer assignment by Maurice Vanthemsche and Ebenezer George, both students in communications. For further information, contact the National Film Board, International Division, Box 6100 Station A, Montreal, Québec, H3C 3H5 or telephone (514) 333-4500.

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cating that his service corporation is the owner of the work provided that he remembers, when contractually dealing with the work, that the copyright must in fact be transferred from himself personally to his corporate entity by written agreement. This precaution is particularly necessary considering that most contracts to purchase scripts include some kind of warranty by the owner that it has the legal right to sell the script.

Most important of all is the author's dealings with third parties. The writer might secure important advantages by the skillful use of the various modalities of copyright and licences granted thereto. Outright transfer of copyright effectively denudes the writer of all his legal interests in the script. It permits a producer to not only make a film but to translate the script into other media such as novels, without the writer's participation or remuneration. Holus bolus transfer of copyright should only be considered where adequate financial compensation has been devised in the contract; a difficult task since it is not always possible to adequately foresee the possible uses of a script. By far more preferable is the granting of a licence to use the script for a specified purpose, for example, the making of a film, to be used within a certain defined territory and for determined fees. Besides the advantage of dismembering the possible uses of the script into defined categories, some of which remain with the author so that they must by turn be purchased, the writer may take advantage of them himself, for example, writing a novel based on a script.

These licences must be properly defined as to their scope and use in adequately drafted instruments. The licence itself should be registered in a similar fashion as copyright.

Contracts dealing with copyright or licence necessarily tie up a script. While this is desirable so that the property may be commercially exploited, it is not in the interests of any party as the script may be tied up indefinitely when there is no

possibility of the objectives of commercial exploitation being attained. It is for this reason that the careful writer will initially enter into an option-agreement with the producer by a properly drafted instrument: an option to purchase the licence to produce the script under certain defined conditions for a limited duration and subject to a formally and properly drafted contract being

executed. Few realize the necessity that they contain certain minimum features; namely, the definition of a licence and its scope, the duration of the option and its method of exercise and its legal consequence, the role of the writer in future drafts, his credits and the basis of calculation of option fees, and the basis of determining a final contract on exercise of the option. These

minimum provisions serve to establish an adequate working basis from which a proper contract may be developed and structures the parties' thinking to respecting the writer's work.

Copyright may subsist in many other mediums. To a real extent the medium determines the contractual dealings with copyright as do the applicable union or guild collective agreements.

Copyright ultimately is the field by which a writer may protect artistic and creative respect and financial rewards. After all, it's not necessarily your script.

*Michael N. Bergman is a Canadian entertainment lawyer. He is a member of the Bars of the province of Quebec, Ontario and Alberta, with offices in Montreal and Toronto.*

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**Quebec critics ready**

MONTREAL - Six Québécois features out of the 1984 crop of 18 have been selected as finalists by the Association québécoise des critiques de cinéma for the \$5000 Prix Ouimet-Molson to be awarded Jan. 29.

The six finalists are: Micheline Lanctôt's *Sonatine*, Léa Pool's *La femme de l'hôtel*, Jean Beaudry and François Bouvier's *Jacques et Novembre*, André Mélançon's *La guerre des tuques*, Jean Beaudin's *Mario*, and Roger Frappier and Jacques Leduc's *Le dernier glacier*.

The annual award commemorates the memory of L.E. Ouimet who opened Montreal's first cinema in 1906. For the past 10 years the Quebec critics' association has honored the art of filmmaking (as opposed to the art of making money). Since 1982, the cash prize has been made possible through the generosity of Molson's Brewery.

Favored contenders for the association's 11th annual award are *Sonatine*, *Jacques et Novembre* and *La Femme de l'hôtel*.

Among 1984 Quebec-made features that did not make it into this year's competition were Jean-Claude Labrecque's *Les années de rêve*, Jean-Pierre Lefebvre's *Le jour S...* and Denys

Arcand's *Le crime d'Ovide Plouffe*, all of which, as well as *Sonatine* and *La femme de l'hôtel*, are eligible for Genies this year.

**Aussie Monkey Grip**

TORONTO - Norstar launched 1985 with a release of *Monkey Grip* and 1984. *Monkey Grip* is an Australian picture directed by Ken Cameron and produced by Patricia Lovell of *Picnic at Hanging Rock* and *Gallipoli* fame. 1984 is the second screen adaptation of Orwell's famous novel. The British production was written and directed by Michael Radford. John Hurt plays Winston Smith and Suzanna Hamilton, Julia.

**Genie screenings on**

TORONTO - The Academy of Canadian Cinema is screening Genie entries for members and media at the Backstage theatre in Toronto from Jan. 24-31. The Montreal screening at La Cité ran from Jan. 17-24. *Hey Babe* has been withdrawn because it did not meet distribution requirements. Genie entries must have been released for seven consecutive days to a paying audience either in Montreal or Toronto during the calendar year 1984 or for seven days in two of the following cities: Vancouver, Calgary, Edmonton, or Winnipeg.

**Eight launches, strong runs for QC pix**

MONTREAL - During the last four months, theatrical features from Quebec have made an exceptional showing. In all, eight French-language films were distributed by six different Canadian companies and most had runs exceeding four weeks.

Commercially, the most successful film is *La Guerre des tuques*, the family film by André Melançon. Marcel Paradis of Cinéma Plus reports that after 14 weeks, the film - made for about \$1.3 million - had grossed \$560,000 and is still playing in Montreal and throughout the province.

With a run of nine weeks, *Le Crime d'Ovide Plouffe*, directed by Denys Arcand and distributed by Les Films René Malo grossed \$176,680, while *Louisiana* played for the same number of weeks and grossed only \$98,843. Both films were overseen by International Cinema Corp. and combined budgets, which include a mini-series, amount to \$18 million. (Although not produced in Que-

bec, another I.C.C. film, *The Bay Boy*, played for two weeks in Quebec during the same period, grossing \$2,700 in English and \$6,500 in French, distributed by Pan Canadian.)

Riding on the popularity generated at the World Film Festival of Montreal, *Mario* by Jean Beaudin is also still holding in the theatres, having played for 14 weeks and grossed \$275,000. It is being distributed by Cinéma International Canada, the reorganized Cinepix. A second National Film Board feature, a docu-drama entitled *Le Dernier Glacier* by Roger Frappier and Jacques Leduc, opened quietly and closed after two weeks.

Having won the critics' prize at both the Montreal and Toronto festivals, Léa Pool's *La Femme de l'hôtel* had a seven-week run in Montreal before being distributed throughout the province by J.A. Lapointe. The Montreal gross was \$56,000. The film also had a disappointing Toronto run of two weeks with English sub-titles.

The sleeper of the season is *Jacques et Novembre*, a film which cost directors Jean Beaudry and François Bouvier \$15,000 and four years to make, and which is an unmitigated critical success. Launched in November at the rep house L'Autre Cinéma by distributors Cinéma Libre, the film played to full-houses every evening for a month, and is now in distribution around the province. It has been invited as one of ten films by young filmmakers to screen at the Tokyo festival this summer.

The distribution disappointment of the year is Micheline Lanctôt's *Sonatine*. Re-released after it won the Silver Lion at the Venice festival by René Malo, the film only played for one week.

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## Rogers Cable loss reaches \$16 million

TORONTO - Rogers Cablesystems Inc. reported its fiscal results for the year ended Aug. 31, 1984. Revenues rose to \$294,779,000 from a restated \$250,561,000 the previous year. Both figures exclude the results of the Company's cable television systems in Syracuse, New York and in southern California, which have been designated for sale by the board of directors and thus are accounted for in 1984 as discontinued operations. The 1983 results have been restated to reflect this accounting treatment.

The loss from continuing operations was \$16,332,000 compared with \$14,038,000 in 1983. The loss from discontinued operations was \$10,171,000 in 1984 compared with \$1,028,000 in 1983. In addition, there was an extraordinary loss of \$3,744,000 in 1984 primarily relating to an exchange loss on the sale of the company's Irish operations. There was no extraordinary item in 1983. The total loss for 1984, therefore, was \$30,247,000 compared with \$15,066,000 in fiscal 1983.

The loss per share from continuing operations was \$0.86 compared with a loss per share of \$0.79 in 1983. The loss per share after discontinued operations and extraordinary items was \$1.48 compared with a loss per share of \$0.84 the previous year.

## Pay-TV subscribers show increase

TORONTO - Discretionary pay-TV services continued to expand their subscriber base in November, 1984. The latest Mediastats Report shows that an additional 21,677 Canadian households signed on to a discretionary tier during the month. Over 75% of pay-TV households currently subscribe to packages versus stand-alone service. The "three-pack" represents approximately 50% of package sales. The second most popular package is the "nine pack" which accounts for 20% of households buying packages.

At the end of November, First Choice\* Superchannel had 461,071 subscribers which represents a 2.4% increase over October. The Sports Network showed the largest increase among the Canadian specialties with a nine per cent jump to 389,976 subscribers followed by MuchMusic with a 7.7% increase to 437,471 subscribers.

Among the American specialties Cable News Network registered the healthiest increase with a 10.5% growth to

149,715 subscribers with Arts & Entertainment very close behind with a 10.3% increase to 161,190; Financial News Network a 5.8% jump to 130,155. Both The Learning Channel and Country Music TV showed declines of 1% and 2.9% respectively.

## Producers urge

*cont. from p. 27*

be promises. Once we start taking licenses away, we'll get performance." However, the CRTC has never issued such a major sanction against a broadcaster.

There may also be problems in CBC's ability to administer \$35 million worth of programming. MacMillan noted that the Independent Production department has not been cut, but department publicist JoAnn Zoon said that while the department could administer the special envelope there was "a lot of uncertainty about the continued existence of the department." She added the work of the department has slowed down considerably with no

At Telefilm program director Peter Pearson said "we're trying to realign ourselves as fast as possible. Everybody wants to have an active, aggressive, healthy independent production sector. The question is how to make it work?" He declined to comment on the options being pursued.

In Ottawa, Marcel Masse cut short a European trip to deal with the funding emergency.

## MAP for export

*cont. from p. 34*

"no problem spending the money in the next fiscal year once the program is enlarged to other forms of distribution."

At present the distribution programs are limited to theatrical feature films. Changes to the program will require a ministerial directive.

McLaren commented that the programs have been reasonably successful although he admitted "there is a PR number to be done. The program has been mainly accessed by French-language films. It has been slower getting off the ground in the English market."

McLaren's priorities over the coming months include ensuring that the programs are open only to Canadian companies. Technically, American companies distributing Canadian films can access the program - none has done so to date. McLaren would like to expand the programs to other forms of distribution - video, TV, pay-TV, etc. He would like Telefilm-funded projects to be distributed by Canadian companies in Canada. He would also like to explore other ways to promote Canadian production.

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## SHOOT ALBERTA

by Linda Kupecek

*Isaac Littlefeathers*, the \$2.2 million feature shot in Alberta last June, premiered Dec. 6 at Edmonton's Odeon Theatre, amid modest hoopla, and hopeful predictions for more of the same.

Just as the plot of *Isaac Littlefeathers* (back to its original title after a brief bout as *Drastic Measures*) deals with a young Métis boy caught in the cross-cultures of Indian and Jewish families in a small prairie town, so the funding was born of many sources, including the Alberta Motion Picture Development Corporation, Allarcom Limited (Superchannel/CITV), the CBC, Telefilm Canada and private investors. Doug Hutton of the King Motion Picture Corporation was one of the key factors in securing the Alberta bankroll, pulling in dollars from private investors, and ensuring the participation of the AMPDC. Produced by Lauron International Inc. of Toronto in association with the King Motion Picture Corporation of Alberta, *Isaac Littlefeathers* will be distributed by Cinema Concepts.

Although producers Bill Johnston and Barry Pearson, executive producers Ronald Lillie and Gerald Solway, and director Les Rose were Toronto-based, the project's cast and crew were substantially Albertan. (In AMPDC talk, this may be translated into "being of significant benefit to Albertans" ... despite some claims that the film, originating elsewhere, was not truly Albertan.) Production manager Arvi Liimatainen headed a 50-person crew which roamed Whyte Avenue in Edmonton, as well as making forays into Elk Island

and the Drumheller badlands. Les Rose and Barry Pearson wrote the screenplay. Ed Higginson was D.O.P.; Richard Hudolin was art director; Wendy Hudolin costumed the cast, including Lou Jacobi, Scott Hylands, Will Korb, Lorraine Behnan, George Clutesi, Tom Heaton and Robert Astle. Casting was handled by Ross Clydesdale, Stuart Aikins and Bette Chadwick.

Bill Johnston, speaking at the premiere, thanked, "not only the CBC, but also the Province of Alberta, the Alberta Motion

Picture Development Corporation, and Allarcom," with a special thanks to Bill Marsden of the Film Industry Development Office for his help with location scouting. Hugh Planche, Minister of Economic Development for the Province of Alberta, added the provincial government's blessing to the film, one of the first AMPDC-supported features out of the chute onto Alberta turf. (The first was *Draw*, filmed in 1983.) Meanwhile, director Les Rose paced the stage nervously, before cast members present were introduced. An appreciative and obviously partisan crowd applauded happily throughout the premiere.

After the showing, a Super-

channel reception at the Four Seasons seemed like a who's who of Alberta film: Lorne MacPherson (president of the AMPDC); Bill Marsden (director of the Film Industry Development Office); Tom and Judy Peacocke (he won the Genie for Best Actor for *Hounds of Notre Dame*, and is on the AMPDC board); Bette Chadwick of the Other Agency Casting Limited; Arvi Liimatainen; lawyer Ken Chapman; Luther Haave and Patricia Mahon of Superchannel; super-publicist Heather Grue; as well as Rudi Carter from CBC Toronto, and Colleen Bailey of Saskatchewan Superchannel. Later, a more informal party at Alberta Place was organized by the cast and crew,

with a picnic atmosphere, and drag-out-the-pretzels-and-let-down-your-hair camaraderie.

After theatrical release, *Isaac Littlefeathers* will be shown on the CBC network in the 1985-86 prime-time schedule, with Canadian pay-TV rights secured by Superchannel.

TORONTO—Creative Exposure Inc., announced that it acquired exclusive Canadian distribution rights to five previously unreleased and unavailable films directed in Mexico by the late Luis Bunuel. The five films will have their Canadian premiere at the Revue Cinema in Toronto starting Jan. 18.

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# Rendez-vous gathers 87 films

MONTREAL - Eighty-seven films - 56 shorts, 16 medium-shorts, 12 features and three feature-length documentaries by 95 filmmakers - make up this year's Rendez-vous du cinéma québécois, Quebec's annual retrospective of the previous year's film production output.

Held for the first time Jan. 29-Feb. 3, though still at the Cinéma québécois, the former Rendez-vous d'automne du cinéma québécois was moved to its new mid-winter date to lighten the crowded autumn cinematographic calendar. The 1985 organizing committee, made up of distributor Cinema Libre's Judith Dubeau, NFB distribution's André Dugal, editor/director François Dupuis, researcher Carol Faucher, editor Babalou Hamelin, the Cinéma québécois's Pierre Jutras, critic and historian Yves Lever, and, for the second year, by popular acclaim, director-general Louise Carre, has slightly altered the selection criteria from last year. Instead of colloquia, informal discussion sessions will be held each evening with participating filmmakers under the critical guidance of special guests Swiss filmmaker Alain Tanner, Paris critic Alain Bergala, and Montreal broadcaster Carmel Dumas. By special arrangement with producer Pierre Lamy, this year's Rendez-vous will see the avant-première of Claude Jutra's most recent feature, *La dame en couleurs*. As well two sponsored films (Diane Beaudry's *L'Ordinateur en tête* and Jacques Methé's *Aux pieds de la lettre*) have been programmed due to their auteurial originality. And, for the first time ever, the Rendez-vous has opened its screens to Quebec anglophone films with Lepoldo Guittierez's short *It's Not The Same In English*.

Twenty-three films from NFB French production have been entered. The organizing committee had invited other films from English production but, because of budget cut-backs, funds were unavailable for subtitling (a must for the Rendez-vous' overwhelmingly Francophone audience).

TORONTO - For the fifth consecutive year Global Television and the Variety Club of Ontario will present the Variety Club Star Time Telethon, beginning Jan. 26 at 9:00 p.m. and concluding Jan. 27 at 6:30 p.m. live from Toronto's Royal York Hotel.

For 21 hours Dinah Christie and Gene Taylor will host this special Telethon which benefits Ontario's needy and disabled children.

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The opening of the Rendez-vous Jan. 29 will coincide with the Association québécoise des critiques de cinéma's attribution of the \$5000 Ouimet-Molson prize to the most significant Quebec film of the year. The Association will also award a prize to the best short-and medium-short films of this year's Rendez-vous.

By genre and category the 56 shorts comprise 15 animated

shorts, 17 documentaries and 24 dramas; for medium-shorts, none in animation, 13 documentaries and three dramas; and in feature-length, three documentaries and 12 theatrical features (*La dame en couleurs*, *Le crime d'Ovide Plouffe*, *Jacques et Novembre*, *Mario*, *La femme de l'hôtel*, *Les années de rêves*, *Sonatine*, *Le Jour S...*, *La guerre des tuques*, *L'émotion dissonante*, *Le der-*

*nier glacier*, and Michel Prefontaine's first feature, *Medium Blues*.)

The Rendez-vous du cinéma québécois is being sponsored this year by the Société générale du cinéma, the National Film Board of Canada, the Cinéma québécois, Telefilm Canada, Société Radio-Canada, Radio-Québec, and the Quebec ministries of cultural affairs and international relations.



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# Private sector manifesto on resolving the CBC crisis

*(The following is the text of the joint-manifesto presented by the private production sector at press conferences Jan. 15 in Toronto and Montreal.)*

The central cultural organization in Canada is the Canadian Broadcasting Corporation. It does not exist for itself but for all Canadians. The institution is in crisis and thus the crisis touches us all. We believe there is a way out.

We urge the Minister of Communications to recommend immediately that Parliament vote a special envelope of monies for CBC earmarked exclusively for independently-produced Canadian programming. This idea was first presented to the Canadian Radio Television and Telecommunications Commission during the CBC licence renewal hearings in 1978. In the recent past, special funds have been voted for CBC for Olympic coverage,

for transmitters for the North, for the visit of the Pope, and for Gala concerts for the Premier of China and the President of the United States. We believe that the goals of Canadianization of the CBC and of increased privatization of production are events of comparable cultural importance.

We recommend that the level of funding of this special envelope be \$35 million in 1984 dollars, which will enable CBC to pay realistic licence fees to independent producers of drama, variety, children's and other programming, thus enabling CBC to take advantage of the monies potentially allocated to it by the Canadian Broadcast Program Development Fund.

The Fund, administered by Telefilm Canada, was created to give opportunity to a wider segment of the Canadian artistic community to communicate with all Canadians. It is an

instrument which leaves decisions of what is produced to the broadcaster, whether public or private, while encouraging independent producers to generate more Canadian content programs for Canadian audiences.

CBC played its part in this process during the first year of the Fund's operation, but now argues that it can play no longer. Thus, it is reversing its commitment to open up creative opportunities for independent producers to complement the production of programs made by its own producers. Also, it has postponed plans for the further Canadianization of CBC. This is a denial of two vitally important policies.

The real problem of Canadian television is the underfunding of the production of Canadian programs from whatever source. The solution we propose will enable CBC to pursue its professed goals and

will not undermine its integrity as the publisher of a truly Canadian television service. CBC will decide what is produced; but Canadian creative talent, both inside and outside CBC, will have the opportunity to entertain and inform the Canadian viewing public.

Signed by:

**Ad Hoc Committee of Independent Canadian Filmmakers, Alberta Motion Picture Industries Association (AMPIA), Alliance of Canadian Television and Radio Artists (ACTRA), Association of Canadian Film Craftspersons (ACFC), Association of Canadian Film & Television Producers (ACFTP), Association des producteurs de films du Québec (APFQ), Association qué-**

**bécquoise des distributeurs et exportateurs de films, de télévision et vidéo (ADFQ), Association québécoise des industries techniques du cinéma et de la télévision, British Columbia Film Industries Association (BCFIA), Canadian Association of Motion Picture Producers (CAMPP), Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), Canadian Conference for the Arts (CCA), Canadian Film and Television Association (CFTA), Canadian Independent Film Caucus, Directors Guild of Canada (DGC), Producers' Committee for Children's and Family Television, Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ).**

## CFTA telex to Masse on CBC cuts

*(The Canadian Film & Television Association/Association canadienne de cinéma-télévision sent the following telex Jan. 15 to Communications minister Marcel Masse, with copies to CBC president Pierre Juneau, CRTC chairman André Bureau, and Telefilm executive director André Lamy.)*

The Canadian Film & Television Association/Association canadienne de cinéma-télévision wishes to recommend to the government of Canada a two-stage solution to the problem faced by Canada's independent production industry as a result of the manner in which the CBC is implementing its budget cuts.

Our association is a federally-chartered non-profit organization representing the interest of over 160 private Canadian companies engaged in independent film and TV production as well as the provision of services to the industry, including lab and video facilities, distribution, and legal and financial services.

Before outlining our two-stage proposal for the resolution of these difficulties we would like to place into context our view of the role of the Broadcast Fund.

The Broadcast Fund was created for the express purpose of stimulating independent production in undernourished types of programming for prime time among reluctant players - the private broadcasters. We believe that this has borne some fruit and is still a worthwhile goal. Programs licensed by independents to

CBC were permitted to access the fund, but to a limit of 50 percent of the total Broadcast Fund.

We believe that the dilemma faced by independent producers would in dealing with the CBC still exist in the absence of the Broadcast Fund, and therefore should be addressed separately from any implementation problems that Telefilm Canada may be having with the Fund.

Our proposal is as follows: Stage one is a special dispensation by the government that would allow CBC to keep pace with its commitments to Canadianize prime time and to make increasing use of independent producers to do so. We believe that the amount of money necessary to maintain levels of independent production for CBC/SRC in 1985 is \$35 million. This dispensation could take the form of temporary relief from the budget cuts by this amount, or a special appropriation by Parliament to permit the CBC to honour its commitments to private industry while undergoing the budget cuts. It is quite clear that implementing the cuts is creating the need for one-time settlements in areas such as laid-off personnel which supports the principle and the need for a one-time dispensation in this area.

Stage two is the longer term process that we believe is necessary to restore and enhance the symbiotic relationship between the CBC and private producers. We propose that the Act of Parliament that created the CBC be updated to

eliminate the fundamental contradictions that prevent CBC from fulfilling a cost effective and culturally rewarding potential. Whether one agrees or not with the recommendations of the Applebaum-Hébert committee, the diagnosis of the problem was clear - the CBC mandate has conflicting elements.

We believe that once these structural problems are resolved, existing levels of funding will flow in more productive ways. The outcome of such a process would be to re-orient the activities of the corporation more rigorously around the areas on which the public exercises its judgement - the programming that the CBC/SRC televises. We are confident that this type of review would reveal the merits and methods of accelerating the privatization of entertainment program production and raising the goal above 50 percent.

In our view, the budget cuts and their implementation, have focused attention on the fact that inefficiencies at the corporation originate in mutually exclusive obligations, and not necessarily in lavish spending practices.

We would appreciate an early opportunity to meet with you and representatives of the department of Communications to discuss this proposal and to discuss many other issues facing our industry in 1985.

Signed: **R. Stephen Ellis**, president, **Michael Macmillan**, vice-president, production, **Peter O'Brian**, president of CAMPP.

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