

## IN THE CAN

### AMULET PRODUCTIONS (416) 596-1411

#### SNEAKERS

Feature film on a junior tennis tournament began shooting on November 9, in Sarasota, Florida, with a budget of \$4.3M. **exec. p.** John Basset and Larry Nassis **p.** John Basset **d.** Joe Scanlon **sc.** Stuart Gillard

### ATLANTIS FILMS LTD. (416) 960-1503

#### CHAMBERS, TRACKS & GESTURES (1931-1978)

One hour TV special about the life of Canadian artist Jack Chambers. Principal photography in Spain and Ontario. Wrapped Dec. 28, 1981. **p.** Michael Mac Millan, Seaton McLean, Janice Platt **co-d.** John Walker, Christopher Lowry **sc.** Lowry.

#### CANADA IN TODAY'S WORLD

1/2 hour documentary on Canada for the NFB. **p.** Michael Mac Millan, Seaton McLean, Janice Platt **d.** Seaton McLean.

#### VINCENT PRICE'S DRACULA

Independent co-production between Atlantis Films Ltd. and M & M Film Production. One hour T.V. special about the true story of Dracula starring Vincent Price. Wrapped Dec. 4, 1981. **exec. p.** John Muller, Michael MacMillan **assoc. p.** Henia Muller, Janice Pratt, Seaton McLean **d.** John Muller **script** Kate & Ted Lonsdale **ed.** Seaton McLean **lp.** Vincent Price.

### CINEQUITY FOUNDING CORP. (416) 863-6878

#### JULIE DARLING

A Canadian-West Germany co-production. Shot between November 16 to December 11 in Berlin. Following with one week in Toronto. **p.** John Pozhke, Maurice Smith **co-p.** (Germany) Ernst Von Thumer **d.** Lutz Schaawaechter **p. man.** (Canada) Jason Paikowsky **lab.** Medalion (Toronto) Contrast Films (Germany) **lp.** Sybil Dantnynt, Tony Franciosa, Isabelle Mejias.

### EXTRA MODERN PRODUCTIONS (416) 967-6551

#### RUMOURS OF GLORY - BRUCE COCKBURN LIVE

Shooting began Nov. 19/81 in Denver, Colorado and wrapped Dec. 1st. Budget \$350,000. A rock music documentary and concert film. **p.** Bill House and Peter Walsh **assoc. p.** Bernie Finkelstein **d.** Martin Lavut **ed.** Les Brown **lab.** Film House (Toronto).

### FILMPLAN INTERNATIONAL (514) 849-6051 (416) 469-5106 (416) 469-4195

#### VIDEODROME

Shooting began in Toronto on October 27 and ended on December 23, 1981. Budget: \$6M. **exec. p.** Pierre David, Victor Solnicki **p.** Claude Heroux **asst. p.** Larry Nesis **sc./d.** David Cronenberg **ed.** Ron Sanders **asst. ed.** Elaine Foreman, Michael Rea **unit pub.** Jill Spitz (416) 485-5717 Suzanne Daningburg (514) 849-6051 **lp.** James Woods, Sonja Smits, Deborah Harry, Peter Dvorsky, Lynne Gorman, Les Carlson, Julie Khaner, Reiner Schwarz, David Bolt, Jack Creley, Lally Cadeau.

#### DREAMLAND (FORMERLY TITLED MODELS)

Start shooting August 31 in Montreal and ended November 13, 1981, with a budget of \$5M. **exec. p.** Victor Solnicki, Pierre David **p.** Claude Heroux **p. man.**

Roger Héroux **d.** Jean-Claude Lord **ed.** Jean-Claude Lord **asst. ed.** Jean-Pol Passet **unit pub.** Pierre Brousseau (514) 849-6051 **press agent** Suzanne Daningburg (514) 849-6051 **Ass't press agent** Oksana Dykyj (514) 849-6051.

### FREELOADING PRODUCTION (416) 977-5311

#### FREELOADING

Shooting began Nov. 6 for 3 weeks in Toronto. Budget: combination of deferred salary and good faith. **assoc. p.** Fraser McAninch & Joe Sutherland **d.** Chris Terry & Sutherland **lp.** Richard Comar, Shelby Gregory, Peter Kaye, Tom McDonald.

### MANO FILMS LTD. (416) 869-1718

#### COMMUNITY STANDARDS

Shot in Toronto in December 81. **exec p** Paul Lynch, Tony Kramreither **p** Ray Sager **p man** Bob Wertheimer **asst p** man Fran Solomon **d** Don McBrearty **a d** David Pamplin, Lindsay Paterson, Derrett Leed **dop** Dan Hainy **cont** Tannis Baker **art d** Andy Deskin **asst art d** Ken Clark **asst cam** Scott Barrie **ward** Ariana Ochrymowych, Martha Snetsinger **hair/make-up** Miriam Freifeld **grip** Bill Heintz **2nd grip** Craig Heintz **gaffer** John Herzog **mixer** Dan Latour **boom** Reynald Trudel **labour** Ian Bresolin **driver/p** a Richard Quinlan, John Gill, Robin Rosenberg **ed** Ian McBride **asst ed** Karen Hall **p asst** Paul Fox **sc** John Sheppard **lp** Lawrence S. Day, Lora Staley, Lenore Zann, Claudia Udy, Page Fletcher, Mike Ironside, Larry Aubrey, Neil Daynard, Tom Harvey.

### MOTHER LODE FILMS LTD. (604) 984-4121

#### MOTHER LODE

Shooting began September 28 for 7 weeks in Vancouver with a \$6M budget. **exec. p.** Peter Snell **p.** Fraser Heston **p. man.** Les Kimber **p. co-ord.** Cathy Howard **sc.** Fraser Heston **d.** Charlton Heston **film ed.** Eric Boyd-Perkins **prod. controller** Jim Westwell **unit pub.** Marilyn Heston **pub. rel.** Bozell Jacobs & Partners/Holly Levine Toronto (416) 962-8330.

### NATIONAL FILM BOARD OF CANADA (514) 333-3298

#### LA QUARANTAINE

Shooting began September and ended November 12, 1981. In St-Hyacinthe (Quebec). **p.** Jacques Vallee **p.man.** Laurence Paré **sc.** Marthe Blackburn, Anne Claire Poirier **d.** A. C. Poirier **unit pub.** Mireille Kermoyan/NFB (514) 333-3298.

### LES PRODUCTIONS LE LOUP BLANC INC. (418) 692-1910

#### LES YEUX ROUGES

Shooting began October 28 in Quebec to November 23, 1981 with a budget of \$353,000. **p.c.** Les Productions Le Loup Blanc with money from the CFCF. Institut québécois du cinéma and Radio-Canada. **p.** Doris Girard **p. ass't** Monique Nadeau **p. man.** Michel Perusse **p. sec.** Lucie Paquette **prod. probationers** Michel Viau, Martin Fournier **sc.** Yves Simoneau **d.** Simoneau **ed.** Simoneau **asst't ed.** Guy Picard **music comp.** Le groupe Maneige and Bob Walsh **lab.** Bellevue Pathe **unit pub.** CineForum/Christiane Gagnon (418) 692-4188.

### SALTER PRODUCTIONS LTD. (902) 423-5081

#### SIEGE

Shooting began November 25/81 and

wrapped Dec. 18/81. Budget: \$750,000.

**exec p** Michael Donovan **p** John Walsch **p man** W. James Bruce **p asst** Douglas Meggison **d** Paul Donovan, Maura O'Connell **dop** Les Drizsan **1st a d** Cordell Wynn **asst cam** Roberto Elizabetsky **unit man** Cordell Wynn **scr** Paul Donovan **sd** Pierre Dostie **boom** Alan Scarf **elec** Ian Henderson **gaffer** Michael Ruggles **clapper** N.O. Goose **chef** Jim Sharpe **sp efx** make-up Carolyn van Gurp **sp efx** J. William Walsh, T.J. Cove **ed** Keith Brewer **sd ed** Martella Tower **cast** Iris Essex **lp** Doug Lennox, Keith Knight, Jack Bloom, Jeff Pustil, Branda Bazinet, Daryl Haeny, Tom Nardini, Dug Rotstein, Alan MacGillivray, Barbara Jones, Gary Dempster, Dennis O'Connor, Fred Wadden, Rick Collins, Terry-David Despres **lab** Quinn Sound (Toronto) 869-1781.

### SPHINX PRODUCTIONS (416) 445-7492

#### POETRY IN MOTION

Shooting from Oct. 24/81 to Dec. 25, 1981 in Toronto, San Francisco and New York. Feature length documentary on contemporary North American poetry. **p.** Ron Mann **d.** Mann **ed.** Peter Wintour **poets:** John Cage, William Burroughs, Allan Ginsberg, Irving Layton, John Giorno, Michael McClure, Phillip Walen, Ann Waldman, John Cooper Clarke, Bob Woodward, Diane Prima.

### TAURUS 7 INC. (514) 288-1888

#### DEAD RINGER

(formerly titled Bloodroot)  
Feature shot in Montreal during December 1981 with a \$1.2M budget. **exec. p.** Earl A. Agulnick **p./d.** Claude Castravelli **p. man./1st a.d.** Michel Wachnic **unit man./2nd a.d.** François Leclerc **mont.** Brigitte Germain **sd.** Normand Mercier **boom** Jim Thompson **d.o.p.** Mario Romanini **asst. cam.** Vincent di Clemente **2nd unit d.o.p.** Allen Smith **gaffer** Aurele Dion **grip** Marcel Durand **make-up** Camille Bélanger **ward.** Karen Langshaw **p. asst.** Michel Veillette **p. sec.** Francine Langlois **cast.** Arden Ryshpan **lp.** Nanette Workman, Walter Massey, Pamela Collyer, Jack Langedik, Roland Nicheri.

#### LES TRANSISTORS

Shooting began July 6 and end on November 15, 1981. Shot in Montreal with a budget of \$880,000. A six hour TV drama for teenagers. **p.c.** Les Films Transistors Inc., with the participation of la Société Radio-Canada and TF-1 (France) **p.** Claude Castravelli, Yves Hébert **exec. p.** Earl A. Agulnick **p.man.** Mario Nadeau **sc.** Michel Collet **d.** Yves Hébert **film ed.** Claude Jobin **asst.ed.** Jean-Marc Magnan **lab.** Bellevue Pathe **sd.studio** Cinelume **date of release:** 1st episode on TV in January 1982.

### TIDAL WAVE PROD. INC. (416) 365-1103

#### RECORDED LIVE

**p/d/scr** Michael Korican, Andrew C. Rowsene, Almerinda Travassos **p man** Nidi Onodera, Kathy Pahl **art d** Margaret Moores, Laura Divilio **sd** Sebastian Salm **dop** Almerinda Travassos, Michael Korican **p asst** Kathy Anderson **lp** Matalia Kuzmyn. Feature shot in Toronto Nov. 28/81 to Dec. 81. A musical adventure.

### WARNER HOLDING LTD.

#### DANTE'S INFERNO

**exec p** Hymie Singer **p** Singer **d** Phillip Marshak **sc** Michelle Stirling **ed** Richard Schreiner **dop** Lennie Bauman **lp** John Ireland, Billy Royle, Patricia Clare. Shooting began April 3/81 and wrapped May 1st/81 in Calgary. Budget: \$1 M. Post-production at CineTele in Vancouver (604) 687-7749 (sound cutting at present).

## ATLANTIC ECHOES

by Mike Riggio

"In Atlantic Canada there are no independent filmmakers; all filmmakers are dependent. And one's measure of independence is measured by one's ability/success at becoming dependent on the various Government funding agencies - primarily the Canada Council and the National Film Board." - Neil Livingston.

In Nova Scotia, for example, outside of Surfacing Productions (Paul and Michael Donovan) and Doomsday Studios (Ramuna Macdonald) everybody's success as an independent is due largely to his ability at being in favour with the funding agencies.

From January 1 to July 31 of this year, Doomsday Studios has grossed over \$8,000 from distributing six films. The money has come in primarily from rentals and print sales. "Six measly shorts. I'd like to see anybody else pull it off. I suspect I have the record," says Ramuna Macdonald, owner and head of Doomsday.

For two of the films Doomsday distributes (*God's Island* and *The Chicken that Time Forgot*) Macdonald is in the process of negotiating 35mm distribution; both films were originally shot in 16mm.

*God's Island* is a simple enough made film: Al Morrison's paintings photographed on the animation stand and his voice narrating the story of Prince Edward Island. That film arose out of a book *My Island Pictures* by Morrison.

*Le Poulailler du temps perdu* is a student film out of Concordia University. Macdonald picked up the film after it had had its normal success in independent distribution, and within a short span of time she negotiated 35mm distribution in both the US markets and in England.

Curiously enough, all of Doomsday's distribution success has come out of the United States and Europe. It has had very little success in Central and Western Canada. "Montreal and Toronto haven't heard of us. Ontario Education Television came to look at our films because they had heard of us through New York."

During the same time that Doomsday grossed over \$8000 from film sales and rentals, the same six films brought in a total of \$34 through a Toronto distributor. This and other things has made Doomsday seriously question the effectiveness of a centrally located distribution outlet.

"The truth of the matter is that we were only able to stay afloat because of the sale of our no budget films which were not commercial films to start with."

Doomsday operates the only

commercial animation stand, a 16mm Oxberry, in Atlantic Canada. Memorial University operates a 16-35mm Oxberry in St. John's, Newfoundland.

Neil Livingston, a native of Ontario, has been living and making films in Nova Scotia since 1974. His film work is principally social documentaries and experimental films.

He has had showings of his experimental films in various Art Galleries across Canada.

Social documentaries? "I make them about things people need to know about. *Budworks* is about aerial spraying, and water power was something people were simply ignoring - it seemed practical to make a film about it. *Water Power* is about the history of water power, its resurgence, examples of it now in Canada, and how to..."

Both *Budworks* and *Water Power* have been purchased by the National Film Board for distribution. As a result, Livingston feels strongly that both films are going to be the most widely seen private sector films in the region.

But success at distribution and sales does not necessarily translate into funding for future projects. His success with *Budworks* did not, for example, yield equivalent funding for *Water Power*. In fact, he feels strongly that success within the private sector translates into lack of funding from the government agencies.

John Brett attended Acadia University in Nova Scotia and spent two years studying film at Sheridan College. He left Sheridan and moved to Halifax where it seemed he could make films.

"It didn't seem that there was much purpose to it," he says of Sheridan and film school. "The tools (of filmmaking) aren't that complicated and as an intellectual place (Sheridan) did not seem that stimulating. I wanted to make films and set out to find a place where that could be done."

In Halifax, Brett worked with the National Film Board as a production trainee, did some radio work for the CBC, and some editing for NFB.

Meanwhile with some financial assistance from the then newly established Atlantic Filmmakers Cooperative (and some of his own personal money), Brett produced two films - *Voices From the Landscape* and *Two Brothers*.

With a Canada Council grant

(cont. on p. 37)

CLASSIFIED Quebec perspective to L.A.

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**Box 398,**  
**Outremont Station,**  
**Montreal H2V 4N3**

TORONTO - Québécois directors Francis Mankiewicz, Denys Arcand, Louise Carré, and Mireille Dansereau will participate in *Quebec Cinema: A Perspective*, the first major festival of Quebec films to take place in California, during February and March in Los Angeles and Berkeley.

Mankiewicz will launch the Quebec film series at the University of Southern California February 4, as a guest of American film critic Arthur Knight, with a screening of his 1981 Genie Award winning film, *Les Bons Débarras*. The series, which includes *The Handyman*, *Les Ordres*, *J.A. Martin photographe*, *Cordélia*, *L'arrache coeur*, *L'ange et la femme*, and the 1981 documentary, *Plusieurs tombent en amour*, plus shorts from both the National Film Board and independent filmmakers, will continue throughout February in four Los Angeles locations.

The Directors Guild of America will introduce Mireille Dansereau to its members and screen her film *L'arrache coeur* on February 20. Dansereau will also lead a discussion on Quebec filmmaking, with a special emphasis on the role of the woman director in the Quebec film industry. The series will move to the Pacific Film Archives in Berkeley on March 11, to be opened with a screening of *It Can't Be Winter, We Haven't Had Summer Yet*, with director Louise Carré in attendance. The Pacific Film Archives will also host Denys Arcand and his 1973 film, *Réjeanne Padovanni*, as the series continues to March 20.

Organised by Hannah Fisher Enterprises Inc. of Toronto, *Quebec Cinema: A Perspective* is sponsored by Quebec Ministries of Intergovernmental Affairs and Cultural Affairs and by the Institut Québécois du Cinéma.

CFMDC plans Heatherington benefit

TORONTO - Singer Dianne Heatherington, both on film and live in concert, will highlight a benefit for the Canadian Filmmakers' Distribution Centre (CFMDC) Wednesday, March 17, at the Ontario Film Theatre in the Ontario Science Centre. Heatherington, accompanied by pianist Mark Rutherford, will perform material from her most recent project, *Primarily Blue*. Preceding her live perfor-

mance will be a screening of *Soul Survivor*, a 52-minute documentary on Miss Heatherington's career by Toronto filmmakers Diane Corbin and Janis Lundman.

Created in 1967 as a non-profit organization, the Canadian Filmmakers' Distribution Centre, headed by Natalie Edwards, currently represents over 400 filmmakers in Canada.

Atlantic Echoes (cont. from p. 36)

and some assistance (stock and processing of 18,000 feet) from the National Film Board, Brett produced *Island Memories*.

Brett adheres to the philosophy that you learn to make films by making films. "I wouldn't have done well in school. I don't think it would have benefitted me personally. I may see the world in a very peculiar way but that is the way I am going to see it, and that's that. The advantage of school is that it offers the basic liberal arts background. And that, unlike physics or math, I could pick up by reading in any library."

What the film co-op offered Brett was an atmosphere and a community for making films. "And it cost less money. The cost of tuition, I could put into the making of a film. And that's what I did."

Brett's most recent film *Diary for a Place in Time* about the extinct Indians on the Queen Charlotte Island of Canada's West Coast, started with \$3,000 of personal savings and a \$3,000 bank loan.

After the film was shot, Brett worked for a time as a furniture

mover in Vancouver. The National Film Board expressed some interest in the project and eventually bought the rights to the film with Brett contracted as editor.

Presently Brett is editing a film on *Schannandittith*, the last of the extinct Beothucks of Newfoundland.

*Schannandittith* is directed by Ken Pitman.

Atlantic City (cont. from p. 5)

picture, Malle best director, and Lancaster best actor, and the New York Film Critics best of the year honours to both Malle and Lancaster. Recently, Malle, Lancaster, and the film all received Golden Globe nominations, given by the Hollywood Foreign Press Association. In Canada, the film won three craft awards at the 1981 Genie Awards.

The film was shot in Atlantic City and Montreal in 1980, produced by International Cinema Corp. principals Denis Héroux, John Kemeny.