

Full implementation of law due in Q C

MONTREAL - By the end of October, the Quebec Cabinet is expected to have approved the final version of the regulations of the Cinema Law. Approval of the 140 articles of the regulations will permit promulgation of the remaining articles of the law which was passed by the National Assembly on June 22, 1983.

The final, public consultation on the regulations took place in Montreal on Sept. 10-13 as the Régie du cinéma held hearings at the Cinémathèque Québécoise. In all, 22 briefs were heard, Astral Bellevue Pathé being the only registered participant to withdraw from the proceedings. André Guérin, president of the Régie du Cinéma which has quasi-judicial jurisdiction, presided the hearings in the company of commissioners Pierre Lamy and Claire Bonenfant of the Régie, and Isabelle Juneau, the Régie's legal counsel.

The hearings dealt with technical questions related to the way in which the Régie proposes to apply and monitor the sections of the Cinema Law which are its responsibility. These are: the granting of distribution certificates for both films and videos; the definition of "producer" and "world rights" for the purposes of obtaining a special distribution certificate; the regulations which apply to exhibition of films and the categorization of sorts of theatres; the formula which should apply between exhibitors and distributors for the allocation of the box-office

gross; and the factors which should determine the 'house nut' or the cost of operating a theatre.

For articles concerning film distribution as defined in the regulations see page 44.

Other briefs presented at the hearings dealt with video-cassette distribution and the prevention of piracy, the relations between distributor and exhibitor, and the physical specifications of theatres.

The hearings were held to allow the Régie to fine-tune the regulations which were then sent to minister of Cultural Affairs Clément Richard on Oct. 1. "There was clearly a wish on the part of the participants to have a less regulated climate," Guérin told Cinema Canada, "and so we have modified many of the regulations to make them more supple. The atmosphere has changed greatly in the three years since the law was written. Then, people were asking for tighter regulation. Now, it's the opposite."

Guérin also stated that a strong consensus was formed around the definitions of "producer" and "world rights", and that this consensus was taken into account in the final draft.

The regulations now are with the minister who can modify them if he so wishes. They then go to the Cabinet for discussion, modification if desired, and approbation.

Once the regulations are approved, the Cabinet will then promulgate the articles of the law which are pertinent. Guérin does not foresee any parts of the law being set aside, and commented that the cinema dossier is one of the minister's priorities. Richard has already announced that he will not stand for re-election, but has promised to see the Cinema Law completed before he retires from government.

The associations and companies which presented briefs at the public hearings are the following:

Association des propriétaires de cinémas du Québec; Réseau indépendant des diffuseurs d'événements artistiques unis; Les Grands Explorateurs; Association des cinémas parallèles du Québec; Ciné-Campus (Trois-Rivières) Inc.; Association vidéo et cinéma du Québec; Ciné-Canada, Vidéo-K-Sept.; National Film Board; L'Association des producteurs de films et de vidéo du Québec; Société d'information des normes de la vidéo; Association des clubs vidéo; Cineplex Odeon; Canadian Motion Picture Distributors Association; Home Video Board Canada; Motion Picture Association of America Inc.; Société générale du cinéma; Institut québécois du cinéma; Association québécoise des distributeurs et exportateurs de films, de télévision et de vidéo; Syndicat des techniciennes et techniciens du cinéma du Québec; Union des artistes and Audio Ciné Film.

National Halifax confab protests cultural cuts

HALIFAX - A meeting of many minds concentrating on Canadian culture spanned four days in this city with the holding of the National Forum on Canadian Cultural Policy Sept. 21-22 and the federal-provincial culture ministers' conference on Sept. 23-24.

Hosting the Forum was the Nova Scotia Coalition on Arts and Culture, formed in protest over last fall's federal budget cuts to public cultural agencies, and whose steering committee, when unable to obtain participation in the ministers' conference, were sparked into organizing the counter-event. The coalition, which continues on a local basis, attracted 336 participants to its two days of presentations and workshop debates (from a 1,00-strong

mailing list, with invitations sent out to participants of the coalition's previous panel discussions).

Not intended as an annual event and timed to precede the ministerial gathering, one key objective achieved by the Forum was the forwarding of a conference declaration to the ministers. Included in the declaration were such points as the following: a recognition of the cornerstone role played by public support of the arts community in Canadian culture; a call to the ministers to observe the arm's-length principle to guarantee artistic independence; a re-affirmation of the cultural community's guiding role of Canadian culture, with government's duty being to implement the direction taken;

and a call for the reformation and revitalization of all official federal and provincial cultural agencies to better fulfil their mandates.

Attention received by the Forum from the ministers (on whose conference plate was believed to be discussion of Canada's cultural sovereignty in the context of current free trade discussions with the U.S. as well as federal objectives in the arts funding, film industry and broadcasting task forces amounted to attendance by some deputy-ministers of culture and principally an appearance and presentation by former Communications minister Marcel Masse, who also introduced new Canada

cont. on p. 47

Private labs suffer from NFB/TF productions

MONTREAL - Figures recently released by the National Film Board to Sonolab's president André Fleury reveal for the first time the ventilation of investments made by the NFB on productions involving Telefilm Canada and are sure to fuel the long-standing battle involving the Board and the private-sector service houses.

The conflicts between the private sector and the NFB are legend, and in the areas of sponsored-film production and the use of free-lancers, the private sector has made important gains. Now the Montreal laboratories, in the guise of letters from both Fleury and André Collette, president of Bellevue Pathé Quebec, to the minister of Communications and the heads of all concerned federal and provincial agencies, have signaled the final offensive against what they consider increased encroachment by the Board into the area of laboratory services.

Figures sent to Fleury by Barbara Emo, director of Finances, Administration and Personnel at the NFB on Aug. 19 show that the NFB and Telefilm have participated in

15 projects since the beginning of the Broadcast Fund for budgets totalling \$32,528,000. Of this amount, the NFB spent \$4,399,000 internally on technical services while it spent only \$65,000 on the same services in the private sector. Emo explains in her letter to Fleury that the Board's policy is clear: it intends to maintain a chain of services for production which will allow to NFB to process film from principal photography through answer print.

Fleury and Collette draw the conclusion that the Board is their direct competitor for laboratory work and that since an increasing proportion of Montreal-based production, especially francophone production, is funneling through the Board, the volume of private available film processing has fallen off importantly. It is of little consolation that the NFB has its release printing done by the private sector. As Fleury comments, "How many prints of *Plouffe II* do they need?"

In a letter written on July 4 to Ed Prévost, chairman of
cont. on p. 34

French production cheap

MONTREAL - An analysis of Telefilm Canada's document After Two Years shows that in an effort to bolster French-language production, TF is spreading its monies thin, fostering many projects in French with slight budgets. On the English-language production scene, budgets are substantially greater on a per-project basis.

In French-language dramatic production, 34 projects are cited for total budgets of \$61,415,799 or an average project cost of \$1,806,347. This compares on the English-language side to 61 projects for a total of \$147,751,931 or a per-project average of \$2,422,163. Because of the veiled way in which Telefilm releases its figures, no adjustment can be made for the size of the projects, i.e., series, mini-series, features, etc.

The production of variety programming shows more equitable budgets with English-language costs still superior to French-language budgets. French figures show

16 projects for an average budget of \$557,556, while 25 English projects have a budget average of \$747,070.

It is in the production of children's programs, however, that the greatest discrepancies are seen. While the average French-language budget is a meager \$637,237 (13 projects totalling \$8,284,085) the average English-language budget is \$1,206,415 (25 projects totalling \$30,160,377).

One of the greatest difficulties facing production in Canada currently is finding the formula whereby French-language dramatic production can be assured. TF figures reveal that private investment still flows more easily to English-language programs. While \$23,882,673 was available from private sources for the latter, only \$5,127,080 was raised for French production, a break-down of 82.3% vs. 17.7%. Nevertheless, a break-down of the total budgets for dramatic production shows

cont. on p. 34

Telefilm analysis

cont. from p. 33

that while TF's participation in English drama amounts to 31.5% of the total budgets of the programs, its participation is only 21.7% of the total

budgets for French programming, leaving producers to find the remaining funds through other government agencies or broadcasters.

When these figures are compared to those released by the National Film Board, one sees that of the 15 projects the

Board has produced in conjunction with TF and the private sector, total French budgets amount to \$18,095,000 while total English budgets are considerably less at \$14,433,000. It would seem, therefore, that French-language production is becoming

dependent on the Board's participation to a more considerable degree than is English-language production. While the National Film Board provides only 2.2% of all the monies which go into TF-backed projects, it provides 39.2% of the budgets (on an average) of those films it produces with the aid of Telefilm. Co-producing with the NFB, therefore, means the acquisition of a considerable portion of a budget for a private producer, prompting many in the private sector to look carefully at the current role of the Board.

plans for this year and next involve setting up a PAL/SECAM service to make transfers to European standard, the installation of a Chyron Character Generator for video titling, and the acquisition of an Editroid system so that film editors can use the video format. Although at the present time the NFB has no professional video cameras, Dearnaley said, post-production in video is proceeding apace.

Interestingly, the acquisition, installation and breaking in of the new equipment is not done under the auspices of the Video Centre but under the Board's Research and Development Branches, said Dearnaley. Only once the systems are up and working are they turned over to the post-production divisions.

Aware of the NFB's expansions in video, Fleury expects Toronto's post-production houses to become involved in the current campaign since Toronto is more active in video than is Montreal. Meanwhile, both Sonolab and Bellevue Pathé are ready to make huge investments to up-grade their facilities; witness the opening of Bellevue's new Video Duplication Centre and Sonolab's plans for an expanded studio facility. "Making these investments will be ruinous if the federal government and its agencies do not clarify the position of the Board and state strong support for the private laboratories," concludes Fleury.

Perhaps not coincidentally, Fleury told Cinema Canada that the volume of his film processing business has doubled over the summer months since he started his offensive against the Board.

Labs suffer

Telefilm, Fleury reiterates the need to create an infrastructure in the private sector if private production is to be seconded by a strong technical capacity. He sees the activity at the Board as undermining this infrastructure, and demands that Telefilm, with its mandate to shore up the private sector, intervene. He reminds Prévost that when the Broadcast Fund was created, the involvement of the Board was to be marginal and only concerned with films that could not be made without the collaboration of the Board. Not only does this now seem to involve a major proportion of French-language production, according to Fleury, it also involves such prestigious English-language production such as the two Atlantis CanLit series.

The situation is not without a parallel to that of the Majors in distribution. Just as Telefilm has finally announced that all films made with Telefilm investment must be distributed by a Canadian distributor, so the laboratories would welcome a policy stating that all films and programs produced with Telefilm money must be processed by the private sector. Fleury sees the Board as a feudal giant, ready to involve itself in all aspects of production until private initiative becomes impossible.

Adding fuel to the apprehensions of the private sector, NFB president François Macerola has announced that he intends to increase the Board's video capacity to parallel the technical services available for film processing. In a July 15 document outlining the NFB's administrative strategies, Macerola states that the Board will maintain its status as an active production centre, integrating the use of video until that NFB has the capacity to process video through the production of a master copy.

Grant Dearnaley, head of the Board's Video Centre, told Cinema Canada that expansion

NFB/TF into Spectel video clips

MONTREAL - The National Film Board of Canada and Spectel Video Inc. have announced the completion of the latest video-clip in a series developed to showcase and preserve Quebec popular music. *Un Chanteur chante*, directed by Pierre Savard and featuring the music of Claude Dubois, is the fourth clip in the collection.

Other video-clips are *Cochez Oui, Cochez Non*, directed by Robert Awad with music by Paul Piché; *Double vie*, directed by André Leduc with music by Richard Séguin; and *Rumeurs sur la ville*, directed by Louis Saia and André Gagnon with music by Michel Rivard.

The project is produced with the participation of Telefilm Canada, Kébec Disques, Videofact and Audiogram.



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Norstar / Independent tie up

TORONTO – The “best of all worlds” is what Independent Pictures, producers of *My American Cousin*, believes it gained with a precedent-setting co-venture with Norstar Releasing Incorporated for the exclusive distribution and marketing of all of Independent’s films in Canada. Norstar, begun in September of 1984 and with the box-office success *Teenwolf* among its 1985 theatrical releases, will work with Independent on the distribution of productions for theatrical, non-theatrical, home video, pay-cable, and network and syndicated television. Working on a profit-sharing basis of revenues, funds will be returned to production at Independent and enhancing access to pre-production sales and distribution marketing financing.

enced in getting film distribution and its interest in becoming involved in its own distribution were, in part, the motivation behind Independent’s co-venture with Norstar, says Howard S. Rosen, Independent’s business-affairs executive. Valuing Norstar as “an important and excellent distributor,” Rosen says the arrangement (which he likens to a variation on a joint venture) “also assures us of a very high quality and an effective means of distributing our pictures (currently planned at approximately three pictures for each of the next three years).” A “considerably better” pre-sale access is also viewed by Independent as a boon to its production financing.

Anticipating “a very healthy relationship” for an initial three-year period, Rosen says other factors were also weighed in the “difficult decision” that eventually favored Norstar. One was that Norstar would best help the overall mix of Independent’s products and, very important, its access to other markets (via its own office in Los Angeles and its successful representation of American independent distributors Atlantic Releasing, Is-

land Alive, and Cinecom in Canada). As well, in the long run, the co-venture is seen as a means toward the vertical integration (from development to promotion to distribution) it will avail Independent of and allowing the production company to very quickly provide benefits to investors.

Highlighting the foremost

advantage of the co-venture, Rosen notes “the key thing is the synergistic effect, which we feel is quite beneficial. It allows us the added strength we want to go out in the marketplace and do productions with them (Norstar).” Pointing out the lengthy time spent creating the co-venture and that periodic discussions will

be held by both parties throughout the arrangement, Rosen says there’s another dimension to the novel union.

“It keys in to both companies trying to be innovative in the industry. Also, there’s a little aggressiveness thrown in for the fun and both companies are very nationalistic,” says Rosen.

Citing the difficulties Canadian producers have experi-

Big Snit, big prizes

MONTREAL – The National Film Board of Canada’s production of Richard Condie’s animated short, *The Big Snit* has been awarded three prizes since its premiere this summer at the Annency Animated film festival in France.

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Broadcasting Task Force forges ahead

TORONTO — The federal task force reviewing broadcasting in Canada may well work right down to the Jan. 15, 1986, deadline set for the presentation of its report to the minister of Communications.

Cross-country consultations, comprising 14 meetings that began Aug. 14 in Ottawa and ended in Yellowknife at the end of October, resulted in the presentation of what task force consultant Phil Smith estimates as a minimum of 300 briefs. Now past the original Sept. 16 deadline for submission of briefs (with no revised deadline set yet), Smith says the task force is busy categorizing the briefs and their orientations. The briefs, many of which were verbal and ranged from, in Smith's description, "marginal coherence to the cogent," came from unions, employees, linguistic groups, and broadcast and media interest groups (among them the Association of Canadian Television & Film Directors, the Independent Film Production Association of B.C., and, in a private meeting, the National Film Board).

Once all the information submitted and commissioned by the task force is collated (two-three months have been set aside in its timetable for the preparation of a report), the

next step will be one of focus. "We're going to have to decide where we're going once we have a sense of it all," says Caplan, stressing "We want to have all our philosophies clear and

spell our's out so the one we give the Minister is coherent." Although the task force is still trying to come to grips with what Caplan described as the "complexities" of the issues in the current broadcast environment, he expressed gratitude for the cross-country consultations.

"We are very glad we decided to go ahead with the public hearings. We all feel we learned a great deal," he told Cinema Canada. Given the duration of those evening hearings (the last major one, held in Toronto on Sept. 16, ran

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beyond its 11 p.m. finish and consisted of 60 presentations by groups and individuals), Caplan also expressed a sense of self-satisfaction.

"We hung in and paid attention right to the end; we tried," he said.

Hoping that the attention paid by the task force will have ameliorated some of the cynicism the seven members en-

countered (one oft-heard complaint about the CBC was its behavior as some sort of "Toronto Broadcasting Corporation"), Caplan observed that the preponderance of submissions generally came from people who were either strong supporters or critics of the public broadcasting body.

Support for the CBC was largely defined as a means of unifying Canada (Roger Abbot, representing the ACTRA Writ-

ers' Guild, called it "the closest thing we have to a national railway"). John MacFarlane, representing the 2,000-strong Friends of Public Broadcasting at the Toronto meeting, noted "Canada's identity and sovereignty have been achieved by acts of public determination" and that "only a public broadcaster can protect Canada's interest by presenting superior quality, Canadian programming."

MacFarlane articulated another common observation when he criticized the private broadcasting sector for its "lamentably low" performance on spending on original programming. The private networks, he said, amounted to conduits for light American entertainment.

Another area in which the CBC received commendation was in sports. Bruce Kidd praised it for being "the only network which focuses in any

way on Canadian sports" and urged the task force to take Canada's sporting culture into its consideration.

Criticism of the public network ranged from its size (suggestions included its down-sizing to instantaneous, news-oriented programming), to promoting an ideological slant in its foreign affairs and defence coverage, and in being, in the words of Paul Fromm (research director of the competitive, pro-free enterprise group Citizens for Foreign Aid Reform), "a fairly incestuous group of people with a coherent view of the world that's not shared elsewhere."

The CBC was also faulted for not realizing that TV is an international phenomenon and that the successful export of more Canadian programs to the world market can't occur without reciprocity. At the same time, it was found wanting in pride at its own accomplishments. "I can't understand why the CBC has no sense of its own traditions," remarked author Dr. Mary Jane Miller, "and why you have no pride in its programs - this isn't PBS North!"

While the CBC provided the bulk of the grist for the Toronto public meeting, the task force too drew some flak.

In a departure from the usually attentive, good-humored banter the task force met, the Citizens for Foreign Aid Reform's Paul Fromm called the task force "a completely foolish process. What we have here is virtually nothing; the government is simply going through a public relations exercise." From went on to add that, for a federal government with a conservative mandate, "the lack of any Conservative candidates on the panel is a major oversight."

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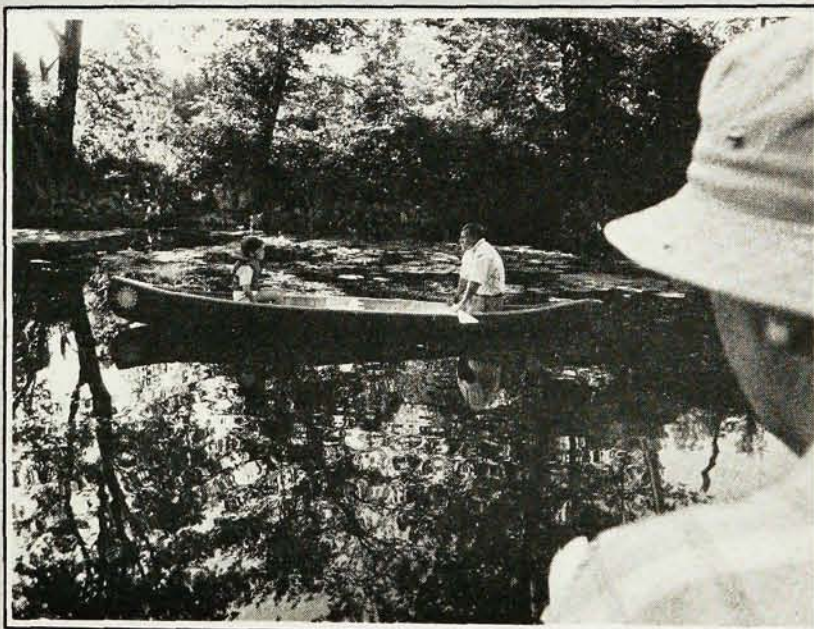
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**Malo and MGM/UA
into video distrib deal**

MONTREAL - René Malo, president of Les Films René Malo and René Malo Vidéo, has announced that he will be distributing in Quebec a new exclusive collection of videotapes for MGM/UA.

Malo will be distributing 220 of MGM/UA and Cannon's latest films, as well as some yet-to-be released features. Distribution will be in French dubbed versions and will begin in October at a rate of approximately eight titles per month.

Some of the films Malo will be distributing are *2001 L'Odyssée de l'espace*, *2010, L'Année du premier contact*, *Mrs Soffel*, *Midnight Cowboy* and *True Confessions*.

Bouchard holding own at D O C

OTTAWA — Until the RCMP investigation into Marcel Masse's election expenses is completed, Secretary of State Benoît Bouchard, who became interim minister of Communications following Masse's resignation from cabinet, is a man in a difficult position.

However, according to Ottawa sources, Bouchard is holding up well under the uncertainty and has so far managed to work out what one source terms "good collaboration" between the two ministries under his responsibility.

Bouchard, 45, the Conservative MP for the riding of Roberval, was swept into office by the September 1984 Tory landslide that was his entry into federal politics.

A native of Roberval, Bouchard studied literature and history at Laval University in Quebec City. A college professor of literature for many years, Bouchard became the director of the Roberval CEGEP where he had taught. Other than a stint as a municipal councillor, Bouchard has never been in politics until he was catapulted to Ottawa last year.

There, he was immediately named to cabinet, becoming minister of state responsible for transport and, following a cabinet shuffle last summer, was appointed secretary of state.

While Quebec sources say that Bouchard is "even more nationalistic" than Masse, the

view in Ottawa is that he is at least as nationalistic. As one source told *Cinema Canada*, "Bouchard is very aware of the necessity of protecting our national culture."

A musician (at the piano) since the age of four, Bouchard is described as having a very direct and warm personality. One bureaucrat says of him that "his bluntness is reassuring."

While Bouchard does not sit on the cabinet's inner sanctum, the Planning and Priorities

Committee, he is a member of the Cabinet Committee on Economic and Regional Development.

According to Ottawa sources, Bouchard as minister of Communications is currently working on three top priorities: defending Bill C-20, an act to amend the CRTC,

Broadcasting and Radio Acts article-by-article before the House Standing Committee on Communications and Culture; steering the thorny question of copyright revision through cabinet, and thirdly getting a cabinet policy on the question of Canadian cultural sovereignty.

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Toronto Film Now

TORONTO — A film that received a sympathetic rejection letter from the White House after a request to film U.S. President Ronald Reagan and wife Nancy in their White House bedroom will be one of three independent productions featured Nov. 17 at Toronto Film Now, an on-going series attempting to showcase independent and art film productions by Toronto filmmakers. The third film on that day's program, producer Bruce McDonald's *Knock Knock* is a one-hour docu-drama about a filmmaker obsessed with bedrooms, hence his journey to the American capital to capture on film the Reagans at home.

Considered by Toronto filmmaker Michael Korican as "the first attempt by local producers to reclaim commercial screen time (outside a festival context)," Toronto Film Now is the offspring of a package of shows presented last Apr. 9 at the Bloor Cinema (venue for the Sunday afternoon series

cont. on p. 50

CFTA readies awards night

TORONTO — The 13th annual Canadian Film and Television Association Awards, to be held Nov. 21 at the Westin Hotel, have, in the words of CFTA chairman Ted House, "never been better." Various descriptions by Rouse as "a real feather in the industry's cap" and "a hats-off salute" to the private sector's quality products, this year's awards have grown 25 per cent over 1984 to approximately 240 entries from producers from the Northwest Territories to Prince Edward Island.

Accounting for the increase by an opening up of categories (now 19 in total, including the four new additions of Television Commercial-Regional/Local Campaign, Sports and Leisure, Health and Medicine, and Made-For-Television Feature Film or Mini-Series), Rouse feels "it's been a very good year and so there's a lot more out there." While sponsored film categories consti-

MONTREAL — After opening simultaneously in Montreal and Toronto Sept. 13, the NFB's acclaimed feature *90 Days* grossed \$26,000 in four weeks. *90 Days* opened in Ottawa Oct. 18, in Winnipeg and Vancouver Oct. 25, and in mid-November in Halifax.

tute the largest chunk of entries, television entries have also risen. Reflecting the current video-cassette revolution and its educational applications, other changes include the addition of Corporate Communications to the Sales Promotion/ Public Relations category and the Instructional/Educational category into for Broadcast and for Non-Broadcast.

Hoping to equal or exceed what he terms the "very, very successful" 1984 CFTA Awards and that this year's gala will be "the major social event of the year," Rouse explains that garnering certificates in each category (winners will be chosen from three finalists selected in each category) opens up further work for producers. Only one category, the First Production Award, carries a cash value (\$1,000 provided by First Choice-Superchannel for the best first production). And although awards in many categories (especially within the broadcast grouping) will be taken over by the Academy of Canadian Cinema in 1986, Rouse's attention is fixed very much in the present tense, with the chairman noting of 1985's CFTA Awards "so far it's looking pretty good."

Feature Film Task Force results Nov. 1

OTTAWA — Stephen Roth, president of Alliance Entertainment Corporation and chairman of the board of RSL Films in Toronto, and Marie-José Raymond, producer, Rose Films of Montreal, are co-presiding over the Canadian Cinema Industry Task Force, which was appointed by former Communications minister Marcel Masse on Sept. 5 to study and make recommendations on the direction of the Canadian film industry.

"We have been charged with a very important mission," said Raymond. "I am also very pleased that Mr. Masse gave us the possibility to undertake an examination of the guide-lines which govern cinema, and to submit to him recommendations on how to reinforce the Canadian film industry."

The Task Force has a Nov. 1 deadline for the submission of recommendations to the minister or interim minister Benoit Bouchard. Roth stated

that the short time the Task Force had to meet the deadline was actually an advantage since it forces a concentrated field of study, with particular focus on the key issues for a national policy.

"Fortunately, there have been several studies and hearings on the future of the Canadian film industry," stated Roth. "The various positions of the members of the film industry are well-defined and well-known. Consequently, the lion's share of the work has already been done. We believe that our contribution only constitutes the eight last weeks of a five-year-long study."

"Mr. Masse made it very clear to us that he wanted the Task Force to take into account all of the priorities of provincial associations concerning cinematographic issues," continued Roth. "The two co-presidents, as well as several members of the task force will, therefore, be mak-

ing a point of meeting with spokesmen of the various provincial groups in order to get their distinct points of view."

Cinema Canada attempted to reach Raymond to get a statement on the progress of the Task Force, but was told that no statements would be made available until the recommendations had been submitted.

The other members of the cinema task force are René Malo, president of Les Films René Malo Inc. in Montreal; Telefilm Canada chief Peter Pearson; Crawley's International of Ottawa president Bill Stevens; Edmonton lawyer Ken Chapman, of the firm Finlay and Gawne; Dan Weinzwieg, president of Toronto's distributor Norstar Releasing Inc.; government film commissioner and NFB president, François Macerola; and Gordon Guiry of Astral Films Limited in Toronto.

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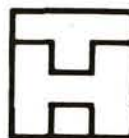
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Four Seasons gets fifth Mtl TV station

MONTREAL — Montreal has joined the ranks of other large Canadian cities already served by three commercial TV networks, following the Canadian Radio-television and Telecommunications Commission's (CRTC) decision to license the Four Seasons Television Network to go on-air in a year's time.

The CRTC's 27-page decision, dated Sept. 6, resulted from a public hearing here that began May 13, and though it rejected competing applications from Télévision de Montreal Inc., Télévision de Québec Inc., and Télévision Saint-Laurent Inc., the Commission also denied the applicant's request to operate a station out of Quebec City on the grounds of weaker market capacity there.

In the Montreal market, however, Four Seasons will compete with existing French-language webs, the publicly-owned Société Radio-Canada and the private TVA. The provincially-owned Radio-Québec network, though only recently authorized by the CRTC to carry advertising, holds too few percentage points of Quebec's total advertising market to rate as a serious competitor.

Market conditions constituted "the primary criteria" for the decision: "the Commission concluded that the Montreal advertising market is sufficiently strong to justify the establishment of a new French-language television station and that the financial situation of the existing broadcasting undertakings in that city is sufficiently sound that neither their existence nor the quality of their service would be endangered," the decision stated.

Only two applications were seriously in the running, the new licensee and the competing application from Télévision Saint-Laurent. Here, and in the light of its own 1972 decision to license an earlier third network, Télé Inter-Cité which never got off the ground, the Commission went for the more conservative application. Basing itself on major markets in Toronto and Vancouver, TSL had projected an audience share of 11% of the total audience in the first year, rising to 22% by the seventh year. Four Seasons, on the other hand, projected an 8% share in the first year, rising to 12% by the fifth year, based on a special study of Montreal TV audiences. Likewise TSL projected \$17.6 million in total advertising revenue for the first year, while Four Seasons projected

\$12.3 million. Thirdly, TSL would have required "considerably more capital" than Four Seasons which, having common shareholders in the ownership structure of CFCF Inc., benefits from a studio site already developed by CFCF, as well as from the established facilities of CFCF's production company Champlain Productions (though Four Seasons assured the Commission that Champlain "will not act as an independent producer of programs for the Four Seasons Network").

The concentration of ownership between Four Seasons and CFCF did become an "issue" for the Commission — and led to a dissent on the decision from Commissioner

Monique Coupal who argued that, though Four Season's application was "better, ...I would not grant it a license on the grounds of the issue of concentration of ownership in the Montreal market." The remainder of the Commission was satisfied, however, that greater ownership concentration would not lead to a "lack of diversity of information" or "excessive control", noting that even if CFCF Inc., including Four Seasons, reached a 20% audience share, this was "still a lower share than that of other multiple licensees in other Canadian markets."

For the Commission, the new network would be aimed at a "distinctly different (audi-

ence) culturally and linguistically from that of CFCF-TV."

Designed to "attract the largest possible audience, with particular appeal to younger viewers," Four Seasons' programming broadcast schedule proposed 77 hours a week for the first year, consisting of 29 hours of independent production, 11 hours of network programming, and 30 hours of "foreign" programming.

Four Seasons "expressed its willingness to contribute to the development of Canadian talent," in what the Commission considered "a Canadian production effort that compared favorably with that of other independent television stations in Canada." Four Seasons said, in its first year, it would spend approximately \$8.6 million on independent production, out of a \$15 million programming budget.

Drama would account for

approximately 45% of Four Seasons' broadcast time, including a weekly Canadian drama series, France-Canada co-productions, and 18% of the weekly schedule devoted to Quebec musical and variety programs.

The Commission, in its call for third network applications, had mentioned as a key factor French-language audience erosion towards English-language, especially American, viewing. Subsequently the Commission found that "the audience erosion trend stopped in the autumn of 1984, and that the share of viewing-hours for French-language stations is now back to what it was in 1979."

However, the addition of the new French private network, the Commission felt in its Four Seasons decision, would "contribute to ensuring...audience stability."



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SuperEcran goes public

MONTREAL - At a press conference on Sept. 11, Hubert Harel, president and CEO of the French language pay-TV network Super Ecran, announced that, due to the recent success of the network, Super Ecran was going public with a share issue on Montreal Stock Exchange.

Harel explained that while Premier Choix/TVEC Inc. (Super Ecran) reported losses of \$13.8 million for the 1984-85 season, this year's losses are estimated at only \$1 million and Super Ecran anticipates a profit of approximately \$800,000 for 1986-87.

Harel also confirmed that Super Ecran was the first Canadian pay-TV network to go public - with 1.2 million shares to be sold at a cost of five dollars each. Super Ecran will offer an annual dividend guarantee of forty-five cents during the five years following the date of issue. The shares,

listed on the MSE as of late October, will also be eligible for the Quebec Stock Savings Plan and will permit a 150% deduction from their purchasing cost.

As a result the public will take over 33% of the control of Super Ecran, joining the other share-holders who include First Choice, the Société de développement des industries de la culture et des communications and a group of individual businessmen, formerly share-holders of TVEC Inc.

"According to the stock brokers the shares are selling very well. We, however, cannot give exact figures on just how many shares were sold until the final papers have been approved by the authorities," Harel told Cinema Canada.

The brokers responsible for selling Super Ecran shares are the firms of Lévesque Beaubien Inc. and Geoffrion Leclerc Inc.

Parallel's fall plans

MONTREAL - The Centre du Cinéma Parallèle, a non-profit "alternative" film theater, is offering its public a new Fall schedule of films and other cultural and artistic events.

After scrapping its summer schedule due to lack of funds and a brush with bankruptcy, Parallèle president Claude Chamberlan has succeeded in coordinating an interesting line-up of events for the small theater.

Included in the fall schedule are a series on New European Cinema from the 1960's to the 1980's; a Quebec made film by Mary Stephen entitled *Ombres de soie*, and a documentary by Chantal Ackerman entitled *Un Jour Pina demandé* presented in the context of the First International New Dance Festival.

The management of the Cinéma Parallèle is also continuing negotiations with the Quebec ministry of cultural affairs, the Institut Québécois du cinéma and the Société

Power Corp buys Télé-Métropole

MONTREAL - Power Corporation of Canada, the financial, communications and industrial holding company headed by Paul Desmarais, has made a bid to take-over control of Quebec's most profitable and largest television broadcaster, Télé-Métropole.

Power Corp. has agreed to buy 99.6% of all class A or voting shares and 27.4% of all non-voting shares of Télé-Métropole from the J.A. De Sève estate, Ciné-Monde Inc., and the DeSève family foundation for a total of \$97.8 million cash or \$30.75 a share. This would give Power Corp. a total of 41% of all Télé-Métropole shares as well as financial and administrative control of the entire operation. Power Corp. would also get indirect access to \$40 million in cash and short-term investments built up by Télé-Métropole over the last 10 years.

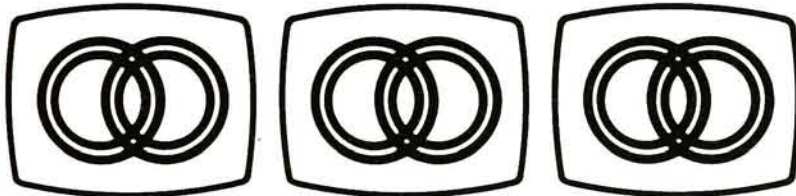
Télé-Métropole operates the French-language CFTM-TV television network which was the largest audience and advertising revenues of any of the province's broadcasters. It also has indirect interests in television stations in Sherbrooke and Trois-Rivières. As well, Télé-Métropole had a budget of close to \$10 million in oil and gas exploration and development in co-operation with a western oil company.

In the nine months ending May 31, Télé-Métropole reported a profit of \$13.2 million, an equivalent of \$1.68 a share on a revenue of \$88 million.

On the other hand Power Corporation of Canada controls, through its subsidiary Gesco Ltée., *La Presse*, the francophone Montreal daily with the second largest circulation in Quebec. Desmarais also holds broadcasting interests in Quebec and Ontario in collaboration with a Quebec associate, Claude Pratte.

Power Corp. as well as Télé-Métropole are awaiting a decision from the Canadian Radio-television and Telecommunications Commission on the take-over bid. The CRTC will be concerned with the issue of cross-ownership of a major newspaper and a major television network in the same city, something that the CRTC has opposed in the past. The CRTC decision could take several months.

↳ Générale du cinéma towards establishing a financial aid program for the exhibition of "alternative" cinema and video. The Parallèle's financial difficulties are not over, however. Though Chamberlan managed this summer to avoid a seizure of the projection equipment, he is continuing to appeal for public support for the Parallèle.



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TV O plots growth, programs

TORONTO — *The New Magicians* is an hour-long look at the evolution of special effects in film, from Méliès to the first great blending of all-known animation techniques in Willis Cooper's *King Kong* (1933) to the revolutionary impact of *2001: A Space Odyssey* and the recent *Star Wars* trilogy of George Lucas. Produced entirely by Ontario's educational television network TVOntario at a cost of \$160,000. *The New Magicians* is one of the many gems being touted by TVO this fall, celebrating the network's 15th anniversary.

The New Magicians, both in its title and its conclusion by producer, director, and writer Michael Lennick that "film is here to stay", may also well be a metaphor for the youthful network. Just as special effects have evolved from rotoscope techniques to synthesized imagery, so has TVO grown into an alternative viewing source for the province; its weekly at-home audience has risen from 157,400 viewers in 1970 to 2,318,000 in 1985. Its revenues have similarly blossomed, rising from \$2,996,028 reported in its first statement of operations (ending March 31, 1971) to a revenue from all sources in 1984-85 of \$41.7 million (an advance figure from TVOntario's 1984-85 Annual Report, as yet untabled in the Ontario Legislature).

In terms of programming expenditures, TVO's first year of operation tallied \$1,396,333 in direct program production expenses (an account that included script writing, freelance production staff-crews, studio & facilities rental, on-camera talent, materials & laboratory processing, design & property settings, and program rights and acquisitions). By comparison, programming expenditures reached \$23.4 million in 1983-84, increasing by 8.2 per cent to \$25.2 million in 1984-85 (a figure that represents fully 58 per cent of that year's total expenditures).

Away from the balance book, and equally important to TVOntario, is the corresponding increase in the number of programming hours it has produced; taking a quantum leap from 322.9 in 1982-83 to 519.15 in 1983-84 to 569 in 1984-85. As well, and unlike the previous year, the 1984-85 annual report noted that an intended decrease in hours of acquired programming (from other networks and independent producers) had been achieved.

The result of TVOntario's coming of age financially (70 per cent of its total revenues

involves funding from the provincial ministries of Citizenship and Culture and Education) is a fall line-up numbering 66 separate specials and series in the categories of Science and Discovery, Public and Social Affairs, For Children and Families, Television for Learning, Le temps de se connaître, and Arts-Drama-Film. Emphasizing TVOntario's educational and informational orientation is that 11 of the 18

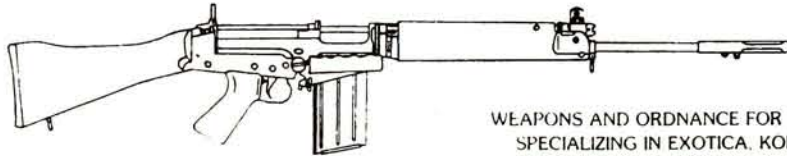
programs highlighted in the Public & Social Affairs, For Children and Families, and Television for Learning are in-house productions.

As to the breadth of the television its offering in its latest season (a season which interestingly lead off in October with the 13-part series *Television*), the plate is a mix of both the proven and popular and the new. Returning stalwarts include: *Polka Dot Door*, adult favorites *Speaking Out*, *Money\$worth*, *Realities*, and *People Patterns*, and, for film buffs, *Saturday Night at the*

Movies and *Magic Shadows* (both hosted by the durable, engaging Elwy Yost in his twelfth season). New offerings, meanwhile, have ranged from the children's shows *The Elephant Show* and *Belle and Sebastian* to the politics offered up in *Dateline Ottawa* to the gourmet cooking tips of the series *A Matter of Taste* to such parental guidance series as *Parents and Children: Six Vital Issues* and *Educating the Special Child*. Viewers with an artistic appetite have, for their part, been served up with choices that include Shakes-

peare's *Much Ado About Nothing*, the National Film Board's critically successful *Flamenco at 5:15*, *Margaret Atwood and Family*, *Party Games*, and a one-hour *Yes, Minister* comedy special.

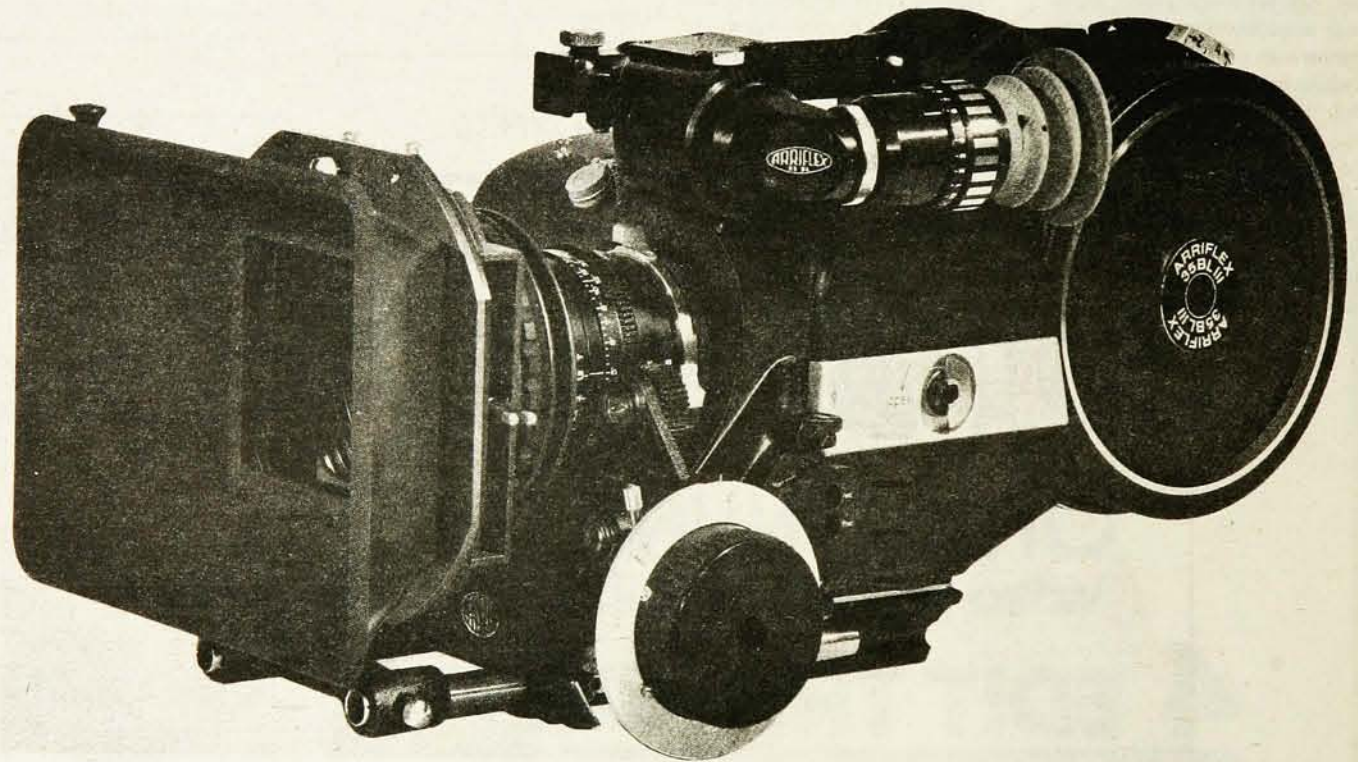
Aside from its programming content, TVOntario is further involved with the production of publications accompanying its television programs, credit telecourses offered by provincial colleges and universities, and community workshops availing adult groups the use of its learning resources.



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Non-compliance gets renewal

OTTAWA – When broadcasting licensees do not live up to the programming promises made to the Canadian Radio-television and Telecommunications Commission, what does the CRTC do? To judge by a recent batch of FM-radio decisions, it renews the licenses – but at less than their full-term.

In 12 decisions since July 5, broadcasters from Alberta to Nova Scotia had their licenses renewed, but, because of non-compliance with what is called their "Promise of Performance" – a contract with the Canadian public for the type of programming it should offer its listeners using frequencies of the public domain – the Commission decided to renew the licenses for less than the usual five-year term. In four cases, the renewals were for only one year; in four other cases the renewals were for two years, while two renewals each were handed out for three and four years respectively.

In a instance of a one-year-only renewal, Edmonton licensee CFCN Communications, the Commission had "serious concerns" with respect to non-compliance of CJAX-FM's

promise of performance. CRTC scrutiny of the station's logs – CJAX-FM delivers a rock-oriented country sound – found "unacceptable" levels of "hits" in excess of the 50% levels the station had promised. As well, the station had not complied with its 30% promise of Canadian music-general selections, playing some 770 selections when it had committed to 1100 in its Promise of Performance. Furthermore, the license had committed to an annual sum of \$100,000 for the support and promotion of Canadian talent, but in the past year had only expended \$61,000. The CRTC found that "the station was operated in serious non-compliance with its programming commitments for two years."

At the renewal hearing last May in Calgary, the licensee asked to be allowed to change its music format from country to soft pop and rock. The Commission, in its decision Sept. 27, reminded the licensee that it had been licensed in 1981 primarily because of its own assurance "it would play 'urban country' music" aimed at young adults aged 18-34. While the CRTC indicated it

was willing to consider a new Promise of Performance, pending approval, it expected the licensee to adhere to its original Promise of Performance in all respects. The one-year renewal granted the licensee would, the Commission provide "sufficient time to demonstrate to the Commission that CJAX-FM is being operated in compliance with its Promise of Performance."

"It is essential that each licensee honour its Promise of Performance," commented CRTC chairman André Bureau. "Failure of a station to live up to its Promise of Performance affects the fairness of the licensing process and, more importantly, can also diminish the variety of program choice available to the public."

The CRTC chairman noted, however, that a station "can apply for a change in its promise at any time."

Third service in Saskatchewan

OTTAWA – In what seems to be a trend, the Canadian Radio-television and Telecommunications Commission (CRTC) has licensed another third television service, this time to Saskatchewan, six days after licensing a third network in Quebec.

The CRTC on Sept. 12 released a 22-page decision, announcing it had licensed two new television stations, one for Regina and one for Saskatoon, to be operated by Saskwest Television and to go on air by September 1986.

Saskwest Television is a wholly owned subsidiary of Canwest Broadcasting, Winnipeg, which indirectly control Global Communications (Ontario's Global web). It beat out competing applications from Harvard Developments Ltd. of Regina and Allarcom Ltd. of Edmonton. Winnipeg has had a third service since 1975, with Canwest licensee CKND-TV, whose past successes were noted by the Commission's decision, "despite the difficult economic climate, in the production of Canadian content programs and award-winning drama specials in particular."

The CKND model, particularly because of its Drama Project, and tri-productions between the Regina, Winnipeg and Saskatoon stations, appeared to be the one favored by the CRTC in issuing licenses to Saskwest's proposals for a mix of Canadian and foreign programming. Saskwest's proposed 23 hours of local programming were deemed by the CRTC "substantially greater

than that proposed by the other applicants" and consistent with the role and model of a third service "to provide alternative local programming" that would be "competitive and realistic" and within the resources and abilities of the applicant.

While the Commission did stipulate as conditions of license that Saskwest produce a yearly number of specials and variety series, "the Commission considers that it would be inappropriate to impose any quantitative requirements on the applicant with respect to drama production."

Saskwest's weekly broadcast schedule will deliver 23.5 hours of local production (including news, public affairs and entertainment), 51.5 hours of Canadian programming, and 91 hours of "foreign" programs not presently available to the region.

The Regina and Saskatoon markets are the ninth largest in Canada. The two new stations will be available over the air to 230,000 viewers in the Regina-Moose Jaw area, and 170,000 more in the Saskatoon area. Distributed by cable companies, the stations should reach about 500,000 viewers in the province.

American Cousin bows

TORONTO – *My American Cousin*, which shared the International Critics' Prize with the Canadian-British co-production *No Surrender* at Toronto's Festival of Festivals, will have its theatrical release Nov. 1 at Toronto's Varsity Theatre and Nov. 8 in Vancouver at the Varsity and Penticton, B.C. The Independent Pictures film, produced by Peter O'Brian and co-produced and directed by Penticton native Sandy Wilson, will be at the centre of a large promotional drive.

For its Toronto debut, interest-stoking promotions will be done by CITY-TV, the *Toronto Sun*, and FM radio station CHFI, with O'Brian, director of photography Richard Leiterman, and male lead John Wildman (who portrays Butch Walker) in town. Also in Toronto, on the evening of Nov. 3, a special benefit screening of the film and reception will be held for the Royal Life Saving Association (Dr. Caroline Bennett, O'Brian's wife, is an association member and will be attending) at the Ontario Film Institute Film

cont. on p. 53



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Quebec hearings support ouster of Majors as regular distributors

MONTREAL — The most sweeping changes proposed in Quebec's Cinema Law are those concerning the distribution of films within the province. Article 104 of the law states that all films must be distributed by a Quebec-based company. Special distribution licenses will be awarded by the Régie du cinéma only in cases where the company applying is either the "producer" of the film or holds the "world sales rights," and was actively engaged in business in Quebec on Dec. 17, 1982, as those terms are defined in the regulations which were the subject of public hearings Sept. 10-13.

At the hearings, the American interests were out in force on Sept. 12, represented by the Canadian Motion Picture Distributors Association, the Home Video Board of Canada and the Motion Picture Association of America. Bill Soady, president of Universal Distribution and past general-manager of Universal's Toronto office was present, as was Barry London, a vice-president of Paramount from the New York offices and Richard Cook, senior vice-president of Buean Vista, the distribution arm of Walt Disney. Millard Roth represented the CMPDA with Jacques Laurent as legal counsel. The various interests chose to present one umbrella brief and together to address the questions-at-hand.

In the proposed regulations, a "producer" is the person who represents at least 50% of the financial interests of a film. These financial interests can be in money, goods or services. The person who holds "world rights" is the person who has distribution rights in the country in which the film originates and also holds rights in Canada, the USA, Belgium, Luxembourg, the Netherlands, Denmark, France, the Federal Republic of Germany, Ireland, Italy, Great Britain, Greece, Spain and Portugal.

The Quebec producers and the National Film Board had presented positions on Sept. 10-11, stating that the above definitions were inappropriate and inadequate and had suggested that "producer" should be defined as the person who holds the copyright to the screenplay on the first day of principal photography, and the "world rights" should mean just that, not some abbreviated geographical area covering North American and the European Common Market.

Roth opened the proceedings for the Americans, stating that his associations were going to be "completely cooperative" with article 83 (on the versioning of English language films which run more than 60 days in the province) despite the costs they will incur. He set a mood of conciliation which was maintained throughout the hearings. This was a marked change from his comments when the Bill 109 was first up for consideration several years ago; he had stated that the Americans would turn Quebec into a Mozambique if such a bill were to become law.

Throughout their presentations, the Americans raised various technical points and, in general, stated that a simple system was better than a regulated one, that the Majors are already showing a degree of good will which rendered the Cinema Law unnecessary, and that the effect of such a law would, in Roth's words, "effect a change in current practices which would be unprecedented, inappropriate and unnecessary." He continued saying his member companies are "committed to the Quebec marketplace. The economic health of Quebec's theatres and Quebec's distributors depend on the involvement of the CMPDA." He did not, however, elaborate on this, other to say that the Majors spend \$10 million a year on their

Quebec operations. He concluded by saying that the drafted regulations represent a "complete revolution in terms of current business practices."

This sense of revolution was echoed by Soady as he implored the Régie: "I want you to share my alarm as we seek ways in which this Bill can be put into effect." Soady stated clearly that dealing through Quebec sub-distributors would not work because Universal's strategy involves distributing its full slate of pictures in every territory and that a Quebec distributor might "pick and choose," refusing some of the lesser pictures. Universal, he said, would not work through sub-distributors. While he suggested that the Régie remove itself from involvement in the relationships between distributors and exhibitors, he did say that a special class of "distressed theatres" might be created and treated specially. "The problems of the small theatres are not caused by film rentals but by video and changing viewing habits on the part of the public," he concluded.

Barry London's performance was luckewarm, going over some of the same ground, insisting that the distributor-exhibitor relationship should be decided by the marketplace, and that sub-distributing in Quebec would be "out of the question. We cannot control it." Both he and Soady were concerned that all the films on a given release-schedule would not be picked up and that the Québécois might not have sufficient financial resources to distribute American films as they should be distributed.

Richard Cook of Disney gave the most ill-defended presentation. As the only American company which was not doing business in Quebec in 1982, Disney could not possibly distribute in the province because of article 105 in the cur-

rent law. Nevertheless, Cook gave a strong defense of the necessity of Disney's doing its distribution itself, not trusting anyone else with this delicate task, only to turn around and undo his own argument in an effort to prove that Disney was a good citizen of Quebec. In every other domain — book publishing, the manufacture of Disney toys, souvenirs at the Canadian pavillion at Epcot — Disney contracts out the work to companies in Quebec. The president of the Régie, André Guérin, asked the obvious question: if Disney sub-contracts in every other domain, why can it not trust Quebec distributors with its product?

In an ultimate effort to placate the commissioners, Universal stated flatly that it would desist from acquiring Quebec rights to non-English language films. Paramount added that it was willing to consider such a move. It became the commissioners turn to ask questions.

Claire Bonenfant first asked how many Canadian films had been distributed in the U.S., but no answer was forthcoming since none of those present were willing to give figures, despite the fact that the complete list of 39 titles between 1970-1982 had been part of the CMPDA's initial presentation during the first reading of the Bill. Then she asked simply, "Can we achieve our objectives if we accept the status quo which you offer us?"

Guérin followed up stating that while the Majors rejected the definitions and the workings of the regulations, they had nothing to propose in their stead. "Are you rejecting the law itself?" he asked. And, indeed, lawyer Laurent said that the associations he represented did disapprove of the law.

By the end of the day, Guérin reminded the Americans that "it is not enough to come from so far and offer us the status quo. The thing

which hurts in our projected regulations is that they upset and bother ("ça dérange"). They were meant to do that. Now our job is to see just how much they upset things and whether, in the end, the consumer will be hurt."

Plitt chain problems

TORONTO — A criminal investigation of product-splitting and film-buying practices involving Plitt Theaters Inc. of Chicago by the U.S. Justice Department isn't expected to interfere with the purchase of the theatre operator by Toronto-based Cineplex Odeon Corporation.

Asked what effect the investigation of Plitt operations in Illinois, Indiana, and Salt Lake City, Utah would have on the acquisition, Lynda Friendly, senior vice-president of marketing and communications for Cineplex Odeon, replied "none whatsoever." Friendly didn't elaborate on the current state of the legal ruckus facing Plitt.

Plitt Theatres Inc., with 610 screens in 213 locations, will formally become part of Cineplex Odeon when the deal is closed Nov. 22. Once that happens Cineplex, previously North America's fifth largest theatre operator with 486 screens in 182 locations across Canada and the U.S., will become the continent's largest chain with a combined total of 1,096 screens in 395 locations. The addition of Plitt follows two recent developments by Cineplex Odeon. On Sept. 27, the corporation opened its newest complex, an eight-cinema, 2,000-seat affair in the new Phase 3 of the West Edmonton Mall while, more recently, Los Angeles' old Gordon Theater (800 seats) reopened after an extensive restoration of its' art deco design and renovations that included a new 70 mm screen and Dolby Stereo sound system.

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Academy announces revisions

TORONTO – At the Academy of Canadian Cinema and Television's annual general meeting Oct. 2, the board of directors announced, following an opinion poll of Academy members, three important changes to the 1986 Genie Awards Rules and Regulations.

The first concerns eligibility for nomination. As of 1986, all participants in a Canadian film, as defined by the Academy, will be eligible for nomination, regardless of nationality.

In its early years, from 1980-83, the Genies had categories for non-Canadian actors and actresses (non-Canadian directors, script-writers, cameramen and technicians were never eligible for nomination in any category). From 1984 on, the Genies dropped the non-Canadian category.

The second change concerns the point definition system of a Canadian film for Genie eligibility. The new changes redefine shared credit point eligibility. As of this year, categories, other than principal performer, in which Canadians and non-Canadians have credits on positive prints of a film, that film will earn 50% of the available points from the category where Canadians represent at least 50% of the persons receiving credit for per-

forming the function in question.

Also redefined in the point system changes are original story credits. This point will be considered in calculating the eligibility of every film. It will only be granted where the screenplay has been adapted from a previously published or produced story written by a Canadian or if the story is Canadian, whether fiction or non-fiction.

Also affected by the point system changes is the eligibility for Best Motion Picture of a Canadian co-production. Eligibility for this category must meet the original story and shared credits requirements above. However, in the case of a majority official Canadian co-production, the producer category automatically receives two points. Canadians working in official co-productions which do not meet the eligibility criteria are still eligible for all achievement categories, although the film itself is not eligible for the Best Motion Picture category. Non-Canadians who participate in any official co-production eligible for Best Motion Picture, are also eligible for nomination in their appropriate achievement award categories.

The third change is that the

Theatrical Short and Documentary award categories have been increased to ensure better representation of the diverse formats and lengths of these types of productions. The new categories are; Best Feature Length Documentary (over 30 minutes); Best Short Documentary (under 30 minutes); Best Live Action Short Drama; and Best Animated Short.

Canadian Equity establishes exchange with British Equity

TORONTO – A case of good relations with its British counterpart has resulted in the Canadian Actors Equity Association working out an exchange program to permit young actors to work in the other country. First announced at a London press-conference in September by British Equity and Canadian Equity's executive director Graham Spicer, the pilot project stemmed from being considered a good means of improving the relationship between the two Equity associations.

Details of the arrangement remain to be resolved for the exchange of six to eight actors from each country, with an application for financial assistance in the project also before Employment and Immigration Canada. Set to get underway early in 1986 and with no duration yet determined for the exchanges, the association elected to start off with individual actors rather than theatre companies, a recognition of the difficulties the former have in working abroad.

Each country's Equity would provide return air-fares, additional expenses, and, in Canada for example, such necessities as winter clothing. An interest in participating in the program (but with no firm commitments yet) has been expressed by eight theatres; the Stratford and Shaw Festivals, Edmonton's Citadel Theatre, Theatre Calgary, Regina's The Globe, Toronto's Centre Stage and Young People's Theatre, and Halifax's The Neptune.

MONTREAL – Nineteen filmmakers from across Canada will be at the National Film Board of Canada's Montreal headquarters from Sept. 3 - Dec. 20 to begin Phase II of DramaLAB'85, an intensive production training course for professional filmmakers complemented by special seminars and workshops covering all aspects of production and marketing of dramatic films.

Performers hardest hit

MONTREAL – The group hardest hit by the changes in the Academy of Canadian Cinema and Television rules governing the Genie Awards is that of Canadian actors and actresses.

As vice-president of performers at ACTRA, Lyn Jackson told *Cinema Canada*, "It is probably an error for us to open the competition to American actors." She added that Canadian actors are not yet in a position where they are being offered the top roles in important films, citing *Josbua Then and Now* as the classic example in which Canadians hold supporting roles. Although ACTRA has no official position yet, Jackson suggested that the Genies will now become a competition in which Americans vie with each other for Canadian awards.

Alex Barris at ACTRA, vice-president in charge of the awards ceremony and responsible for the negotiations with the Academy on the advisability of combining the ACTRA Awards and the Genies, was unaware of the Genie changes. Told of them, he responded that the Academy could do as

it liked; that they were an independent group.

At the Union des Artistes in Montreal, neither information agent Andrée Lemieux or Chantal Perrault, the agent responsible for the collective agreement concerning filmmaking, had heard of the Genie changes although they had been published three weeks previously. Surprised by the changes, Lemieux responded that UDA has just issued a press release, announcing that it would refuse to be party to any agreement concerning free-trade.

As if to emphasize the weak relations between the Academy and the French milieu, the ACC is presently without any representative in the province.

Katherine Morrow, the ACC rep for the last three years, stepped down at the end of August and has yet to be replaced. Meanwhile Danièle Sauvageau has begun a study on the advisability of holding a parallel television awards ceremony in Quebec sponsored by the ACC, whose Toronto office is still debating what sort of representation it should have in Quebec.

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Zaritsky talks about the making of *Tears Are Not Enough* film

TORONTO — Seven months worth of work — the greatest effort he's ever put into producing a film — finally came to light for Oscar-winning producer John Zaritsky Oct. 2 when the feature-length documentary film *Tears Are Not Enough* had its gala film premiere at the Cineplex Odeon Hyland Theatre. Presented by the Northern Lights for Africa Society, the gala was attended by many of the 53 Canadian music personalities involved in the four-and-a-half-minute *Tears* video produced last spring.

Regarded by Zaritsky as "probably one of the most important film documentary assignments" he's ever received (the CBC chose him as both producer and director), the 90-minute documentary began its national theatrical release Oct. 4. For the man whose 1981 documentary *Just Another Missing Kid* garnered an Oscar at that year's Academy Awards, this behind-the-scenes look into the making of the *Tears* record and video afforded the chance to achieve two objectives: aiding Northern Lights' fund-raising for African famine relief and, from a filmmaker's perspective, the once-in-a-lifetime opportunity to record a unique piece of history.

What ultimately led to the quality product *Tears* documentary that Zaritsky considers "a very good-looking show and very good-sounding show" are the principal people he worked with: Bruce Allen (Northern Lights' driving force and manager of Bryan Adams); David Foster, producer of the

16-hour-long *Tears* recording session; and editor Gordon McClellan, whom Zaritsky credits with producing "an editing masterpiece" from 55 hours of footage and seven months of round-the-clock editing. Zaritsky also directs a kudo toward the CBC for its support via the use of its facilities, staff (four of the seven camera crews used were supplied by the CBC), and its leadership.

Never having been to a recording session before the *Tears* one last Feb. 10, Zaritsky remembers being "struck by the amazement" of the galaxy of Canada's musical performers and the range of styles they represented. The result is the showing of a story with music to everyone's taste (from the jazz of Oscar Peterson to Joni Mitchell and on to Corey Hart), a selection that includes 15 different pieces aside from the *Tears* theme song. "I wanted to select music that would evolve naturally out of the story itself," noted Zaritsky. The impression left on him from effectively being given "a multi-million dollar soundtrack" and spending hundreds of hours listening and relistening was such that Zaritsky "caught the bug...I've rediscovered rock and roll."

Viewing the *Tears* documentary as cause for Canada's film industry to be as proud as the music industry of the effort, Zaritsky takes satisfaction in *Tears* reflection of the 1980s by not ignoring the video revolution. In fact, not only were five videos made especially for the film, but *Tears* itself was first shot on videotape. "Though not a tape guy, I

realized we had really good stuff," says Zaritsky, noting that in order to affordably make the most of the taped material he and McClellan transferred everything to film for editing purposes "to get all the fine craftsmanship associated with film."

Returning to video to take advantage of split-screens and other effects, the two mediums were then conformed, the mastertape being sent off to Image Transform of Los Angeles where it was blown up to 35 mm film in Dolby sound — resulting in a work of technological chemistry that Zaritsky only saw a week before the gala premiere.

While recognizing the plight of famine-stricken Africa may have become oversaturated in the mainstream media, Zaritsky says the need for continued relief efforts remains. The *Tears* documentary, a film as much for those interested in how a record's made as for those wanting to contribute to the cause, is aiming to raise at least \$1 million during the two-week run it was guaranteed across Canada and a release being considered in Los Angeles. Eyeing *Tears*' release as a potential litmus test for the success of documentaries at the box office, Zaritsky observes the fund-raising is already on its way thanks to its upcoming airing Dec. 22 by CBC-TV (which he praises for paying for its own film to show on its own network).

One aspect Zaritsky found interesting from his involvement in *Tears* was that of nationalism. Faced with the 20-minute British video *Do*

They Know It's Christmas and a 50-minute American documentary of *We Are The World* produced for Home Box Office broadcast, the challenge for Zaritsky "was kind of like playing the Olympic Games of famine relief documentaries — I was determined to make the Canadian one the best of the three." On a point of national and personal pride, Zaritsky believes his production is indeed the best, all the more so by its peculiar Canadianisms, foremost among them our penchant for self-deprecating humor.

Asked to describe the highlights of the *Tears* documentary for him, Zaritsky isolated the following: the experience of the day itself; a "tremendously exciting and challenging post-production process"; "the

weakness of really enjoying and seeing Neil Young"; the gala premiere that for him was "bigger than Oscar"; and, as a producer, the treat of watching recording session producer David Foster behaving like "the epitome of grace under pressure."

Certain that it would be impossible to top the experience of making the *Tears* documentary, Zaritsky has had to face the question of where does he go from here. To that "perennial question" Zaritsky replied clearly and directly. "I've ceased worrying about that. I always try to keep busy and I'm up to my ears in my current documentary (a look at sex offenders that he and his wife Virginia Storrington are producing for HBO) ...as long as its interesting and new, that's the chief criteria."

\$ 3 M raised for famine relief

TORONTO — More than \$3 million toward famine relief projects were announced by the Northern Lights for Africa Society at the Oct. 2 gala film premiere of the documentary *Tears Are Not Enough*.

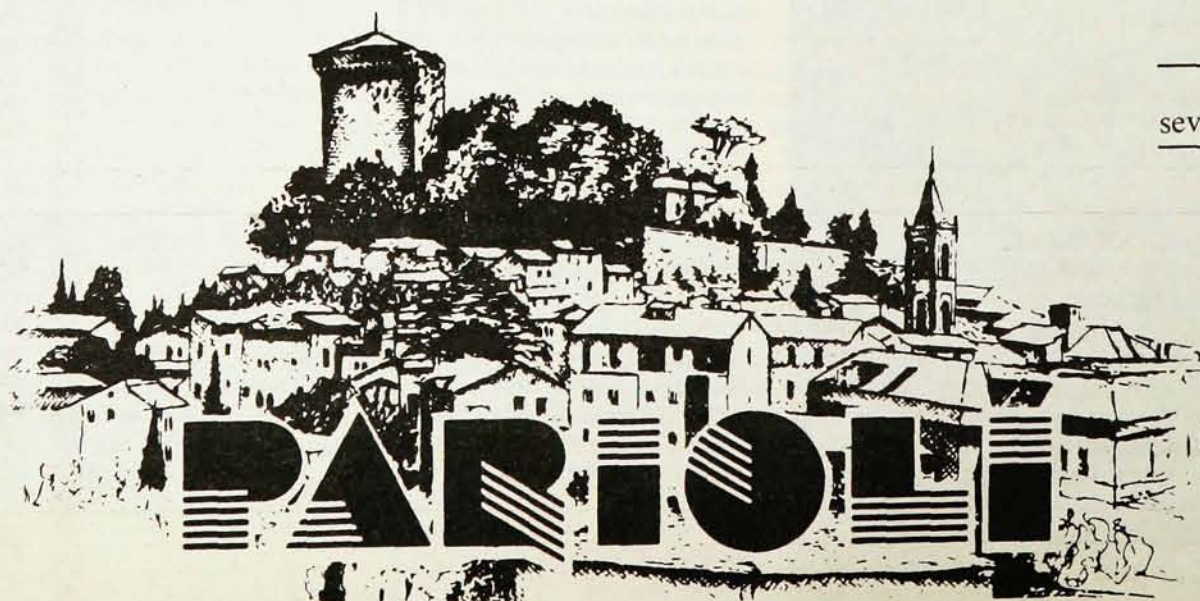
Held at the 790-seat Cineplex Odeon Hyland, the sold-out crowd comprised 200 Gold patron (seats at \$250 a piece), 500 seats at \$50, and the remaining 90 gratis to the *Tears* performers. About \$1 million is anticipated by Northern Lights from the gala, the Canadian theatrical release of *Tears*, home video-cassette sales, and its premiere telecast

Dec. 22 on CBC-TV.

Additional funds raised include \$750,000 from sales of the Northern Lights recording of *Tears Are Not Enough*, more than \$1.7 million received (against \$1.5 million pledged) by a Northern Lights telethon in conjunction with Live Aid, as well as proceeds raised by African Emergency Aid (an agency that gathered money contributed by private business, private donations, and fund-raising).

Figures on funds raised by the gala premiere of *Tears* are still outstanding.

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Culture confab

cont. from p. 33

Council director Peter Roberts, listened to the coalition's declaration and promised to table it before the culture monisters' conference, Elizabeth Clarke a coalition member and one of the forum organizers, said there were no particular submissions or presentations from Canadian film industry groups despite ap-

proaches to several filmmakers to appear on panels. "We didn't discuss film as such," said Clarke. She did note by comparison the attendance of a large broadcasting contingent that was "certainly vocal and active" (a group which reacted loudly when Harris Steel vice-president Jim Wilson called for CBC Television's sale to the private sector).

The Forum also witnessed a polarity of opinions among the

participating artists, with Toronto writer Rick Salutin saying that Masse "distorted" the arm's-length issue (by defending his prerogative as minister to protect Canada's cultural industries) and painter Alex Colville supporting Masse, entitled, by virtue of being an elected official, to exercise that prerogative and telling Forum participants that political control of arts financing, rather than an arm's-length approach,

is the reality.

In the Forum's wake, Clarke says the Coalition is now engaged in work on a post-conference document of all the presentations and workshop debates (all of which were taped) that will be "fairly significant in terms of size and scope." As to when that document will be formally published and released, Clarke expects it will be sometime in early 1986.

Broadcasting conference in Ottawa

OTTAWA - The Canadian Conference of the Arts held a major conference on Canadian broadcasting at the Ottawa Congress Centre Oct. 15-18.

Present at the opening ceremony of the Conference on the Future of the Canadian Broadcasting System were acting minister of Communications Benoit Bouchard; Quebec deputy minister of Communications Yvon Tremblay and CCA president Curtis Barlow.

Plenary sessions and workshops featured guest speakers and panelists such as Gerald Caplan and Florian Sauvageau, co-chairmen of the federal Task Force on Broadcasting Policy; John MacFarlane of the Friends of Public Broadcasting; Jean Fortier, director of Communications with Montreal consultants CEGIR; former CBC president Al Johnson; president of Global Communications, Paul Morton; vice-president of the CBC national English radio network Margaret Lyons; Association canadienne de la radio et de la télévision Française president Gilles Poulin; Rogers Radio president Jim Sward; filmmaker Allan King; Telefilm Canada executive-director Peter Pearson; SARDEC president Jean-Pierre Plante; and senior vice-president of Rogers Cablesystems Philip Lind.

Workshops on regional broadcasting were chaired by members of the Caplan-Sauvageau Task Force, Fil Fraser, J. Conrad Lavigne, MiMi Fullerton, Francine Côté and Finlay MacDonald. As well, a special luncheon was hosted and addressed by Pierre Juneau, president of the CBC, on Oct. 16.

The Conference on the Future of the Canadian Broadcasting System was made possible by the support of the federal department of Communications, the CCA Film and Broadcasting Committee, and the collaboration of CCA member-organizations.



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NEWS

NEW QUARTERS FOR CHICOUTIMI OFFICE

Inauguration ceremonies celebrating the opening of the NFB's regional office in the City of Chicoutimi Cultural Centre were held October 3. At the opening Government Film Commissioner François N. Macerola noted that the move will increase the NFB's service to the public while streamlining the Film Board's infrastructure and emphasized the importance for cultural agencies to share responsibility for the distribution of artistic products. Mr. Macerola also took the opportunity to address the need for Canadians to take back control of the cultural sector. Reaffirming the remarks he made at the mid-September meeting on Quebec's Bill 109, Mr. Macerola repeated his hope that the cultural milieu be excluded from the free trade discussions between Canada and the United States.

HIGH HONORS FOR NFB FILMMAKERS

Two NFB filmmakers were among the winners of this year's prestigious Les Prix du Québec. Gilles Proulx, whose credits include the landmark films *Les Raquetteurs* (1958), *Golden Gloves* (1961) and *Le Chat dans le sac* received the Prix Albert-Tessier for his contribution to the art of filmmaking and for his integrity as a creative artist. Writer and filmmaker Jacques Godbout was named the winner of the Prix Athanase-David. In addition to his outstanding literary

career, Godbout has directed such award-winning films as *Kid Sentiment*, *la Gammick*, *IXE-13*, *Two Episodes from the Life of Hubert Aquin* and, more recently, *Comme en Californie*. Both the Prix Albert-Tessier and the Prix Athanase-David include a cash prize of \$15,000.

WINNERS AT MANHEIM

Dark Lullabies, a feature documentary by Irene Angelico and Abbey Jack Neidik, and Giles Walker's fiction-feature *90 Days* both earned awards at the 35th International Filmweek Mannheim 85, in Mannheim, West Germany, October 7-12. *Dark Lullabies*, Angelico's personal exploration of the Holocaust and its impact on children of survivors and their German contemporaries, won three awards: Special Award for the social/politically engaged film (accompanied by 3,000 marks cash prize); First Prize given by the Evangelischen Jury; and second prize given by the Continuing Education Jury. *90 Days*, which is completing its sixth week at Toronto's Carlton Cinema and is scheduled to open in Ottawa, Winnipeg and Vancouver in coming weeks, won the Manheim Film Ducat with a cash prize of 2,000 marks.

CINEMA IS COMING

Cinema 85, *Her Language*, *Her Voice/Sa Langue*, *Sa Voix*, a mix of film and video screenings, panel discussions and workshops related to the work of women filmmakers will open the weekend of

November 8 and run consecutive weekends through December 15. Themes for this year's screenings and discussion are: Auto-biography, Open Media, Poland, Comedy, Women of Colour, and Sexuality. Polish filmmaker Barbara Sass-Zdort's film *The Scream* will open the series. The six-week program also includes the NFB's award-winning feature documentary *Dark Lullabies* and a number of screenings in celebration of Studio D's ten years of film production. In all, over 48 films and videos from 18 countries will be screened at the Film Board's cinema at Complexe Guy Favreau in Montreal. The public is warmly invited. For further information contact Louise Laplante at 514 527-4649 or Sharon Moodie, 514 283-4753.

U.S. TOUR OF CANADA'S BEST

Canada's Ten Best Films, which include NFB films *Mon oncle Antoine* as the number-one Canadian film and *J.A. Martin Photographe, Pour la Suite du Monde* and *Nobody Waved Good-Bye*, will begin a tour of ten U.S. cities, opening in Los Angeles November 7. Canada's Ten Best Films were chosen last year by the Toronto Festival of Festivals, which polled over 100 international critics, filmmakers and teachers. The up-coming U.S. tour follows on the highly successful screenings of the "Ten Best" at the 1984 Festival of Festivals and during its subsequent cross-Canada tour.

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Laferrière honoured

TORONTO - Montreal composer Yves Laferrière has been awarded by the Performing Rights Organization of Canada (PRO Canada) for his contribution to music for film.

Laferrière has scored the Québécois productions *La Cuisine rouge*, *Lucien Rouillard* and *Les Années de rêves*, and last year shared a Genie Award for "Touch Me," the theme song from Lea Pool's *La Femme de l'hôtel*.

LEGAL EYE

by Michael Bergman

Foreigners on Canadian shoots

Associations like the Academy of Canadian Cinema and Television may consider dropping the requirement of Canadian nationality for workers on Genie-eligible Canadian film or TV productions to be a matter of "maturity," but the extent to which foreigners may enter, remain and work outside of their native land is determined by Federal government immig-

ration policy and legislation. Producers of films shot in Canada are particularly affected by immigration policy when it comes to hiring foreigners. Producers look to foreigners in most cases to supply stars or well-known personalities in principally senior creative positions. They do this in the belief that these personages will give their film a better billing and public response.

In film production the mechanics of access to foreign personnel is dependant on both general immigration policy and Canadian Content regulations particular to the industry. The latter serves to delimit the use of foreigners in Canada for a producer interested in Telefilm participation or Canadian television broadcast. As this field encompasses most Canadian producers, the slotting of foreign personnel would only be considered for one or two principal creative positions. Only those producers whose projects are made wholly independent of government funding, tax-shelters, or are not designed for Canadian television, are free

from this first constraint.

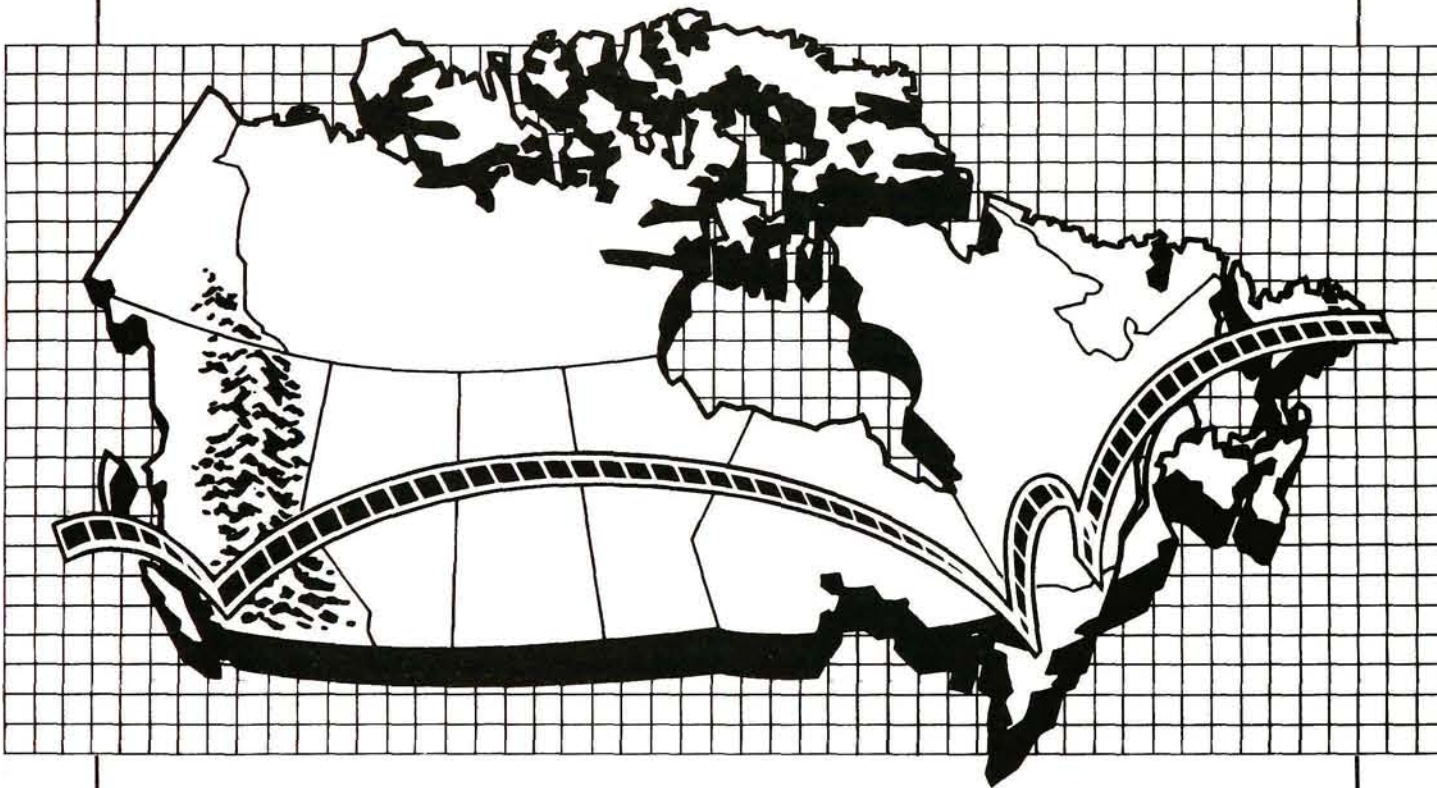
All producers, though, will be faced with the problems of general immigration policy. No foreigner may enter Canada for the purposes of working unless he/she possesses a work-permit or is a permanent resident of Canada. A work-permit allows its holder to enter and remain in Canada for a defined, limited length of time in order to work for a specified employer. A work permit may be issued for up to a 12-month duration. It may be renewed for successive 12-month terms at the discretion of Canadian Immigration. Normally no more than one or two renewals can be expected. Holders of work-permits who cease to work for

the named employer must leave Canada upon the termination of their functions, even if their permit was for a longer duration. Work-permit holders will be entitled to bring their families with them provided this is requested on the original work-permit application. The spouse and children of such an individual will not be allowed to work unless they themselves can obtain a work-permit. Furthermore, they will not be able to attend any schooling unless a student visa for them is requested with the work application. These would normally be issued as a matter of course if the work permit is granted.

Producers wishing to hire foreign personnel must apply in writing on the appropriate immigration form. They are obliged to give reasons why they need a foreigner and to demonstrate that a reasonable attempts to find a Canadian for the position have been unsuccessful. Canada's immigration policy is Canadian first. Immigration will only allow access to foreigners when it can be demonstrated that no Canadians are available for the position or that a foreigner will train Canadians who will ultimately themselves fulfill the job.

The producer's application upon submission to Immigration is referred to the Canada Employment Commission usually called Manpower. With most employers, Manpower in addition to reviewing the attempts the employer has made to seek out prospective Canadians, will post the job with its Employment Centres to see if there are any Canadian takers. In film though, it is recognized by Manpower that film categories are rarely if ever filled by Manpower Centres. Usually the producer's application will be brought to the attention of the appropriate film guild or union who will be asked for their advice. If Manpower is satisfied that a Canadian is available, the application will be rejected. It follows then that if the applicable film guild or union advises that one of their members is available, the application will not succeed. Most film guilds or unions determine requests from Immigration through internal committees who consider which of their members are available, what efforts the producer has made to interview them and why these interviews were not successful and the benefit of the film to their other members assuming the project will not shoot without the requested foreigner. They would also expect the producer to sign their collective agreement and pay a permit fee, sometimes a con-

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siderable amount of money, if their consent is granted.

If Manpower is satisfied that no Canadian is available for the position, they will certify this to Immigration who, in turn, issue the work permit through a Canadian Embassy or Consulate or possibly at the place of entry into Canada. The latter is particularly the case for American workers.

Where Manpower or Immigration rejects the application, it may be possible, where extraordinary circumstances are established, to obtain a minister's permit allowing the foreigner to enter and work. The circumstances of the issuing of a minister's permit are such that they are rarely granted.

Work permits would normally require between four to twelve weeks of processing. In special or urgent cases this delay may be shorter although certainly not in all but the most exceptional, a few weeks will be necessary.

The alternative to the use of a work-permit is to require the foreign worker to become a permanent resident of Canada, sometimes referred to as a landed immigrant. Permanent residency will allow the foreigner to remain and work in Canada indefinitely. His/her spouse and children would also become permanent residents and consequently would not need permits to work or study. The problem, though, with this method is the length of time of processing which could be anywhere from six months to one or more years. Furthermore, the applicant must be considered on a much broader range of criteria including education, language ability, job offers (approved by Manpower as described above) and other discretionary factors. For these reasons producers should usually consider permanent residences to obtain foreign personnel only in the case of projects of extremely long duration or permanent and indefinite employ-

ment.

Foreigners and the employers in Canada who do not possess the appropriate permit will face serious sanctions. It is an offence for a foreigner to work in Canada without status. A foreigner so found if charged and convicted may be fined

and/or jailed. This individual will also be subject to deportation. A person ordered to be removed from Canada, depending on the type of removal order, may never be able to enter Canada again without the minister's permission. Employers knowingly hir-

ing illegal foreigners who work in Canada may also be charged under the Immigration and if convicted could be fined and/or jailed.

It is obvious that the successful use of foreign employees on Canadian productions requires careful planning and

consideration to insure the insurance of the appropriate permits without undue delay.

Michael N. Bergman, barrister and solicitor, is a member of the Bars of Quebec, Ontario and Manitoba, with offices in Montreal and Toronto.



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Gruben wins prize

VANCOUVER — Patricia Gruben's first feature film, *Low Visibility*, has won the George Ellis Cinema Award for outstanding dramatic film at the Atlantic Film Festival. The award was accompanied by a \$400 prize.

Low Visibility has also been screened at the Festival of Festivals in Toronto, the Festival du nouveau cinéma in Montreal, the United States Film Festival (sponsored by the Sundance Institute) in Salt Lake City, Utah, and the Santa-Fe Film exposition.

SHOOT ALBERTA

by Linda Kupecek

Despite changes in weather and switches in staff, two major features are shooting on location in Alberta, both under the Taliafilm II banner. September snows in Calgary stalled the shooting of the big BMX racing scene in Bowness for *Rad*, but the return of the sun rescued director Hal Needham and crew from despair. *Hyper Sapien*, the science-fiction adventure which began filming three weeks after *Rad*, was suddenly helmed by a new director a week into production. Michael Wadleigh (*Wolfen*, *Woodstock*) who also scripted, was replaced by Peter Hunt (*Death Hunt*). Also, veteran production manager Grace Gilroy departed *Hyper Sapien*, to be replaced by Eda Lishman.

was broadcast live Sept. 14 on the CBC Network, as part of Canada Week programming.

The 2800-seat, three-theatre facility will house Theatre Calgary, Alberta Theatre Projects and the Calgary Philharmonic Orchestra, as well as J.V. Theatre Productions, a shared production service organization jointly owned by Theatre Calgary and Alberta Theatre Projects.

The Jack Singer Concert Hall, an 1800-seat sound chamber with an adjustable 125,000 lb. laminated wood canopy suspended over the stage as an acoustic sound reflector, was designed by Artec Consultants Inc. The theatre is named after Calgary Jack Singer, the mogul

best-known in film circles for his investment in *One From the Heart* and Hollywood Centre Studios in Los Angeles.

The 750-seat Max Bell Theatre is a proscenium arch theatre, and the Martha Cohen Theatre (named for the volunteer who made it all happen) is a 450-seat facility in the Georgian tradition, with tiered boxes of seats.

Funding formula for the Centre consisted of \$15 million from the private sector (despite the recession), \$46.3 million in grants from the Government of Alberta, \$12.6 million from the City of Calgary, and \$5.9 million in interest on the funding.

The West Edmonton Mall, in the Guinness Book of World Records as the largest shopping centre in the world, celebrated the opening of

Phase III of its \$1.5 billion development with a \$1 million bash Sept. 10.

First, a mere 10,000 VIP's in formal and semi-formal duds gathered for the champagne (and gourmet food) reception. Then the doors opened to allow crowds estimated at 75,000 to 100,000 to cram the massive mall.

Already in the eye of location scouts, West Edmonton Mall will probably be a major location in January for *Running Man*, a futuristic feature to star Christopher Reeve, as well as being considered as the site for *Golden Skates*, a television special to star Danny Kaye. (One of the attractions of the mall, in addition to the indoor lake with submarines and Deep Sea Adventure with Spanish galleon and performing dolphins, is the regulation-size hockey rink.)

As well, future plans for the mall, which include a water

park with surf waves and constant indoor sun, and extravagant Fantasyland Hotel, will probably continue to attract interest from the film world.

Amin Bhatia, supertalented synthesizer artist/composer, was recently invited to Los Angeles by Grammy-award-winning group Toto, after his repeated sweeps of first prize in the Roland Synthesizer contest brought him and his music to their attention. Bhatia is also a radio producer at CKXL in Calgary (placing as finalist in the Cleo Awards for his work) and has won a range of awards for his compositions for film...*Matters of Choice*, episode 2 (aired Oct. 3) of the CBC regional series *The Way We Are*, was shot in Beaumont, near Edmonton, by producer Dave Cook and director Jack Emack.

Meanwhile, CFAC Television has finally forged into drama production with *There's Always Next Year*, a half-hour taped Sept. 7-13 in their studios in north-east Calgary. Actor/director Frank Adamson (Sgt. Brown in *Seeing Things* and director of CKND's *Reunion*) of Winnipeg and Toronto helmed the cast of Kate Lynch, Maureen Thomas, Stan Coles and Ondine Hayes in the adaptation (by Clem Martini) of the short story, *Hockey Night in Canada*.

"CFAC saw a show I directed *Reunion* which had won a few awards. They liked the direction and contacted CKND to find me," says Adamson.

Adamson and his company, Nosmada Productions, acted as producers of the script about a complex romantic triangle. Meanwhile, multi-talented Adamson, whose first love is acting with directing an offshot of that, praises the facilities of Studio A at CFAC.

The gala opening of the \$80 million Calgary Centre for the Performing Arts, an elegant and long-awaited complex,

Toronto Film Now

cont. from p. 38

and, with Korican, the co-organizer) by L.I.F.T., the Liaison of Independent Filmmakers of Toronto. Offering a theatrical screen for 16 and 35 mm optical sound films, each program will provide time after the screenings for film community members and audiences to interview the producers about their films and Toronto's filmmaking scene in general.

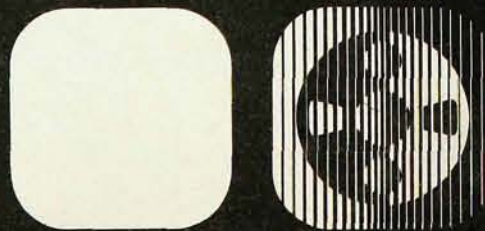
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VANCOUVER VISTAS

by Rona Gilbertson

Vancouver's Centenary has given lifeblood to at least two commemorative production that will make their appearance in 1986.

This year, in a \$63,000 project, the National Film Board, together with the Vancouver Centennial Commission and Cineasthetics Productions, are documenting the history of ol' 374.

The locomotive pulled the first train from Montreal to Vancouver in 1886 on the track that brought eastern and western Canada together in Confederation. After retirement, 374 sat on Vancouver's Kitsilano Beach from 1947 to 1983. It is being completely restored for the city's centenary.

Stanley Park - A Living Celebration is a half-hour production to be narrated by Barry Broadfoot, best-known for his books such as *Ten Lost Years*. The project will follow the changes of the seasons along the Pacific Rim attempting to present the wilderness as a metaphor for the attitudes and sentiments of Westcoast peoples. Producer Nathan Enns and D.O.P. Tobias Schliessler plan a release on

CBC network by March, 1986. At that time Stanley Park will pass from federal jurisdiction into the hands of the city.

Erin Films Ltd. of Vancouver, has just finished the September shooting of *Abducted*, a privately-financed, Canadian venture, produced by Harry Cole.

The feature was co-written by Lyndsay Bourne and Boon Collins who will also direct. Starring is American actor Dan Haggerty, known for his creation of *Grizzly Adams* in feature and series. As principals with Adams are Torontonians Roberta Wise, from last year's *Hitchhiker* pilots and Lawrence King-Phillips of *Bedroom Eyes* and *Loose Ends*.

This somewhat surreptitiously-made wilderness adventure production makes good use of the feral terrain of British Columbia. Theatrical release is slated for early '86.

The Northern Light Media Group, together with Vancouver's National Film Board, have moved into production

on *Asian Video Letters*. With the number of episodes undetermined at this point, shooting has begun in Korea, with expectations to average two productions per selected countries in Asia. The project, directed toward school and television release, is being shot for the Asian Society in New York. David Yeager is executive producer, with Nick Kendall directing.

Writer/Director Rex Bromfield has begun production on *Hartbreak Motel*, after much time spent seeking the position of least compromise in budget, location and other matters linked with project development. At \$1.8 million, this feature will have the largest budget in B.C. filmmaking since *The Grey Fox*. *Hartbreak Motel* will be completely Canadian-made, with \$825,000 coming from Telefilm and \$975,000 from private sources.

So far, the production, running from Oct. 5 through Nov. 15, will star sister of the writer, Valeri Bromfield, and is synopsized as "a satire on American life."

Adding to the budgetary base is a deal already in place with Atlantic Releasing one of the 'mini-major' studios in the U.S., responsible for promotions of such recent works as *Teen Wolf*, *Valley Girl* and *1984* for world-wide and U.S. distribution.

Ivan Ackery, theatre manager extraordinaire, was recognized in a fiftieth anniversary tribute Oct. 30, held in Vancouver's famed Orpheum Theatre.

Ackery, born in England, came to Canada after fighting through the trenches of the First World War. His career as a theatre manager began after he had worked up through the ranks from usher. He was known for his support and salvation of many theatres, bringing them out of the red, and above all for his own Orpheum, which he maintained in full style long after the fashion of the vaudeville cinema had died away. His long career spanned from 1935 to 1970. While ushering, he delighted audiences with singing and dancing routines, and later promotional schemes included employing persons in gorilla costumes to run outside and enlist the attention of passersby. His public notices of coming events were pasted on the backs of horse-drawn carriages pulled through the streets.

Among some of Ackery's most notable achievements were his contributions to the careers of once-unknowns. He brought such names as Susan Hayward and Burt Lancaster to public attention. George Burns, Bob Hope and Frank

Sinatra performed in the Orpheum long before they were household names. Vancouver locals like Juliette, Lance Harrison, Mini Hines and Red Robinson made their debuts on Ackery's stage as did the Dal Richard's band.

The Oct. 30 tribute coincided with Halloween, and patrons are encouraged to respond in costume to the evening's film, *Son Of The Sheik*, Ackery's favorite and Rudolph Valentino's last. And patrons dressed like sheiks, or at least chic. The 1926, 70-minute-long, silent celluloid was accompanied by the theatre's old Wurlitzer organ, one of the last surviving theatre organs on the continent.

Vancouver businesses and cinematic supporters provided various prizes and gifts for participants, as part of the evenings entertainment.

The apogee of the evening saw Vancouver Mayor Michael Harcourt commemorate the day to the 85-year old Ackery, and award him with the Pacific Cine Centre Award for Excellence. This first award of its kind is given, according to merit, to those who demonstrate a commitment to excellence in public entertainment and the development of cultural life in Vancouver, especially in film.



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T F shakeup due soon

MONTREAL — Three resignations in September signal major personnel changes at Telefilm Canada's Montreal office.

Claude Daigneault left his job as director of Communications to return to daily journalism as assistant director, French news, at Canadian Press. Josée Miville-Deschênes is the interim replacement.

Montreal legal counsel, Jacques Blain, also left Telefilm to become assistant to the director, independent production, at Société Radio-Canada. No permanent replacement has yet been named.

Bill Litwack stepped down as director of Corporate Affairs to open his own consultancy firm, William Litwack Communications Inc., on Oct. 15. Meanwhile, he was kept busy at Telefilm, preparing a business plan for the corporation.

News of a major shakeup of personnel at Telefilm is expected by the end of October.

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ON (EXPERIMENTAL) FILM

• by B. Sternberg •

As experimental film co-ordinator at an artist-run distribution co-op, I'm all too aware of the lack of regular coverage of this genre of film. The intention of this monthly column is to touch on some of the ideas, issues and concerns of experimental filmmakers and in general talk about current developments, and who's making what films.

When I say that I make experimental films, why am I asked to justify it? (Does an artist have to justify Art - or just his/her own art?) I get asked: Why don't you make films that people can understand? Why can't you say what you want to say but use the 'language' that is accessible (that is, the narrative conventions of the dominant cinema or 'movies')? If you were in Germany, you would speak German to be understood. You wouldn't speak English and say "understand me", would you? And finally there's the query: Why are you so elitist?

In response, one could dis-

cuss the validity of the language analogue. But not now. For now, let us say that film is a language; for instance, film = German. So I'm in Germany and, yes, I speak German to be understood. But there are many different things one can speak about. One can talk of the birds and bees in German; we can also discuss Hegel in German. Would we be right in speaking as if there is one German language? Don't we use different speeches for different purposes: everyday speech, business speech, psychoanalytic jargon and so on? And is there only one prose style? And shall there be no poetry???

Film need not necessarily be, nor should it merely be, the translation of an idea that can be said in words into the 'language' of film. (For that matter why not leave ideas which have already been expressed in a completed novel, play or other form as such? Why paraphrase?)

Perhaps film *is* in the seeing of it, in its being experienced. And each making/experiencing necessitates a certain form,

length, style that is that film. Or we could say: this filmmaker's way of being, of working, of sharing is this way. Each film can be experienced and criticized in its own right according to its effectiveness and impact as opposed to how well it uses a particular and limited set of conventions which tends to preserve the status quo. I might mention here the case often made for the revitalizing effect of experimental film, or any art activity, in that it continually questions. Although many innovations, in their appropriation by the "industry" often get "used-up" and become merely techniques, nonetheless there is a process going on, an evolving which affects perceptions for us all. I know my aim in making experimental film is not elitist (elitism implying an intentional exclusiveness, a snobbishness). But it is true that not everything has "mass" appeal. Would we tell a philosopher not to philosophize because it is not "popular"? In making my films I am not trying to not be understood. But I am not trying to be understood either. I am making films.

A recent conversation I had brings up another thorny question - that of the name "experimental."

Q: That's such an unfortunate term. It sounds like the films are incomplete or just attempts. It's really unfair to film and to you.

A: Yes, people I know who have never even seen an experimental film say the same thing - that label makes them not interested to begin with. Or people assume it's a student work or what's made while you're learning how to make NFB films or features! There are other terms: avant-garde, or underground. Maybe "innovative". Or I read an article recently that used "advanced"...

Q: Why any name? Why not just film? Why not just say B's film and leave it at that?

Now I admit that it is convenient for purposes of study and analysis to have terminology that can group types. We can discuss "prose" as distinguished from "poetry." So when necessary for film theory, shall we use "advanced" or perhaps () Film? What do you think?

An exciting and significant event in Toronto this Fall (besides the Festival of Festivals) the retrospective of the films of R. Bruce Elder. The retrospective was presented by the

Art Gallery of Ontario Oct. 11 and concluded with the premiering of *Lamentations* a two-part work: Part 1: The Dream of the Last Historian; Part 2: The Sublime Calculation. *Lamentations* is an epic piece in length (7 1/2 hours) and in scope. Concepts from the various disciplines of music, history, religion and philosophy are interwoven in the film. Bruce is much aware of the work of Canadian philosopher George Parkin Grant (author of *Lament for a Nation*). This film is Elder's la-

ment and consideration of the state of society and culture today. Exquisitely shot and edited, it continues the style of filmmaking Bruce has established in *The Art of Worldly Wisdom* and *Illuminated Texts* - the flowing camera movements and the overabundance of visual and verbal information which includes text printed over images and multi-voiced tracks.

A screening of *Illuminated Texts* is scheduled in February at The Museum of Modern Art, New York.

Arcand shoots on closed set

MONTREAL - Shooting for *Le Déclin de l'empire Américain*, the latest feature film by veteran Quebec filmmaker Denys Arcand, began in Montreal on Sept. 12, and will spend close to a month in the Lake Memphremagog region of Quebec's Eastern Townships before returning to Montreal to conclude production for a Nov. 4 deadline.

Written and directed by Denys Arcand, *Le Déclin de l'empire Américain* parallels the fall of the American empire with the strained relationships between four couples.

Budgeted at \$1.9 million, *Le Déclin de l'empire Américain* is being co-produced by René Malo of Corporation Images M & M Ltée, and Roger Frappier for the National Film Board. The film's supervising producer is Pierre Gendron.

The film stars Pierre Curzi, Remi Girard, Yves Jacques, Daniel Brière, Dominique Michel, Louise Portal, Dorothee Berryman, Geneviève Rioux and Gabriel Arcand and is expected for release in the Spring.

The film's broadcaster is Radio-Canada.

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Harvey touts new C B C season

TORONTO - The Canadian Broadcasting Corporation is finally on the last bit of the road towards Canadianizing its English TV schedule, according to CBC English Television vice-president Denis Harvey.

Harvey, speaking at the Fall TV Launch held Sept. 17 at the Sutton Place Hotel, described last season as "the greatest in our history", one he said witnessed a dramatic jump forward in the quality and quantity of the network's drama and information programming. The CBC's number one priority remains the removal of American programming, said Harvey, noting this season's reduction in American programs from six to five-and-a-half hours per week (down from nine hours a few years ago and less than the U.S. content carried last season by BBC-1).

Citing this as a major achievement in view of the \$75-million in federal budget cuts to the CBC since last winter, Harvey, armed with a half-hour fall preview film and statistics, repeatedly asked "Who else in this country does this kind of TV?" and then answered by stating "I would argue no one does."

Arguing that only the CBC

affords Canadians the chance to see themselves, Harvey said Canadian drama this season would increase from 90 to 120 hours, that the network is "almost sold out again" in advertising despite increased Canadian content, that CBC must have and indeed is developing a "star system", and that the CBC must continue to foster programs that attract viewer loyalty (examples being *Seeing Things*, *Danger Bay*, and *The Beachcombers*).

While drama is still the strength of the CBC, Harvey basked in the success of the network's information and news programming. Some audience figures cited as proof of his pride included: *The National* and *The Journal* averaging respectively 1.8 and 1.5 million viewers (and drawing upwards of 2.5-million, as during the June Air India crash); a record 180 hours of live news; *the fifth estate's* averaging of 1.5 million viewers; *Man Alive's* one-million-plus; and the 500,000-plus audiences that have been tuning in the new *Mid-day* and *Venture* programs. Continued staying power was also highlighted by Harvey in such entertainment programs as *Wayne and Shus-*

ter, *Fraggle Rock*, *The Tommy Hunter Show*, and *Front Page Challenge*.

Covering all the bases, Harvey also beat the drum on sports, coverage of which at the amateur level he called a CBC exclusive and at the professional level the best in Canada. In both cases, despite a drop in exclusive hockey coverage that began last season, sports "continues to be profitable", said Harvey. And while the children's program *Mr. Dress-Up* continues to garner nearly the entire 8-11 a.m. audience and *Sesame Street* will for the first time feature four new Canadian puppets, strides are being made as well toward increased regional coverage and programming. To that end the CBC's new season features the 13-part *Country West* from Regina and the six-part *Red Serge Wives* from British Columbia.

Confident and amused that the new fall fare refutes the old accusation that CBC's presenting the same old stuff, Harvey said the CBC is becoming "much more entrepreneurial" in the face of tighter budgeting, market fragmentation, and competition from VCRs (testaments to which include co-productions with the BBC and funding assistance from Telefilm Canada that permits the

CBC to be a lower percentage investor in productions - assistance that has helped produce 66 hours of prime-time product). The CBC is, as it has for the past five years, also maintaining its market share of the TV market, a hold Harvey estimated at 22-23 per cent. Bill Morgan, director of TV news and Current Affairs, cited a 24-25 per cent share for *The National* and observed that those figures are "pretty well what the U.S. networks do during the prime-time of the year."

In terms of reducing American programming, Harvey said the goal is to pare it considera-

bly from its current 19 per cent. Stressing "We'll do what we can to get there," he admitted American programs could never be totally removed from the CBC's programming and that budget reductions make the goal a difficult one to accomplish (Harvey observed the cost of replacing one hour of American programming with one Canadian hour approximates \$15 million in production costs and advertising losses). As well, he noted that whereas buying one American sit-com episode costs \$30,000, production of a Canadian sit-com can cost 10 times that amount.

American Cousin cont. from p. 43

Theatre at the Ontario Science Centre.

On the west coast, plans are in the works for a benefit screening and party Nov. 7 in support of Pacific Cinecentre, with Wilson to join O'Brian and cast members Wildman, Jane Mortifee, Richard Donat, and Margaret Langrick. As part of the bash for the film industry participants in *My American Cousin*, another benefit is also being planned for Nov. 8 in Penticton for the Ontario Neurological Society (some-

thing Wilson met Penticton Town Council Oct. 15 to discuss). The bright red Eldorado Biarritz Cadillac featured in *My American Cousin* has been obtained for a drive for Vancouver to Penticton to help celebrate the film's shooting in Penticton and the Okanagan Valley. Also in the works, but still unconfirmed, is the holding of a High Tea at Paradise Ranch, the principal set in the film and where Wilson was raised.



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