

## Despite official speeches, pressure builds to reduce Canadian content

OTTAWA — What is the real impact of Canadian Radio-television and Telecommunications Commission (CRTC) decisions on the \$8 billion Canadian communications industry?

According to CRTC chairman André Bureau in recent speeches, "The communications industry is in the process of undergoing massive change." Speaking to members of the Association of Financial Analysts of Montreal Apr. 3, Bureau stated "that the explosion of technology and pressures for deregulation and reregulation coming from the increasingly competitive environment, both in Canada and abroad, are reshaping the industry." The industry, Bureau said, is internationalizing. As a result, "broadcasting and telecommunications must be seen and treated as industries like any other and not simply as cultural forces and vehicles.

"For Canadian industry, that challenge emerges in the form of competition and the huge investment required to upgrade and enhance existing services, and to create new ones. I think we can be confident about the ability of those industries to

face the challenge squarely, and to emerge as winners."

In this changing competitive environment, Bureau said, Canadian content would increasingly emerge as a way for Canadian businessmen to differentiate themselves. "While Canadian content had its birth as a cultural policy, it will increasingly become a straightforward business decision by Canadian broadcasters."

However, recent applications to the CRTC by broadcasters across the land point to a trend away from Canadian content. Pay-TV, cited by Bureau as a successful example of CRTC "liberalization, is," he said, "moving towards economic viability." Yet on Apr. 25 pay-TV licensee First Choice, in a brief to the Commission, warned that it was facing a massive \$93.6 million deficit by 1989 if it complied with 60% Canadian content levels established by the CRTC.

And pay-TV in Canada was not alone in asking that Canadian content licensing conditions be drastically lowered.

A flurry of recent applications from radio broadcasters have added to the growing chorus for Canadian content reduction, as

well as significant reductions in news coverage. Thus in a group of applications reported by the CRTC Apr. 3 — the same day as Bureau's Montreal speech — Calgary Broadcaster CFCN Communications requested to reduce the current level of Canadian content in the music general category from 30% to 25%. Winnipeg broadcaster Moffat Communications filed an application to reduce weekly news broadcasts from four hours to two hours, 10 minutes and maintain its level of Canadian content in music general at 15%, which is below the norm of 20% established by CRTC policy. CFCN Communications in Edmonton also applied to reduce its news coverage on CJAX-FM by almost 50% and reduce Canadian content in music general from 30% to 20%. CFCW Ltd. Edmonton filed an application to reduce licensee CKRA-FM Edmonton's Canadian content level in music general from 33% to 25%. Selkirk Broadcasting, Edmonton, filed for CIRK-FM to reduce its news coverage from three hours, 22 minutes to two hours, 30 minutes and Canadian content in music general from 30% to

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## Task force to study broadcast policy

OTTAWA — The former national director of the New Democratic Party, Gerald Caplan, has been named as co-chair of a Tory task force on the broadcasting industry.

On Apr. 9, minister of Communications Marcel Masse, said in a speech to the cable industry that he would be setting up a task force to undertake an exhaustive review of the broadcasting industry.

At a press conference on May 8, Masse announced the appointees to that task force. Co-chairing with Caplan is Florian Sauvageau, a professor of communications at Laval University in Quebec and a specialist on the role of state in communications. Sauvageau has degrees in journalism and law and has worked as a radio and television journalist. He is also a member of the Canadian Commission for UNESCO's consultative committee on communications.

Task force members are:

Francine Côté, a lawyer with the Montreal firm of Lafleur, Brown, de Grandpré where she specializes in communications law. Her background includes a

six-year stint with Cablevision Nationale Ltée from 1975 to 1981.

Fil Fraser, a producer, consultant and host in Edmonton, Alberta on CKUA, Alberta's public broadcasting station. Fraser has produced three feature films including *Why Shoot the Teacher*. He is a member of the Board of Governors of the Banff Center.

Mimi Fullerton, currently manager, planning and development with Telemedia. Fullerton has served as a communications industry analyst with Burns Fry Limited and vice-president in charge of special projects with Intermart.

Conrad Lavigne, broadcast consultant based in Timmins, Ontario. Lavigne established the first private French-language radio station in Ontario and the first English-language television station in northern Ontario. Lavigne has served as chairman of Northern Telephone and director of among others Ontario Hydro, Intercity Gas, the National Bank of Canada and Le Droit newspaper. He served on the board of directors of Northern and

Central Gas alongside Marcel Masse, then with the engineering firm of Lavalin. In a phone interview Lavigne remembered Masse as "a smart cookie. Very down to earth. Very dedicated. Very likeable fellow."

Finlay MacDonald Jr., of Halifax, formerly president of Star Channel, the ill-fated Atlantic pay-TV service. Most recently MacDonald has served on the Klinge task force on access to television in underserved communities.

Later it was announced that Paul Audley would serve as secretary to the task force. Audley has worked with Masse as consultant on the CBC cut-backs and on changes to Telefilm's mandate.

In making the announcement, Masse reiterated the concern that the broadcasting environment has changed radically in the 17 years since the 1968 Broadcasting Act. Changes must be effected, he said, to deal with the flood of new technology. He noted that those changes must "respect the

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## NFB spearheads bid for national youth TV service

TORONTO — National Film Board head François Macerola filed an application with the Canadian Radio-Television and Telecommunications Commission on Apr. 30 for a national youth channel but took great pains in emphasizing NFB was not seeking a back-door route to a pay-TV service. André Bureau, chairman of the CRTC, had last winter rejected an earlier application by the NFB.

The new application notes that Macerola was acting on behalf of non-profit organization Young Canada Television/Tele-jeunesse Canada, headed by former Liberal communications minister Francis Fox.

At press conferences in Montreal and two hours later in Toronto on May 9, Fox paid tribute to the NFB for pursuing the idea of a Canadian youth service. He noted that while the NFB would help in developing the service it would not be a distribution outlet for NFB product. The NFB would only have one voice on the Board of Directors. The application underlines the fact that all the production activities of YCT will be undertaken with the independent production community and the NFB would not qualify as an independent producer. However, the NFB will be able to co-produce productions for YCT. The NFB may also license completed programming to YCT.

Fox told the media that start-up funds of \$10 million have been promised by minister of Communications Marcel Masse and the Mercantile Bank of Canada, provided certain conditions are fulfilled. Masse has indicated that DOC would commit \$5 million, provided that the service is national in French and English with a minimum Canadian content level of 50%; the service be available on the basic or extended basic tier of cable systems; and run by a non-profit corporation which involves young Canadians in management and the programming of the French and English channels.

The Mercantile Bank of Canada has promised a \$5 million line of credit upon the granting of a license. The NFB offered further financial support by underwriting a \$500,000 loan for the research and development costs of the service.

Fox noted that start-up of the service would be contingent upon signing of three million subscribers. There are five million cable homes in Canada but only half a million subscribe to pay channels. Fox empha-

sized that YCT would not be a pay service. Cable companies would offer it as part of their basic package and up their basic rate by about one dollar. YCT would charge the cable companies 75¢ per subscriber for the service. At three million viewers the service would have revenues of \$27 million. By year five, Fox said, the service should be attracting four million subscribers generating \$36 million in revenues. The corporation has yet to open discussions with the major cable services in the country.

Fox said that if YCT is granted a license by the autumn, it would be ready to go on air by the fall of 1986 with over 100 hours of programming a week each for the French and English channel. He said that Canadian content would be 50% in the first year and jump to 70% by the second year.

To ensure the level of Canadian production, Fox would like Masse to designate the new service as being eligible to trigger access to funding from the Broadcast Fund. Masse has said he is prepared to consider the request but has given no indication whether YCT would be eligible.

In his statement to the press, Fox noted that there is no Canadian youth television network. He said it was important to create one because of the importance of television. He quoted figures indicating that by the time a child is 12, he or she will have spent more time in front of a television than in a classroom. He said that YCT would cater to a diverse audience from pre-schoolers to

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## CanShow in works

TORONTO — CanShow, the Canadian Film and Television Association's proposed Canadian television market, will have its first meeting June 14 to select a steering committee and decide on a date and location for the market. Isme Benne, CFTA's vice president for distribution, told Cinema Canada that it is fairly certain there will be a market in 1986. "There has been a lot of support from various levels of government particularly from Telefilm Canada. The June 14 meeting will look at practical ways of making it happen." The CFTA is proposing to bring a select group of buyers to a Canadian venue to see Canadian product exclusively.

## Youth service

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young adults. He added that YCT would not compete with First Choice/Allarcom's proposed pay Family Channel. YCT has agreed that it will not

acquire any first-run theatrical feature films released during the two years preceeding the date of any proposed acquisition and would not acquire programming from the Disney organization so as not to compete with The Family Channel. YCT and The Family Channel have agreed not to oppose each

other's applications for a license.

When asked how YCT could envision Canadian content of 50%, let alone 70%, when even the CBC could not attain that level, Fox replied "I hope you admire our guts." In an interview with Cinema Canada, Fox said that Masse had welcomed his involvement with YCT. "I

couldn't do it if I was a negative factor in the mind of the government."

President of the English service is Ann Mortifee, the well-known singer and songwriter. Yvon Deschamps, Quebec's most popular humourist, will be president of Télé-jeunesse. Other members of the 29-person

board reflect Canada's regional and multi-cultural diversity: the two official language groups; youth; organizations working with and for young people; and the independent production and distribution sector.

## CRTC and CanCon

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20%. Also in Edmonton, Sunwapta Broadcasting applied for a reduction in weekly news broadcasts and maintenance of its music general Canadian content at 15% or 5% below CRTC norms. Fort McMurray broadcaster O.K. Radio Group applied to reduce Canadian content in music general to 20% from 30%. These applications will be heard by the CRTC at a public hearing in Calgary May 28.

On Apr. 22, it was the turn of British Columbia broadcasters. Prince George radio station CKPG which holds the license for CIOI-FM filed to reduce Canadian content to 0% in CRTC musical category six (traditional and special interest) from the 7% presently authorized. In Vancouver licensee Q Broadcasting Ltd. asked that CHQM-FM be authorized to reduce its Canadian content music selection to 10% from the 15% presently required. These and other BC applications will be heard at a public hearing in Vancouver on June 18.

Ontario applicants, to be heard at a public hearing in Toronto also on June 18, joined in as well with Brampton licensee Selkirk Broadcasting (CFNY-FM) asking for a reduction of Canadian content musical selections to 20% from 30%. Guelph broadcaster CJOY Ltd. (CKLA-FM) requested permission to decrease Canadian selections in the category of music traditional and special interest to 3% from 7%. Further reductions in that category were requested by Frontenac Broadcasting, Kingston, (CFMK-FM) and St. Lawrence Broadcasting Co. Ltd. (CKLY-FM). Kitchener broadcaster KEY Radio Ltd. (CKGL-FM) asked for the outright elimination of Canadian recordings in the same category.

And in Windsor - which the CRTC views as a special situation where Commission objectives "will be achieved by programming services that reflect a firm Canadian orientation - applicant Radio Windsor Canadian Ltd. (CJOM-FM) asked to reduce the minimum number of Canadian musical selections from 20% to 6-10%, while Chum Ltd., Toronto, filed for approval to acquire the assets of CKWW and CJOM-FM Windsor, asking for a reduction of the amount of Canadian music broadcast from 20% to 5% in all musical selections.

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**Task Force** *cont.*  
*from p. 24*

financial bottomline as well as remaining sensitive to the social needs of our people."

Masse told the media that the task force's main objective "will be to examine the current environment and future trends" and to analyze the various broad-

casting policy options available to the government. He noted that the task force will not hold formal public hearings but will seek extensive public input and would consult with all the major players in the broadcasting sector.

The task force, budgeted at \$2 million, began work on May 21.

It must make its recommendations to Masse within nine months regarding an industrial and cultural strategy for the Canadian broadcasting industry. The task force recommendations will be presented to Cabinet, followed by tabling of a White Paper in the House of Commons.

**Quebec members optimistic**

MONTREAL - Florian Sauvageau, professor of Communications at the Université Laval, and Francine Côté, communications lawyer with the firm Lafleur, Brown & De Grandpré, are the Quebec representatives on Communication minister Marcel Masse's Task Force on broadcasting.

Announced Apr. 9, the task force will be making an extensive nine-month study and analysis of the situation of broadcasting in Canada and of the possible measures which could be taken to govern the future evolution of the Canadian broadcasting system through the remainder of the century.

Both Sauvageau and Côté - who were appointed early in May - expressed to Cinema Canada their pleasures with having been selected to the Task Force. "It is extremely important," said Sauvageau, "that we define the role of the media in Canada and to see what role they might have in the future. Of course, I am pleased to be involved in such an important study."

Côté told Cinema Canada that "My involvement in the Task Force will permit me to work and to study more extensively and with greater depth in the field of communications."

Although the Task Force has not yet met to discuss the fine

points of the study they will be undertaking, Sauvageau and Côté are in agreement that the major and crucial issues are the roles of the CBC and the CRTC, the role of government involvement in the private sector, and American influences.

Both Côté and Sauvageau expressed optimism with the role of the Task Force and with the results that could emerge from the review. "If I accepted to join the Task Force", says Côté, "it is because I am optimistic about the role we will play in affecting new policies. I hope that the recommendations put forth by the Task Force will have an influence on a White Paper in the not-too distant future."

TORONTO - The annual conference of the Film Studies Association of Canada takes place June 5-8 at the University of Toronto's Innis College.

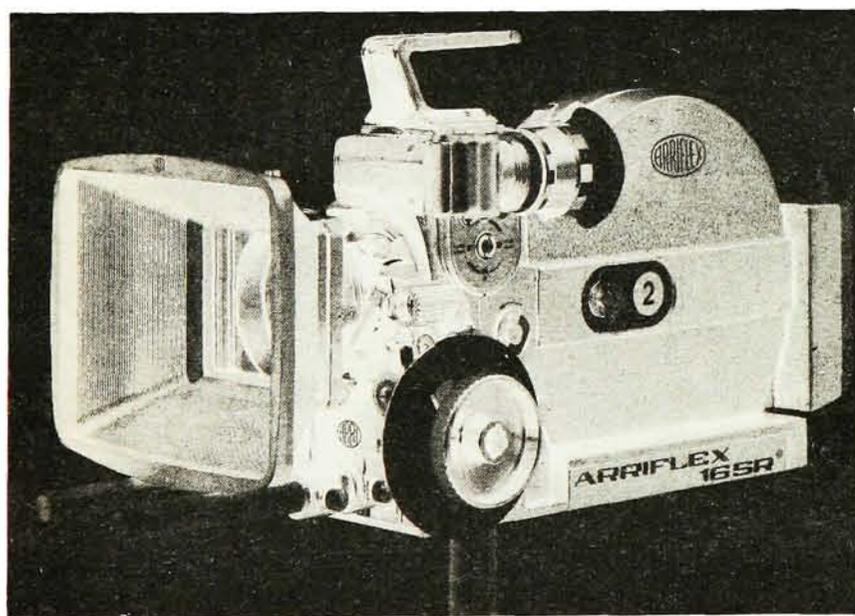
The Martin Walsh Memorial Lecture (June 5, at 8:30 pm) will be given by Arthur Kroker, author of *Technology and the Canadian Mind: Innis/McMahan/Grant*.

The theme of this year's conference is production/interpretation, and Jack Chamber's *The Hart of London* as well as Hitchcock's *Rear Window* will be screened, followed by five panels of presentations

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# Broadcasting Task Force members and secretary speak out

**Gerald Caplan** : "It's a useful place to play a role for a while. I'm persuaded that (Marcel) Masse is truly open to doing something and something important. I'm convinced that if the task force comes up with something which intrigues him he will fight for it. I needed to know that it was open, that there were no hidden agendas. I was reassured on that. It seems to me in my little knowledge that everybody's position is easily defined. Somebody has to synthesize and reconcile. I'm openly a friend of public broadcasting."

**Florian Sauvageau** : "The situation of the media in Canada requires government intervention because of the relatively small market and because of the great importance of U.S. influence and infiltration. The real question, however, is what form should this intervention take? There are three possibilities : either through direct participation, as with the CBC, through intervention as with the CRTC or through encouraging of the private sector. Which, if any, should be privileged is still to be determined."

**Francine Côté** : "The two (government and private sector) are never completely independent. A study of the private sector must include an analysis of CRTC regulations on key issues such as Canadian content and licensing surveillance. The role of new technology on a particular medium must also be considered by the Task Force. We have to see whether or not certain media should be protected from new technologies. (But) we must also be careful. A problem with previous similar Canadian media studies has been to only look at each medium individually."

**Fil Fraser** : "It's an incredible challenge. I think the mix of members is good. They're all very media-literate. We're not an academic group. We're oriented towards practical ends. Our mandate is to look at what's on the shelf and make decisions. I am quite convinced that Masse is serious in his plans to rationalize the broadcasting system within two years. I'm not anticipating any bolts from the blue. This is a pragmatic exercise. The art of the possible which will carry us into the next century. I don't think we're going to propose extra-idealistic, utopian concepts. There is a concensus in

the task force that public sector broadcasting is important and valuable. Once said that we have to ask how well is it doing under the present regime and what can be done to make it better."

**Mimi Fullerton** : "I accepted because I think it's important. There are an awful lot of changes in the environment. Look at cable, pay-TV, specialty services, VCRS, look at the shifts taking place. Every one of these things has had an enormous impact. I bring an industry view. That is where I'm coming from. I also have a reasonably broad perspective. I come from a very strong arts background. I worked in the commercial art business. I think the cultural element is very important. As a Canadian and an individual I think the public sector is very important."

**Conrad Lavigne** : "I've been a broadcaster for 35 years in French radio and English television. At one time I produced 20 hours a week of local programming. I have both feet well on the ground. I bring to the committee a down-to-earth, practical approach. I was surprised by the appointment of Caplan. He is very bright. He is quite a charmer. Very good with words. He is not a newcomer to communications and dealing with people. I was very impressed."

**Finlay MacDonald** : "It is interesting and challenging work. I'm very interested in the broadcasting system. I've got some hard-earned lessons from pay-TV. I come from a broadcasting family. I have been exposed to it in a practical way since I was 15 or 16. I know most of the major players. I have a lot of experience appearing before the CRTC and recently worked on a CRTC task force. I'm there to reflect Maritime concerns. I've dined off that position for quite some time. I'm very much committed to public broadcasting. It's more of an ingrained commitment to the broadcasting system and public broadcasting is an integral part of it. I have a great respect for the CBC. I regret any edginess CBC and its supporters may have. The task force is not out to do a hatchet job on the CBC. I was pleasantly surprised by the composition of the task force. I think there's going to be some great personal chemistry."

**Paul Audley** : "I'm responsible for all of the administration of activities for the task force including research. To some extent I'll have to decide how much is passed on and what to say gets passed on. I'm very reluctant to say what ideas do or do not get through."

## Audley's advice

TORONTO - Recommendations by consultant Paul Audley on changes to Ontario's film and video policy have been put into the form of a cabinet submission, says senior ministry of industry and trade official, Bart Hildebrand.

Audley's report was completed last summer. At last year's Trade Forum then-industry minister Frank Miller promised imminent action on a film and video policy. Since then Miller became leader of the Ontario Conservative Party and led his party to humiliating losses at the polls May 2. The future of Miller's government is uncertain. Hildebrand said he didn't know whether the cabinet submission would be addressed. "It's not a priority," he said. Neither Audley nor Hildebrand would comment on the contents of the report.



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# Alliance reveals state of broadcasting

TORONTO - The Alliance for Canadian Broadcasting (ACB) has issued an information kit on the crisis of broadcasting in Canada entitled *The Airwaves Belong To The Canadian People... But Our Television Is Now 75% American*.

The ACB wants to ensure, in R.B. Bennett's famous 1932 words, that "this country must be assured of complete control of broadcasting from Canadian sources." Such an assurance, they claim, has been eroded by years of neglect and lack of commitment from government towards the proper implementation of the Broadcasting Act which should be aimed at "safeguarding, enriching and strengthening" our country.

The information kit was prepared for the ACB by the producers, actors and journalists who work on CBC programs.

Much of the information contained in the ACB kit are facts and figures about the state of Canadian television broadcasting, such as the fact that only 28% of all English language television programs in Canada are Canadian or that only 23% of all primetime pro-

grams available on Canadian screens have Canadian content.

Other facts and figures of interest in the information kit include comparisons between the amounts of Canadian content and American content. For example, there are more hours of American newscasts available on Canadian television than Canadian newscasts, or that there is twice as much American variety and music programming available on Canadian television as is produced in this country.

Perhaps the most distressing fact, however, is that 37% of all the broadcast hours of all stations and cable services is filled with American popular drama while only 1.5% of those television hours is filled with Canadian popular or serious drama. For every hour of Canadian drama on Canadian TV and cable, there are 24 hours of American drama.

The ACB stresses that these figures become extremely important when one considers that the average Canadian, in an average lifespan, will spend a total of nine years in front of a television set.

Among the reasons for these distressing figures, as pointed out in the information kit, are the emergence of various cable services, the fact that high-priced, glossy American drama can be bought for much less than the price of domestic productions and that the CBC is almost single-handedly trying to maintain high levels of Canadian content and Canadian productions on its programming schedule.

WINNIPEG - CKND-TV's *The Prodigal* will be presented with the Samuel G. Engel Award for the best commercial television production in the foreign category at a ceremony held at Michigan State University on May 21. The award will be presented to CKND-TV by Charles Engel, president of MCA pay-TV programming.

The Samuel G. Engel Award was preceded by a Gold Award at the 1985 Houston International Film Festival on April 27. The recently released 45-minute drama has now collected 13 national and international honors.

# CCTA lobbies for streamlined rate regulations

OTTAWA - Pierre Hébert, recently elected chairman of the Canadian Cable Television Association (CCTA), told a Canadian Radio-Television and Telecommunications Commission (CRTC) public hearing Apr. 30 that the cable television industry firmly believes streamlined rate regulations will not result in overpricing by cable licensees.

Hébert explained that the CRTC's proposal to allow semi-automated rate increases of no more than 80% of the consumer price index (CPI) means that, in general, rates will continue to grow at the same level as they have over the past five years.

While the CRTC would retain

all of its existing authority, much of the delay and high costs of existing rate regulation would be eliminated, Hébert said. He added that consumers would profit by no longer paying for the regulation through higher rates and that cable companies will be better able to plan their investment in new services and equipment by knowing in advance what financial resources will be available.

The CRTC hearing was being held to discuss issues raised by the Commission's proposed new regulations regarding cable and subscription television broadcasting.

# CRTC back-tracks on religion

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) has revised an earlier decision against cable carriage of U.S. religious FM stations. The decision to allow carriage of U.S. religious stations was made in response to "a large number" of submissions following the earlier decision, asking the Commission to review its ruling.

In a public notice Mar. 22, the CRTC also served notice it would seek an amendment to

the Broadcasting Act to authorize the use of radio frequencies "to distribute foreign signals in an unscrambled mode." Current policy prohibits such use.

The decision to overturn its own ruling on U.S. religious programming was made "in the absence of a licensed Canadian religious network," the CRTC said. A hearing in application of such a Canadian network was postponed last year due to the financial difficulties of the applicant.

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# Newland wins Best in the West

VANCOUVER - Two "Best of the Northwest" prizes were given to animated films produced by International Rocketship Limited of Vancouver at the 18th annual Film And Video Seminar of the Northwest held in Seattle in May. Both films, *Anijam* and *Hooray For Sandbox Land*, were directed by Marv Newland.

*Anijam*, partially financed by the Canada Council, won

first prize in the experimental category while *Hooray For Sandbox Land*, produced for the Insurance Corporation of British Columbia through Target Productions of Vancouver, was awarded first prize in the sponsored/educational category.

Both films have been accepted into the prestigious Annecy International Animated Film Festival in France.



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# Decisions reveal rising dissension among CRTC commissioners

OTTAWA - A wave of dissension seems to be taking place in normally unanimous Canadian Radio-Television and Telecommunications Commission (CRTC) decisions in recent months.

Three recent decisions, all with long-term impact, have produced dissenting opinions from CRTC commissioners.

In a majority decision Apr. 19, the Commission renewed the television broadcasting licences of the CTV Television Network including some 200 private television stations, all due to expire Sept. 30, to Sept. 30 1987 until completion of the federal government broadcasting review. "The Commission has decided," a CRTC public notice said, "that the public interest would best be served if public hearings on the renewals of these licenses were not held until the government's Task Force recommendations are known." The Task Force is expected to report back to Communications minister Marcel Masse by January, 1986.

CRTC commissioner Monique Coupal dissented from the decision, stating:

"Under the Broadcasting Act, the Commission is obliged to hold a public hearing for the renewal of a broadcasting license in order to review the performance of a licensee. Notwithstanding the government's Task Force to review the broadcasting policy, it is still the legal obligation and responsibility of the Commission to supervise and regulate the Canadian broadcasting system, and it should continue to do so in all areas of its activities.

"The Commission is failing to live up to its duties by granting an automatic license renewal of two years to private commercial licensees."

In an earlier decision Mar. 27, a majority of the Commission approved Mid-Canada Com-

munications Corp. of Sudbury's take-over of six radio stations in the Sudbury, Blind River, Elliot Lake and Espanola areas.

The decision met with the dissent of commissioners Coupal, Rosalie Gower and Paul McRae who stated "there are no compelling reasons in the present case to warrant the increased concentration of ownership."

Approval of the application, the dissenting commissioners said, would create "such a strengthened single voice (that it) could well be overwhelming in a market such as Sudbury." The acquisition by Mid-Canada of the AM and FM English-language radio stations and the AM French-language station in Sudbury would not be "in the interest of the Sudbury and neighboring communities and could put the only other

English-language radio service in Sudbury in a severe competitive disadvantage." The other station is a CBC affiliate. The CRTC decision noted that the CBC had "yet to develop a full regional service in these northern communities." In their dissent, the minority Commissioners said "The need for a strong alternative voice was clearly expressed in interventions during the (Dec. 1) public hearing and would be welcomed by the community."

Finally, in a decision Mar. 14, following a public hearing at Hull Feb. 5, the CRTC approved an application for a network license to distribute an English-language Canadian health and lifestyle specialty programming service. The Life Channel Inc., which is authorised to go into operation Sept. 1, on a 24-hour per day,

seven-days a week basis as part of the Canadian specialty tier, will receive "the major components of its programming from the Lifetime Channel, a U.S. specialty service." The Canadian portion will initially be comprised of some 25 hours per week of Canadian-originated programming, "which will gradually increase, as revenues permit." The Life Channel joins the 11 other optional Canadian specialty services, the House of Commons parliamentary channel, the four U.S. networks, the four Canadian commercial signals, and the 20 U.S. specialty services available to Canadian payable subscribers.

Commissioner Coupal dissented from the Life Channel decision. But no reasons for the dissent given by the CRTC in making the decision public.

## Pearson wins ACTRA honour

TORONTO - Former Broadcast Fund head Peter Pearson has been awarded the 1985 Crystal Club Award by the Toronto branch of ACTRA Writers' Guild.

In making the award May 16, the group which represents broadcast and film writers as well as broadcast journalists cited Pearson's contribution to the industry as a writer, director (*Paperback Hero*) and as head of the Broadcast Fund. Pearson resigned that position May 2.

At the same time the Toronto branch council sent a message to Communications minister Marcel Masse and prime-minister Brian Mulroney proposing and endorsing Pearson for the position of executive-director of Telefilm Canada. Present executive-director André Lamy's term has not been extended past July 31 by Masse. Council president Roger Abbott cited Pearson's credentials and commitment to Canada's cultural future. "There is a danger in our land right now of cultural invasion and it is imperative that a position such as executive director of Telefilm Canada be filled by a person who has demonstrated his sensitivity to that danger," Abbott said.

The Crystal Cube award was founded in 1980 to honor an individual's unusual contribution to the writing community. Previous winners have been Jim Henshaw, Rob Forsyth, Jack Gray and Margaret Collier.

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# Masse insists on primary role of cultural policy and Quebec

MONTREAL – In an impassioned defence of Québécois culture's "significant" contribution "to the difference that distinguishes Canada from the United States," Communications minister Marcel Masse promised to submit precise proposals for a Canadian cultural policy at the Halifax meeting with provincial counterparts this September.

Masse's 15-page speech – entitled *Towards A Canadian Cultural Policy* – was delivered during a plenary session on the arts and the media on the opening day of the Canadian Conference of the Arts' 40th anniversary annual general meeting May 15.

Masse told some 100 CCA delegates "that the (Tory) government is favorable to the arts and culture and accords your industry a leading role in the overall orientations it is proposing to the nation," and reviewed the Mulroney government's initiatives in the cultural field since last autumn's electoral victory, notably a renewal of federal-provincial dialogue, "the first in-depth re-examination of the Canadian broadcasting system in 17 years," "the urgency of copyright law revision," and the permanent establishment of the cultural initiatives program.

More broadly, however, Masse said that in the 30 years since the Massey-Lévesque Royal Commission, the Canadian cultural problem (of "how the state can favor arts and letters without stifling the efforts that must come from the population itself and how this assistance can be aligned with the federative régime and our diversity") remained unchanged.

But he added that "the existence of a culture as a global phenomenon in this country must now be considered a reality that reflects, like nothing else does, the diversity and cohesion of our society."

"Too often our governments have considered arts and culture as an accessory to Canadian life." It is, he said, the responsibility of the minister of Communications to "place arts and culture at the center of the preoccupations of the government and each of its ministers."

"History," he said, "would never forgive our letting slip this occasion to give our country a concerted policy in culture and the arts."

However, the elaboration of a global cultural policy would not be in the context of "a unitary framework, inspired by an unrealistic and impoverished pan-Canadianism, that would level the culture of our country." Masse then gave a passionate four-page defence of Quebec's contribution to Canadian culture, refuting an

Edmonton newspaper columnist's accusation that a minister of Communications from Quebec could not understand Canada's cultural diversity be-

cause Quebec's cultural policies were "retrograde." (Montreal newspaper *Le Devoir* complained the next day that Masse had "apologized" for

Quebec culture.)

Other speakers on the panel included Jean Pelletier, president of the Federation of Professional Quebec Journalists,

CBC's *The Journal* executive producer Mark Starowicz, NFB filmmaker Anne-Claire Poirier and actor/broadcaster/columnist Mavor Moore.

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# Picard named to head Broadcast Fund CFTA fields Telefilm candidates

MONTREAL - André Picard, Telefilm head of French production, has been named director of the Canadian Broadcast Development Fund. The news was made public May 6 by Telefilm chairman Ed Prevost and executive director André Lamy. News of Picard's forthcoming appointment had been reported in Cinema Canada last month.

Former fund director Peter

Pearson resigned his post May 2 to return to the private sector. Picard told Cinema Canada he intends "to keep up the good work begun by Pearson" and "hopes that the future will be even better."

As director of the \$254 million fund, Picard will be responsible for all Telefilm Canada production programs administered in Montreal, Toronto, Vancouver and Halifax. Picard is also

responsible for French projects across Canada, English projects in Quebec and in the Atlantic Provinces. As well, he has been given responsibility to administer co-productions between France and Canada.

Picard, 29, is a Harvard graduate in economics and has been with Telefilm for two years, where he has held the positions of financial analyst and director of production in Montreal.

TORONTO - The Canadian Film and Television Association is lobbying minister of Communications Marcel Masse with a shortlist of potential candidates for André Lamy's job as head of Telefilm. Victor Solnicki, chairman of CFTA's Telefilm committee, told Cinema Canada that the CFTA is "trying to bring some people to the government's attention. Hopefully, they'll pay some attention." He was unwilling to release the names CFTA is recommending, but did indicate the general profile for the head of Telefilm.

Solnicki said that the candidate must have a knowledge of and keen interest in international film and television. He must be aware of the particular and differing concerns of French and English productions. He must have a working knowledge of business and the government's role in the industry. The ideal candidate would have strong administrative ability and demonstrated integrity that has gained the respect of the community. Solnicki noted that this is "the most important cultural appointment in the country."

Some producers have been complaining that the recent changes at Telefilm is causing disruption at the peak production season. Stephen Ellis, immediate past president of the CFTA, said in a phone inter-

view that Masse "should have announced a replacement for Lamy immediately. The whole industry is waiting for the other shoe to drop." There have also been suggestions that Lamy should not have announced a replacement for Peter Pearson, who resigned last month as director of the Broadcast Fund. The appointment of André Picard as head of the fund was announced May 6. Ellis ventured that Picard is "not necessarily a very stable replacement. There is still a lot of change in store." Some producers fear that Lamy's successor may be uncomfortable with a Lamy appointment.

But Peter O'Brian, CFTA's vice-president of productions, told Cinema Canada there is no indication that Telefilm upheavals are endangering production.

TORONTO - The directors of NFB's *Not A Love Story* and *If You Love This Planet* have joined forces to produce a new one-hour NFB documentary *Speaking Our Peace* which will have its Toronto public premier on June 2. The screening is presented in co-operation with the Voice of Women, Performing Artists for Nuclear Disarmament, and the Community Forum on Shared Responsibility.

## Ottawa/Hull association holds A G M

OTTAWA - The first annual general meeting of the Ottawa/Hull Film and Television Association was held Feb. 13 at the Roxborough Hotel.

The meeting was attended by more than 40 independent producers and freelancers representing major production companies and support services in the Ottawa/Hull region. Also attending were representatives from various levels of

government who have supported both the association and the concept of the Film and Television Liaison Bureau which has a mandate to draw major theatrical and broadcast productions to the national capital area.

Bill Stevens was elected the Association's new president, with Ruth Hamelin as vice-president. Other members elected to the board of directors

were John Peer, Jo MacFadden, Sharon Buckingham, Alan White, Andrew Huggett, Roland Pirker, André Proulx, Gerald Tripp, Jacques Labrie, Pierre-Paul Lafrenière and David McNicoll.

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## No decision on new French net Patience running thin among QC crews

MONTREAL - It will take the Canadian Radio-Television and Telecommunications Commission (CRTC) two months to render a decision on whether or not to issue a license for a second, private French-language television network in Quebec, if it issues one at all.

Four days of public hearings here before the CRTC ended May 17, with the final day devoted to license renewals for existing broadcasters Radio-Québec, TVA and Télé-Métropole. The previous three days were taken up with hearing corporate applicants Cogeco and Moffat Communications, a Winnipeg company, arguing the viability of their proposed Réseau de télévision St-Laurent (RSL) and CFCF's proposal for the Réseau Quatre-Saisons (RQS). Both network proposals are aimed at audiences in the 25-39 age category which has statistically abandoned existing French-language webs for English-Canadian or American programming. Both proposals respectively had as consultants one of the two Quebec members of the recently appointed federal broadcast policy review task force, co-chairman Florian Sauvageau for RSL and communications lawyer Francine Côté for RQS.

In appearances before the Commission, both Cogeco president Henri Audet and CFCF president Jean Pouliot argued that their proposals would have beneficial economic repercussions, Cogeco stating that a new network would have a stimulating effect on the existing advertising pie, while Pouliot felt that RQS would not add unduly to existing media concentration. The Pouliot family has controlling interests in CFCF-TV, CFCF-AM, CFQR-FM, CF Cable TV and Champlain

Productions, while Cogeco exploits television stations in Sherbrooke (CKSH-TV) and Trois-Rivières (CKTM-TV).

In 1974 the CRTC issued a license for a second, private French-language network to Intercité which then failed to get off the ground. Cogeco was one of the main investors in pay-TV licensee TVEC which failed early last year. Both current proposals before the CRTC require substantial start-up capital: \$40 million for RQS and \$65 million for RSL.

The two proposals were vehemently opposed by Quebec City broadcaster Pathonic which owns four TVA-affiliated stations. Montreal's Télé-Métropole, the TVA network, Radio-Canada network, and the Canadian Association of Announcers also intervened against the proposals.

According to Pathonic president Paul Vien, a second, French-language network would represent \$10-12 million in losses for Pathonic alone. Viens termed the Cogeco and CFCF proposals "unrealisable," and, contrary to the claims put forth, said they would only fragment existing national advertising budgets.

In the view of observers at the hearings, the CRTC, as per the line of questioning of its chairman Andre Bureau, maintained a "circumspect" attitude towards the applicants' claims.

Bureau himself said it was possible the CRTC could simply not issue a license at all.

TORONTO - CBC writer/producer Jeannine Locke will chair the international jury at the sixth annual Banff Television Festival in Banff, Alberta from June 2-8. Locke has been responsible for some of the most widely-acclaimed CBC television drama presentations.

MONTREAL - Quebec's film technicians are still without a contract agreement with the province's producers' association. Since February, negotiation sessions between the Syndicat des Techniciennes et Techniciens du Cinéma du Québec (STCQ) and the Association des Producteurs de Films du Québec (APFQ) have only produced a standstill. Quebec technicians have been without a contract since 1981.

"The problems are basic," STCQ president Michel La Veaux told Cinema Canada, "Quebec's film technicians are the lowest-paid in the country and have not had any major contractual changes since 1979." La Veaux says that the APFQ proposals are "unsatisfactory and unreasonable."

According to La Veaux, the APFQ offered the technicians a 1.08% increase since 1981 based on the starting salary for each particular technical position as calculated in 1984. The producer's association has also offered a 3% pension fund if their salarial adjustment is accepted. APFQ executive-director Penni Jaques considers their proposal fair while understanding the grievances of the technicians' union. "We simply don't have any more to offer" Jaques told Cinema Canada.

La Veaux, on the other hand, argues that the pay increase is based on the minimum possible wage for each particular technician position and is not reflective of the reality of the situation. A 1% salary insurance would also have to be agreed to

by the APFQ if any contractual agreement is to be reached.

La Veaux and the STCQ have given a June 1 deadline for an agreement to be reached. If no agreement is reached by that date, the STCQ will negotiate working conditions film-by-film and location-by-location. This would mean major administrative headaches and added financial burden for the producers. Both sides resumed negotiations on May 15.

MONTREAL - The Conservatory of Cinematographic Art will be hosting the 16th annual Canadian Student Film Festival in Montreal from Aug. 25-27, during the Montreal World Film Festival on the occasion of the international youth year.

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Pre-selection screenings of Canadian films for the 1985 Festival of Festivals will be held in Toronto June 24-28, 1985. Please call or write to the Festival office for entry forms or if you require further information.

#### ELIGIBILITY:

1. Any Canadian film (except sponsored or industrial film) is eligible — feature, short, documentary, animated and experimental.
2. Films must be certified Canadian productions or co-productions.
3. Films must have been completed after September 15, 1984.
4. Preference will be given to Canadian premières.
5. Films for preview screenings may be submitted in 16mm, 35mm, 3/4" or 1/2" video.
6. Films will be presented in the Festival in 16mm and 35mm only (optical sound) and in their original language with English subtitles.
7. Deadline for receipt of entry forms is Monday, June 17, 1985.
8. Deadline for receiving prints or cassettes for preview is Friday, June 21, 1985.

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Les visionnements de pré-sélection de films canadiens pour le Festival des Festivals auront lieu à Toronto du 24 au 28 juin 1985. Veuillez écrire au bureau du Festival ou communiquer avec lui si vous désirez obtenir des formulaires d'inscription ou avoir de plus amples renseignements.

#### ADMISSIBILITÉ:

1. Tout film canadien (sauf les films industriels ou commandités) est admissible, qu'il s'agisse d'un long métrage, d'un court métrage, d'un documentaire, d'un film d'animation ou expérimental.
2. Les films doivent être certifiés comme étant des productions ou des co-productions canadiennes.
3. Les films doivent avoir été terminés après le 15 septembre 1984.
4. La préférence sera donnée aux premières canadiennes.
5. Les films, pour les visionnements préalables, peuvent être soumis en 16 ou 35 mm, ou en bande vidéo de 3/4 ou de 1/2 po.
6. Les films seront présentés, pendant le Festival, en 16 et 35 mm seulement (son optique), dans leur vision originale avec sous-titres anglais.
7. La date limite pour la réception des formulaires d'inscription est le lundi 17 juin 1985.
8. La date limite pour la réception des copies ou des cassettes pour les visionnements préalables, est le vendredi 21 juin 1985.

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# Producers want tax credit investment in budget

TORONTO - Independent producers have asked finance minister Michael Wilson to introduce a film and video investment tax credit (FITC) to promote investment in production companies.

In a brief submitted to Wilson for budget consideration, producers argued that for all its benefits the capital cost allowance (CCA) does not deal with chronic under-capitalization of production companies. The brief suggested that the FITC would attract permanent equity investment to production companies; meet investor requirements of risk-spreading and liquidity and alleviate some of the problems which are beyond the scope of the present CCA system, including financing of development expenditure and allowing more flexibility in production timing.

The brief outlined a method of operation for the FITC similar to the existing Share Purchase Tax Credit and the

Scientific Research Tax Credit. The brief noted that the FITC should produce capitalization for entities with ongoing production activities rather than the current project-by-project funding which has been endemic to the industry.

Other recommendations in the brief include a "superincentive" for fully Canadian projects. The brief proposed a 150% CCA for entirely Canadian productions (i.e., 10 out of 10 points in the Canadian Film and Video Certification Office certification point system). The rationale is to encourage production of Canadian stories which may not otherwise be commercial. The brief noted that the superincentive would stimulate more production in the regions; would establish a steadier stream of cultural product; allow for the creation of greater employment.

The brief was prepared by representatives of the Association of Canadian Film and

Television Producers, the Association des Producteurs de Film du Quebec and the Canadian Film and Television Association.

## Odeon recycles Villeray

MONTREAL - Cinémas Odeon opened l'Hermitage, a new 660-seat showcase theatre, on May 9.

Formerly the Villeray cinema built in 1937, it was one of the most profitable of the newly established Rank Odeon circuit in the late '40s and early '50s. Its lobby destroyed by fire in 1977, the Villeray continued to decline despite \$300,000 renovations.

The newly named and re-equipped cinema launched its revival with French versions of *A Passage To India* and *The Mask*. No figures were given for the recent renovations.

# QC budget slows shelters

QUEBEC CITY - The most recent provincial budget - presented Apr. 23 in the National Assembly - has introduced the principle of a minimum taxable income which, in turn, may have serious effects on the film tax-shelter in Quebec.

Although the measures would not become applicable until Jan. 1, 1986, the budget suggests that tax shelter investments of \$20,000 and more be limited to 40% of a person's net income (after deductions of various sorts). For the moment, no studies are available at the ministry of Revenue which measure the impact in terms of monies invested in shelters, but the effect of such legislation would be to reduce the mass of investments in shelters in general and in film and video in particular.

Norman Davidson at the Quebec ministry of Revenue cautioned that the measures in the Quebec budget may well be modified after the introduction of the federal budget in May which is also expected to introduce the idea of a minimum taxable income. At that time, the Quebec budget will probably be adapted to make both provincial and federal legislation similar.

Currently, Quebec legislation

allows for a 150% tax deduction on behalf of private individuals and corporations which invest in the production of a certified Quebec film or video.

## Arts OK after budget

OTTAWA-With a sigh of relief no doubt, the nation's major cultural agencies were spared further cuts in finance minister Michael Wilson's May 23 budget.

Measures announced include a tax-victory for Canadian artists who no longer have to declare the value of unsold works as taxable and can write off expenses before a work is sold. Prior to the Tory electoral win, Revenue Canada had been persecuting artists, considering them manufacturers, in a widely publicized furore that began late in 1983.

"It's a very positive budget for the arts and culture in this country," Communications minister Marcel Masse commented after the budget speech.

Other measures include a private task force study on the funding of the arts to be announced by Masse and Wilson, and cable companies will be able to write off 30% of equipment costs as depreciation, 10% more than previously.

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| Dead Zone                 | Head On                     |
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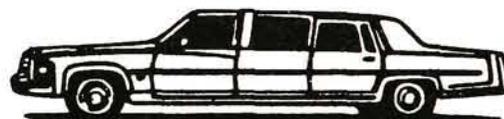
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## Cultural Initiatives becomes DOC permanent program

MONTREAL - Communications Minister Marcel Masse announced May 15 the permanent establishment of the Cultural Initiatives Program (CIP), which provides financial support to Canadian non-profit cultural organizations.

The minister announced that significant changes have been made to the program, formerly a temporary program entitled the Special Program of Cultural Initiatives. To respond more effectively to the needs of the Canadian cultural commu-

nity, the CIP will have a initial budget of \$17.3 million a year and will be administered by the Cultural Affairs Sector of the department of Communications.

"Since its inception in 1980, the Cultural Initiatives Program

has helped Canada's cultural organizations develop their management capabilities and improve their efficiency through the use of modern technology," Masse said. "The permanent status of the program will enable the government of Canada to continue the development of a strong regional infrastructure, assist cul-

tural organizations to achieve financial independence, and meet the many challenges of a constantly changing environment, thus blending cultural activities more fully into the country's economic and social structure."

Masse was speaking at the Canadian Conference of the Arts 40th anniversary annual general meeting.

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## Conference of the Arts tunes into business approach with DOC

OTTAWA - Two new glossy brochures on the arts and the economy have recently been published by the Canadian Conference of the Arts.

The first, an untitled 20-page booklet with black-and-white photography by Jim Allen, summarizes the economic data of the companion 24-page brochure entitled "The Role of the Arts and the Cultural Industries in the Canadian Economy."

"The time has come to re-examine just how much the arts are worth. Not for the traditional reasons of holding our country together, giving our culture a unique voice, and generally making Canadians more Canadian.

"But for reasons found on the financial pages rather than the entertainment columns.

"For the blunt, beautiful fact of it is, the arts are one of Canada's largest industries," the booklet says.

It goes on to point out that the arts in Canada earn \$10 billion annually, employ 300,000 people and 200,000 more indirectly, and pay \$1.2 billion in income taxes - a return of 90% on Ottawa's investment.

"Rather than simply maintaining or slowly evaporating their investment in the arts, public and private supporters will only profit by increasing their stake," the brochure says.

Already a major player in the Canadian economy, the arts' potential for growth is greater "than every other industry in the land, save its cousin, tourism."

The companion booklet, with a foreword by Communications minister Marcel Masse, notes by the year 2000, the potential arts audience will reach nearly 38% of the adult population.

The booklet points out that "the government's stake is in seeing that this industry flourish to support Canadian cultural sovereignty objectives."

Publication of the "The Role of the Arts and the Cultural Industries in the Canadian Economy" was made possible with the financial support of the federal department of Communications.

## Cineplex income climbs

TORONTO - Cineplex Corporation announced record financial results for the 13-week period ended Mar. 28, 1985 on May 8.

Earnings before income taxes and extraordinary items were \$3,005,000 for the period compared to \$315,000 in the corresponding 1984 period (prior to Cineplex's purchase of Odeon theatres). The corporation reported net income in the first quarter of \$1,473,000 on revenues of \$34,227,000. Net income excludes an extraordinary gain of \$1,532,000. Net income for the comparable period the previous year was \$153,000 on revenues of \$7,504,000. The 1984 reported net income excluded an extraordinary gain of \$162,000. Extraordinary gains arose from the utilization of prior years' income tax losses.

Reported net income for the first quarter represents a profit of \$0.08 per share compared to \$0.02 the year before.

On May 9 the Cineplex board of directors declared a semi-annual dividend of 12.5¢ a share on its outstanding 8.33% preference shares payable on June 15, 1985 to shareholders of record as of June 7, 1985.

Earlier, on Apr. 29, Cineplex

announced the opening of a new theatre complex at Vancouver's Oakridge Centre. The three-cinema, 1260-seat complex will present first-run major motion picture releases using both 35mm and 70mm Dolby stereo sound systems and will feature Canada's first Lucasfilm THX sound system. The theatre opened to the public on May 22. The Complex will display a major work of art by Vancouver artist Alan Wood.

## ROM goes Japanese with film retrospective

TORONTO - The Royal Ontario Museum's repertory cinema will be presenting a Japanese film retrospective from May 26 through to June 30. The series will include sixteen films surveying the artistic achievement of the Japanese cinema from the 1930s to the present. Included are four works by Akira Kurosawa, three by Yasujiro Ozu and four by Kenji Mizoguchi. Many of the films are rarely screened in Canada.

## Nelson receives Burritt Award from Fed of Film Societies

OTTAWA - Cinema Canada columnist Joyce Nelson has been chosen as the recipient for the 21st Dorothy and Oscar Burritt Memorial Award.

Nelson, who has written extensively on Canadian Film and media issues and is also on the editorial board of *This Magazine*, plans to use the \$2000 grant for research on the history of the National Film Board's travelling projectionists. She is co-editor of *The Canadian Film Reader*.

The annual award, established in 1964, to encourage the further development of film appreciation in Canada, is administered by the Canadian Federation of Film Societies. Dorothy and Oscar Burritt founded the film society movement in Canada. The award was established to keep alive the spirit and purpose of these two film pioneers. The announcement was of Nelson's award made at the annual general meeting of the Canadian Federation of Film Societies in Ottawa May 17-20.



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## Academy moves to include TV European premiere for Studio D peace film at The Hague

TORONTO - The Academy of Canadian Cinema announced at a press conference on May 29 that it has added a television division and henceforth the organization will be called the Academy of Canadian Cinema and Television.

Academy's director of communications Maria Topalovich told Cinema Canada that the change had been in process for four years with a concentrated effort in the last two years. She said that there had been a tremendous response from the television community to the idea of a national umbrella organization that could link the dispersed television communities across the country.

An integral part of the new division will be an annual national television awards show, the first of which is slated for broadcast in December 1986. She said that both CTV and CBC have committed themselves to the expansion of the Academy into television. Details of the division were finalized at an intensive two-day policy and planning meeting in mid-May. Members of the planning committee include some of the leading names in the independent production and distribution sector, such as Robert Lantos of RSL, Michael Mac-Millan of Atlantis, Isme Bennie

of Isme Bennie International, Wilson Markle of Mobile Image and president of the Canadian Film and Television Association, as well as producers Ron Cohen and Paul Saltzman.

Membership in the television division will be open to anyone connected to television in one of 18 categories ranging from performing, writing, directing, producing, to public relations and administrative support. The Academy expects membership to reach 2,000-3,000 within the next few months.

Administering the new television will be Audrey Cole. Cole was a consultant with Rogers and before that was program executive for C-Channel.

A number of unions and associations are supporting the television division including CFTA, Directors Guild, ACFTP, CAMPP. Notable for its absence is ACTRA. ACTRA runs its own awards show, the Nellites, for radio and television. Although the Academy and ACTRA have been negotiating, no agreement has been reached on replacing the ACTRA show. A key issue dividing the two organizations is the eligibility of non-Canadian performers for awards. Topalovich noted that they would be eligible provided they appeared in Canadian shows as defined by the CRTC.

of Isme Bennie International, Wilson Markle of Mobile Image and president of the Canadian Film and Television Association, as well as producers Ron Cohen and Paul Saltzman.

MONTREAL - *Speaking Our Peace*, a new hour-long documentary by Studio D, the women's film unit of the National Film Board, had its European premiere in The Hague May 1-2.

The screenings, at the Municipal Art Museum, were part of activities sponsored by the city of Ottawa to commemorate the liberation of Holland.

The film explores the concept of peace from the perspective of women who live and work towards attaining permanent world peace. Ottawa mayor Marion Dewar, as well as one of the film's co-directors, Terri Nash, and Studio D executive producer Kathleen Shannon, attended the premiere.

MONTREAL - The first Montreal International Festival of Women's Films and Videos will celebrate women's filmmaking, both international and national, June 6-16.

The Festival will present feature- and medium-length films, fiction and documentary, short films in 16mm and 35mm, as well as videos.

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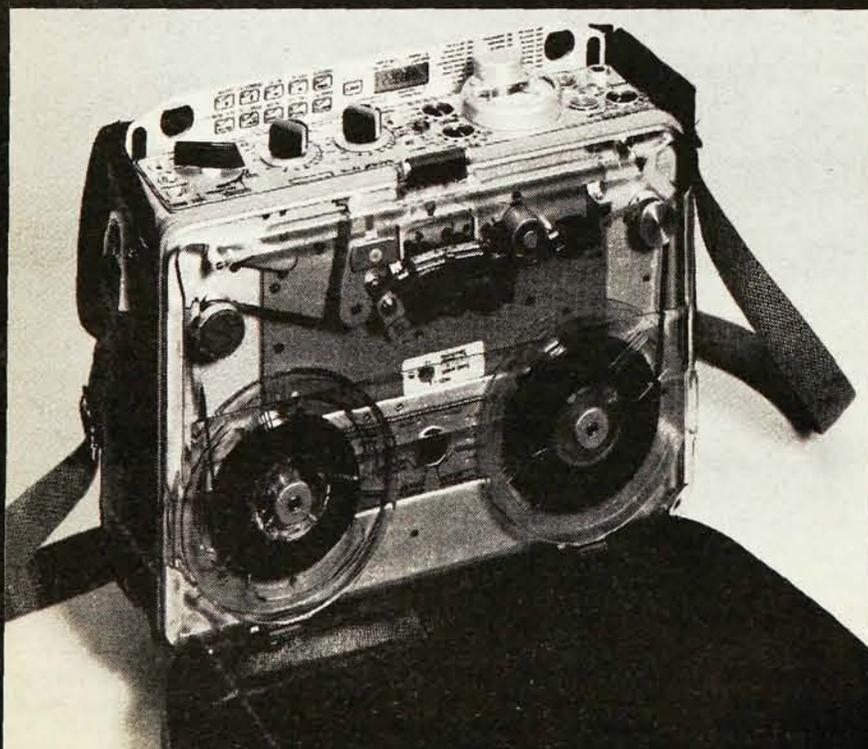
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## SHOOT ALBERTA

by Linda Kupecek

*Loyalties*, a feature to be directed by Anne Wheeler, will shoot in northern Alberta July 2. Produced by Bill Johnston and Ron Lillie (*Isaac Littlefeathers*) with Wheeler as co-producer, *Loyalties* is the story of the unlikely friendship between a newly arrived woman from England and a tough Métis barmaid. Writer Sharon Riis (*Latitude 55*) was a finalist in the ACTRA Awards for *Change of Heart*, which also won Wheeler (*War Story*) best director award at the 1985 Alberta Film and Television Awards.

Wheeler recently helmed two half-hour dramas for Atlantis Films: *One's a Heifer*, shot in the badlands of Drumheller, and *A Bird in the House*, in Edmonton. She is also slated to direct one of the segments of the upcoming mini-series on Métis, to be produced by Norma Bailey in '85 and '86.

*Storm*, a low-budget feature written, produced and directed by David Winning of Calgary, screened at the Market section of the Cannes Film Festival on May 12. The story of two students who encounter danger in a storm in the woods, was developed over two years... with a final budget of under \$100,000.

Winning's first film, *Sequence*, a short subject, has recently been acquired by Cannon International (The Cannon Group) for theatrical use in the United Kingdom.

*Storm* is blessed with a dynamic original music score by Amin Bhatia whose compositions for synthesizer have won a string of international awards. Associate producer was Michael Kevis; editor was Bill Campbell of Campbell Post Production in Calgary; cameraman was Tim Hollings; and location sound was handled by Per Asplund. Winning, 23, and his colleagues were unable to secure funding to attend the Cannes screening, but hope to promote the film in L.A. this summer.

Marcella Bienvenue, the multi-talented coordinator of the Calgary Society for Independent Filmmakers, recently wrote and directed a new project, a collaboration of the C.S.I.F. and the students of Cinema Television Stage and Radio Arts at the Southern Alberta Institute of Technology. *The Heart Is a Lonely Monitor* deals with media manipulation, and involved the SAIT students working with members of the C.S.I.F. in a learning situation. The SAIT liaison for the 12 minute 16mm film was

instructor Diane Edmondson. Bienvenue, praised by Calgary critics for both her beauty and her work, is also a performance video artist.

HBW/Toth Co-productions of Calgary recently completed taping nine half-hour programs as a pilot for a mini-series,

*Connecting*, a Donohue-like talk show for teenagers. Budget was \$172,000 with participation from Telefilm, AMPDC, the Alberta Secretariat for International Youth Year, private investors and the producers. The series, taped at CBC facilities in Calgary, will be aired in Alberta in September '85.

Tom Keenan, computer whiz, university professor and writer/broadcaster (*CBC Stereo Morning*) has won the Canadian Science Writers Association

Award in Electronic Media for *Crimes of the Future*, produced by Dave Refel for the *Ideas* series on CBC radio... Cinematographer Roger Vernon handled camera for the Canadian Disabled Championships at Sunshine for CTV's *Wide World of Sports*, and is gearing up for work on an anamorphic film for the Alberta pavilion at Expo 86 in Vancouver... Bette Chadwick of the Other Agency Casting Ltd. has been casting *The Little Vampire* (shooting at

CITY in Edmonton) and working on a national talent search for the children in *Loyalties*... Peripatetic John Scott wrangled *Kane and Abel* in Toronto, and is stunt coordinator for *Guts and Glory* in Vancouver, as well as working as production manager on the recent Prestone anti-freeze commercial... Bill Marsden of the Film Industry Development Office is headed for Chicago for the annual meeting of Film Commissioners.



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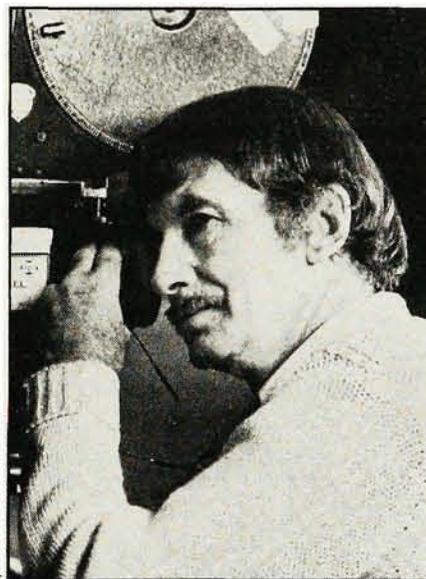
## NEWS

### NFB FILMS AT BANFF

Two NFB feature documentaries are in competition at the 6th Banff Television Festival. *Pitchmen*, Barry Greenwald's film that dices, slices, and juliennes, while looking at Canada's masters of the fine art of selling everything and anything from wonder wallets to canape-makers. *Pitchmen*, telecast on CBC in January, was produced by the NFB's Ontario Region, written by Steve Lucas and produced by John Kramer. *The Land that Devours Ships*, co-produced by the NFB and Undersea Research, chronicles the discovery of the Breadalbane, a wooden barque which sank in the 1950's in Canada's Northwest Passage. Veteran NFB filmmaker Bill Mason directed, edited, and photographed the film and shares the narration credit with Canadian broadcaster Patrick Watson. *The Land that Devours Ships*, was telecast on CBC in November, 1984.

### TRIPLE HONORS FOR McLAREN

Three tributes to the life-long work of NFB animator and experimental filmmaker Norman McLaren are scheduled in New York, Los Angeles and here in Canada. In New York a special showing of McLaren's work was screened at the Museum of Modern Art Department of Film on May 28 and the complete collection of McLaren's work was presented by NFB to MoMA in honor of the Department of Film's 50th anniversary. In speaking of the donation, Richard E. Oldenburg, Director of The Museum of Modern



Norman McLaren

Art, notes "... it is particularly gratifying to receive the complete McLaren collection, representing an artist who has brought together film, painting, drawing, and design to create a masterful and influential body of work. This gift enriches not only our film archive but indeed the American film community as a whole, which will now have permanent access through the Museum to these incomparable animated films."

In Los Angeles, on June 17, McLaren will be the subject of a special salute from the Academy of Motion Picture Arts and Sciences. This prestigious celebration of his work will include a 90-minute screening of McLaren's films at the Academy's 800-seat theatre followed by a discussion led by animation artists Chuck Jones; John Whitney, Sr.; film critic and historian, Charles

Solomon; and McLaren's colleague Don McWilliams. The NFB will also present an archival collection of McLaren's complete work to the Academy of Motion Picture Arts & Sciences, thus making the Academy the west coast centre for McLaren studies.

Here in Canada, the Canadian Film Institute will launch a cross-country tour of the best of Canada's animation. Scheduled in four parts, "Canimation" will devote an entire program to the work of McLaren. Featuring 17 of his films, this retrospective provides a unique opportunity for Canadians to see the variety and range of McLaren's techniques. "Canimation" will open in Edmonton, June 5; in Calgary, June 7; Winnipeg, June 9; Montreal, June 18; Halifax, June 23; Ottawa, July 2; Toronto, July 12; Vancouver, July 15. Check local listings for further program details.

### WERNER NOLD APPOINTED TO ORDER OF CANADA

Veteran NFB editor, Werner Nold was appointed to the Order of Canada, the country's highest distinction, by Governor General, Her Excellency the Right Honourable Jeanne Sauv e this April in Ottawa. Nold joined the NFB in 1961 and since then has edited more than 80 films including *Pour la suite du monde*, *Ixe-13*, and *Les Jeux de la XXI<sup>e</sup> Olympiade*. His most recent production is *Cinema, cinema*, a film celebrating 25 years of French production at the NFB, which he co-directed with Gilles Carle.

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## VANCOUVER VISTAS

by Rona Gilbertson

The National Film Board is in pre-production on a series of six one-hour programs to air nationally which explores the historical upheaval in the global economy since the Industrial Revolution.

*The Political Economy Series* challenges Canadians with an unlauded look at the issues that mark the new world order and options for making Canada a technological contemporary of present-day superiors.

Shooting of the series will start in major cities across Canada, with regional directors, at the end of May and will wrap in the fall of 1985. Post-production is expected to be complete by May of next year.

All research has been done by the prospective directors, of which Vancouver contributes three - Tom Shandel, Mo Simpson and Kalle Lasn.

The series marks the first computer linkage between major NFB centers across Canada, allowing for advanced networking as the developmental work and research proceed.

Telefilm, the NFB, CBC Vancouver and the Vancouver Centennial Commission will support the production of eight one-minute animation shorts about Vancouver and B.C.

Marmalade Animation will produce the \$100,000 project, with directors Malcolm Collette, Marv Newland, Al Sens and Barry Helmer, which will be completed by November first.

The subject material will follow a predominantly historic overview of such things as Vancouver's Chinatown, Captain George Vancouver's presence, B.C.'s electric trolleys and the Vancouver Opera House.

Independent filmmaker Jack Darcus has just received Telefilm funding to match with private investment for the production of *Overnight* from a screenplay he wrote himself.

Tom Braidwood will act as associate producer and production manager for *Exile Productions* on the features to commence in early July and to continue for the duration of the month.

So far, Gale Garnett is cast as lead, but all other parts have yet to be filled. Darcus is currently visiting Toronto to look at talent possibilities.

*Bobby's Girl* is what co-producer Reunion Pictures Inc. Phil Schmidt calls "an elaborate

screen test." Written by Kathreen Neilson, the first 20 minutes were shot in February of this year. From here, the edited version will serve to petition for Telefilm and private funding.

The first draft of the feature-length screenplay will be finished by May 31, and Sandy Flanagan of the *Reel West Digest* will team with Schmidt in co-producing the romantic comedy that centers around three re-united women.

Cast as the three women are Francis Flanagan, Marlene O'Brien and Jane Mortifee.

Writer Kathreen Neilson has just returned from the Oberhausen Film Festival in Germany, where she was invited to show her previous film *Maggie*. *Maggie* was one of only three Canadian shorts invited to the festival.

The Vancouver-based series *Danger Bay* went into its second year of production on May 21. Shooting will extend to Oct. 28 with the episodic count up to 22, from the inaugural 13. The CBC, Disney Channel and Telefilm will again share funding responsibilities.

Though no major changes have been made in format, female lead Debra Wakeham will return for two guest appearances before being replaced by Susan Walden, who, like her forerunner, will fly the

chopper and Beaver aircraft in the series.

Vancouver crews predominate, but the directorship will be split between east and west talent. So far, only half have been selected. John M. Eckert of Toronto will act as the new line producer and Harold Tichenor of Vancouver, as the production manager.

The Writer's Department will again rely on the consulting and contributing expertise of John Dugan, who will coordinate from Los Angeles. Hopes are to make the series more action and adventure oriented.

Having aired on CBC, *Danger Bay* will appear for the first time in the U.S. this fall on Disney Channel.

The opening of the *Pacific Cine Centre* in Vancouver this September establishes the first cultural center in Canada dedicated exclusively to the cinematic arts.

The Centre will house three of Vancouver's non-profit, cinematic organizations: Cine-works, Canadian Filmmaker's Distribution West and Pacific Cinematheque Pacific. As associations actively involved with local film promotion, distribution, production and archiving, the collaboration institutes a substantial force in B.C.'s domestic film industry.

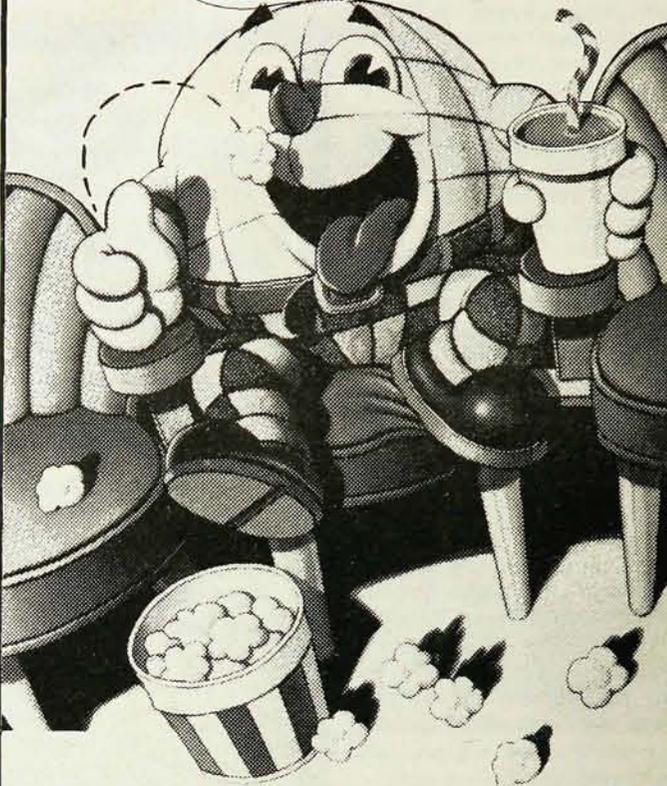
With three years of construction behind it, fundraising continues in an effort to raise the \$400,000 necessary to furnish and equip the building. The Centre will comprise a 220-seat theatre with projection capabil-

ities for 16mm, 35mm, interlocking systems, slide shows, professional Super 8 and Dolby sound, a production studio, a film studies library and a circu-

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## Vancouver Vistas

→ greater public, hopes are to increase free screening of independent films, special programming for various audience groups, and guest lectures by local and international filmmakers. Emphasis will be directed toward making Canadian production more visible to the public, in areas both contemporary and historic.

On April 23, local British Columbian filmmakers met with lawyers, brokers and bankers to conduct a day-long examination and information-sharing over the issue of film development as a viable investment.

Speaking at the seminar were Robert Linnell, head of English-language production for Telefilm; Robin Jackson,

policy advisor for film and video, department of Communications in Ottawa; Frank Jacobs of Entertainment Finance Inc. of Toronto; Claude Desaulniers of the legal firm Stikeman Elliot of Montreal and, Paul Audley, one of three communications consultants to Communications minister Marcel Masse.

New regulations pertaining to the Broadcast Fund have given new energy to the private sector and the well-balanced group of advisors and inquirers, numbering 75 members of the film and legal investment community, found much to consider in light of the aspiring industry in Canada.

Common to the understanding of all was the belief that film investment monies are sometimes fickle, fleeting and hard to find initially. However, the prevailing mood was one of optimism that displayed a re-awakening of interest in film development as a secure venture for capital funding.

## National Film Week in BC in 1986

VANCOUVER – As part of next year's centennial celebrations, Vancouver's filmmakers will take centre stage during National Film Week.

They just got the go-ahead after Communications minister Marcel Masse okayed a \$30,000 grant to the event's sponsoring organization, Canadian Filmmakers Distribution West.

National Film Week will be presented in June 1986 at the Pacific Cine Centre. A special tribute to Vancouver's filmmakers, past and present, will be the centrepiece of the event which will also feature special presentations of classic and current Canadian films and guest speakers.

Festival co-coordinators include representatives of Canadian Filmmakers Distribution West, Cineworks Independent Filmmakers Society and Pacific Cinematheque.

## Telefilm doubles Western monies

VANCOUVER, Telefilm Canada more than doubled its financial contribution to the western film and television Production activity in 1984.

Over the past year, Telefilm Canada invested some \$3 million in projects with budgets totalling over \$11 million, Telefilm chairman Ed Prevost said Apr. 22.

Sixteen projects – nine dramas, four children's and three in variety – received financial support through the Broadcast Fund, an increase of 12 projects over the previous year. Eight of these projects are now completed, including *The Prodigal* (Burbank Productions) which won a certificate of merit at the 1984 Chicago international film festival and *Rocky Mountain Christmas* (Olympic TV Productions).

A feature-length production, *My American Cousin*, directed

by Sandy Wilson and produced by Peter O'Brian (Independant Pictures Inc.) is in post-production. An hour-long drama, *Tramp At The Door*, starring Ed McNamara and Monique Mercure, will air on CKND in Winnipeg later in 1985.

Telefilm is studying other measures to further develop regional productions. The agency will announce, soon plans to support project development in all regions of Canada, in particular in the Western and Atlantic provinces.

## Animation to cross Canada as showcase for national animators

OTTAWA – Following on last year's successful tour of Canada's 10 best feature films, a cross-Canada celebration of the best in Canadian animation will be touring eight cities this summer.

Beginning in Edmonton (June 5, 8, 12, 15), Calgary (June 7, 10, 14, 17), Winnipeg (June 9, 13, 16, 20), Montreal (June 18, 23, 25, 30), Halifax (June 23, 29, 30, July 7), Ottawa (July 2, 5, 6, 9), Toronto (July 12, 13, 14, 15) and Vancouver (July 15, 16, 22, 23), *Animation* features some 60 selections of Canadian animation assembled by Toronto programmer Richard Gotlib who will be touring with the program. Presented by the Canadian Film Institute and sponsored by minister of Communications Marcel Masse, the National Film Board of Canada and Metropolitan Insurance Companies, *Animation* honours the contribution of Canadian animators to world cinema.

In its brief, four-decade history and despite small budgets and fierce competition from American animation studios, Canadian animation, whose excellence is synonymous with the world-wide reputation of Norman McLaren, has established distinct traditions in a difficult and meticulous craft.

In the last 20 years Canadian animators have received more than 15 U.S. Academy Award nominations and three Oscars – the most recent for Jon Minnis' 1983 *Charade* – as well as countless prizes and awards throughout the world. Yet, within Canada itself, no real forum exists for viewing and assessing the creativity of our own animated films. *Animation* aims to offer to Canadian audiences an in-depth and absorbing introduction to this popularly neglected art form.

*Animation* previewed at Toronto's Art Gallery of Ontario in April to full-houses.

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# 'Clearing Hurdles' to make way for indigenous production in B C

VANCOUVER – Beautiful British Columbia last year wooed almost half of the foreign productions being shot in Canada, with its various locations, professional crewing potential and the alluring dollar situation. However, of the 160 domestic productions done for television and features, B.C. was responsible for only six – an unsettling 4%.

The realization that a malaise exists prompted the British Columbia Film And Video Industry Association to study the issue in-depth and to draw up a task force report that will be submitted to every level of government to outline the deficiencies and attempt to recommend a cure.

The report, "Clearing Hurdles," was prepared by Gerald Testar and judges, individually, the various 'players' – such as the CBC, the CRTC, Telefilm, private broadcasters, pay-TV, the NFB and the provincial government – and attempts to itemize why low domestic productivity exists while potential lies either dormant or largely untapped.

All too often indigenous productions are unable to find adequate project funding, meet with the strangulation of regulations that disallow movement, or eventuate in obscurity with poor market access, the report says.

The belief within the B.C. film community is that there is enough inherent potential in the province that even a competitive Canadian dollar, which currently allows foreign productions to save 20%, would not sound the death-knell for the industry. There is every reason to expect that given proper incentives and workable regulations, domestic production can well escalate within the province.

For the independent producer, amelioration of financing potential must rely on the revitalization of interest from the investment community in Canada and an exploration of what markets exist at home and abroad.

Well-known to American filmmaking traditions, money must be spent to make money. Films from by-gone days contribute return of capital that is fed into on-going projects. Convincing would-be investors, talent and producers to remain north of the line will have a long time return.

At present, Canadian English-TV viewers see less than two hours of original Canadian drama in the average week. Yet "it has been ascertained that each \$100,000 in indigenous production creates approximately 1 1/2 years of industry employment, thus 150 million dollars' worth can yield 2,250 person-years of employment. Indirect employment could

bring the total to over 3,500 jobs... allowing significant cultural and artistic expression from all regions of the country," the report says.

The report recommends that the CRTC use its power in less clandestine, subsequent moves and conduct hearings to elucidate the reasons that a licensee has failed in executing the conditions agreed to, and

to "show cause" or be temporarily suspended.

Outcries about the paucity of visibility lead the report to suggest that the CRTC ensure that Canadian audiences have the option, at all times, of viewing a domestically produced drama, variety program or documentary.

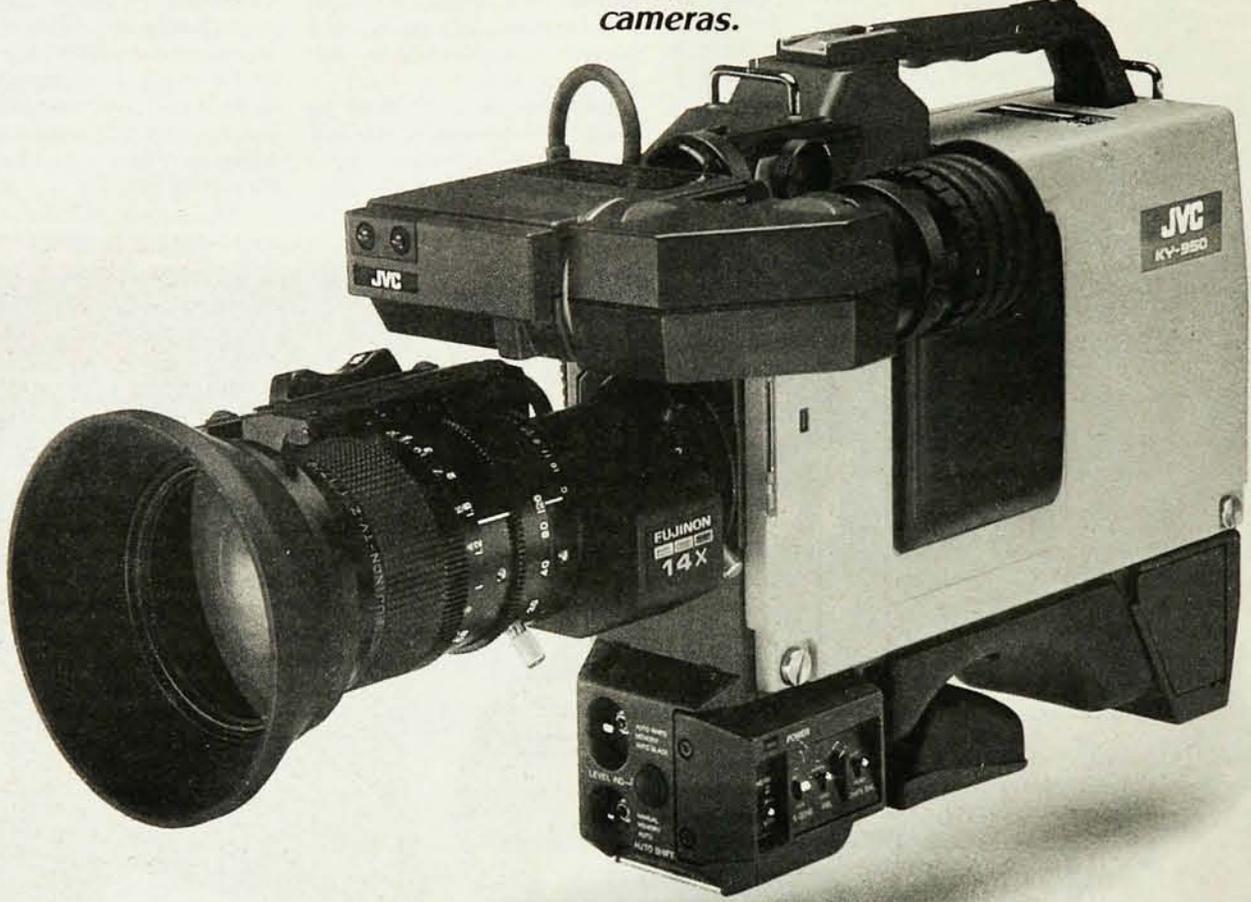
Deferring to the power of its regulations, the report suggests

that the CRTC should look closely at the conditions for substantial commitment from all licensees in Canada and that any broadcaster whose ownership exceeds 10% should not qualify for such.

The provincial government – in its 1985 Budget Paper – made provisions that established a tax-credit equal to 30% for capital venturing companies, in the

interest of promoting the private sector. The Task Force would like to convince the government that a mutually beneficial bed-sharing exists between both, and that investment in film and television scripts and project development should receive the same credit. It is imperative to the survival of the film and video

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## BC films

community that the provincial government become a stronger ally, with a broader and more defined support system for the nurturing of a domestic industry more promising than most, the report says.

Further to this interdependency, the provincial government, in defining its responsibilities, should consider an inter-departmental committee with representations from the motion-picture production industry to evaluate policy initiatives and their effect on all aspects of the business.

Substantially weighing in its favor are the statistics related to the revenues created from the industry itself. As a business, the government, at any level, should pay heed to the obvious economic return, especially of foreign investment within the province – in 1984, \$60 million in production

costs paid-out – and to encourage the private sector to work toward the establishment of a production studio, which will serve to establish confidence in local, national and foreign investors.

The department of Communications, according to the report, should examine the possibility of forming an umbrella policy over both theatrical motion-pictures and television programs, with a responsive review of the broadcasting guidelines in Canada in so much as they do not nurture and support the domestic industry. To further the emphasis of increasing production potential, the government should provide operating support to the associations that operate for the betterment of independents, such as the British Columbia Film and Video Industry Association.

As a long-established participant in the growth and development of production in British

Columbia, the BCFA, continuing in its status as a non-profit body, could best investigate potential markets of national and international venues, with special examination of the accessible Pacific Rim opportunities.

## LA Animation fest

LOS ANGELES – The first Los Angeles International Animation Celebration takes place Sept. 25-29. The premiere event is the only festival in the United States to function both as a competition and a showcase for classic and contemporary animation from around the world.

Submitted films (16mm and 35mm) and videos (3/4" and 1/2" VHS and Beta) must be received by Aug. 11. Deadline for entry forms and fees is July 20. All entries must have been completed after Jan. 1, 1983.

Belmondo shoots *Hold-Up*, talks financing in Montreal

MONTREAL – On the day before shooting began on the \$8 million Franco-Canadian film *Hold-Up*, a press conference was held by the Chambre de Commerce Française au Canada on the theme of Franco/Canadian Cinema: A Question of Business.

The panel, May 6, included the film's director Alexandre Arcady, French superstar, actor/producer Jean-Paul Belmondo, Canadian executive producer Denis Héroux and Canadian actress Kim Cattrall.

Co-producer Héroux and Belmondo said two thirds of the film's financing was coming from French investors, including the French government, while one-third was coming from Canadian financial

backers. Telefilm Canada is investing \$1.3 million from the broadcast fund, half of the total Canadian financial involvement. Héroux would not disclose the identity of other Canadian investors.

Lead Belmondo himself has \$4 million invested in the project. When asked why he decided to invest as well as star in *Hold-Up*, Belmondo replied that "as an actor every time I make a film I am taking a risk, but when one feels good about a project, he might as well back it with money."

Equally enthusiastic about *Hold-Up* is the film's young director Alexandre Arcady. Arcady, 37, who received critical acclaim in France for his film *Le Coup Serpico*, described *Hold-Up* as a comedy/thriller. *Hold-Up* is an ingenious bank robbery in which there is no violence or bloodshed.

Director as well as panel members were also enthusiastic about location-settings in Old Montreal's Place d'Youville and about working in this city.

Arcady explained that Montreal offered the perfect North-American architectural setting while eliminating any language barrier on this majority French production.

Shooting began May 7 in Montreal and will continue for 23 days before heading for other locations including Paris and Rome. The film is expected for release in October.

## Murphy moves to TV

LOS ANGELES – The formation of ACM Television was announced Mar. 7 by Jack Murphy, former president of Montreal-based Criterion Films, and now president of American Cinema Marketing Corp. of Los Angeles and Montreal. The new television division will acquire and distribute feature films to the domestic pay/cable, network and syndication markets.

Due to the increase in number of independent television stations and the amount of independently produced motion pictures, said Murphy, product is not being fully distributed in the syndication area. ACM's objectives are to offer producers equitable terms and prompt reportings, to operate a cost-effective, computerized facility responsive to the special programming needs of the expanding small and mid-sized markets.

Among ACM's initial feature film offerings are Canadian films such as *Ghostkeeper*, *The Rainbow Boys*, and *Reno and the Doc*, which was nominated for four Genie Awards this year.

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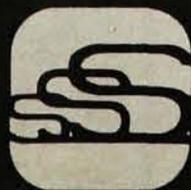
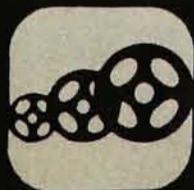
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# CBC productions scheduled over summer in Western region

VANCOUVER - With only a meagre 4% of indigenous projects in theatrical film shoots in B.C., television remains the chief outlet for Canadian production here. CBC's summer '85 shooting menu tells the story, as the following production plans reveal.

## THE VOYAGE OF THE THOMAS CROSBY V

For the past 100 years, the mission ship, the Thomas Crosby V has called upon ports from the top of Vancouver Island to the border of Alaska. This 'God-ship' stops at Indian villages, logging camps, lighthouses - any manner of inaccessible place - dealing the religious and moral services of drug counselling and alcohol treatment, administering, marrying and burying, rescuing at sea and nursing to the needy. The 80-foot ship is a throwback to bygone days, when only waterways supplied necessary communications.

This June, in co-production with the United Church of Canada, CBC producer Tony Wade and host Ray Corelli will take a Beta camera and five crewmen aboard to document what dramatic events can happen in three weeks. Says Wade, "The ship will sleep 20,

if you don't mind where and how you bunk." The documentary will hopefully have an international appeal.

## CONSTABLE CONSTABLE

Producer Robert Frederick conceived of *Constable, Constable*, with Jackson Davies as a cop in cahoots with the RCMP, two years ago. Two episodes were shot in Vancouver in March of 1983 and run through the rigors of test markets. CBC Ottawa hired the *Criterion Focus Groups Research* of Winnipeg to test one of the two. In Toronto, CBC hired the sophisticated services of *Market Fact-Peac System* for further qualitative testing.

With some positive results received, two more episodes were shot in the Fall of 1984, finding out later that the *Peac System* had gathered results that would have killed the shoot, had they been in on-time. The final tally from the 1985 Peterborough Test Market shows a near doubling of positive response from the negative testing shown earlier.

Bolstered by good reports and letters of support from the ministry of tourism, the Mayor of Vancouver and the University of B.C., Frederick is submitting

to the network to pick up the series. Regional cutbacks have made production in B.C. impossible without assistance from the Corporation. The report will plead for greater development time and further financial support.

Frederick feels *Constable Constable* is a series that will allow for the featuring of a major Canadian city, à la *Miami Vice*. If, however, the Corporation does not come, through with support, Frederick hopes to get the CBC to option the rights and will then seek Telefilm support. In the pursuit of "high quality, Canadian drama, prime-time broadcasting and an all-Canadian crew, cast and location," Frederick feels that odds lean in his favor.

## GOOD ROCKING TONIGHT

The beginning of April 1985 saw the airing of the 100th *Good Rocking* show on CBC airwaves. Host Terry David Mulligan guides this 90-minute production through interviews with touring stars and videos of the week's top 20 albums. The series airs nationally at 11:25 and repeats locally at 9:00, both on Saturday evening.

## GROOVIN'

Good Rocking's Producer Ken Gibson will extend his musical appreciations further, in a pilot that hosts Anne's younger sibling, Bruce Murray, and Ruth Anne from Toronto. The show will utilize Vancouver talent, singers, dancers and musicians. National broadcast will occur this Fall.

## CLASS OF '85

The Class has aged yet another year. Conceived as the Class of '83, the show is a local, musical endeavor, featuring amateur talent from B.C.'s lower mainland and Vancouver Island. This half-hour video will be taped in May, to air in the Fall.

## THE BEACHCOMBERS

Breathe in and begin again. *The Beachcombers* has just begun its 14th season with the sale of syndication rights to the U.S. Previously the U.S. has had sufficient family viewing material, but a market increase has enabled the CBC to make the sale, bringing *The Beachcombers* sales to a total of 36 countries.

## BAILEY'S LAW

Phil Savath, writer of the soon-to-be-finished *Samuel Lount*, has written a pilot, giving CBC their own version of *Barney Miller*. Sedrick Smith (*Billy Bishop Goes To War, Amadeus*-in theatre) will play a Vancouver lawyer who pulls his mainstream stakes to set up a minority-accessible, minority-run law practice in Vancouver's downtown core. Conceived by director Michael Boucher, *Bai-*

*ley's Law* attempts, via comedy, to illuminate the inherent social malaise of city life. Other Vancouver principals include Joe Golland, Kelvin Bonneau and Pat Lee.

## CHUNG CHUCK

One of the achievements the regional CBC are most proud of is a 90-minute documentary that portrays the life of a vociferous potato farmer.

Chung Chuck was the people's hero as the quintessential, archetypal free entrepreneur who came to Canada at the age of 10 and rose to become something of a local legend. Throughout his lifetime he found energy and reason to rail against restrictive and discriminatory municipal laws and marketing boards. A well-recognized face in both law courts and jail cells, he remains loud and bombastic at the age of 90. Says executive producer Don Williams, "Age hasn't cooled him much. He harbors a nature that is both violent and charitable." The film will air nationally next season.

## RED SERGE WIVES

With the success of the first two *Red Serge Wives*, financed regionally, and aired after

shooting in March, the national CBC has given the go-ahead for six more. The half-hour productions tell the story of the progression of the RCMP into Western Canada, and the altercations between the new law and a sequestered wilderness.

Executive producer Neil Sutherland will also do the writing for the six programs. Annie Guimaraens will be producer. As yet the cast remains unconfirmed. Shooting will commence at the end of July, with network release in October. The period-piece will be filmed on location in B.C. and Alberta.

CALGARY - Magus Design Communication of Calgary is in the post-production stage of a 35mm, \$80,000 rock video showing cultural conflict in Japan based on former Montreal musician Jim Clench's song *Welcome To Japan*.

*Welcome To Japan* is produced, directed, designed and scripted by Andrew Semple who also stars in the video. The executive producer is Lee Sauer and the production manager is Peter Bryant.

*Welcome To Japan* is expected to be released in September.

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# MIP-TV and MAP bring Canadians exposure and program sales

TORONTO - While Canadians went to MIP-TV in Cannes, the largest annual world television market, in greater numbers than ever, some distributors are afraid that a proliferation of official and semi-official Canadian representation is confusing buyers.

Stephen Ellis of Ellis Enterprises expressed concern that "Canada is putting a lot of money into MIP and not achieving quite the profile it should. For buyers, Canada is Canada. We can't afford to split ourselves into so many groups. If we put ourselves together we would have the biggest stand at MIP and save considerable money." This year there were six Canadian stands at the market: Telefilm, CBC, NFB, TVOntario, Ontario, and Groupe Québec.

Henia Müller of M&M productions told Cinema Canada that one veteran buyer was surprised by all the different Canadian groups. A Dutch buyer ran into an embarrassing situation of expecting to see Ontario distributors at a Quebec party to which they had not been invited. Müller noted "we had to explain that yes, we are all Canadians but they are Quebec."

Isme Bennie would like to see the Canadian presence individualized. "Having us in groups is a little corporate. I would like us to move to individual companies operating on their own."

Despite disagreement about how to manage the Canadian presence, all participants were agreed that Canadians looked better than ever, partly thanks to Telefilm's Marketing Assistance Program (MAP) which pays for 50% of advertising costs at foreign markets. Ted Riley of Atlantis Television International noted that Canadians "were constantly in the lime-light in the dailies and market publications." Müller said that Margo Raport of Telefilm did a great job of creating exposure for Canadian companies. Bennie was "still very impressed with MAP. We looked tremendously well in print. All the Canadian companies looked better than ever before." Ellis said there "was an awful lot more advertising than before. We participated and found MAP very worthwhile." For Mike Murphy of Cinevisa the MAP program helped a lot. "We doubled our ads and we had them in colour rather than black and white," he told Cine-

ma Canada. "It helped attract people to our stand." Rick Butler of Tapestry Productions noted that Canadians "are being taken more seriously each year. When you say you're from Canada, they know Canada is the land of Telefilm."

All participants agreed MIP was a very good market with some deals concluded and many serious contacts made. Atlantis did extremely well with the *Bradbury Trilogy* in continental Europe and reasonably well with *The Elephant Show*. Müller said that the market worked very well for M&M but they won't know how much they sold until September. Neil Court of Simcom said that while he didn't close anything there, sales prospects were good. As with many of the other Canadians, Court was also on the lookout for potential co-production partners. Contacts made there should bear fruition over the coming months.

Bennie had lots of "very, very positive reaction to *Singin' and Dancin'* and Murray McLaughlin's up-coming variety special, *Floating*. A lot of European countries are going to buy it," she said.

For Ellis the biggest seller

continues to be *Profiles of Nature*. Murphy finalized a BBC deal on his boy-scouts documentary and sold it to Irish Television and RAI in Italy. Irish Television has also shown a strong interest in Butler's Black Donnellys mini-series for which Butler recently received a broadcast letter from the CBC. The six-hour mini-series has been two years in development. It is based on a true story of an Irish immigrant family in Ontario in the mid-19th century. Trudy Grant of Sullivan Productions was able to do a lot of promotion on *Anne of Green Gables*. "Everyone is really anxious to see it."

Response to the announcement of another MIP, to be called MIP-COM, in the fall to include home videos as well as television, was mixed. "One MIP is enough," said Murphy. "It's a thinly veiled plot to scoop the London market. I need to go to England." Ellis feels it may be a useful market although it has "got people at the London Multi-Media Market up in arms."

Similarly, response to the upcoming Banff Festival was mixed. Bennie is not going to Banff. "I went to Banff last year and found it quite interesting.

It's very expensive. It's not a market and I find it hard to justify when not doing selling or acquisition. I didn't find the program this year as personally useful as last year."

Ralph and Cathy Ellis will be at Banff because they represent Granada TV in Canada. Granada is to receive an award for excellence in TV programming. Ellis noted going to Banff was a useful PR exercise. Butler is going to Banff because he expects that Europeans "who come as far as the Rockies are serious about doing business."

## Follows cast as Anne

TORONTO - *Hockey Night* star Megan Follows has been cast for the lead role in the upcoming television adaptation of *Anne of Green Gables*. Principal photography is slated to begin May 21. The show will be telecast on CBC TV in the 1985-86 season in two 2-hour segments. The project is a co-production between Sullivan Films, CBC, Telefilm, and PBS. City-TV and West German Television are also participating. The series will be directed by Kevin Sullivan who is also executive producer.



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# Competing Canadian structures confuse buyers at MIP market

MONTREAL - Quebec's film sales agents and distributors were "very pleased" with the *Marché Internationale de Programmation de Télévision* (MIP-TV) held April 20 - 25 in Cannes. MIP-TV is considered the most important event of its kind in terms of sales and purchases of television programs, as well as in exposure on the international scene.

Although sales-figures are not yet final, Quebec's sales agents have confirmed that several deals have been made or started on many of the productions represented at Cannes. Interest in Quebec productions was not only manifested by European representatives, but also by buyers from Australia, South Africa and the U.S.

Jacques Bensimon, director of the international division at the National Film Board (N.F.B.), told Cinema Canada "the real reason for the success of this year's MIP-TV was the active participation of the U.S. in the purchasing of foreign productions." "The American buyers," continued Bensimon, "set the tone for the event."

Lizanne Rouillard, in charge of sales at Filmoption Internationale Inc., told Cinema Canada that "Quebec's success at this year's MIP-TV was also

attributable to the increase of cable and pay-TV networks around the world and also to the high quality of the productions coming out of the province over the last few years." Ironically, several sales agents mentioned that bad weather in Cannes contributed to the success of the event by getting people off the beaches and to the screenings.

Productions of interest were mainly children's, dramatic series, and documentary series. *La Guerre Des Tuques* by Andre Melançon and *Hockey Night* by Paul Shapiro were two of the children's films which were especially popular. Bensimon was also pleased at the success of Jean Beaudin's *Mario* as was Via Le Monde's sales representative Michelle Raymond with the documentary series *Légendes Du Monde*.

Eight Quebec sales agencies present at Cannes were represented under the umbrella of Le Groupe Quebec. The aim of this association, headed by Maryse Rouillard of Filmoption Internationale Inc., was to promote and generate interest in Quebec productions through information sessions and advertising. Ontario was also represented by a similar association, The Ontario Group.

The public sector was represented at MIP-TV by the Canadian Broadcasting Corporation (CBC) the NFB, provincial network Radio-Quebec and also by Telefilm Canada.

Telefilm senior officer of distribution and marketing, Jeanne Ritter, told Cinema Canada that "the role of Telefilm was to promote Canadian productions to foreign representatives and to assist Canadian sales agents, in particular those from the Western and Maritime provinces who were not represented by provincial umbrella groups."

Reactions to Telefilm's presence were mixed. Several sales agents complained that Telefilm was only there to promote interest in co-productions while others were pleased with the fact that Telefilm got involved in the promotion of Canadian productions.

Bensimon told Cinema Canada, "I believe Canadian representation at the MIP-TV was too fragmented with the different agencies being represented by different provincial umbrella groups and with Telefilm's separate involvement as well as with the separation between the public and private sectors.

"With the money Canada has invested in MIP-TV", Bensimon

added, "it would be a good idea to create a certain unity between the country's representatives to better affirm Canada's presence."

However, few agents who took part in MIP will be going to the Banff Television Festival June 2-8. According to Michelle Charest of Cinar Films Inc. and Jacques Bouchard of Teve-

com, the Banff festival is too small to be worth the investment of time and money and is too close to the dates of other larger programming markets.

But Lizanne Rouillard of Filmoption Internationale Inc., as well as IFFC's Carmela Tutino, said they would likely be represented at Banff.

## Journées du Cinéma African gives prize to Gaston Kaboré

MONTREAL - Journées du Cinéma African au Québec, which took place Apr. 23-28, was a unique occasion to appreciate a cinema rarely seen on Canadian screens.

The section "Festival Panafricain" presented some 30 films from 16 African and Caribbean countries. A prize for intercultural communication offered by broadcaster Radio-Quebec went to *Wënd Kùuni* by Gaston Kaboré from Burkina Faso (formerly Upper Volta), and to *L'Ombre de la Terre* by Taib Louhichi from Tunisia.

"Regards Canadiens sur l'Afrique" offered the screenings of about 20 films, videos

and documentaries produced by Canadians.

A second prize - for the best Canadian documentary on Africa - was given to *La patrie de l'homme fier*, a co-production between Productions Lany and Vidéographe, directed by Yves Langlois. This prize was offered by l'Institut International de la Communication.

TORONTO - An International Women's Filmforum produced by Toronto's Harbourfront Corporation in conjunction with the National Film Board will be an integral part at this summer's U.N. Decade for Women Conference in Nairobi, Kenya from July 10 to 19.

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## Film Commissioners gather in Chicago

TORONTO - Canadians were well represented at the Association of Film Commissioners annual meeting in Chicago, May 8-12. The association is a non-profit organization of officials who act as liaison between the visual communications industry and local governments in order to facilitate on-location production.

Lorraine Good of Telefilm's Los Angeles office is on the

association's executive. Film officers attended from Alberta, British Columbia, Nova Scotia, Ontario, Newfoundland, Prince Edward Island, Saskatchewan and Quebec. In addition, Ottawa, Montreal, Calgary, Toronto, Vancouver and Victoria sent representatives to the meeting.

Naish McHugh, Toronto's film liaison officer, told Cinema Canada that the meeting was a

useful place to network. He said that the Canadians threw a party for the delegates which was well received.

He said that the five-day Cineposium was full of general sessions and workshops on themes common to all government film officers such as managing as a film commissioner; working with communities; getting the most for advertising dollars; and working with the commercial industry.

## High definition confab in Ottawa

OTTAWA - Canada recently hosted a four-day international conference on new television systems such as high-definition TV. The conference, held at the Ottawa convention center May 13 to May 16, was presided by assistant deputy - minister of Communications Ken Hepburn.

Experts from around the world, the department of com-

munications, the CBC, the NFB, as well as from the private sector, attended a varied program of conferences, workshops and discussions.

The conference was organized around four themes: needs, technology, systems and distribution and the political implications.

The conference was sponsored by the NFB, the CBC and the department of Communications. All presentations as well as summary of the workshops will be published.

## Institute awards Playing with Time

TORONTO - Playing With Time has won the Children's Broadcast Institute Award in the independent production category for the second time in a row. *Griff Makes a Date* in the highly-acclaimed Kids of Degrassi Street series won the award for "a textured, carefully written script and superb child actors."

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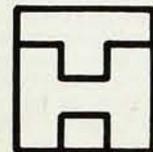
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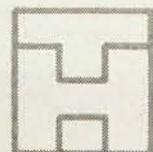
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