

Majors win first round in Quebec

MONTREAL — On Nov. 27, the Quebec Cabinet decided not to approve the regulations of Quebec's Bill 109 touching on the question of distribution of films in the province, among other items. *Cinema Canada* learned from a well-informed source on Nov. 28 that Bernard Landry, then minister of finance in the Parti Québécois government, had opposed the regulations in cabinet. On Dec. 2, the P.Q. lost the provincial election in a landslide vote that returned Robert Bourassa and the Liberals to power in Quebec after nine years of P.Q. rule.

These are the bare bones of a news story which held the front pages of both *Le Devoir* and *La Presse* for three days running, from Dec. 9-11. Curiously, the English press outside of Quebec took scant notice of the events.

As background to the story, Claude Fournier, president of the Institut Québécois du Cinéma, had been asked last August by then minister of Cultural Affairs Clément Richard to negotiate an understanding with the U.S. Majors around the regulations. Originally, Fournier's twin brother, Guy,

author of the study on which Bill 109 was based, had been negotiating with the Majors, and a sort of understanding had resulted, Claude Fournier told *Cinema Canada*. Leaks from the Majors, however, coupled with the fact that Guy Fournier was negotiating as a free agent for the government without any organizational backing, diminished the results, and Richard asked the president of the IQC to begin again. In August, Claude Fournier, Clément Richard and Jack Valenti, head of the Motion Picture Association of America, began discussions.

In September, public hearings were held on the subject of the regulations (see *Cinema Canada* No. 124), and the final draft of these regulations was sent by the Régie de Cinéma to the minister of Cultural Affairs who, in turn, would present them to the Cabinet.

At stake was the definition of just who would be permitted to distribute films in Quebec. The overwhelming recommendations heard at the public hearings was that only Quebec companies should distribute films. Two exceptions would, however, be permitted. The

"producer" of a film or the holder of "world rights" (already doing business in Quebec on Dec. 17, 1982) would be permitted to distribute on a film-by-film basis. In brief after brief, it was suggested that "producer" should be defined as the person who holds copyright on the first day of principal photography, and the "holder of world rights" encompass, effectively, rights in all parts of the world. These were tougher definitions than those in the first draft of the regulations.

These hearings, then, and the resultant regulations constituted what Fournier refers to as "the fall-back position", and made the job of negotiating with the Majors effective. "As time went on and they became convinced that the government was serious about passing the regulations as they stood (if nothing were to come of the negotiations), their position became more and more supple. We made enormous progress from August to October, and, while it would be exaggerating to say that an understanding was at hand, there

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Caplan-Sauvageau report running late

OTTAWA — The federal task force on broadcasting policy won't be meeting its original Jan. 15 deadline to present its recommendations to the minister of Communications. In fact, "If God is good", says task force co-chairman Gerry Caplan, it's only within the following two months that the recommendations will likely be passed. "March is what we're looking for," says Caplan.

Caplan attributes the delay as the product of various factors: the two months last summer spent "gearing up and roaming around" (a process that included public meetings at 14 cities across Canada); a misunderstanding by the task force's creators of what Caplan called "the magnitude of the task"; the temporary resignation last fall of Marcel Masse over allegations of federal election campaign overspending; and an avowed commitment to "stick with" promises to hear out the concerns of interested public and private groups (in some cases more than once) and just generally being as accessible as possible. Masse's

exoneration and return to cabinet late in November would not change the task force's revised submission of recommendations, Caplan told *Cinema Canada*.

Since late November, the task force has been in what Caplan referred to as "our semi-final to final stages," a period in which the seven task force members conferred among themselves and their researchers in a bid to agree on recommendations. Retaining his upbeat outlook (he, in fact, candidly regards his group's existence and experience since its creation last spring as "a wonderful time"), Caplan said that, while a general drift to the task force's report is still outstanding, "We ought to be able to reach a consensus on a whole lot of different issues."

One key recommendation certain to appear when the report is presented (and, as vowed by Caplan, made public) is the continued significant presence of the CBC in the Canadian broadcasting spectrum. Speaking at a November gathering of CBC trade-union

employees (groups that included ACTRA, NABET, and the National Radio Producers among others) at Toronto's Hampton Court Hotel, Caplan pointed out "The question is not whether there should be a CBC. There will be a CBC when we finish. The question is what size it will be, what scale, and what areas will be served." Caplan, who mildly chastised the CBC unions for "missing the boat for five or six months" before finally forwarding submissions to the task force on their concerns, added the public broadcasting system he envisions would "probably be a significant one" with its relative weight vis-a-vis the private broadcasting system to be determined.

As if to emphasize the CBC has a future role to play, the former national secretary to the New Democratic Party found himself trying to allay the mutual concern of the approximately 60 assembled network employees that the federal Conservative government

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Feature Task Forces wants Canadian distribution, funds

TORONTO — On Dec. 10 the Film Industry Task Force, appointed last September by federal Communications minister Marcel Masse to analyze the structural problems of the Canadian film industry, released its eagerly awaited report, *Canadian Cinema — A Solid Base*.

In its 118-page bilingual report, the Task Force unimously requested that the elected government unilaterally establish a firm domestic film policy, aimed not so much at improving Canadian access to foreign markets, but at gaining access to its own domestic market. "We urge you, Mr. Masse," stated the report's covering letter to the minister of Communications, "to resist being distracted by the ongoing trade talks, and to steadfastly pursue your oft-stated policy of developing and enforcing, unilaterally in Canada, a truly Canadian film policy."

In its analysis of the Canadian film industry, the Task Force identified the three major structural problems that required solution for the development of a healthy, dynamic, profitable and competitive Canadian film industry. These are: the foreign domination of film and video distribution in Canada that prevents Canadian producers from taking their rightful place in the Canadian market; the chronic under-capitalization of production companies

and the difficulty of financing feature films; and the concentration of theatre ownership, as well as the vertical integration of distribution companies that reduce competition in the field of distribution and exhibition.

The Task Force's major recommendations, as regards Canadian control of film distribution, is that the distribution of films and videos in all media in Canada be by companies owned and controlled by Canadians. Canadian ownership and control of distribution in Canada is essential, the Task Force stated, recommending the government take the appropriate legislative and regulatory measures to ensure that this policy is carried out to rectify Canadian distribution companies' marginalization in the domestic market, where Canadian films only occupy three to five percent of screen time.

As regards private-sector capitalization of companies and the financing of Canadian feature films, the Task Force recommended the creation of tax incentives and other support mechanisms to encourage investment in Canadian production, distribution and export companies, as well as the creation of a Canadian Feature Film Fund with an annual budget of \$60 million.

The Feature Film Fund, to be administered by Telefilm

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Quebec box-office, distribs strong

MONTREAL — According to Quebec-based film distributors, 1984-85 was an excellent year in terms of box-office receipts for many of the province's films.

"1985 has been a very, very good year for us," Victor Loewy, president of Vivafilm Ltée, told *Cinema Canada*. "We had many films that were very successful at the box office. *Le Matou*, directed by Jean Beaudin and produced by Justine Héroux, has already brought in \$900,000 since its release in early September, and is still going quite strong."

"*Hold-up*, the Canada-France co-production starring Jean-Paul Belmondo, is now in its eighth week in Quebec and has already grossed over \$600,000. I project it to bring in close to \$850,000 before its run in the province is termi-

nated. We have also had success with some of the foreign films which we distributed.

"I am also very excited about our line-up for 1986," continued Loewy. "We will be releasing *Night Magic*, directed by Lewis Furey and produced by RSL of Toronto, as soon as Lewis Furey has secured a record deal for the film's soundtrack. We will also be releasing the new Nardo Castillo film *Claire... Cette nuit et demain* on March 7, as well as *Pouvoir intime* by Yves Simoneau. I am very optimistic about both these films."

In 1986, Vivafilm will also be distributing a line-up of foreign films that includes Federico Fellini's latest, *Fred and Ginger*, and Eric Rohmer's newest feature, *Les Rayons verts*.

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IN PRE-PRODUCTION: "Towards The Sun", starring Sting &
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to be filmed: Summer 1986

IN PRE-PRODUCTION: "The Immoral Majority" – a religious
comedy, to be shot: Fall 1986

IN PRE-PRODUCTION: "The Slave", by Nobel Literature Prize
winner Isaac Bashevis Singer
to be shot: Winter 1987

American Majors win first round

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was the basis for one. We had a working hypothesis," Fournier told *Cinema Canada*.

This working hypothesis was developed by Fournier and Valenti during a meeting in New York in October. Marie-José Raymond, Fournier's partner, and co-chair of the federal Film Industry Task Force, was also present at that meeting. According to Fournier, the plan would have been quite complicated to work out, and would have been broader than the one suggested in the regulations. "It would have involved all sectors of the industry and would have been financially interesting for production as well as distribution," said Fournier.

A final effort was made to work out an understanding before the regulations went to Cabinet. On Nov. 11, Remembrance Day (Armistice Day in the U.S.), Fournier and the then newly appointed P.Q. minister of Cultural Affairs, Gérard Godin, met at the Ritz in Montreal with Majors' representatives Millard Roth of the Canadian Motion Picture Distributors (Association (CMPDA), lawyer Jacques Laurent, and the Majors themselves: Barry London of Paramount, Barry Reardon of Warner Bros., and Richard Graff of MGM-UA.

The first press report about the failure of the Cabinet to pass the regulations appeared in *La Presse*, Dec. 6. The Majors' lawyer, Jacques Laurent, denied that any pressure had been exercised by the Majors to produce such a result. No one in the Cabinet was willing to talk about the incident.

Within two days, Gérard Godin was ready to go on record, and told *La Presse* that the Cabinet backed-off due to direct pressure brought to bear by the U.S. State Department, that, if the Quebec Cabinet did not heed these verbal warnings but proceeded to pass the regulations, Godin was told a written protest would be registered in Ottawa. Further, Godin was reported as saying that there were veiled threats of a boycott of theatres in Quebec, and that U.S. President Ronald Reagan was taking a personal interest in the situation.

On the eve of an election, this was more trouble than the Parti Québécois wanted, and the regulations were not approved.

Fournier doubts that any of the Majors requested that such action be taken, though the American Consulate in Quebec

City has admitted making the calls to the ministers. It was not a question of interference in cultural affairs, say the Americans; the Canadians were about to interfere with the commercial interests of the American companies. Bill Soady, president of Distribu-

tion at Universal, told *Cinema Canada*, however, that such intervention would be routine anywhere in the world: "Our business was being attacked and the State Department was made aware of it."

Nevertheless, both Prime Minister Brian Mulroney and minister of Communications Marcel Masse reacted strongly to the intervention of the Americans, though the news ran only on Radio-Canada,

"The American have no business interfering in the democratic process in the country," Masse commented.

Coming on the heels of Mulroney's "essence of Canada" Chicago speech Nov. 5, in which he stated that cultural sovereignty was not negotiable, and preceding by only a few days the report of the federal Film Industry Task Force, the context is more propitious than ever for the governments,

both provincial and federal, to take action concerning film distribution in Canada.

In Quebec, Fournier will meet with Lise Bacon, the Liberal minister of Cultural Affairs (and deputy Premier), during the holidays. She is on record as stating that the situation is grave for filmmakers in Quebec, and that she intends to take quick action so as not to prolong the current situation unduly.



National Film Board of Canada

Office national du film du Canada

NEWS

NEW PLAN IN EFFECT

After a long process of consultation with all levels of staff, the NFB has begun implementing a comprehensive operational plan that will enable the Board to increase production and ensure that its films and videos reach a much wider audience. The plan, which will be phased in gradually over a five-year period, also includes provisions for advanced technical research, increased training, employment equity, particularly for women, and closer collaboration with the private sector Canadian film industry.

An administrative re-organization has merged production and marketing activities and created six branches: English and French Programs; Services; Administration, Finance and Personnel; Corporate Affairs and Communications. The streamlining of the administrative infrastructure, which will involve no layoffs, will result in a saving of \$12 million which will be re-invested in production, distribution, training and research programs across the country.

FESTIVAL WINNERS

90 Days, which has been playing in theatres across Canada since its release last summer, continues to garner international awards. At the International Film Festival in Rio de Janeiro, *90 Days* star Christine Pak shared the Best Actress award with well-known stage and screen star Glenda Jackson. The film also won a Gold Plaque in the feature film category at the 21st International Film Festival in Chicago where the filmmakers were singled out for their "innovative method of creating film comedy."

Other winners in the animation category at the Chicago Festival were: *Champignons/Mushrooms* (Silver Hugo); *Sylvia* (Gold Plaque); and *The Big Snit* (Silver Plaque).

Anne Trister, a feature film co-produced by the NFB and Les Films Vision 4 has been selected for the official competi-



The Big Snit, winner of the Silver Plaque at the Chicago International Film Festival.

tion at the 36th International Film Festival to be held in Berlin in February. Directed by Lea Pool (*La Femme de l'Hôtel*) the film explores with subtlety and finesse love and human relationships.

NEW FILM CANADIANA

Film Canadiana 1983-1984, Canada's national filmography, has been published by the National Library of Canada; the National Film, Television and Sound Archives; the National Film Board of Canada; and the Cinémathèque québécoise. This authoritative catalogue includes bibliographic data on over 2500 Canadian films produced in 1983-1984, a variety of useful indexes (subjects, director, producer, production company, feature films, co-productions), and an indispensable directory of Canadian producers and distributors with up-to-date addresses and phone numbers for over 1500 film organizations. Send direct orders and payment (\$20.00 per catalogue,

plus provincial sales tax, if applicable, payable to the Receiver General of Canada) to: Customer Services, National Film Board of Canada, P.O. Box 6100, Station A, Montreal, H3C 3H5.

CONCOURS DZIGA VERTOV

La Programmation française de l'ONF annonce la création du CONCOURS DZIGA VERTOV auquel sont invités à participer les cinéastes désireux de réaliser un film documentaire.

Ce concours s'adresse à toute personne d'expression française résidant au Canada, ayant déjà réalisé un ou plusieurs films ou vidéos documentaires artisanaux et qui souhaitent faire une oeuvre imaginative. Les professionnels sont aussi éligibles, à l'exclusion des réalisateurs et réalisatrices ayant à ce titre plus d'un document professionnel à leur actif.

La pré-sélection et le choix du projet gagnant seront assurés par un jury formé de cinéastes professionnels.

Chaque projet doit être adressé, avant le 28 février 1986, à: CONCOURS DZIGA VERTOV, Office national du film du Canada, Programmation française, Studio D (P-34), C.P. 6100, Succursale A, Montréal (Québec) H3C 3H5.

NFB/UN COLLABORATION

The NFB recently hosted a week-long meeting of television producers from 24 countries who gathered in Montreal to screen working copies of a United Nations television series promoting global disarmament. The series, entitled *Agenda for a Small Planet - Phase III: Disarmament* will be aired worldwide in 1986 which the UN has designated International Year of Peace. The NFB will not only produce Canada's official entry in the series but will also be the Canadian repository for the 24 programs and will make them available to all television networks and private stations in the country.

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 National Capital - Ottawa (613) 996-4259
 Quebec region - Montreal (514) 283-4823
 Atlantic region - Halifax (902) 426-6000
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Genies register large increase in '86

TORONTO — Bigger and better is what the 1986 Genie Awards are aiming for when the 7th Annual Awards Presentation arrives Mar. 20 at the Metro Toronto Convention Centre.

In a large increase over last year's 44 entries, the upcoming Genies has attracted 58 entries, the growth stemming from the Academy of Canadian

Cinema members' decision to expand categories to include live-action short dramas and animated shorts (additions which attracted seven and eight entries respectively). This year, the first in which non-Canadian actors and craftspeople can receive votes from Academy members, feature films once more is the

largest category with 19 submissions (followed by 17 feature documentaries and seven short documentaries). All films in this year's running qualified through having theatrical releases of one week's length in Montreal or Toronto and one week in any two cities of Calgary, Winnipeg, Edmonton, and Vancouver.

Judging for finalists among the competitors will be held throughout January after screenings in Vancouver, Edmonton, Montreal, and Toronto by the Academy's 800-plus members. Noticeable among the feature-film entries, is that just five of the 19 are French-language (*La Dame en couleurs*, *Elvis Gratton - Le king des kings*, *Jacques et Novembre*, *Le Matou*, and *Visage Pâle*), down slightly from seven of 21 at last year's

awards. *Jacques et Novembre* has, however, been selected as Canada's entry as best foreign film at next year's U.S. Academy Awards. English-language films in the feature category that have attracted critical acclaim include the NFB's *90 Days*, *Joshua Then And Now*, *My American Cousin* and, reigning supreme at the box office with Canadian receipts from \$2-3 million, *The Care Bears Movie*. And despite initial disappointment that it wouldn't be in competition, Quebec director Claude Jutra's *La Dame en couleurs* has been submitted for Genie consideration (thanks to actor Saul Rubinek and Toronto agent Ralph Zimmerman paying the \$450 inscription fee for the movie's producer, Pierre Lamy).

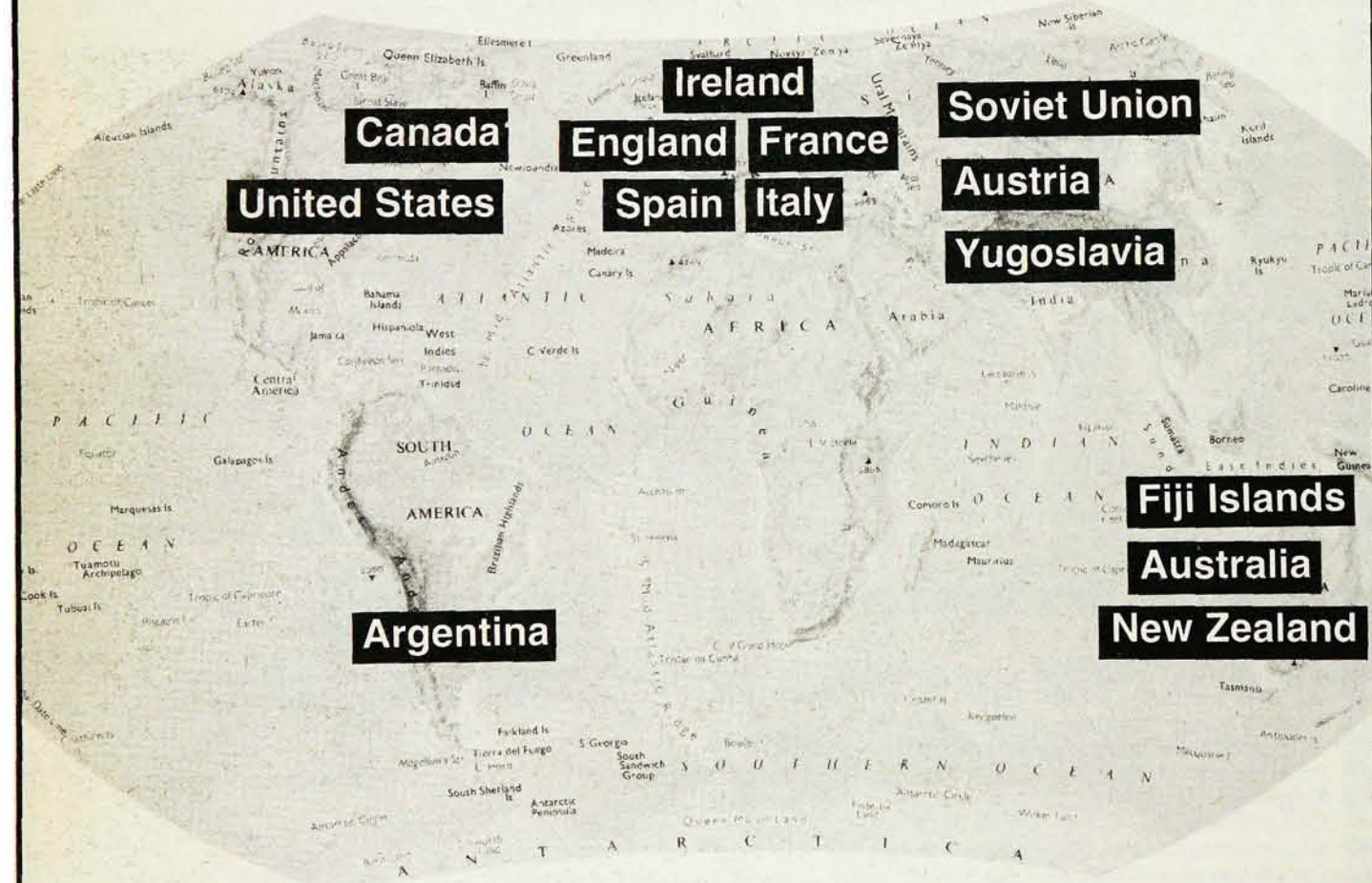
Two feature film entries initially in contention, *The Glue Man* and *Toby McTeague*, have been removed from the running since neither will be finished in time for theatrical release before the end of 1985. The late addition of *Bayo*, together with *La Dame en couleurs*, restored the feature film category to its originally-sized field of 19 entries.

In the feature documentary category, entries include: Brigitte Berman's *Artie Shaw: Time Is All You've Got*; Donald Brittain's *Canada's Sweetheart: The Saga of Hal C. Banks*, the Imax Systems Corporation-produced *The Dream Is Alive*, winner of the special Jury Award and Chetwynd Award at the recent CFTA '85 Awards; John Kastner's CBC-aided *The Lifer and The Lady*; and producer/director John Zaritsky's famine relief fundraising movie *Tears Are Not Enough*.

In terms of success prior to the Genies, two of the eight short documentary entries captured best film awards at this year's Yorkton Short Film and Video Festival; Louise Shekter's *Making A Difference* for best film in the science and medicine category and, as both best movie and best documentary under 30 minutes, Barbara Sweete's *Making Overtures - The Story of a Community Orchestra*. Beyond the border at the 21st Chicago International Film Festival, a Silver Plaque award was conferred on producer/director Patricia Rozema's live action short drama entry *Passion: A Letter in 16mm*. And among the eight animated shorts entries, the NFB's *The Big Snit* captured a prize at this year's Montreal film festival.

Nominations for the five categories will be announced Feb. 6, with final balloting closing Mar. 6. The Awards Presentation will be carried live by CBC-TV.

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Peanut Butter launch largest in history of Canadian movies

TORONTO — Quebec producer Rock Demers and his Les Productions La Fête have high hopes — hopes they are pursuing in a very big way. The producers of the popular children's movie *The Dog Who Stopped the War* (La Guerre des Tuques), Demers and La Fête are expecting to earn \$23 million at the box office in Canada from their second effort in the "Tales For All" childhood film series, *The Peanut Butter Solution* (written and directed by Michael Rubbo).

In doing so, *The Peanut Butter Solution* would first have to surpass the \$1.5 million in Canadian box-office receipts generated by *The Dog Who Stopped the War*, a showing by the series' premier episode worth the 1985 Golden Reel Award for the top-grossing Canadian film. Getting there, however, won't just be half the proverbial fun but also includes a \$500,000-plus promotional launching campaign.

Preceded by gala world-première screenings in Vancouver, Toronto, and Montreal at the beginning of December (with theatrical release begun Dec. 6 in B.C., Ontario, and Quebec and Dec. 13 on the Prairies), the half-million-dollar campaign consisted of the release of two Céline Dion songs from the movie, a soundtrack LP, a film novel and coloring book. And, to the tune of approximately \$150,000 of the campaign budget, Skippy Peanut Butter (which has an on-stage cameo as an integral

ingredient in the wildly successful solution to the hair loss of the film's hero, Michael — played by Mathew Mackay) launched a newspaper insert aimed at 3.6 million homes offering a free record and poster for children under 12 at the over 60 Cineplex Odeon theatres where the film opened. Sponsorship of the film also involved radio stations CKAC of Montreal and Toronto's CFRB.

The rationale behind such a sizeable launching, which Demers estimates as "probably the biggest launching budget" for a film without a major distributor (in this case, Cinemaplus of Quebec, working with Pan-Canadian in English-Canada), is partially based on his previous success. It is also based in his belief of the need for corporate sponsorship and that similarly-sized promotional launchings could be becoming a trend for Canadian films. While the \$500,000 spent hyping interest in *Peanut Butter Solution* is equivalent to \$3-4 million spent launching a film in the U.S. (small down there, noted Demers), it also represents a considerable increase over the combined \$125,000 budget for *The Dog Who Stopped the War* (of which \$75,000 went to promotions within Quebec, the remainder to the rest of Canada).

Further testimony to an added sense of confidence is that where his first film opened in Quebec with eight prints and six months later in English Canada with 18 prints, Demers' *The Peanut Butter Solution* opened on 60 screens nationwide and then for at least four-week releases in Montreal, Toronto, Quebec City, and Vancouver. Much of that wider distribution was created by the reputation for good-quality, salable product generated by *The Dog Who Stopped the War*. Commenting on that campaign during a promotional visit for the Toronto gala screening, Demers remarked "As a producer, my main concern is to have the best possible film and to do everything possible to let people know the film exists." Encouraged by early opinion preferring his latest film over *The Dog Who Stopped the War*, Demers opined that while *The Peanut Butter Solution* wouldn't do as well as the \$1 million success enjoyed by *The Dog* in the Quebec market, it would be much more successful in the English-Canada and international markets.

Another expectation of Demers, based on a box-office breakdown from *The Dog Who*

Stopped the War showing its audience make-up to be 52 percent adult and 48 percent children, is that even more adults will number among viewers of *The Peanut Butter Solution*. That, he said, is because the 'childhood' theme in all the *Tales for All* films makes them equally appealing to both groups. The concept, by the way, is constant for all 12 films in the series; each runs about 85-90 minutes, the heroes are 10-13-year-olds, the accent is on humor, each film is budgeted at approximately \$2 million with promotional releases, and posters of preceding films crop up in the bedrooms of the youthful (and non-professional) actors in successive episodes.

Even more ambitious is Demers' intention to make an impact both domestically and internationally by releasing new *Tales for All* films at the rate of one every six months, that he expects will occupy Les Pro-

ductions La Fête "seven days a week, 53 weeks a year" until the end of 1989. Not only has *The Dog Who Stopped the War* opened in 50 theatres in New York State and is set to open in 60 more in France at the end of February, but seven *Tales for All* films are already in various stages of script development. Shooting began last November on the third film, a co-production with Poland, entitled *Le Jeune Magicien/The Wondrous Child*. One of Demers' favorite scripts is for the fifth film, *Little Red Riding Hood: The Year 2000*, a variation on the popular story featuring the girl and wolf's descendants.

If there've been any stumbling blocks so far, Demers said it was finding financing for the first three films, an experience he considered "as close to a nightmare" as possible and which he hopes will not be repeated should *The Peanut Butter Solution* echo his first film's success.

On that count, Demers said if the *Tales for All* films are a collective success, retiring will be a difficult option to face ("Unless I'm so tired... I don't know, we'll see.") Instead, in that not-so-distant future, he remarks, "Maybe I should find a new area for the 1990s." And, with the larger scope of the future, Demers spoke of Canada's film industry finding a niche.

"I've always believed Canadian cinematography can make it if we find a special market and target for that market. I expect we'll see more of that, and not trying to make big-budget American films," he said. That "more positive, ambitious approach" is what Demers believes will enable Canadian productions to find their way to the world market, one small example of which is the current dubbing of his *The Dog Who Stopped the War* into Chinese and Russian.

New York prize connects with Alberta film

CALGARY — *Connecting*, independently produced by HBW/Tolth Co-Productions of Calgary in association with the CBC, was awarded a bronze medal Nov. 15 in the Talk/Interview category of TV Entertainment Programs and Specials at the 1985 International Film and Video Festival in New York.

The co-production team of Helene White and Garry Toth has received recognition in New York in the past three years. In 1982, White was awarded a bronze medal at the same international festival for her half-hour documentary *Lady in Motion*, which was subsequently purchased by the CBC network and, in 1983, both *Lady in Motion* and *Freedom of Choice*, produced by Toth and directed by White, were nominated at the American Film Festival in New York.

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Reactions to Clark's cultural confab

TORONTO - Fear and loathing, not to mention skepticism, remains the dominant attitude towards free-trade with the U.S. among Canadian cultural leaders, despite meetings between Canadian industry members and various levels of government and the return of Marcel Masse as minister of Communications.

At a three-hour meeting in Ottawa Nov. 26 between 25 invited cultural leaders and the federal government, the former expressed their desire of not wanting Canada's cultural components on the free-trade bargaining table to External Affairs minister Joe Clark, International Trade minister James Kelleher, and Secretary of State Benoit Bouchard. Despite industry consensus, the cultural leaders received no guarantee that culture would be kept out of Canada-U.S. negotiations. One participant, ACTRA general secretary Paul Siren, conceded that reaching an agreement wasn't the purpose of the meeting. Rather, said Siren, External Affairs minister Clark

was told there was no need to emphasize "better access" (Clark's rationale for using culture as a bargaining chip) to the U.S. market. Instead, the cultural leaders wanted the Mulroney government to protect and ensure access for Canadians to their own market and pointed out that ownership and control of the nation's cultural components are the real issue.

Even given the clarity of that message, Siren said there are still problems understanding the words and actions coming out of Ottawa. One was the perception by Siren that Clark takes his marching orders from the government: "Regardless of what he hears from us, he will go with the Cabinet."

Commenting on the *Time* magazine-sponsored speech Dec. 4 at the University of Chicago in which Prime Minister Brian Mulroney equated cultural sovereignty with political sovereignty, Siren had "no idea" what the PM meant by that statement. If Mulroney's statement was indeed the case,

then Siren couldn't see the government trading away Canadian culture. But should the converse apply, the end-result, said Siren, would be our "looking at becoming another entity of the U.S."

Asked to comment on Ontario Premier David Peterson's stand at the late-November First Ministers' Conference in Halifax decrying the inclusion of culture in trade negotiations as giving away of Canada's soul and identity and his vow to resist such a move, Siren regarded the move as "politically wise." The premier's defence of industrial and cultural industries vital to Canada could only provide him with some political currency, said Siren, noting that trading them away would be a bid "to gain ephemeral concessions from the U.S. that are not likely to come anyway."

Peter Mortimer, executive vice-president of the Association of Canadian Film and Television Producers, voiced similar sentiments about the Ontario premier's position in Halifax. Mortimer said Peterson took a "sensible and very intelligent" approach and that, before Canada's other first ministers, he "represented articulately a view that anyone in the cultural industries would have difficulty disagreeing with (and which Mortimer said "contrasts sharply" with remarks made by the PM and Clark). As one of 22 of the province's cultural leaders invited to a think-tank, orientation meeting Nov. 30 and Dec. 1 with Ontario Culture Minister Lily Munro, Mortimer noted "general support" among the participants for Peterson's position.

Although that particular occasion had been planned by Munro before the free-trade issue caught up with it and was intended to inform the province on how it could provide more efficient support to cultural bodies, the bilateral issue wasn't skirted. Discussion that weekend noted that, while there's been free-trade for a considerable time in the film area, there's been no strength to Canada's film industry as a result of its lack of a strong, Canadian distribution arm. Mortimer, who holds the view that free-trade benefits to Canada "have been insignificant to say the least" and that there's little reason to think otherwise in the television sector, added that his sense of the November Ottawa meeting with Clark was "an opportunity to let the cultural industries ventilate" and from which they left feeling nothing had changed.

Mortimer did find cause for rejoicing in the return of Marcel Masse as Communications

minister. Masse's return, he said, portends a change in attitude within the federal government (which he said showed "a certain disregard and lack of understanding for the cultural sector" and was "diminished" without Masse's input). And on the recent appointment of former Liberal Communications minister Francis Fox as a two-member task force of special consultants (the other member being James Marsh, editor of the *Canadian Encyclopedia*) to Masse, Mortimer viewed the choice as a good one. Since Canada-U.S. issues remain the same today, Mortimer believes Fox's long tenure in the Communications portfolio and his resultant familiarity with those issues would render the former minister "entirely useful" to Masse.

Holding a somewhat less receptive view of Premier Peterson's posturing in Halifax as a defender of Canada's culture was the CFTA's executive director, Samuel Jephcott. Doubtful that the provinces and the federal government can come together to speak as one in any free-trade negotiations with the U.S., Jephcott pointed out that, in such circumstances, "culture becomes one of those national, indefinable issues." His reading of Peterson's stand (and of the other provinces, as well) was that culture was being used as

a tag to protect Ontario's auto industry. "I'll give him all the support he needs but I don't believe him for a minute," said Jephcott, adding "I don't think the Ontario government believes culture is that much of a priority and I don't believe Peterson is there to make sure TVOntario isn't given up in the free-trade discussions."

On the Fox appointment, Jephcott remarked "It amazes me how apparently dangerous all these moves could be" and wondered whether it was done because the non-partisan hiring of a Liberal would make Fox unassailable or would afford a scapegoat (with one potential risk the CFTA executive director cited being a public backlash from having elected a Conservative government which then turns decision-making over to Liberals). Jephcott did however praise Fox as a "consummate worker, certainly as good as anybody if not better." On Masse, Jephcott said the question is whether he can convince the External Affairs minister and the federal Cabinet that culture entails "a very wide definition" of Canada. In comparison, Jephcott said that culture, for Americans, consists only of ballet dancers, and so the problem in any negotiations involves persuading them to accept the broader definition Canadians bring to culture.

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L E G A L E Y E

by Michael Bergman

Marked

The lengthy revision of Canada's copyright laws may interest the reader in copyright's complement, trademarks. Trademark is another form of intellectual property; that is to say, a legal interest in the expression of an idea. The idea in this case is the distinctive name or logo of an object or entity. Its appeal rises from the human desire to identify things by distinctive titles which do not necessarily reflect the object's generic origin and from the need of our commercial and consumer society to imprint catchy I.D. tags in the users' minds. The economic value of knowing brand X can be enormous. How many people still call Xeroxing

photocopying? Who asks for tissue paper instead of Kleenex?

In filmmaking, trademarks have several applications. They help to identify and advertise the filmmaker and they associate him with secondary or spin-off products to the film.

The process known as trademark is really the obtaining of its registration. All distinctive marks which are original to an identifiable product or entity are, in fact, trademarks. The user of these marks does have certain rights of protection to prevent others from using or appropriating such marks without permission. Unregistered trademarks, though like unregistered copyrights,

are a poor idea. The abuser of an unregistered trademark may defend himself by claiming that the mark is not original to the product or that it has been used before in association with a similar product and therefore has fallen into the public domain. These kinds of defences make prosecution more difficult. A lawsuit for what is known in most provinces as the tort of passing off involves the plaintiff proving the originality of the mark, its application to a distinct product and the plaintiff's entitlement to use the mark. Trademark legislation is designed to afford the original or licenced user of the mark both a degree of protection and a facility of prosecution in the event of trademark violation. The statute does so by a process of registration. Unlike copyright registration though it is a much more onerous and difficult process.

The statute safeguards existing trademark registrations by forbidding subsequent regis-

trations of trademarks which are not distinct or may be confused with existing trademarks.

Applications to register trademarks require careful thought. Their completion is contingent on a number of factors. It must be determined what the exact trademark is, whether it is a word, phrase or graphic design. If it is a design, colouration may be an aspect of further specification.

Trademarks do not exist *a priori*; they must be fixed in time as to their first use or "making known" in Canada. This date establishes a system of priorities between conflicting applicants for the same or similar trademarks. Obviously the one earlier in time will have the advantage. The trademark must refer to a specific classification of wares or services; no mark is universal. The definition of the class of wares or services defines the owner's right to protection. It is, in fact, possible to have a trademark which applies to filmmaking and a similar trademark which applies to shoes.

Unlike copyright, trademarks are strictly national; their registration in one country does not imply registration in another. Consequently it would be necessary to register trademarks in every country where their use would be appropriate; otherwise useful trademarks may fall into the hands of competitors in foreign markets. The effect of trademark registration is restricted as to time. On the expiration of the prescribed time-limit, the filing of a renewal will be necessary.

There is some considerable traffic in the granting of licences from registered trademark owners to licencees. It would be normal for example for the distributor of film spin-off products to be accorded a licence over the mark that represents these products. This licence should be registered with the Trademarks Office to accord the licencee the status of a registered user. This registration process confirms the licencee's right as against the trademark owner and in turn

provides the licencee with certain rights as against any infringement by others.

As the trademark application is more complex, it follows that the process of registration is much longer. The Trademarks Office will research the mark to try to identify competing or conflicting claims or existing registrations. Upon being researched the application will be advertised in the little-known and little-read *Trademarks Journal* to determine if anyone wishes to oppose the application. If no opposition is forthcoming, the registration will normally be granted. This whole process can take six months to one year. During this time the trademark owner's use and protection awaits the outcome of registration. Normally trademark users cannot await the completion of the trademark process before using their mark. During this waiting period trademark users would fend off infringement through the more difficult ordinary legal remedies noted above. Quite often major companies will register a whole slew of trademarks long before they are to be sued in order to keep for themselves commercially interesting slogans which may apply to yet to be invented products.

The trademark process is considerably more expensive than copyright registration. It is generally necessary to use a trademark agent who is usually a lawyer. The government exacts certain fees, such as a \$150 application fee. Given the time, effort and expense of trademarks, they are generally considered in the Canadian film industry for established film corporations or when the possibility is quite imminent. No doubt with the maturing of the industry, many more applications for trademarks will be forthcoming, a sign of the industry's increasing commercial viability.

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

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90 Days hits mark in Toronto

TORONTO – Friday the 13th isn't normally regarded as a good omen but on that December day it spelled success for the NFB's comedy hit *90 Days*, which had by then outdone itself. Dec. 11 marked the 90th day of *90 Days*' run at Toronto's Carlton Cinemas, a theatrical release begun Sept. 13 in Toronto and subsequently across Canada. The critically-acclaimed film, directed by NFB filmmaker Giles Walker and co-produced by Walker and David Wilson about two men's misadventures in their search for love, entered its 14th week on that most (otherwise) unlucky of days.

In terms of popular success, *90 Days* had, up to Dec. 8, racked up gross box office receipts in Toronto of \$42,154. Across Canada, meanwhile, it had earned gross receipts of \$64,785 on theatrical releases that ranged in duration from one week in Halifax to beyond seven weeks in Ottawa. Jane Gutteridge TV and Theatrical Sales officer for the NFB, expressed both delight and pleasure with the film's success and the response it's received.

"We weren't necessarily prepared to launch the film theatrically" said Gutteridge of a film that had to be blown up from its 16mm format to 35mm. Aside from its box office windfall, Gutteridge added "it's nice to know people are really enjoying the film too" and said that further post-Christmas bookings would follow in centres like Calgary and Saskatoon.

Another Canadian film success story still going strong is Sandy Wilson's *My American Cousin*, also a critically-acclaimed production. Since its release Nov. 1 at Toronto's Varsity Theatre (and subsequently at the city's Market Square cinema), *My American Cousin* has box office earnings of \$94,684 for a six-week run up to Dec. 12. In Vancouver, where it had shown for five weeks by Dec. 12 but with three prints, its earnings totalled \$109,691. On a national scale, with 12 prints in use (other centres included Calgary, Edmonton, and Ottawa) *My American Cousin* pulled in a box office total of \$301,744.

Virginia Kelly, director of advertising and publicity for

the film's distributor, Spectrafilm, suggested *My American Cousin* "is one of those films that's going to run indefinitely." Kelly said a "conscious decision" has been made to slow down the film's release over the Christmas period to avoid its getting swamped by the major studios' big Christmas releases but added that a re-commencement of its release would begin in January, with new openings in Red Deer, Winnipeg, Hamilton, and Burlington.

One Magic Christmas meanwhile, the first Disney co-production made in Canada and directed by Phillip Borsos of *The Grey Fox* fame, tops the box office list among the three with a total Canadian gross of \$1,106,000 for the 19-day period running from its Nov. 22 release up to Dec. 10. The film is showing at approximately 90 screens nationwide, with particular saturation in western Canada, said Wayne Case, Disney's general manager for Canada. Its total gross across both Canada and the U.S. amounts to \$10,300,000.

Union urges QC action

MONTREAL – Quebec's film technician union, the Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ), released a statement Dec. 9 urging the newly elected Quebec Liberal government to adopt the regulations of the Quebec Cinema law as an integral part of their cultural policy.

STCQ president Michel La Veaux asked the Liberal government to immediately prove how important the survival of the province's culture is to their political policy and to stand by their election promises.

La Veaux also urged the newly elected Liberals not to perpetuate the "wait-and-see" attitude of the previous government and suggested they be demonstrative of their commitment to cultural affairs.

The STCQ's strong statement also stressed the fact that the new government will not have the same election-year

pressures of the Parti Québécois and is thus in a better position to stand up to highly-publicized pressures by the American Majors in regards to the cinema law's distribution regulations.

The Liberal government should attach importance to the fact that the province's cultural sovereignty is not for sale, in particular during free-trade negotiations between Canada and the U.S., the statement said.

MONTREAL – At a general meeting held in Montreal on Dec. 1, the members of the Association des réalisateurs et réalisatrices de films du Québec (ARRFQ) unanimously voted in favour of their first-ever working contract.

This new contract stipulates that the ARRFQ is the only body which represents the province's directors. It will also permit its members to take advantage of certain social benefits including, vacations, unemployment insurance, medical insurance, and retirement savings plans.

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Yorkton Fest celebrates short films and videos in record year

YORKTON - "Very successful" are the words that general manager Sheila Harris used to describe the 21st Yorkton Short Film and Video Festival, held Oct. 30 - Nov. 3. The oldest continuous such Festival in North America, at which the 28-minute film *Making Overtures* (a portrait of the Northumberland Symphony Orchestra) was chosen best production and best documentary under 30 minutes, was deemed by Harris as "probably one of the best in the last two or three years."

With considerably better weather than in the previous year, the festival pulled in a three-night attendance of 1,000 at its public screenings at the 750-seat Anne Portnuff Theatre. Not only did that produce an average audience described by Harris as "way up over last (1984) year" but registrations by filmmakers and distributors were also up, numbering 125.

Run on a \$150,000 budget, of which \$50,000 was provided by the Saskatchewan Trust for Sports, Culture, and Recreation; \$35,000 raised by the festival board of directors;

\$25,000 provided by Telefilm Canada; and further contributions received from the department of Communications (for an IBM computer installation, as well as private donations), the 21st festival received 172 film and video entries from across Canada. The on-going 24-hour Film and Video Marketplace, a festival staple for the past four years, also elicited greater interest than before with six distributors viewing productions, as did the Money Matters workshops examining marketing and distribution, DOC film and video policy (with senior DOC policy officer Robin Jackson), and Telefilm - Production Budgeting (with Gwen Iveson).

Among visiting VIPs, former Liberal Communications minister Francis Fox made a guest appearance to speak, as chairman, of Young Canada Television (Téléjeunesse), while Bruno Gerussi boosted one screening evening by signing autographs for half-an-hour and speaking before the local chamber of commerce. Other highlights included the voting of a board of directors and first annual meeting of the newly-

formed Saskatchewan Motion Picture Association (a coalition of 75 provincial filmmakers) and, fulfilling the festival's raison d'être, the awarding of the Golden Sheaf Awards - presentations made "very successful and gratifying" for Harris by the presence of many of the winners.

A run-down of the 21st (explained by the festival being biennial from its inception in 1950 until 1978, after which it became an annual, all-Canadian affair) Golden Sheaf Awards winners includes: for best festival production and documentary under 30 minutes, Rhombus Media Incorporated's *Making Overtures*; for best animation production, Martin Rose's *The Study of An Apartment*; for best commercial/promotional production, Neil Sawatsky's *Sunspirit Saskatchewan*; for best documentary production over 30 minutes and best picture editing, Parlimage of Montreal's *Le film d'Ariane*; for best drama production over 30 minutes, Robert Cornellier's *La fuite*; for best drama over 30 minutes, best performance, best script, and the \$1,000 Super-

channel Best Script Award, Toronto's Atlantis Films Limited with *The Painted Door*; for best fine arts production, Rhombus Media's *Magnificat*; for best health/medicine production, Reuben Nussbaum's *Making a Difference*; for best instructional/educational production, Christian Bruyere's *Dads and Kids*; for best music video production, Stein/MacLean Productions' *Turn It Off*; for best nature/environment production, the NFB's *Elk Island*; for best public affairs production, the CBC's *Poison of Bhopal*; and, for best sport/recreation production and best cinematography/videography, John Walker of Investigative Productions Inc. for *On To The Polar Sea: A Yukon Adventure*.

Craft, Special Jury, and certificates of merit were also awarded. Among the Craft Awards were: best original music score to Zenoby Zawryshyn for *Harvest of Despair*, which also won the \$500 Antoinette Kryski Canadian Heritage Award; best sound editing to Steve Munro for Colin Strayer's *Red Rocket*; and best direction to Francois D'Auteuil of SDA Productions Ltee. for

Pluie d'été. Recipients of Special Jury awards were: the CBC's fifth estate for *A Journey Back*; the NFB for *Street Kids*; and Gary Nichol Associates Ltd. for *A Gathering in Denendeh*. Three certificates of merit went to Yellowknife Films for *Ice Roads*, to Atlantis Films Ltd. for *Cages*, and to the NFB's French Production Prairie Studio for *Le vieillard et l'enfant*. Finally, receiving the \$500 Queen City Junior Film Society Award for best production for children was Peeter Prince of Victoria's Vision Quest Films for *Rediscovery - The Eagles's Gift*.

As to plans for the 22nd festival later this year, Harris said that while suggestions recommending changes in categories have been received, discussions are still pending. Among the minor improvements she'd like to see is an awareness campaign begun two years ago with advertisers. Although that exposure has begun paying off, Harris said more work is needed, especially "down east," adding "I mean it's about time we became a household name."

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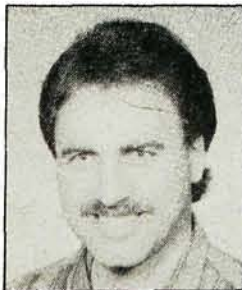
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Western humour rocks with Nite Vision

VANCOUVER — *Nite Vision*, a unique and original music/video and comedy program, is achieving increasingly wide success in Western Canada thanks to what its producer/director David Baker calls its "warped SCTV-type humour with rock music blended."

"Part of the reason that our show has been attracting so many viewers is because of the way the show leaves the spectator not really knowing where he or she is," Baker told Cinema Canada. "Viewers don't know when we are in or out of one thing or another. We have a studio with very sophisticated equipment and we can make it look like we are part of a rock video. This sense of uncertainty and the strong humour of every show has attracted more and more people to our show."

Nite Vision, which is presented on the Superchannel pay-TV network in Western

Canada, is, according to Baker, actually the first television series to use stereo-vision, mixing images and stereo-sound. "We have been taping our show in stereo-vision for over 18 weeks now. The quality of our sound and special effects is another reason for the show's success. We mix our episodes on 24 tracks," Baker continued.

The show is hosted by head-writer and radio personality J.B. Shayne, also known as Captain Midnight, as well as Devorah MacDonald, who, along with Baker, do most of the writing for the show.

"It is difficult to compare our show to any other one," says Baker. "It is unique unto itself. We are definitely geared towards a late-night audience, and we have very loyal viewers. It has also been easy to attract well-known and interesting musicians as guests on *Nite Vision*. They seem to know

that each show is a classic and they want to be associated with it."

Guests who have appeared include Lauri Anderson, The Thompson Twins and Long John Baldry, among other big-name talent, despite the show's having a budget of only \$5000 per show.

"The fact that our show is so unique has made people want to work on it just for the excitement they get out of it. In fact, the originality of *Nite Vision* has scared away First Choice from buying the rights for Quebec and Ontario. They are part of a package deal with the MuchMusic network and they know that if their viewers had access to *Nite Vision*, it would force them to change the totally unoriginal video-jockey approach of MuchMusic. In particular since people are starting to get bored with video-only shows," Baker said.

Cineplex expansions continue

TORONTO — Completion of the acquisition of the Plitt Circuit by Toronto-based Cineplex Odeon Corporation was announced by Cineplex on Nov. 22, formally making Cineplex North America's largest theatre circuit in terms of total locations operated.

Plitt (consisting of Plitt Theatres Inc. and Plitt Theatre Holdings Inc.), previously the United States' fourth largest theatre chain, was brought under the Cineplex sphere by an affiliated corporation owned equally by Cineplex and a New York-based investor group (whose composition includes Odyssey Partners and Furnam Selz Mager Dietz & Birney Incorporated). The corporation's purchase of Plitt, in effect the closing of a purchase agreement concluded last Aug. 15, has given Cineplex full operational and fiscal control of the Plitt Circuit's 608 screens in 210 theatres.

Prior to the closing, a detailed review of the Plitt Circuit's theatre operations, personnel, systems, and financial controls was made by Cineplex management. At the closing Cineplex concluded a new, expanded credit agreement with the Bank of America to

facilitate a business plan currently underway that includes physical upgrading and expansions of the Plitt Circuit in its strongest markets and a rationalization of the chain in other markets.

Other recent expansions to the 1,100 screens in 391 locations Cineplex was operating after the Plitt acquisition include the opening Dec. 13 in Calgary of the totally revamped Showcase Grand Theatre (formerly the Grand Theatre, originally built by Senator James Lougheed at the turn of the century) and Dec. 20 of Cineplex's newest Toronto complex, the eight-theatre, 1,850-seat Cineplex Odeon Canada Square. The Showcase Grand, which opened with Sir Richard Attenborough's *A Chorus Line* and Sydney Pollack's *Out Of Africa*, features two redesigned wide-screen auditoriums boasting 70mm Dolby Stereo Sound. Similarly, two of the Canada Square (the ninth Cineplex Odeon theatre location to open in Toronto since 1979) theatres feature the innovative Lucasfilm THX Sound System as a complement to their 70mm Dolby Stereo Sound.

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Crew members clockwise from top left: Neil Seale, operator; Cam MacDonald, operator and Greg Farrow, 1st assistant; Ted Hackborn, 2nd assistant.

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Cowan in hot seat with Billy Bishop

MONTREAL — The NFB's 1982 production of *The Kid Who Couldn't Miss*, an 80-minute documentary about Canada World War I flying ace Billy Bishop, has become the subject of bitter controversy in the Canadian Senate.

The Senate Sub-Committee on Veteran Affairs has accused the film's director, Paul Cowan, and the NFB of being "liars and cheats." These and similar accusations were directed at NFB chairman François Macerola, and Cowan at a four-hour sub-committee hearing Nov. 28 over the film's honesty. Another hearing was held Dec. 10.

"What is very frustrating is that I have condemned before having been heard," Cowan, 38, told Cinema Canada. "They believe that we set out to make a film that was going to condemn and deface Billy Bishop. Nothing is further from the truth. However, when I started doing research on this Canadian hero, many things didn't coincide with what was considered common knowledge about Bishop."

The Kid Who Couldn't Miss illustrates certain inconsistencies between the actual number of enemy planes Bishop shot down and the number of planes he is reported to have shot down. The film's questioning of the famous solo raid Bishop supposedly conducted on a German airfield stirred up the most controversy for the sub-committee.

"At no point does the film state that Bishop didn't really conduct the famous raid," said Cowan. "What we point out is that there is absolutely no evidence, no witnesses and no record to confirm that the raid ever took place. We also point out that out of 19 Victoria Crosses awarded to fliers during the first World War, Bishop was the only single-action VC with no witnesses or corroborators other than his own word.

"The hearings were very frustrating. They asked me if I felt they had the right to hold this hearing and I said yes, because they do, constitutionally, have that right. But what kind of hearing does not let you bring up witnesses for your defence while the senators had four people come up and back their position? Certainly not a fair one.

"What is even more upsetting is that they missed the whole point of the film," continued Cowan. "Bishop was a means to sell a war that was total nonsense to the people back home. He was in a sense

victimized by the system. But these people have never had their position challenged before and although they admitted that the facts on Bishop can be interpreted in different ways, they do not like our position. They should at least re-

spect it."

The senator most adverse to *The Kid Who Couldn't Miss* was Senator Hartland Molson, an old friend of Billy Bishop. Molson, who described the film as "pigeon droppings on the statue of Billy Bishop", wants to see the film shelved.

Cowan was "slightly encouraged that the second sub-com-

mittee hearing was a lot more civil than the first. But I am not going to speculate on the final verdict. The case still has to go through many levels of government before a final decision is made and I really don't know what to expect. I do, however, hope that the decision is made on what the film really states and not what the Senators say

it states."

The sub-committee's report — which could recommend against further screenings of the film — is expected to be released sometime in February. Cowan's other documentaries include *Democracy On Trial: The Morgenthauer Affair*, as well as episodes of Gwynne Dwyer's acclaimed *War* series.

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TVO wins members in drive

TORONTO — TVOntario's fourth annual Public Membership campaign, a week-long endeavor concluded Nov. 16, resulted in a healthy infusion of both new donations and members to the educational network. Its on-air campaign considerably exceeded its targets of \$300,000 and 7,500 new members, netting instead pledges totalling \$397,832 from 8,870 (largely new) members. With 28,000 members before the campaign, TVO also managed to attain a target of 35,000 new and renewed members. The on-air aspect of the campaign, which used a bank of 40 telephones and produced figures higher than the previous two campaigns, not only elicited the largest-ever average individual pledge of \$44.85 but also drew a steady stream of support from American viewers able to pick TVO up off-air from the CN Tower and the network's Windsor transmitter.

Although TVO lacked (and declined) a breakdown ratio of Americans to Canadians in the on-air pledge total, calls of support came from residents of Michigan, Ohio, Pennsylvania, and New York State and consistently occupied the three phones set aside for American viewers. "These aren't people who just tuned us in," commented Robin Hardy, an information officer with TVO Corporate Promotion. "These are people who have been turning us on for a while. They like our shows — and Elwy (Yost, that is, the long-running cheerful host of Saturday Night At The Movies)." The other leg of the campaign, a concerted direct-mail effort between TVO and Rogers Cablesystems Inc. aimed at 820,000 Ontario households, also seems destined for success.

Based on early information, there's a good likelihood the

overall target of \$1.3 million will be surpassed. The direct-mail campaign, which will make up the biggest chunk of that goal, was bringing in contributions averaging \$25-40,000 daily during the period

peaking at the end of November/start of December. Cindy Galbraith, TVO Coordinator of Membership Revenue, noted that steady returns were also bring in from the anticipated 22,000 renewing members. Commenting on the targetted 35,000 total members and TVO's 'big TV

potential,' Galbraith observed "considering this is only our fourth campaign, we're getting there quite quickly." Final report figures on the campaign won't be due until next March 31, a lengthy wait Galbraith said wasn't abnormal given that the network is still receiving responses from the previ-

ous 1984 membership campaign.

TVO is 70% funded from Ontario government appropriations. Public membership contributions to the provincial network's total gross operating budget account for under 2%, a network spokesperson told Cinema Canada.



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Quebec pic to Oscars

MONTREAL — Jean Beaudry and François Bouvier's acclaimed feature *Jacques et Novembre* has been entered as the Canadian nomination to this year's Academy of Motion Picture Arts and Sciences award for Best Foreign Language film.

Jacques et Novembre has been successful in many international festivals winning the Prix du Jury Catholique at the Manheim Film Festival and sharing both the Prix du Jury and the Prix du Publique with the film *Madame P.* by Belgian filmmaker Eve Bonsanti, at the Belfort Film Festival held Nov. 23 - Dec. 1, in France.

Alliance announces staff appointments

TORONTO — Alliance Entertainment Corporation, the recent alliance of two leading Canadian film and television production companies, ICC International headed by John Kemeny and Denis Héroux, and RSL Entertainment headed by Robert Lantos and Stephen J. Roth, announced Oct. 7 new appointments to senior positions in the corporation.

Named as senior vice-president of business and legal affairs was Susan Cavan. Cavan has been with ICC since September 1982 as a legal counsel on international film and television production. Prior to that, Cavan was vice-president of business affairs for Cineplex Corporation for two years.

Andras Hamori was named vice-president in charge of production, the same position he held with RSL Entertainment for the past two years. Hamori is currently producing the dramatic television series *Night Heat* which airs on CTV and, in the U.S., on the CBS network. Hamori was also associate producer on the feature films *Heavenly Bodies* and the just-released *Seperate Vacations*.

Appointed vice-president in charge of creative affairs was Susan Heyer, who will be responsible for bringing together projects and writers as a package to Alliance and working on feature projects in the Los Angeles market. Heyer was vice-president of development for Lyons Gate Films in 1983 and story editor for Marmont Productions (Bob Rafelson Productions) from 1980-1982.

Joining Alliance Entertainment Corp. was Jay Firestone as chief financial officer. Firestone held the position of controller at Canada Development Investment Corporation since May 1983.

Cavan, Hamori and Firestone are based at Alliance's head office in Toronto. Susan Heyer is based at the Los Angeles branch office.

Salter shoots Tom

HALIFAX — Nova Scotia's Salter Street Films and Mark Forstater Productions will be co-producing *Tom*, a thriller to be shot in London's Soho district. The picture is described as being a modern 'Frankenstein' story.

The action takes place in a Wardour Street Film distributor's office and on Wimbledon's famous tennis courts. Paul Donovan is set to direct in July 1986 on a budget of \$3.5 million.

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The King of Friday Night top prize as CFTA awards its own

TORONTO — The television tale of the rise, fall, and re-union over a 25-year period of a rock and roll group, *The King of Friday Night*, walked away with awards as the best overall production and best television variety over 30 minutes at the CFTA's 1985 Awards, held Nov. 21 before a packed, 500-strong audience in the Toronto Ballroom of the Westin Hotel. The coup by Canamedia Productions with *The King of Friday Night* was feted by other double-award winners with bottles of Beaujolais Nouveau.

Producer John Stoneman's Mako Films captured awards for best documentary under 30 minutes for *The Silent Killers* (a look into research on shark defence methods) and best TV series — not less than 13 episodes — for *The Last Frontier*, an underwater chronicle of the ocean travels of members of the Foundation for Ocean Research. And, winning both the Special Jury Award and the Chetwynd Award was Imax Systems Corporation for its NASA space shuttle film *The Dream Is Alive*, a visual spectacle rendered possible by the IMAX camera (a Canadian idea which, as producer Grahame Ferguson noted, first came into being at Expo '67 and is now visible in the 50-plus IMAX films currently in release).

Winners in other categories, all announced after brief, tightly-paced clips of the competing entrants, were the following: receiving \$1,000 cash from First Choice Canadian Communications for best First Production — World Vistas' *Gates of Brass*; best TV drama under 30 minutes — *The*

Painted Door, by Atlantis Films in co-production with the NFB and Global TV; best TV drama over 30 minutes — Canwest Broadcasting Ltd.'s *Tramp at the Door*, a film dedicated to the memory of novelist Gabrielle Roy; best sales promotion, public relations, and corporate communications — Corvideocom Ltd.'s *Rewire Your Thinking*; best sports and leisure — *Fighting Back* by Les Productions SDA Ltee; best documentary over 30 minutes — *Scouts!* by Clear Horizons Films Inc.; best in the new category of health and medicine — *Making A Difference* by Mark Shekter Enterprises Inc. (a film about the implications of wearing a pacemaker, represented by the experience of producer Louise Shekter's own son, Jonathan); best animation — *Hooray for Sandbox Land*, by International Rocketship Ltd./Target Canada Productions; best in the new category of regional/local TV commercial — *Bla Bla*, by Michael Mills Productions Ltd.; and best national TV commercial — *Carrots*, by Boardwalk Pictures Ltd. (a production consisting of 250,000 carrots, several rabbits, and a Sunbeam blender).

Further awards included: best TV variety under 30 minutes — *New Performers* by CFRN-TV; best music video — *A Criminal Mind*, by Champagne Motion Pictures Co. Ltd. (a video featuring pop entertainer Gowen and also best music video at the 1985 Juno Awards); best in the new category of instructional educational for non-broadcast — *The Edit*, by Mirus Films and Michael Todd (a comedy

drama in which a TV reporter indulges in 'corrective editing' to make a hot story hotter); best in the new category of instructional/educational for broadcast — *The Kids of Degrassi Street's Griff Makes A Date*, by Playing With Time Inc.; and, capping off the awards, best made-for-TV feature or mini-series — *The Dog Who Stopped The War (La Guerre des tuques)* by Les Productions La Fête Inc. (winner of the Canadian Motion Picture Distributors Association's Golden Reel Award as Canada's top grossing movie last year).

The event, described by CFTA awards chairman Ted Rouse as the association's "biggest year ever" with 240 total entries (a 20 per cent increase over the previous year), was attended by Telefilm executive director Peter Pearson, CBC English Television Network vice-president Denis Harvey and, by way of relayed greetings, acting Communications Minister Benoit Bouchard. In an evening replete with playful, humorous jibes by host-comedians Joe Chilco and Tony De Santis, Telefilm's largesse was spoofed in a skit depicting Pearson rapidly down-scaling a request for \$50 ("You want \$40? Where am I supposed to get \$30?") CRTC Canadian-content rules also came in for a comic poke with a producer trying to promote the new docu-drama *Nanuk — Now and Then* (featuring Marcel Masse Bon Voyage and Welcome Back parties), as did a somewhat daring send-up of a telephone conversation with a somewhat - less - than - clear - thinking New Brunswick Pre-

mier Richard Hatfield.

More to the point of Canadian content, the awards also were a venue for a considerable amount of patriotic pride and confidence. Canamedia's Les Harris claimed, "We're better than anything Hollywood can do technically," while Mako Films' John Stoneman said his company's motivation is "to go for it, but it's 'go for it' with a Canadian flag." Similarly Sir Arthur Chetwynd, in reference to his Order of Barbados

for 20 years of promoting that island nation in his films (seen there but to much less domestic attention), advised the assembled producers and sponsors, "If you can't sell here, go somewhere else and sell it ...there's always somebody who'll buy it." Still others, such as Clear Horizons Films' producer Michael D. Murphy, made a point about their productions' lack of Telefilm or other government-assisted financing.

The National Film Board dominates competition at new Atlantic Festival

HALIFAX — Six National Film Board of Canada productions made in the Atlantic provinces were honoured at the closing of the Atlantic Festival Atlantique, held in Halifax Oct. 23 - 26.

Awards of merit went to *In Love and Anger*; *Milton Acorn Poet* for direction and editing; to *Where The Bay Becomes Sea* for production, cinematography, sound editing and scriptwriting; to *Alden Nowlan* for production; to *Une Faim qui vient de loin* for direction; and to *De l'autre côté de la glace* for production. An Award of excellence went to *Bateau bleu, maison verte*.

In addition, *Where the Bay Becomes Sea* director and writer John Brett won an ACTRA screenwriting award.

In Love and Anger was directed and edited by Kent Martin. *Where the Bay Becomes Sea* was directed by John Brett

and produced by Shelagh Mackenzie. *Alden Nowlan* was directed by Jon Pederson and produced by Barry Cowling. *Une Faim qui vient de loin* was directed by Claudette Lajoie-Chiasson. *De l'autre côté de la glace* was directed by Serge Morin and *Bateau bleu, maison verte* was directed by Betty Arsenault.

All of the English-language films were produced by the NFB's Atlantic Studio in Halifax and headed by Barry Cowling.

All three French films were produced by Eric Michel for the NFB's Acadian production centre in Moncton.

A special award of excellence was presented to NFB editor Les Halman in recognition of his role in training and encouraging young filmmakers in the region. This award was jointly awarded by the Festival and by ATV, the Atlantic affiliate for CTV.

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Australians ease cautiously into coproduction

OTTAWA — The Australian High Commission has issued a press release stating that a plan to allow the Australian film and television production industry to enter into international film co-productions had been announced Nov. 14 by Australia's minister for Arts, Heritage and Environment, Barry Cohen.

The program, to be administered by the Australian Film Commission, will enable Australian producers to offer private Australian investors the tax deduction benefits available under division 10BA of the Australian Income Tax Assessment Act.

Division 10BA authorises a deduction equal to 120 per cent of capital spent in or contributed to the production of a feature film, TV movie, documentary or mini-series

that has been certified by the minister for Arts, Heritage and Environment as a qualifying Australian film.

The 120 per cent deduction is allowable where the expenditure results in the investor acquiring an interest in the initial copyright of the film. Where an investment attracts this concessional rate of deduction, section 23H of the Act exempts from tax the investor's net earnings from the film in an amount up to 20 per cent of the eligible investment.

This new plan will run as a two-year trial. A maximum of seven co-productions will be approved each year.

Minimum requirements have been established for Australian participation in co-production. Projects will be selected by the AFC on the advice of a panel of

film industry professionals. The AFC is calling for proposals from Australian producers and plans to announce the first sponsored projects early next year. Applications for the current assessment closed on Dec. 6.

CKND-TV wins big with *Tramp at the Door*

WINNIPEG — Winnipeg-based CKND-TV has received three major awards from a national festival and two international awards in the past weeks for their feature film production, *Tramp at the Door*.

CKND-TV was awarded a Silver Hugo for *Tramp at the Door*, which ranked second in the features made for televis-

ion category of the 21st Chicago International Film Festival.

Producers Don Brinton, president of CanWest Broadcasting which owns and operates CKND-TV, and Stan Thomas, CKND's program manager, also accepted the Canadian Film and Television Association (CFTA) award for *Tramp at the Door* for Best Television Drama. Over 30 minutes, at the CFTA Awards banquet in Toronto Nov. 21. The CFTA honors the productions of private Canadian broadcasters and producers.

CKND also received a Silver Medal in the Drama Division of the television entertainment category at the International Film and TV Festival of New York on Nov. 14. The Silver Medal for *Tramp at the Door* marked the fourth award presented to the station by the New York Festival since 1983.

The 80-minute *Tramp at the Door*, written and directed by Manitoban Allan Kroeber, is based on a Gabrielle Roy short story of a French-Canadian family living on the prairies during the 1930s.

Tramp at the Door is the sixth production and first feature-length film in the continuing CKND Drama Project. The station's six dramas have, to date, accumulated 46 national and international awards.

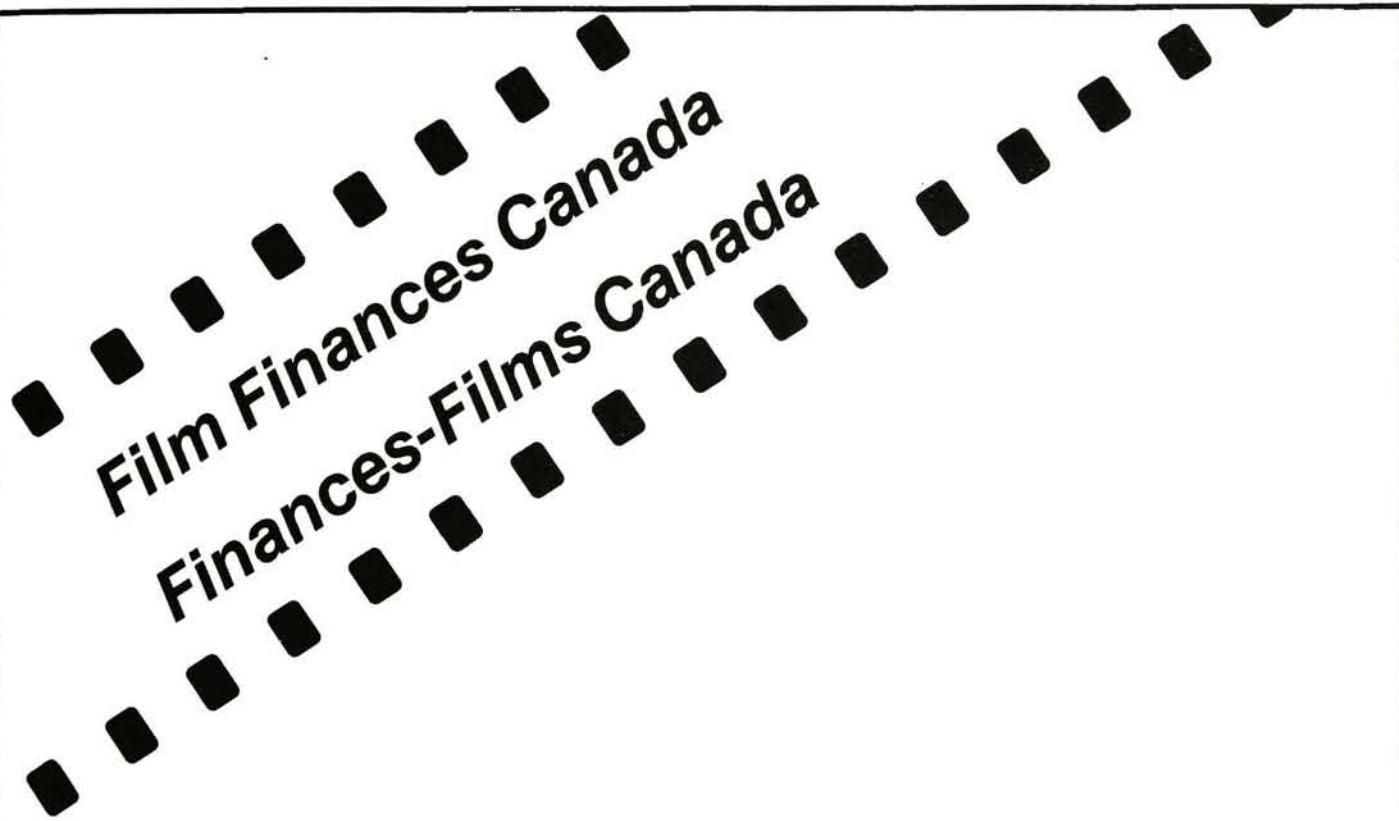
Trailing the Queen and Dallas, Junos gets big share

TORONTO — The 1985 Juno Awards, telecast live on the full CBC-TV network last Nov. 4, drew its highest-ever average quarter-hour audience with 2,308,000 viewers tuning in, a 27 per cent share of English Television that (for the week ending last Nov. 10) placed the Junos third behind *Dallas* and a single-day edition of *The Journal*. Not only did that response best the previous record of 2.2 million viewers held by the 1983 Junos, but figures compiled during an A.C. Nielsen survey revealed that a total of more than 4.1 million Canadians tuned in to some portion of the program. One notable aspect of the program during its airing from 7 to 9:15 p.m. that night was its capture of 49 per cent of all viewers aged 12-17. *The Journal* edition that beat out the Junos — and then only by 5,000 more viewers in an average quarter-hour audience — was a taped interview with Prince Charles and Princess Diana (good for a 27 per cent share of all viewers then watching English TV and making that *Journal* edition the most-watched Canadian program on both the CBC and CTV). Only in Canada, eh?

Concordia readies year end show of students production

MONTREAL — Concordia University's cinema department has announced its year-end screenings for May 1-3 at the Conservatoire d'art cinématographique. The three nights of screenings bring together a selection of the best films produced over the year by the students of the department.

The event is only partially funded by the university and relies on the financial contributions of the private sector and the general public, as well as on the voluntary participation of students and organizers.



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Caplan-Sauvageau

cont. from p. 39

would 'shut the CBC down' regardless of the task force's suggestions. Responded Caplan, "I don't believe the Tories will shut the CBC down. One of the thoughtful Tories, Marcel Masse, realized quickly they were full of shit in their asinine preconceptions about the CBC

...Something happens when you get into government - they're not going to close this place down, I can tell you!"

Aside from the reassurances he offered, a sympathetic Caplan, mindful of his own trade-union affiliations, also took the dissatisfied employees to task for their defence of the CBC as a means of propagating Canadian consciousness. All too well aware of the endless de-

mands placed on the CBC by competing interest groups and regions, of the burden CBC has lifted from the private radio and TV sector by having to cover the likes of premiers' conferences, and a private sector espousing free enterprise platitudes ("except," he said, "when talking about the protections they need from the state"), Caplan attributed to the CBC a penchant for step-

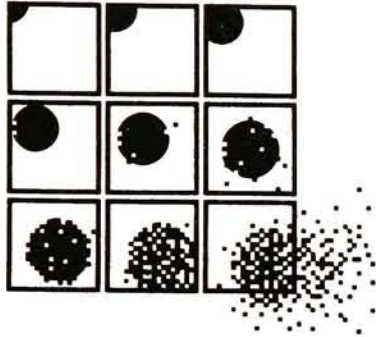
ping on its own tongues and antagonizing its "endless opponents." The corollary of those private-sector assaults, said Caplan, consists of internecine strife among the CBC's various unions, he said, are "doing it to themselves."

Admitting that "The system's not just about programming, it's a god-damned complex industrial business," Caplan said

the task-force wasn't opposed to recommending more money for the CBC. Rather, for all its value, it's a matter of determining how much the CBC's excellence is worth and needing to do "better than better with Tory ministers than saying the CBC is better than F-18 fighter aircraft or ice-breakers in the north." He noted as well that if certain changes are needed to the CBC, the task-force's report will include a sense of the ballpark financing required (one argument already in the offing is removal of the present five hours of American programming on CBC-TV, the replacement for which Caplan recognizes will require explanation).

At one point Caplan likened the task force's public perception to that of the CBC's, an organization that "collectively and in its individual components is in a permanent no-win situation because there are too many people with an ingrained bias. In five years they're going to kick the crap out of you for whatever and that's probably a permanent truth in the life of the CBC." The result, he said, is that CBC employees must continue to "fight back."

As task-force co-chairman, Caplan then voiced his own concern about not becoming "one in an endless line of god-damn task-forces on the CBC that makes recommendations that are then ignored." And, in a determined bit of conviction, Caplan promised "the government will get what we want them to get" - although he doubted the government itself knows what it wants in the way of broadcasting policy.



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Farley Mowat and Atlantis to tell tales

TORONTO - A three-way partnership between Atlantis Films Ltd.'s Michael MacMillan, renowned author Farley Mowat, and NFB Studio "B" executive producer Andy Thomson announced Nov. 14 has lead to the creation of Norwolf Film Corporation. The new production company will concentrate on visually adapting Mowat's books and ideas. Totally independent of Atlantis, Norwolf is headed by Thomson, who began his new venture full-time on Dec. 20. Thomson, like Mowat a Port Hope, Ontario resident described the collaboration as an "exciting and challenging prospect, one that will be beneficial to all of us." A cousin of Mowat, Thomson's previous contact with Atlantis consisted of co-producing the Bell Canada Playhouse and its 1985 Oscar-nominee, *The Painted Door*.

MacMillan, who indulged in some mock bear-pulling with Thomson and Mowat for the cameras, said Norwolf's first project will be the \$3 million *The World of North*, six hour-long documentaries on the people of the world's Arctic regions and their relation with

their environment that will draw on Mowat's works and visits to Canada's and the Soviet Union's north. Shooting on the series will begin next summer, with a broadcast date set for the fall of 1987 (commitments which MacMillan hopes to see finalized shortly). Also in the works for a TV movie is development of the novel *Lost In The Barrens* ("we're calling it *Lust In The Barrens* or *Making Love In The Cold North*," Mowat quipped, with the script ready by next April and production for the fall of 1986 in the North West Territories.

As to what attracted to Atlantis Mowat, MacMillan said it was the rapport and recommendations of Thomson. In equal part, Mowat's strong feeling about an Atlantis concept of "Canadian films by Canadians about Canadian concepts" also served as a lure. As well, the author (who envisages his role as more adviser/assistant than screenwriter) cited a sense of insulated security and confidence, one that protects him from the "soul-destroying" commercial aspects of filmmaking. "A story-teller

wants an audience and I think the same eloquence is possible working with Atlantis...it will enable me to do the North as I see it."

Once Norwolf has run the course of Mowat material, the author said the company would move on to serving as a funnel for the "hell of a lot of other Canadian writers deserving of screen treatment." As if to serve notice to that group, Mowat added of Norwolf "the door's open right now to other Canadian writers wanting their works produced by Canadians, not Hollywood North, but with true verity and high-quality production."

Mowat's expectation of *The World of North* (which so far has attracted Michael Maclear's Cine World and the NFB as co-producers) is that it will reveal the Arctic regions as a living world worthy of saving from environmental destruction. He also expressed hopes that his Norwolf projects, unlike his physical person, will find their way into the United States. In a diversion from the day's topic, Mowat took aim at the "American cements" who prevented his entry into the U.S. last April and which gave rise to his latest book *My Discovery Of America* - a frustrating, somewhat comical 10-day saga he recounted again to a Baltimore Sun reporter present at the November announcement.

Greenberg honored

LOS ANGELES - The Society of Motion Picture and Television Engineers (SMPTE), the international association representing the technical side of the industry, has honored Harold Greenberg, president of Astral Bellevue Pathe Inc. of Montreal, with one of its highest awards.

On Oct. 28, Greenberg received the SMPTE's Presidential Proclamation Award for his contribution to the development of the Canadian film industry and in meeting standards of excellence.

The award was presented by society president Harold Eady, at a luncheon at the Los Angeles Convention Center marking the opening of the SMPTE's 127th conference and exhibition.

In making the presentation, Eady stated that the Presidential Proclamation Awards recognize "established and outstanding status and reputation in the motion picture and television industries worldwide."

"Mr. Greenberg has achieved international recognition for his work in helping to develop the film and television industry in Canada, and for his active support of the SMPTE and its

goals of excellence in our industry", said Eady in his citation.

Edwards to aid Masse

OTTAWA - Jim Edwards, the MP for Edmonton South and former president of the Western Association of Broadcasters, became the new Parliamentary Secretary to Communications minister Marcel Masse at the end of November. Edwards, who replaced Geoff Scott in that capacity, is also a former general manager of Edmonton's CFRN radio station. One of the new Conservatives in the Tory election landslide of September, 1984, Edwards currently sits on the Communication and Culture Committee and the Sub-Committee for the Revision of Copyright.

Via le Monde promotion

MONTREAL - Daniel Bertolino, president of Montreal-based Productions Via Le Monde announced on Nov. 5 the appointment of Catherine Viau as the company's new vice-president.

Viau has been in charge of all productions at Via le Monde for the last two years, as well as for project development.



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Fest of Fests: latin

TORONTO - This year's 11th annual Festival of Festivals, set for September 4-13, will revolve around a Latin American retrospective expected to number approximately 75 films. The largest such retrospective to be featured at a North American film festival, the effort is being programmed by full-time Festival programmer Piers Handling who, together with Festival director of communications Helga Stephenson attended the Rio (last Nov. 21-30) and Havana (last Dec. 2-16) Festivals in a bid to cull the best of current and classic Latin American films. Final selection will be announced at this June's annual press conference. Handling provided a similar look into Latin American cinema at the 1982 Festival, at which he programmed a critically-acclaimed and successful Brazilian series. Subsequent programmings by Handling included a Canadian retrospective (1983-84) and the "10 to Watch" series of internationally-renowned directors at last year's Festival.

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Quebec box-office

cont. from p. 39

In upcoming Canadian film for 1986, Loewy will be handling the distribution for *Black Robe*, which will be produced by Denis Héroux this year

from a Brian Moore novel at a cost of \$8 million, as well as Justine Héroux's production of *Les Fous de bassin*, based on the bestselling novel by Quebec author Anne Hébert, at an expected cost of \$3 million.

Also happy with the box-of-

office entries for 1984-85 is Maurice Attias, president of Ciné 360 Inc. and Provimfilms Inc. "It has been an excellent year considering the situation of the home video market and pay-TV networks," Attias told *Cinema Canada*.

"Since its release on

November 8, *Elvis Gratton*, directed by Pierre Falardeau, has brought in over \$200,000 at the box office. By the time it is out of the province's movie houses, I anticipate the total gross to be between \$275,000 and \$300,000.

"I believe 1986 will be

equally as profitable as 1985," continued Attias. "We will be handling the distribution for the latest works by Léa Pool, *Anne Trister*, and Jean-Claude Lord's *Toby McTeague*. The public, however, is going to go see films which are worth spending their money on. They are not at all concerned about categorizing films as Canadian or non-Canadian.

"I don't believe that the Task Force on the Canadian film industry's recommendations will play a role in helping Canadian distributors either," commented Attias. "They put forth measures which they knew damn well would not and could not be implemented. They have to look at things in a more global context and not just single out the film industry. Had they consulted with the distributors and their associations, there might have been a more constructive report. It would have been a lot wiser to have asked for something for which they could have bargained for. The way it is now, the Americans will never stand for it."

Meanwhile, André Melançon's, *La Guerre des tuques* was Quebec's, as well as Canada's, highest grossing film for 1984-85, taking in \$1.5 million in Canada. It has also been sold to distributors around the world, including the U.S.

Another Quebec-made film that fared well across the country last year was the National Film Board's production of Giles Walker's romantic comedy, *90 Days*. As of Dec. 8, *90 Days* had grossed over \$107,000 while playing in small theatres across the country from Halifax to Edmonton. The feature is still currently playing in Toronto and Ottawa. It has been picked for distribution in the U.S. by Cinecom International which previously distributed *Brother From Another Planet*, *Metropolis*, *Come Back to the Five and Dime Jimmy Dean*.

Many of the province's television productions also had a successful year. On the French CBC network, Radio-Canada, the dramatic series *Un Amour de quartier* continued to attract over one million viewers weekly, while the variety show *Le Festival juste pour rire*, has an average weekly audience of 1.4 million spectators.

In Britain, Channel 4 recently aired a package of four French-Canadian films; Micheline Lanctôt's *L'Homme à tout faire*, which attracted an audience of 1.6 million; André Forcier's *L'Eau chaude l'eau froide*, with an audience of 1.7 million; and two from Francis Mankiewicz, *Les Bons débar-ras* with 1.4 million viewers and *Les Fleurs sauvages*, with an audience of 800,000.

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SHOOT ALBERTA

by Linda Kupecek

Wranglers are not unusual on an Alberta film set, but producer Peter Campbell of the Dreamland Picture Company Limited in Edmonton created a new job category of his latest shoot, that of rat wrangler.

Rat Tales, a one-hour television drama about Alberta's Rat Patrol, was shot on location in ten days on a farm near Bruderheim, north of Edmonton. The Rat Patrol was established by the Alberta Government in 1950 to man the Alberta/Saskatchewan border, fending off invading rats. Because of that service of the Alberta Government Pest Control Department, Alberta is in fact the largest single rat-free land mass in the world.

That rodent-free state created some difficulties on the shoot, reports producer/director Campbell, who had financed the project, starring John Vernon, through the Alberta Motion Picture Development Corporation, Telefilm Canada, CBC Alberta and Dreamland Pictures. The only rats around for the shoot were at the Valley Zoo, and once borrowed, were discovered to be inappropriately white in colour. So the rats were dyed, then put on call. Unfortunately, unaccustomed to the chill of the great Alberta outdoors, the rats refused to emerge from their hiding place on cue, and had to be lured and lobbied by the so-called wranglers.

Rat Tales, written by Francis Damberger, deals not only with the duties of the Rat Patrol, but also with the emotional repercussions of Hiroshima, as experienced by the war veteran played by Vernon, compounded by the intrusion of American soldiers from nearby war games. Campbell points out that the recent protests against cruise missile testing in Alberta, and the and the staging of massive war games at nearby Wainwright simultaneous to the shoot make *Rat Tales* particularly timely.

Vernon, interviewed by telephone in Los Angeles, calls the script "the best thing I have read or done in a number of years."

Despite the raw conditions of the short shoot (with the usual Alberta snowstrom blowing in to add to the fun) Vernon praises the experience. "The main thing is the writer and the director who found him and helped develop the final script, weird subject thought it may be. In my opinion, we have found a major writer. It was a pleasure to im-

merse myself in his thoughts and structures. In a very limited shooting time, it was an experience I'll never forget and I am very grateful for it."

Rat Tales, budgeted at about \$240,000, was shot on 16mm film, to be distributed on one-inch video, and will be broadcast on CBC Alberta next season. Campbell, John McQuaker (CBC Edmonton) and Wayne Skene (CBC Calgary) organized the development deal, which drew in AMPDC and Telefilm, the latter coming in at the very last minute, leaving Campbell with one week for preproduction. Campbell put together a crew which was a mixture of CBC and freelancers, with ACTRA, CUPE, IATSE, NABET and independent filmmakers working together.

With *Rat Tales* high-tailing it back to Edmonton for editing, the *Rad* crew past the finish line and back to L.A., *Hyper Sapien* (the film of many directors, p.m.'s and scripts) off to other worlds, the Alberta scene is still lively. *Mania* is shooting at ITV in Edmonton (Cinema Canada's calls were not returned, so no further information is available at this time) and *Mountain Men* is shooting near Jasper, while at least two major productions are scouting Banff and Edmonton.

In early November, four Canadian distributors visited Calgary to address members of the film community at a panel discussion at the NFB organized by Telefilm Canada, AMPIA and the AMPDC.

Maryse Rouillard of

Montreal's Filmoption International Inc.; and Toronto's Isme Bennie of Isme Bennie International, Ted Riley of Atlantis Films, and Cathy J. Ellis of Ralph C. Ellis Enterprises offered insight into their present needs and guidance for the future, with Ian McLaren of Telefilm acting as moderator.

Bette Chadwick of the Other Agency Casting Limited in Edmonton is back in her office after a nine-week stint in Calgary as the Canadian casting director for *Hyper Sapien*. Canadian actors in the cast included Robert Christie, Chuck Shamata, David Siebertson, Maureen Thomas, and David LeReaney. Chadwick praises the stunt team headed by John Scott, consisting of Tom Glass, Reg Glass, Brent Woolsey, and John Dodd... The Grand, Calgary's oldest movie theatre, will reopen its doors in late

December with new design and equipment, plus a new name: the Showcase Grand. This brings to 33 the number of Cineplex Odeon screens in Calgary... Two Calgarians are now on staff at *Saturday Night Live* in New York. Bruce McCullough and Mark McKinney from Loose Moose Theatre (home of the improvisational theatre sports) were spotted by Lorne Michaels during a gig in Toronto, and are now living in New York as *Saturday Night Live* writers.

TORONTO - *Tears Are Not Enough*, producer/director John Zarisky's 90-minute documentary about the fundraising recording featuring 53 Canadian musical personalities, aired Dec. 22 on the CBC-TV network. In concert with that broadcast, CBC Enterprises has launched the distribution of the *Tears* video cassette, sales from which are expected to reach \$300,000.

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Benny Cooperman by Gough soon to sleuth on TV Guarantee freedom of news

TORONTO – Fictional detectives Sam Spade and Philip Marlowe will find themselves in quintessentially Canadian company when mystery writer Howard Engel's private investigator Benny Cooperman arrives Jan. 12 on CBC-TV in *The Suicide Murders*.

Published as a novel in 1980 and the first of four completed by Engel (who's currently finishing a fifth one entitled "A City Called July"), *The Suicide Murders* takes the rumpled Cooperman from his routine of divorce cases to a twisting case of suicide and murder. What makes Cooperman distinct from his more polished American counterparts is a somewhat stumbling, unambitious approach to his line of work, he being a Jewish sleuth living in the largely WASPish fictional community of Grantham, with a mother who prefers television.

Grantham, by the way, is located in Ontario's Niagara Peninsula, a setting modelled on St. Catharines, Ontario, which is where Toronto-born Engel was raised and which provided the locations (as well as one blizzard) for one week's worth of shooting last February. Before *The Suicide Murders* (the two-hour TV movie, starring Saul Rubinek was actually completed last September) arrived there and on the windswept Scarborough Bluffs, producer Bill Gough conferred with Engel toward the end of 1984 and realized the novel's potential in film form. Gough, producer of the CBC movie *Charles Grant's War*, found *The Suicide Murders* "the most complex of all the Cooperman novels to adapt, so it was in-

teresting and challenging." In addition, the six-month-long project passed by speedily (something Gough credited to the cast and crew's interest and commitment) and managed to cost less than the approximate budget ballpark figure of \$700-800,000.

In putting *The Suicide Murders* together, Gough was joined by writer Jim Osborne (story consultant on *Charlie Grant's War*) and, in their third film together, director Graham Parker. As well, in their fifth collaboration with Gough, Tommy Ambrose and Rick Wilkins performed the music. And, during one scene shot in the Diana Sweet's Restaurant in St. Catharines that stands in as Grantham's United Cigar Store, screenwriter/author Engel has a cameo appearance as 'the mad scribbler.' As to the audience it should attract as one of the CBC's frontline New Year attractions, Gough anticipates around two million viewers. His main concern, though, "is that the show reflect the charm and suspense of the novel and I think it's done that – I think the audience will enjoy it."

As to whether there's life and more mayhem after *The Suicide Murders*, Gough is hopeful there will be, although he's not about to guess the network's intentions. What might further transpire between the CBC (which last February aired a 10-part serialization of the third Cooperman novel, "Murder On Location," on the Morningside program) is an adaptation of the fourth novel, "Murder Sees The Light." CBC has an option for a two-hour TV film on that novel, an out-

line for which Engel has already gone beyond to working on a first draft. If "Murder Sees The Light" (which Gough admits is "the one I wanted to go after"), he visualizes it being done some time this fall – not so much to avoid more murder and mystery but rather the black flies and tourists in the Algonquin Park shooting location.

Lumière shines again

TORONTO – Everything old is new again. And filling that bill is the Cinema Lumiere, which re-opened in its newest incarnation on Friday, Dec. 13.

Once the city's premiere repertory movie theatre and a hallmark of the College Street-Spadina Avenue intersection from the 1960s until 1980, Cinema Lumiere was resurrected and refurbished by a former employee, Bianca Roberts. Roberts, who together with a group of silent-partner friends co-owns the theatre, has found local theatre-goers – many of whom have nostalgic memories of the old Cinema Lumiere as the setting where they developed their film consciousness – very supporting of its return. One gesture in fact that touched Roberts was a framed Festival of Festivals 10th Anniversary poster she received from Festival director Anne MacKenzie as a gift to the theatre.

Roberts, who spent much of her past at the old Cinema Lumiere, said renovations approximating \$40,000 were done to the theatre, among them the repair of a formerly notorious leaking roof.

QUEBEC – In a brief to the Federal broadcast task force headed by Florian Sauvageau and Gerald Caplan, the Conseil de presse du Québec Nov. 6 stated that a reorganization of the Canadian broadcasting system should contribute towards guaranteeing the independence and autonomy of the information services of the different media.

The brief also stresses that the budgets of information services should be adequate and that, during periods of budget cutbacks, information services should be the last of all other broadcasting activities to be affected.

According to the Conseil, the independence of information service professionals must be political as well as administrative. Those responsible for information within public bodies should not be affected

by the political powers. Nor should the information services of private broadcasters be influenced from outside by, for example, advertisers.

One recommendation put forth to the Sauvageau-Caplan task-force by the Conseil de presse would see the systematic transformation of information services into distinct administrative bodies with their own legal existence and budgets. This recommendation would only apply to media networks and other organizational large enough that such a measure not be purely symbolic.

The Conseil de presse brief also recommended that the Canadian Radio-television and Telecommunications Commission should not attempt to regulate the news content of information services, as that is not part of the CRTC's mandate.

CBC gathers prizes in New York

NEW YORK – The CBC Television network walked away with eight medals from the International Film and TV Festival, held Nov. 15. Receiving the network's two old medals were Canamedia Production's *The King of Friday Night* in the Music Videos: Long Form category and *The Family Secret*, a documentary on incest aired last Feb. 5 on *The Journal* and which won in the News Programs: Public Affairs category. Silver medal winners were: John Kastner's documentary *The Lifer and the Lady* in the Entertainment Programs: Documentary category; the drama *Gentle Sinners* in the

Entertainment Specials: Drama category; and the five-part, genetic research series *Biotechnology* in the News Programs: News Documentary category. Three bronze medals were also won, going to: *The Other Kingdom* in the Entertainment Specials: Drama category; *To Tell the Story*, a documentary of a reunion between an American soldier and a Jewish child he befriended at the end of the Second World War; and the arts, music, and science special about a jazz pianist's concert *Grand Piano*, which won in the Entertainment Specials: Music category.

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ON (EXPERIMENTAL) FILM

• by B. Sternberg •

My job description at Canadian filmmakers' Distribution Centre reads "to distribute experimental films." To whom? That venues are open and willing, if not actually clamouring, for experimental films? For what exhibitors am I the distributor? The quick answer is simply none. The truer, but longer answer (isn't that always the way?) is many and various.

University film studies programmes can be counted on to rent or buy experimental films for their in-class use: Queen's, Concordia, U. of T., U. of Regina, Simon Fraser. But how do the films reach the general public? Some art galleries run programmes of experimental films sometimes. The Kitchener-Waterloo Gallery, when approached by filmmaker Richard Kerr, made a three-year commitment to 10 programmes per year. The series were curated by Richard and a catalogue accompanied each. Admission was free. The average attendance was 45 people. The resources of the K-W Gallery, the N.F.B. and the Canada Council were utilized.

The commitment to 3 x 10 screenings: that is, regularly-scheduled screenings, was wonderful, desirable and unusual. Most often programmes are one-time 'events', are expected to pay for themselves or make money for the gallery, are listed in schedules of movies shown at the gallery which might include documentaries on art, children's animations and European 'art' features. In short, experimental films are not yet curated or programmed like other contemporary art forms within the gallery's exhibition mandate. (Did you ever notice the "ex" in both exhibit and

experimental?) The Kitchener-Waterloo Gallery is now into its fourth year of programming and is extending its boundaries to involve the Princess Cinema, a rep house in Waterloo, as a venue for some of the feature-length experimental films in the series. The recent revival of independent rep cinemas might afford new possibilities. The extent to which these theatres, though primarily devoted to 'second-run' films, serve as alternatives to theatres chained to Hollywood can be judged by the degree of flexibility in their programming - both in film lengths and genres. The National Film Theatre in Kingston recently split a bill between *A Trilogy* by Barbara Sternberg, 46 minutes, and *On Land Over Water* by Richard Kerr, 60 minutes thereby making up the expected feature length. The Bloor Cinema in Toronto is running a series, Toronto Film Now, on Sunday afternoons in a split-the-gate deal with Toronto independent filmmakers. Organizer Michael Korican explains that the series is an effort by the film community to "reclaim commercial screen time in Toronto on a permanent basis." Upcoming is a collaboration with Canadian Filmmakers' Distribution Centre to screen a pick of '85 Festival of Festival films: the Best of the Fest, Jan. 19, 1-5 pm. Five of the nine films to be screened are experimental.

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A few of the Artist-Run Centres (of which there are 80 across Canada) offer screenings of experimental films or invite a filmmaker to show and discuss her/his work: Western Front, Vancouver; S.A.W. Gallery, Ottawa; STRUTS Gallery, Sackville; Mainfilm, Montreal. A Space gallery, Toronto, has a committee for film as it does for the other art disciplines which has a budget to curate programmes around a theme, or the works of a single filmmaker - a solo exhibition - or even commission films for screening. "Notorische Reflexe", experimental films from Berlin and "Films by Men" selected by John Porter are two of their recent programmes.

Now are you starting to see what 'many and various' meant! There is only one centre in Canada which has as its mandate the exhibition of experimental films. The Funnel experimental film theatre, Toronto, was founded in 1977 and screens two to three evenings per week. Fifty programmes by Canadian and International artists are presented each season in the Funnel's 100 seat theatre. In many cases the filmmaker is present to discuss his/her work. The theatre is equipped for 16mm and 8mm projection.

Why is there only one such centre in Canada? Where can people find experimental films on a regular basis? How can awareness and interest develop without accessibility/availability? How can I be a distributor without exhibitors? The 'normal problems' facing art/culture in Canada: lack of education, funding and an attitude in this society which values art not as a good in itself but only to the extent that it is a money-making industry, are problems that confront experimental filmmaking as well.

There is, moreover, a confusion in identity and relationship between experimental film and Movies, between films and Art, and, recently, film and the new technologies-electroculture. Galleries may speak to me of movies they're playing when I'm trying to discuss experimental filmmakers, theatres consider these films Art and so not accessible for movie audiences and to exhibitors looking for the cutting edge in media, film is "old" (though barely a babe when compared to painting!). This 'identity problem' works against the inclusion/exhibition of experimental film in either cinemas or galleries.

I'm trying though!!

Art Fest premieres Budner film

MONTREAL - *J.W. Morrice*, a 20 minute documentary written and directed by NFB filmmaker Gerald Budner, had its avant-première at the 4th International Festival on Art held in Montreal Nov. 19 - 24.

Budner, whose career at the NFB includes several other films on artists, made *J.W. Morrice* to chart the travels and accomplishments of the great Canadian painter, whose art bridged the significant trends from the 1890s to 1924.

The film recreates Morrice's life through his paintings and archival photographs of the period, as well as through the words of Morrice and some of his contemporaries. The film's original score was composed by Canadian composer Eldon Rathburn. The film is narrated, in English by Christopher Plummer and in French by Pierre Nadeau.

The film was premiered as part of a comprehensive retrospect of Morrice's work, being mounted by the Montreal

Museum of Fine Arts. Starting on December 6, French and English versions of the film will be shown daily during the two-month exhibition. The film will then travel to Quebec City, Fredericton, Toronto and Vancouver.

To coincide with the Montreal presentation of *J.W. Morrice* and his works, the Montreal Museum of Fine Arts held a symposium on the painter. Separated into four sections, topics for the symposium were: *Morrice and his Expositions*, which featured guest speaker Nicole Cloutier, curator of early Canadian Art at the Montreal Museum of Fine Arts and organizer of the exhibition; *Les Voyages de James Wilson Morrice*, hosted by art historian, Lucie Dorlais; *The Watercolours of James Wilson Morrice*, hosted by Toronto art historian, Irene Szylinger; and *Morrice and Matisse*, with art specialist John O'Brian.



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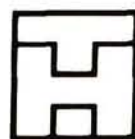
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The Campbells bow in January

TORONTO — A preference for sheep over tenant farmers in the Scottish Highlands in the 1830s and the latter's eviction by their land-owning lairds not only gave rise to large-scale Scottish emigration to Upper Canada, but it has also resulted in the CTV network's first co-venture with Scotland's STV network.

Guided by Captain Frederick Marryat's 1844 bestseller "The Settlers in Canada" and a mutual interest by CTV and Fremantle International (a New York-based distribution company) in a new family adventure series, the result was the creation of *The Campbells*. Depicting the travails of the Campbell family in eking out a living in Upper Canada's wilderness, the series was already fully financed before its 22 episodes were shot, with Telefilm putting up 49 per cent of the \$4.6 million budget cost (of which \$4.4 million was spent, with the series staying within budget) and other investments in order of size coming from CTV, STV (part of Britain's ITV network), and Fremantle.

Approximately enough, the

production company created for the series was Settler Film Productions Inc., with John Delmage of J.A. Delmage Productions as producer and Canadian distributor. As an associate producer on the recent CBC mini-series *Love and Larceny*, Delmage says that, while *The Campbells* is entertainment, it's also in his mind one of CTV's first attempts at serious dramatic programming — and one that will both rival some CBC dramas and stand up to the 'quality look' of any American productions. Commenting on parallels to *Little House On The Prairie*, Delmage says the comparison isn't a bad one, even given a few differences between the two. He thinks, for example, that *The Campbells* are a little more faithful to its period setting and notes, significantly, that "the family (composed of British actor Malcolm Stoddard, *My American Cousin* star John Wildman, Rosemary Dunsmore, Amber-Lea Weston, and Eric Richards) isn't always on the verge of losing their house or someone going blind every week."

Instead, Delmage says the

series of half-hour episodes has managed the difficult task of ensuring a broad spectrum of theme, content, and tone, varying from romance to farce to action (and words as well). *The Campbells*, however, doesn't slavishly follow Marryat's book, nor does it make an issue of the period's political and moral values it presents. Still, Delmage says if *The Campbells* can match the appeal and durability of *Little House*, it can only do so to its credit.

As to whether that achievement is in the offing will be arrived at after CTV airs a one-hour special (consisting of the first two episodes, shot in Scotland and the first Canadian episode) on Jan. 19 at 8 p.m. and a further three episodes on consecutive Thursdays starting Jan. 23 in a 7:30 p.m. time slot. Those airtimes will involve a pre-empting of other programming, says Delmage, a move he says indicates the network's faith in the series and desire to get it underway. For the series' complete 22 episodes, getting underway won't be until this fall and another season's worth of *The Campbells* will hinge on a favorable audience feedback from the January airings, a commitment needed by mid-February so Settler Film Productions can begin shooting

again. Delmage, however, is optimistic he'll be shooting the next 22 episodes by this May and hopes to continue production until the series goes into syndication.

That possibility is not ruled out by Delmage, who's confident *The Campbells'* value lies in its filling a hole internationally in television for family entertainment and, by virtue of its not being audience or age-group specific, possessing a universally broad appeal. He's sure as well that the family's cast is easily able to attract a wide audience and that as a *bona fide* "7:30 show," *The Campbells* "fills a very important part in early prime-time programming." Proof of the series' potential is that it's already into recoupment, with sales already achieved (Fremantle, as international distributor, has managed "a very substantial sale" to the Christian Broadcast Network in the U.S., as well as a purchase by Holland) or pending (among which markets are French-Canada, five European countries, and South America, for which a Spanish version is being prepared). Delmage estimated that total sales to date (roughly from the Canadian, European, and French-Canada markets) are "probably just under \$1 million."

Such is the faith of the principals involved that Settler Films is continuing its lease of 200 acres from the Ontario Heritage Foundation north of Georgetown (site of the Campbell family's 1832 farm, which will be added to if further seasons are okayed), Ontario and a lease of the abandoned Glenwood High School in Etobicoke (which has been fully converted into an all-purpose film studio for internal scenes). In such a hedging of bets Delmage, proud of his helming a co-production "coup" he says can't help but realize a high profile wherever it's seen (and grateful as well for what he termed "very credible partners"), has another vested interest in *The Campbells* continued productivity and growth in Upper Canada: his crew.

"I have a very happy crew (they're one of the best, I've never had such a great group of people) that wants to do another 22, so I'm obligated," he said.

VANCOUVER — The Board of Directors of the Vancouver International Film Festival announced the election of Garth Drabinsky to the Board Oct. 15.



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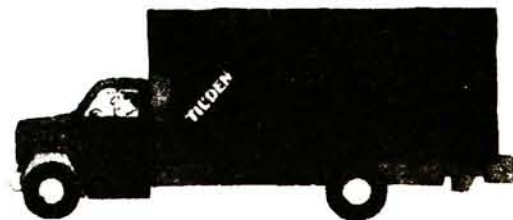
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