

ATLANTIC ECHOES

by Mike Riggio

Among those concerned about the state of filmmaking in Atlantic Canada is the New Brunswick filmmaker Art Makosinski. Says Makosinski, "Here in New Brunswick making films can be like establishing a bordello. First no one really believes such things can exist here; secondly, seems no one wants to take part in it because it's immoral; and thirdly, it can never be as good as the ones that exist in Toronto anyway." (Quoted from Cinema Canada, October, 1975.)

Art Makosinski, an electronics technician with the University of New Brunswick Physics Department, has been making independent films since the age of twelve. "In Canada you can't make a living in film. So I do it when I can afford to, after hours."

Born in Poland sometime after the war, Makosinski moved to Britain at the age of 13 and from there to the U.S. (Newark, N.J.) in 1963. He came to Fredericton in 1967 to work in the physics department of UNB as an electronics technician. There in 1968, together with David Dawes, another filmmaker and student, he made *Next Day* (a day in the life of a student, a 15-minute, 16mm, colour and sound locally made film in Fredericton).

Says Makosinski "At the time there were no books about filmmaking available to me, and I still could not understand the sync sound process." So in 1969, he left Fredericton and enrolled at New York University's Film Production Certificate program. "There, all my questions

were answered." He remained in the U.S. making independent shorts and working on features until 1974.

Back in Canada he went to the NFB in Montreal where "there was an opening for me in the electronics workshop, but they weren't interested in seeing my films." So he returned to UNB. "Since I had finished my degree I was now making more money, and was ready to spend it on films."

And he continued to make films. Some he made with Canada Council money, like *What Comes First* and *Pierre Jean Louis*, and some - *Those Wild Wild Mushrooms*, a humorous educational drama - he made for the NFB. "*Those Wild Wild Mushrooms* is the first film I ever made for someone else."

In 1978, Makosinski and producer Jon Pederson made *Ski Peru* (first prize winner in the adventure/travel category at the 14th Yorkton Film Festival)

and *Skateboard Peru*, an experimental film.

Makosinski himself is a serious mushroom buff, and has further plans to exploit the creature in other filmic endeavours. Presently he is developing a script for a feature musical. "The script is about a jogger who accidentally gets high on magic mushroom dust. And that's when the fun begins."

To create a musical, one generally must know music, and since Makosinski can't read music, he has designed his own computer on which he can create complete musical scores. In its present state of development the computer can simulate sixteen different musical instruments.

And that is what's most interesting about Art Makosinski. Beyond his creativity and drive for making films, Art has a zealous passion for creating electronic wizardries.

To make *Skateboard Peru*,

for example, he needed a small lightweight 16mm camera which he could attach to the skateboard. When he couldn't find one on the market, he invented his own - the *Dupka*. The *Dupka* weighs two pounds, has only three moving parts, and can take 100-foot loads.

Since then he has designed the *Dupka Special*, a time-lapse photography camera created for the New Brunswick Department of Forestry. The camera is designed to electronically adjust exposures and can take a 400-foot load.

Last year the *Dupka Special* underwent its first series of successful test-runs for the Department of Forestry. The camera monitored the growth of a seedling from four inches to a full four-foot tree. At this point, a deer came along and ate it - all recorded on camera.

If further tests with the *Dupka Special* are successful, Makosinski plans to market the design on the world market.

Mike Riggio

Are you right for pay-TV?

Concept Mediatexte inc., a group of researchers specializing in the cultural industries, has been asked by the department of Communications to locate and classify all films (feature and shorts) and video programs in Canada, available for pay-television. We ask the cooperation of filmmakers, producers and distributors, and request that you send the following information on any available film:

- release title of film/videotape
- year of completion of principal photography/taping
- running time
- format: 16mm, 35mm, video
- color/black and white
- type of production (drama, documentary, educational, experimental, animation, variety, sport, other)
- name of director
- names of two principal stars
- language: French, English, other
- has the program been aired on conventional television? If so, by whom and in what territories? How many times?
- are the pay-TV rights available? If not, when does the window expire? For what territories have the rights been bought?
- has the production been shown theatrically? When, and in what territories?
- name - address - telephone number of producer or production company
- name - address - telephone number of distributor/pay rights holder.

Please, send information to:
Pay-TV Rights
Concept Mediatexte inc.
P.O. Box 309, "Outremont" Station
Montreal H2V 4N1
(514) 272-1058

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Billy Bishop tapes as Cdn/UK co-prod

TORONTO - Taping of the hit Canadian play *Billy Bishop Goes To War*, written by and starring Eric Peterson and John Gray, has been completed at the Glasgow studios of BBC Scotland, according to Canadian producers Pat Ferns and Richard Nielsen of Primedia Productions Ltd.

A co-production between Primedia and the British Broadcasting Corporation, *Billy Bishop* had been pre-sold to the Canadian Broadcasting Corporation for telecast during the 1982-83 season. Primedia holds the program's world sales rights apart from British territories. The project's BBC producer, Norman McClandish, also directed.

American Film Mart

(cont. from p. 10)

Asked what influence the AFM will have on the market at Cannes, opinions differed. "Cannes isn't losing in importance, but now people have several questions to ask themselves," summed up Bockner. "Can I afford to go? What's left to buy? What do I have left to sell?"

The size of the Cannes festival and the sourliness of the French make 'doing business' there more difficult. "It might be a more enjoyable place to go, but the distances are too big and there are too many people; also, it's easier to work on one's mother tongue, so L.A. is easier for most Canadians," commented one participant. Nevertheless, Cannes this year will be the place where many will close the deals which were made in Los Angeles.