

All governments agree on problem

MONTREAL — Federal/provincial film policy was the focus of the second day of discussions, held March 3-4, between provincial ministers of culture and federal minister of Communications Marcel Masse. In a closing press conference, given by the co-chairs of the conference, Masse and Quebec minister of Cultural Affairs Lise Bacon, enthusiasm was general among participants about the work accomplished.

Put baldly, the ministers agreed to agree on the definition of the problem confronting the film community — that Canadians exercise little control over their domestic market — and they agreed to set up a steering committee, mandated to do the following:

- ensure that federal and provincial initiatives will be complementary and sensitive to regional concerns,
- examine mechanisms to help solve structural problems,
- and study ways to improve access to funding.

The discrepancy between what the press had been led to expect — bold moves on the distribution front, strong positions vis à vis free trade — and the final summation was such that Masse was often on the de-

fensive, insisting on the importance of the conference. At one point, he invited the press to "read between the lines" of the final communiqué if it really wanted to understand what had transpired.

Following the conference, Masse told *Cinema Canada* it accomplished several things that would have far-reaching importance for the film industry. Although the provincial cultural ministers had met eight times previously, this was the first time they were unanimous in their understanding of the problems confronting the industry and in their will to address these problems.

Secondly, according to Masse, his provincial counterparts gave full support to the speech he had delivered earlier in the day and which contained a strong endorsement of the findings of the Task Force on Feature Films. Summing up in his speech the history of the U.S. Majors involvement in Canadian film distribution, Masse concluded: "The Majors are increasingly in a position to determine if, when and where Canadians will have a chance to view not only American, but other foreign films as well. I stress this point because the

Canadian government has been charged with trying to introduce measures that would limit the choice of films available on screens in Canada. In fact the opposite is true." Masse interpreted the approval his speech received as an endorsement of the policy suggestions it contained, and hoped the provinces will move ahead in the areas that concern them, such as licensing distributors, and box-office mechanisms.

Finally, Masse told *Cinema Canada* he was sure the Majors would take note of both his speech and the final communiqué, that these were among the most important strategic documents produced to date as they introduced a new element — a unified provincial/federal front — into the debate on film distribution.

However, several provincial ministers, in conversation after the conference, seemed to distance themselves from Masse's position. Alberta's Mary Le Messurier, talking about a 'Canadian first' policy for textbooks made it clear that, "The first thing we look at is the quality of the text. The second,

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Wilson big winner at Genies

TORONTO — Vancouver director Sandy Wilson's original screenplay about "boys and girls and the age of innocence in 1959", *My American Cousin*, walked away with top honours Mar. 20 at the 1986 Genie Awards. The film, Wilson's first feature, wrapped up the seventh annual awards presentations of the Academy of Canadian Cinema and Television by stringing together wins a best picture of the year (producer Peter O'Brian), best leading actor (John Wildman), best leading actress (Margaret Langrick), best direction (Sandy Wilson), best film editing (Haida Paul), and best screenplay (Sandy Wilson).

That success, which saw *My American Cousin* score with six of its 11 nominations prior to the evening's gathering at the Metro Toronto Convention Centre, edged out producers Robert Lantos and Stephen Roth's *Joshua Then and Now*, which made good on five of its 12 nominations. Topped off by best supporting actor and actress wins for American Alan Arkin (receiving his second Genie in five years) and Linda Sorenson, *Joshua* also collected for best costume de-

sign (Louise Jobin), best art direction (Anne Pritchard), and best cinematography (François Protat).

Of the other best picture nominees, producer Peter O'Brian's *One Magic Christmas* won in two of its seven nominations for best overall sound and best sound editing, while producer Justine Héroux's *Le Matou* garnered its single win (from seven nominations) for best music score. Only *90 Days*, nominated six times, failed to win in any category.

Best original song went to the tandem of Lewis Furey and Leonard Cohen (who at one point listened bemused to an Andrea Martin rendition of his "Suzanne" while on stage to present an award) for the single "Angel Eyes", from the RSL feature *Night Magic*.

In other categories, Sturla Gunnarsson and Robert Collison's expletive-laden cliff-hanger for the NFB, *Final Offer: Bob White and the Canadian Auto Workers Fight for Independence*, won for best feature-length documentary. Producer Paul

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CRTC hears Power Corp.'s TV bid

MONTREAL — Item number 14 of a massive 30-page list of applications released by the Canadian Radio-television and Telecommunications Commission (CRTC) on Jan. 20 and heard at public hearings here March 17 has become a media cause célèbre in Quebec.

Item 14 is an application by Télé-Métropole, which holds the license for CFTM-TV Montreal, flagship station of the TVA network, for approval to transfer just over three million shares principally from the J.A. Desève estate and J.A. Desève Foundation to Power Corporation, which owns the Montreal daily newspaper *La Presse*, among other media interests in Canada and in Luxemburg.

The application, on which the CRTC must render a decision prior to June 2 when the share-transfer expires, has prompted a province-wide debate on questions of media cross-ownership, control of information, and what constitutes the public interest. Some 37 groups and 832 individuals representing communities,

universities, unions, cultural, educational and popular associations across the province have publicly made known their opposition to the license transfer in interventions and a petition to the CRTC.

In February, the Fédération professionnelle des journalistes du Québec (FPJQ), held an extraordinary congress to debate the Power Corp. purchase of Télé-Métropole which many working journalists fear would give Power effective control over the editorial content of two of Quebec's principal information-media. Télé-Métropole wholly controls TV licenses in Chicoutimi and Chambord and holds a third interest in Pathonic Communications, licensee of TV stations in Quebec City, Trois-Rivières and Sherbrooke. Power, in addition to *La Presse*, controls a chain of provincial newspapers in Trois-Rivières, Sherbrooke and the Eastern Townships.

Another complicating factor, according to the testimony of FPJQ president Jean Pelletier at the hearings here March 17-18, is that current CRTC chair-

man André Bureau was until the early '70s a member of *La Presse's* executive committee. Questions raised as to Bureau's impartiality as chairman of the hearing resulted in an outburst from Bureau against "unfair and unjustified" insinuations as to his past and current business affiliations. The FPJQ, for its part, argued that Bureau should not chair the hearing and instead have appointed a person who is not publicly associated with one of the contending parties.

Bureau stressed repeatedly that the "sole determining criterion" that would enter into the CRTC decision on Power's takeover bid was that of the public interest.

In his appearance before the Commission, Power Corp. president Paul Desmarais argued that Power's ownership of Télé-Métropole would result in improving TM's popularity and quality "by furthering the spread of French-Canadian culture." Specifically, Desmarais committed to increas-

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Drabinsky outlines strategies for mid-continental stance

LOS ANGELES — Garth Drabinsky, Cineplex Odeon Corporation's chief executive officer, presented himself as a "mid-continental man" during a Feb. 27 address to the Canada California Chamber of Commerce at the Beverly Wilshire Hotel. In the light of current Canadian concerns about cultural sovereignty and potential free-trade negotiations, Drabinsky used his speech on "The Canadian/American Cultural Dilemma: Between Friends" to interpret both countries to the other — and to take both the major American studios and the Canadian government to task.

He criticized the Majors for "a serious failure" to recognize that a critical portion of Canada's cultural dilemma involves the state of its film industry and its access to the Canadian market. Pointing out the vital role their positions provide them with in any potential solution of the problem, Drabinsky wondered how

often the chief executive officers of the eight American majors have spent any appreciable time in Canada "to gain enlightenment about its cultural heritage, its physicality, its history, its society."

As for the Canadian government, Drabinsky viewed as "unfortunate" its "nationalistic rhetoric" and criticized various federal Cabinet members for creating "a heavy smokescreen of irrational legal and nationalistic jargon dealing with such items as foreign investment and cultural sovereignty, through which can be dimly made out the outlines of legislative threats to patriotic Canadian cultural industries."

While he noted that "some justification exists...for governmental intervention" if no "substantial improvement (short of legislation)" can be created within the Canadian film industry, Drabinsky took

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Ontario opens film development office with investment emphasis

TORONTO — If Ontario Film Development Corporation chairman Wayne Clarkson had his way, there would have been Winnebagos lined up along Wellesley St. East outside his office on March 17, with hordes of would-be producers waving their scripts at him and riot police in attendance. That scenario, Clarkson's own, would also have seen him, whimsically speaking, disburse the corporation's \$7 million for this year and left him with the remaining 51 weeks for holidays.

As it was, March 17 marked the opening of the OFDC, with its status legally approved by the Ontario Cabinet and Management Board, as well as its terms of operation, on March 5. A fine-tuning of its guidelines, intended to take into account the introduction by the federal government of the \$33 million feature film fund, was also to have been completed by the opening date. Discussions, over 100 of which Clarkson's had with various industry members, will continue says Clarkson "to ensure we haven't created a square wheel."

While he's encouraging

would-be applicants to dust off their old screenplays, Clarkson points out that a list of outside readers needs to be established (a development officer is in place for the two to three-week review and processing of requests for development funding, with a maximum of \$50,000 funding established in this regard) and that not all OFDC programs are yet fully in place. One of the last to coalesce, for example, will be a Guaranteed Line-of-Credit Program.

A breakdown of the corporation's \$7 million budget for this first of its three years consists of, approximately, \$500,000 to the Film & Video Office (previously, a section in the Ministry of Industry, Trade, and Technology); \$1 million for administrative, salary, and travel expenses; \$800,000 to \$1 million for script development; and 4.5 million for production. Production funding will be directed primarily toward feature films — and then of the low and medium-budget variety — and feature movies (though not TV series, funding of which has been the orientation of Telefilm Canada's \$62 million Broadcast Fund).

On a per project basis, maximum funding by the OFDC will not exceed more than \$500,000 per theatrical feature; \$250,000 for a television feature; and a maximum of \$125,000 for a one-hour special. Access to OFDC financing will be contingent upon applicants having a Canadian-controlled (and preferably Ontario-based) distributor.

To meet a general goal of increasing the volume of production in the province, not only will the Film and Video Office be aiming to attract more foreign producers to Ontario but the OFDC will also have support programs for distributors and exporters attempting to sell abroad, including support for Ontario filmmakers invited to out-of-country festivals and markets. Another, and to Clarkson, interesting program is one devised in conjunction with the Canada and Ontario Arts Councils.

Pointing out the two Councils are not involved in film projects above \$100,000, Clarkson says the OFDC will come into play to assist in productions by young filmmakers exceeding that limit. Specifically, the corporation would enter into such cases on an equity basis to allow such producers to enter the commercial world, where they would be expected to raise private financing.

Mindful of the talent and experience incurred by producers working in the low-budget spectrum, Clarkson says the intent will be to provide young filmmakers both with a learning opportunity and the chance to be assimilated into the industry. To ensure the process comes full circle, the corporation will also provide financial assistance for the launching of films in urban Ontario.

One aspect Clarkson takes effort to stress is the OFDC's role as an investment fund and not as a grants organisation. His intent is to see an increase in private investment, a leveraging of funds that will see every \$1 from the OFDC increased by multiples of three to four times. Established distributors, another ally seen by Clarkson in the corporation's business, will find the Guaranteed Line-of-Credit Program available depending upon their acquisition or support of Canadian titles.

One question for the OFDC, says Clarkson, remains that of Telefilm's emphasis on regional distribution of funding and how that jibes with the country's centres of produc-

tion and financing, that is Ontario and Quebec. His expectation is that, however the new \$33 million feature film fund considers regional interests, the new funding will likely flow to those same centres — and thus serve as a welcome compliment to the OFDC's role.

Still perplexed as to why nobody's made "a good gangster

movie" in Ontario (with his vision being a *Diva*-like escapade through Toronto's subway system), Clarkson is confident the OFDC will provide enough justification for an increase in funds after its first three years. "But," says Clarkson, "we ain't done nothing yet. Let's see what we can do with it — let's see."

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Genies

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Caulfield's **The Edit** captured the best live action short drama category, while best short drama went to producer Jacques Vallée's **No More Hiroshima**. To no one's surprise, producers Richard Condie and Michael Scott's **The Big Snit**, also nominated at this year's Academy Awards, was chosen best animated short.

Several special awards beyond those given in the various 'best' categories were also awarded during the two hour-long ceremony, those consisting of special achievement awards to F.R. (Budge) and Judith Crawley of Crawley Films for their long contribution to Canada's film industry, as well as to Graeme Ferguson of Imax Systems Corporation for his technological contribution to films (the most recent, notable effort being the Space Shuttle experience **The Dream Is Alive**, for which presentation Canada's first astronaut Marc Garneau was on hand). And, for outstanding contribution to the business of filmmaking in Canada, Bellevue Pathé (Québec) Inc.

president André Collette was presented with the Air Canada Award by the airline's president, Pierre Jeannot.

While the approximately 1,300-strong audience in the Centre's theatre were witnesses to live song renditions, interspersed clips of the nominees, and three (count 'em) complete costume and hair changes by mistress of ceremonies Catherine Mary Stewart, comments either flew or were pulled from the winners after they descended into a crowded interview room to meet the media.

Alan Arkin, first to arrive, remarked "I'm moving to Canada, what can I say?" when asked for his reaction and expressed gratitude for being allowed to be part of "a great growth" he senses in Canada's film industry. While **Big Snit** producer Michael Scott was grateful his win gives him the opportunity to do some "flag-waving," his ever-quiet cohort Richard Condie offered a characteristic thanks to his wife Linda and Scott "for making me do it."

Linda Sorenson, who played **Joshua's** strip-teasing mom, gave thanks to her mother "Spike," asked for a sequel to the \$11-million Lantos-Roth production and, giving her

Etrog statuette a good looking over, said "It is phallic, isn't it? Where is this Etrog guy, this man is bent!" Her opinion was that there is cause for optimism about Canadian films because "our dollar's so lousy."

Sandy Wilson and her **My American Cousin** crowd had the most opportunity to hug, mug, and be vocal, beginning with Wilson's big "mwah!" kiss of her Etrog. Believing "a script only comes to life once you have some actors with magic," an ever-beaming, wide-eyed Wilson admitted the idea of a sequel "looks like a good idea" even though she's got three projects in the works already. Best actor John Wildman, interrupting his interviews to buss arriving best actress Margaret Langrick exclaimed, like his movie character Butch, "It's terrific. It's crazy, man!"

Langrick, all a-giggle with eyelids fluttering and seemingly on the verge of passing out, confirmed her career option would be acting and, commenting on her character, observed "I was a real show-off when I was little and I still am." The duo of her and Wildman were interrupted with a shout of "Hi, sweethearts!" from Wilson, fresh from her best direction victory. Attended by her son Willy, Wilson expressed

future hopes that "lots of short women" will win Genies. Wildman, meanwhile, after handing off his Etrog to tie his shoe, credited **My American Cousin's** success to its "straight-forward story" and levelled the opinion that "Canadians have the talent and resources to make it happen."

Somewhat milder in comparison to that jubilant knot (in a press scrum that featured CITY-TV reporter Jeanne Bekker's line, "I was brooding for you," to Sandy Wilson) was the simple message of appreciation extended by **Final Offer's** Gunnarsson and Collison to Bob White and the Canadian U.A.W. "for allowing us to take some of their time."

The Genies award ceremony itself was preceded, and naturally followed, by all manner of luncheons, including one hosted by Ontario Minister of Citizenship and Culture Lily Munro, another by the Variety Club, and, just prior to the awards, a Telefilm Canada afternoon celebration at Stop 33 of one (if not the) favourite venue for Academy functions, the Sutton Place Hotel.

Following the awards, a gala took place in the Convention Centre's Constitution Hall, a setting where, among other

sights and sounds, Ontario Premier David Peterson was seen busily chain smoking away, federal Liberal justice critic Robert Kaplan appeared with a plaid bow-tie, and the band led off its repertoire, fittingly perhaps, with the Tears For Fears hit "Everybody Wants To Rule The World." Then, for those able to handle it, NFB chairman François Macerola extended select invitations back to the Sutton Place Hotel for a "Celebration Drink" at the appropriately innocuous time of "around 2 a.m."

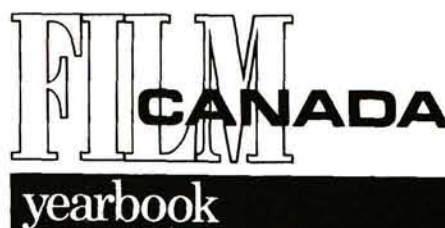
Melançon shoots again

MONTREAL - The Dog Who Stopped The War director André Melançon has begun shooting the fourth feature in Les Productions La Fête's **Tales For All** series of 12 family features.

Co-scripted by Melançon and Bernadette Renaud, d.op'd by Guy Dufaux, **Bach and Boot** again teams producer Rock Demers with Melançon whose 1984 **The Dog** was Canada's top grossing feature for that year.

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Drabinsky

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further aim at the recommendations of the recent Roth-Raymond task force report on the film industry, finding its recommendations "ill-conceived" and the task force itself "self-serving." Drabinsky regarded as "alarming" the suggestion the Canadian government use legislative means to ensure all domestic distribution of film and video be handled by Canadian-owned and controlled companies.

Another key tenet of the film task force's report met with similar dismissal: the idea that Canadian film productions lack access to Canadian screens was, he said, "totally unfounded." No Canadian film in recent years, he said, had been denied adequate, effective screen access and added that the task force members would be unable to produce a list to prove otherwise.

Drabinsky used his address to treat his American audience to a backgrounder on Canada's culture, the history of the Canadian film industry, its latent (particularly in English-speaking Canada) development, and previous Canadian government efforts to arrange voluntary cooperation in which American film companies would assist in increasing the production of Canadian films not only for domestic but also world-wide markets.

The American response to those efforts, said Drabinsky, has amounted to "lip service...but no significant results" other than "increased frustration and exasperation" from Canada's public and private sectors. Pointing out the approximately \$1 billion revenue

value of the Canadian market (from theatrical, video, network, pay-TV, and syndication sources), Drabinsky, while understanding of U.S. concern about potential ripple effects elsewhere should they accede to Canadian government intervention, said "they should be obliged to put back some enrichment into the soil in the way of economic support for indigenous Canadian film production."

In lieu of the film task force's recommendations and the federal government's approach to Canadian cultural sovereignty, Drabinsky preferred to make "a conscientious and enlightened approach", suggesting palliatives for the cultural dilemma. His own recommendations were prefaced by noting the vital, primary role the American market provides for recoupment by Canadian films. Draconian measures from Ottawa would result in a retaliation by the U.S. majors which, he said, "would effectively stifle all aspirations for Canadian films to reach an international audience."

After reminding American distributors that, for no reason other than sound business practice, they are obliged to "give something back" to Canada and that it was insufficient for American film and TV producers to invest in Canada solely on American properties, Drabinsky proposed a joint committee of each major studio's CEOs "and four or five principal players from the Canadian private sector." That committee, to meet quarterly, would pre-empt any government actions by seeking means to "bring about a more hospitable climate for the Canadian members of the film industry."

Such means, he said, could include the U.S. majors estab-

lishing Canadian offices responsible for "cultivating" Canadian literary properties and liaising with French and English authors and screenwriters. Each office, he said, should be funded annually by \$1 million Cdn. to develop Canadian screen properties. Drabinsky's view was that 30-40 screenplays would be developed annually as a result.

To enhance the talent and exposure of Canadian screenwriters, he recommended that a portion of the above funding be used as 'student-aid' directing young Canadians to the U.S. majors' literary departments and important American film schools. As well, Drabinsky proposed co-productions between each U.S. major and a Canadian producer based on the above properties at the rate of one every 18-24 months, with each side contributing equally to the required budgets.

The outcome of such co-productions, said Drabinsky, would be the production of four to five films annually at budgets varying from \$6-8 million which, when distributed in North America and abroad "will amply fulfil the country's determination to have its culture disseminated by means of the motion picture medium." The 'student-aid', meanwhile, would lead shortly to "a nucleus of fresh and vital Canadian screenwriting talent."

On the key concern of authority over distribution, each production (the Canadian producer would be free to draw on any source within Canada to generate his finances) would be distributed "in all media in Canada by a Canadian-owned distributor," with the American company retaining and exercising world distribution rights. "What I am re-

commending will, I assure you, not be painful. Instead, in many cases, there is a profit to be made."

The effect of his recommendations, he felt, would be the reaching of solutions by the private sector at no cost to the industry's current structure — and "a much healthier prospect" than legislative sanc-

tions. After pointing out the need for Americans to consider Canada as a younger country still on its way to a historical and cultural peak, Drabinsky advised his audience "make no mistake, Canadians are determined that their cultural industries must be preserved and encouraged to expand."



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Power Corp. defends position Macintosh into action as storyboard on shoot

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ing the number of Canadians on Power Corp's board to 80% and a \$1 million investment in the development of local production, a figure which the CRTC has already made a condition of TM's license, and which, as TM president Roland Guiguère admitted at the hearing, the licensee had not lived up to.

Bureau, who insisted that, in order to approve the license transfer, the CRTC would have to be convinced the results would be "tangible, evident, significant and unequivocal," stated of Power's commitments that he had "rarely heard commitments as vague" and that he had "the impression that Power was only offering what Télé-Métropole offers us already."

Among interventions against the license transfer, which ranged from the Quebec Teachers' Federation, the National Federation of Consumer Associations, the Canadian Institute for Adult Education, the National Communications Federation to the NDP, the principal position was that the level of media concentration in Quebec has already gone beyond its limits and, as a result, the CRTC should turn down Power's bid for TM's license. The Laval University Professors' Union asked the CRTC to respect its "ethical, cultural and social mission" by refusing to approve the transfer. For the FPJQ, the only course open to the CRTC was to force Power to choose between owning newspapers or television stations, but not both.

The Institute for Adult Education argued that Power's takeover of TM would produce a "quasi-monopoly" of information not only in Montreal but throughout the entire province via TM affiliated stations and Power Corp.'s regional networks of dailies.

An unofficial intervenor in the province-wide debate that has surrounded the Power Corp. bid was Quebec Communications Minister Richard French. While the Quebec government has kept out of the debate, French told *Le Devoir* that, in his opinion, there were advantages to the CRTC's approval of the TM license transfer to Power if the CRTC made it conditional i) that the independence of the *La Presse* and *Télé-Métropole* newsrooms be guaranteed; ii) that increased levels of Quebec television production be obtained through increased coproduction with Europe, as opposed to increased French dubbing of U.S. programming; and iii) that

with the new, privately-owned, French-language TV network Quatre Saisons going on air this fall, Power could use its television expertise to boost Télé-Métropole to a leadership position. French cited both Bryce and Kent royal commissions on Canadian newspaper ownership's assessment that since its acquisition of *La Presse*, Power had conducted itself as a "model proprietor."

Because CRTC chairman Bureau, in questioning intervenors against the Power bid, appeared very interested in what kinds of conditions should be imposed in approving the transfer, CRTC observers estimate that the Commission will render a decision in favour of Power Corp.

TORONTO - *Covert Action*, a \$1.5 million two-hour TV pilot spy thriller, would be like most productions were it not for one important, innovative advantage — the use of Apple Macintosh computers in the movie's storyboarding. What makes that approach by Spooks Films Incorporated unique is not just its departure from the norm of using paper panels in storyboarding, which is essentially a visualization of the script prior to production; it also sets the film apart in terms of the various economies it's achieved.

On a quantifiable basis, for example, executive producer Barry Pearson estimates *Covert Action*, which stars Art Hindle and involves the RCMP, KGB, and CIA, would likely have cost twice its budget for

the calibre of production look it's achieved. And, because it wasn't shot in a conventional manner, Pearson says it didn't require what would have likely required 40 days of shooting. Instead, from Feb. 5-23, Spooks Films Inc. produced 95 minutes of screentime, a schedule he estimates would have been impossible without the use of the Apple computers.

Those computers, used by Pearson, producer Brian Damude, associate producer Gary Tenenbaum, and graphic/storyboard artist Peter Hudecki among the crew principals, enabled all of *Covert Action*'s cast and crew to know precisely how the movie's performances and technical aspects would look like well beforehand. The ef-

fect, therefore, were savings on the action involved in the shoots, art direction, set construction, the extent of camera angles and movement required, the texture of lighting and, naturally, the amount of time and effort involved.

By using the Apple computers in the movie's storyboarding Pearson, together with Damude, Tenenbaum, and director Les Rose, were able to fine-tune the panels found in the production guide books before shooting commenced, as well as being afforded the luxury of changing the panels later on (or even adding panels within a panel to indicate the progression of shooting to take). What so enabled them to obtain the precise 'look' to the various im-

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ages was the ability of the Apple computer, guided by Hudecki's drawing hand, to provide any conceivable function necessary.

Besides being able to store and call up images or pictures at will that he'd produced on the Apple's sketch pad, he could 'clone' images, generate straight or curved lines, use various brush panels for shading subtleties, alter the textures of images and lighting, re-use backgrounds while adjusting characters in the image, alter the axis and angle on which an image is presented, and even 'fly' the camera around 180 degrees to show the reverse angle to the action envisioned (to name a few).

If necessary, Hudecki even had recourse to 'undo' and 'fast-kill' buttons to save further time on corrections during the storyboarding. His estimate was that on the storyboarding alone, what formerly would have required six weeks of work now took just half that time to perform.

Producer Damude, commenting on one particular aspect that was put to effective use, said the opportunity to 'fly' the Apple's camera view around permitted a mapping of the various camera positions and the possible shots from each one, an option that besides allowing sparse use of set materials eliminated as much unnecessary camera movement as possible.

Covert Action associate producer Gary Tenenbaum, meanwhile, put the Apple Macintosh to work on a similar economy-oriented template idea. As with the pre-planning of the storyboarding and the ease of communication it generated among cast and crew during the shooting, so too with his copy-righted F*A*S*T or Film Accounting System Template. Where the computer storyboarding enhanced on-set morale, Tenenbaum's template lessened the likelihood of administrative migraines, being capable of encompassing every concern from cost flows, crew lists and production schedules to call sheets (produced 15 days in advance, with changes in cast or scene times capable of being instantly adjusted). Noted Tenenbaum, "The ripple effect is everywhere. You're just taking up the slack all over the place."

Damude, chiming in, is equally enthusiastic about a system he bills as "really great" and because of which he adds "the true, creative stuff is all we really need to be involved in." While Tenenbaum views even further room for improvement in Spooks Films Inc.'s computer application,

Damude accentuates his point by confidently asserting "We're the most advanced technologically in Canada in our use of the production template."

As to the use of the Apple Macintosh computers in the first place, Pearson gives Rose the credit for "ranting and raving" to get them, who in turn returns a kudo to Hudecki for helping to articulate and unify his directorial vision of **Covert Action**. While he views the computer storyboarding's benefits as indeterminate, Rose holds that its best applications lie in action-adventure, mystery, TV action series, and film noir.

Just how this latest hi-tech wrinkle is borne out will be determined this fall, when **Covert Action** is slated for telecast on the CBC (which, together with Telefilm, worked in association with Pearson and Rose on the film). **Covert Action** is also set for a series in the U.S.

Governments

cont. from p. 36

the price of the volume. Third, we would hope that these two criteria would lead us to buy Canadian texts." Moving to film production, she mentioned that Telefilm Canada expenditures were of great concern to her and her constituency. "About 90% of Telefilm's backing goes to Ontario and Quebec. Of the 10% which is left for the 'regions', Alberta gets about 6% so, though we're doing rather better than the other regions, I feel obliged to fight for all of us to see that more money is spent across Canada."

As for Bacon from Quebec, she emphasized that Quebec already has its structures, laws and agencies in place. "We welcome the other provinces and hope both they and the federal government will conceive of legislation and structures which will be complimentary with those already in place in Quebec." She made it clear that Quebec was not entertaining many new initiatives to accommodate the federal government.

In answer to a question from the floor, Masse stated that the issue of free trade has not been raised once during the two-day conference, and refused to comment on the Prentice-Hall takeover by U.S. conglomerate Gulf and Western, on which no decision had yet been announced. Since the conference, the Gulf and Western purchase of Prentice-Hall was announced jointly by Masse and Industry Minister Sinclair Stevens on March 12.

Panavision studios

MONTREAL — Panavision Canada has purchased the Expo Theatre in Cité du Havre from the Quebec government, and will convert the building into three sound stages that Panavision president Mel Hoppenheim says will be read for business July 15.

The Panavision studio is a completely private sector initiative — "It's all Mel Hoppenheim," he told Cinema Canada, adding that after seven years of fruitless talk about a new Montreal studio, the time had come for a private individual to just go ahead with the venture.

"Montreal needs this place. It had to be done," said Hoppenheim, though he would not say for how much he had purchased the theatre.

Hoppenheim estimates the theatre will require \$5-\$7 million to be converted into three sound stages, editing rooms,

offices for producers and back-up facilities.

"Our commercial producers can't function because of lack of space; our feature film producers can't function; and American business is passing us by," said Hoppenheim, noting that \$250 million in U.S. productions were shot in

Canada in 1985, the bulk of it in Toronto and points west.

Confident that within a year "I can add to Montreal \$100 million worth of production," Hoppenheim said that the money to be made was not in studios but in ancillary services and in the 3.5 economic multiplier effect.

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Canshow runs into Losique's opposition

TORONTO — The newly-formed Film and Television Council of Canada, an umbrella group incorporated in November, 1984, has temporarily put on hold its plans for a Canshow market of Canadian product that would have been held in Ottawa between this fall's Montreal World Film Festival and Toronto's Festival of Festivals.

The TV-oriented market, which would have seen selected buyers flown in from abroad to view Canadian product instead of the current practice whereby Canadians attend foreign markets to hype their product, has temporarily conceded to the plans of Montreal Festival president Serge Losique for a Televidcom Canada component of the International Film Market (run concurrently to the World Film Festival).

Both markets are intended to serve as an export market for Canadian TV products, although Stephen Ellis, Council president and chairman of Canshow as past-president of the Canadian Film & Television Association (one of the Council's founding bodies and co-ordinator of the export initiative), says his intention was to define Canshow as a non-competitive, export-only market. Both by its Ottawa location and its timing between the two festivals, Canshow was also meant to be a distinct entity that would, says Ellis, "goose up the festivals along the way."

"We're not in this to make enemies of anyone, so we decided to cool it," says Ellis, who notes that Losique was not amenable to the idea of moving Canshow to the International Film Market in Montreal. Two possibilities seen by Ellis in this conflict of timing and intent would consist of the Council still endeavouring to crank up promotion for a Canshow should Losique's Televidcom Canada attract insufficient response (which, with its efforts "stale-mated," Ellis describes as a "longshot") or simply recognizing the success of Losique's market, throw in the towel, and carry its plans over into

1987.

Observing that much remains to be seen, Ellis said Canshow would be aiming for almost 90 per cent of its funding and promotional support from the film and television industry, with the Council last year having created an industry standing committee to seek a consensus on what precisely such a market would need. On Losique's determination to have his own TV export market, Ellis concludes "I think he feels sufficiently threatened by Canshow and it's unfortunate."

Where Ellis did express optimism, meanwhile, was in the state of the Film and Television Council of Canada. From its founding core of six groups in 1984 (the CFTA, the Directors' Guild, Canadian Film Editors' Guild, Canadian Film Composers, ACTRA, and the Association of Canadian Film Craftspeople), the Council now comprises some 20 groups representing an aggregate membership of 500 Canadian companies and 35,000 individuals (figures gleaned from a Feb. 23 letter by the Council to Communications Minister Marcel Masse in support of the film task force report).

Ellis, who described 1985 as a "dormant" year for the Council, says the spark to its purpose (basically, the enduring commitment/organization of public and private resources

necessary to foster the production and distribution of Canadian films) and membership occurred at the Jan. 16-18 Telefilm Canada conference on the future of Canada's film industry, held in Montebello, Quebec.

A delegate to that conference, Ellis introduced the idea of a council to rope in every private sector group that would examine and communicate on big issues (such as free-trade negotiations) and then pointed out the already existing Film & Television Council. The response met the Council's goal to generate a more diverse membership and to elect (this spring in Banff) what Ellis calls "a more fully representative council." The Council, encompassing six Quebec associations of film and video producers, distributors, and technicians, was even able to overcome the old 'two solitudes' stumbling block.

Although individual member associations are not precluded from making their own case on items of particular concern to them, Ellis is impressed with the Council's ability for unanimity on such issues as the film task force. In a March 4 letter to Masse, the Council has gone further to volunteer to liaise with Telefilm Canada on how to operate the recently-announced \$33-million feature

film fund.

"Montebello was a shot in the arm, sort of like a freight train," says Ellis. With an eye on the Council's "one strong

message" *raison d'être*, he adds "If we can maintain the participation of all these groups we've got on board, it can really do some good things."

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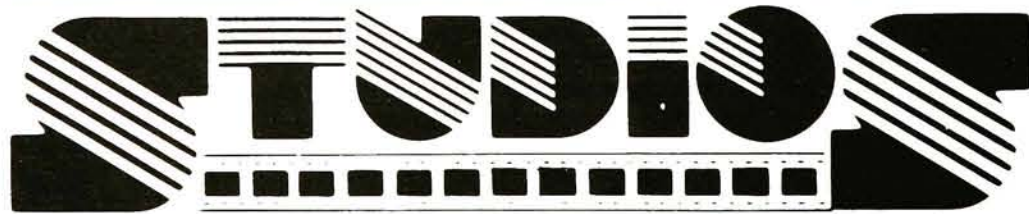
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Looking at sex roles

OTTAWA — The Canadian Radio-television and Telecommunications Commission (CRTC) has called for public hearings in Vancouver, Montreal and Ottawa/Hull for April 6, 20, and 27 respectively to examine sex-role stereotyping in the Canadian broadcast media.

Private broadcasters won't fill shoes of CBC if public corp. axed

TORONTO — It's not perfect and it could use some surgical fine-tuning, but the general consensus at the third session in Vanier College's 1986 Encounter Canada symposium was that, yes, Canadians really need the CBC and no, private enterprise cannot by itself provide television and a protection of our national identity. The gathering, held March 12 at York University, posed the question "Can Private Enterprise Provide Television and Protect Our National Identity? Do We Really Need the CBC?" to a panel of officials from the CBC, CTV, and TVOntario networks and the academic scene.

Responding first to the query was Jack Craine, CBC's Director of TV Programming. While he said his final answer was yes, he said the topic centred on the corporation's English-TV Network. That entity isn't hard to justify, said Craine, convinced that its national range of services are what makes it special in Canadian broadcasting and that such a range wouldn't be provided by private, free-enterprise networks. Craine, declaring the CBC's news and current affairs as likely North America's best, doubted private networks would be able to match the CBC's two hours daily of children's programming or that, being unsubsidized, they could afford such luxuries as foreign bureaus and specialist reporters.

Despite wishing that CTV could compete nationwide with the CBC on services, Craine added that in limited audience cultural programming such as arts, it's unlikely networks operating on a profit motive could match the CBC's coverage, a condition he said would apply to the coverage of amateur sports (again done by CBC). Drama, or what Craine described "the way a country expresses its soul," was increased five years ago by the CBC in a bid to counter U.S. imports by both it and CTV (for reasons of production costs), a field in which he said the network now has twice as much drama as compared to just three years ago.

Still, despite Telefilm's role in boosting that supply of drama, Craine said the CBC "can't do it alone" and commended the CTV network for its production of such series as **The Campbells**. Both the CBC and private networks, however, must search out more co-productions, said Craine. His conclusion was "the CBC must provide the role of ensuring Canadian content," adding "My guess is that bottomline private enterprise I

know couldn't provide Canadian content — they wouldn't have their hearts in it and also would not do as good a job on it."

Carole Burton-Fripp, projects officer with TVOntario, prefixed her answer on whether private networks could provide television and a Canadian-content solution by pointing out that the American cultural invasion couldn't be ignored. Citing a 24:1 ratio in Canada of American to Canadian programming and, as well, finding it curiously significant that Canada has 'Canadian' as opposed to 'foreign-content' quotas, she said her short answer is no.

"The private networks are not economically or politically independent because they are dependent on commercial revenue" said Burton-Fripp, who noted a lack of profit in the market necessary to produce Canadian programming without some government involvement. After taking the privates to task for "small bursts of Canadian content" prior to their CRTC licence renewals, she went on to state the view that Canadians prefer American programming has no factual basis and that, given a good domestic production, are more than ready to tune in (as evident in the five-million-plus viewers of **Anne of Green Gables**.)

"Not so" was her response, too, to private sector claims of being leaner, more efficient, cheaper. Viewing that as an attitudinal double-standard, Bur-

ton-Fripp remarked "We always hear about the CBC's excesses, but there's no information on such as CTV or Global." Producing statistics that showed the CBC produces almost 1.5 hours of programming per employee and which allege the CBC spends \$200-600,000 per hour on productions compared to \$1 million by the privates, she claimed "We can't rely on the privates to provide Canadian programming and in a cost-effective way."

Her view, if Canadians believe they are what they watch, is that the CBC is needed and that there is much that's right with it, principal reasons including its programming content not being totally subject to commercial rules alone. After citing figures that showed the CBC's per hour of programming costs to compare favorably with other foreign public networks and recalling the Mackenzie Report's conclusion that private networks neither could nor would match the CBC on its services, Burton-Fripp's last salvo was directed at the public's perception of the crown corporation.

Observing "a serious perception of senior mismanagement (a lack of response to which is seen as proof), she added that the lush look of **The Journal** belies the handicaps the CBC's working with and of which few are aware. Her conclusion was that "The CBC doesn't need to be destroyed to be saved," that it is

essential, and one useful improvement lies in management being more publicly accountable.

Bruce Rogers, a free-lance broadcaster with 30 years' experience at the CBC and cur-

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rent host of TVOntario's **Money\$worth**, responded "partly" on the need for public network. His concern was that although the CBC has changed along with broadcasting technology, television has now become a very international phenomenon, one in which "American cultural imperialism is a fact of life for Canada" and from which the CBC "has defended us against."

Despite being "significantly compromised" by its regulations and recent federal budget cuts, Rogers said the CBC has maintained its political audience, adding "It's unlikely the other networks wouldn't be setting their current standards were it not for the CBC." Before dealing with the topic of privatizing the CBC or making it leaner, Rogers offered the view that as TV changed so did the corporation's management (and then for the larger).

"My thesis is it became the essential bureaucracy" said Rogers, who wondered whether criticism about the size of the CBC wasn't "paranoia" about its technical staff and their loyalty. Having witnessed little waste in his time there, and its programs efficient and lean, he made three recommendations: separating CBC management from its line staff; maintaining CBC-Radio, French-TV and Radio, and English-TV news and current affairs; and return to a "rump crown corporation" to direct funds toward private production.

John Saywell, a York University history professor who has been through the CBC, CTV, Global, and TVO networks, wasn't persuaded that the CBC wasn't expendable. Indeed, he doubted that CBC provided a Canadian view of the world "exceptionally well," as well as taking it to task for a lack of analysis of foreign news and for "attempting to be a private network offering the same doses as the others."

Saying Canadians would only get what they want from the CBC when they get "an in-depth Canadian viewpoint," his suggestion was that the CBC (which, he observed, derives revenue as does CTV from American programming) "should focus its talent and resources on that which no one else will provide, versus providing another **Canada A.M.**" Those programs should then be re-run, he said, to reach the maximum audience — an approach he considers would both save money and increase the CBC's efficiency. Concluded Saywell, "I agree we need the CBC, but not its egomania. The CBC needs almost revolutionary changes to be a public network that provides the things the public

wants it to do."

Another panelist who also regarded the subject as "critically important" was David Basskin of CTV's Legal Affairs & License Programming. Joking that he's one of the few Canadians never to have worked at the CBC and that "CTV does overbuy on paperclips," Basskin conceded that "Lean-

ness in the private sector is not held up across the board" and that there is a role in Canadian broadcasting for the CBC.

"It's accurate to say it does what others can't do and that it is an operation that's found its constituency," said Basskin. His view was, however, of the CBC serving a complementary role to the private networks, whose

decisions he said are predicated on a mass-market basis. While his opinions were that the CBC is "probably critically under-funded in certain respects" and that he couldn't detect a lot of waste in the crown corporation, private networks, despite being what he described as competitive friends of the CBC, won't run

limited audience cultural programming in today's "tremendously fragmented broadcasting environment."

In a Canada overrun by American programming, Basskin said questions of content matter little. He did, though, take exception to the idea that private networks pro-

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duce "schlock", summoning up such series on CTV as **Peter Ustinov's Russia** and **The Last Frontier** and remarking "We are doing our bit and we're not doing it reluctantly." Also refuted by Basskin were charges that private networks have to deal with political interference by virtue of their commercial dependence or that, in the area of news coverage, Canada's private networks are indistinguishable from their southern counterparts.

"Just because we're private broadcasters doesn't mean

we're the exact equivalent of American private broadcasters" said Basskin, who also found little difference in coverage style and content between CBC and CTV because of the interchange of personnel between them. Keen on the idea of repeat channels as a means of enhancing exposure for Canadian programming and on the idea of a CBC-2, Basskin touched on the increasing programming control individual viewers were acquiring as a result of the video-cassette revolution.

Given that competition as

well as the CBC, he said "The challenge for private broadcasting is to continue to provide different programming for Canadians." Proclaiming that CTV lauds the extent to which CBC promotes its programming and that CTV would be happy to compete on that basis were it not for "lacking the luxury of that amount of promotional time," Basskin's conclusion returned to the view of the CBC and CTV as complementary networks - although, because of its mass-market emphasis, he maintained more Canadians are consistently drawn to CTV.

Hi-tech art from video artists at museum

OTTAWA - Doing The Locomotion, a video installation by Rick Raxlen and Patrick Valley of PBR Richard Productions, offers an impressionistic, multi-monitored view of Montreal's C.P. Angus locomotive works, past and present.

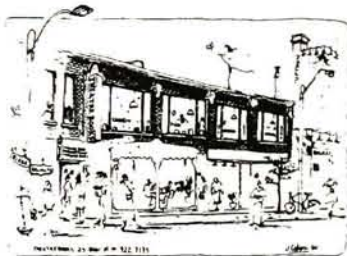
Held at the National Museum of Science and Technology until March 14, the Aniputer image-processed tapes were edited to four 20-

minute video-tapes on 24 monitors from six hours of footage shot at the shops where locomotives are overhauled. As well archival footage of the workshop built early in the century shows the building of steam locomotives and passenger cars.

The installation, jointly sponsored by the Museum and the Canada Council, was funded as an artist-in-residence program to involve artists in cultural areas shared by art, science and technology.

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Profits up again for Cineplex Corp.

TORONTO - A tripling of profit over 1984 is what year-end financial results for 1985 revealed for the Cineplex Odeon Corporation.

Financial results released March 7 show that for the 52 weeks ended Dec. 26, 1985, Cineplex Odeon recorded a net income before extraordinary items of \$12,504,000 Cdn. on revenues of \$170,852,000. One year earlier, for the 52 weeks ended Dec. 27, 1984, the corporation's net income before extraordinary items was, by comparison, \$4,587,000 on revenues of \$87,006,000.

Adding an extraordinary item, namely a gain derived from the utilisation of prior years' income tax losses, shows Cineplex Odeon recording a net income for 1985 of \$14,260,000 and for 1984 of \$11,972,000 (a figure boosted by a relatively substantial extraordinary item for 1984 of \$7,385,000).

While Cineplex Odeon witnessed both a doubling of revenue from exhibition and distribution in 1985 over 1984 (\$161,851,000 versus \$83,392,000) and of expenses from theatre operations and other expenses (\$138,465,000 versus \$69,802,000), it should be noted that 1985 was the period in which Cineplex Odeon made its acquisition of the American Plitt Theatre Circuit, a move realized last Nov. 22 and which elevated Cineplex Odeon to the status of North America's largest theatre circuit operator in terms of number of locations. The results of that acquisition, however, won't be consolidated by Cineplex Odeon until later this spring.

Looked at on the basis of earnings per basic share, earnings per share before extraordinary items in 1985 and 1984 were respectively \$0.77 and \$0.31 and after extraordinary items, \$0.89 and \$0.76 respectively.

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LEGAL EYE

by Michael Bergman

Free trade flip-flop

Events of recent months should make members of the Canadian Cultural Community change their names to Thomas, doubting the Government's will or ability to protect Canadian cultural sovereignty in the Canada-U.S. Free Trade talks.

Since the Fall of 1985 the Canadian Government has said that: cultural issues were topics of Free Trade negotiation, Canadian cultural sovereignty was not subject to negotiation, foreign interests could not acquire Canadian book publishers, a U.S. corporation could acquire a Canadian publishing house, key sectors of the economy should be in Canadian hands, a Crown Corporation (de Havilland) is sold to foreign interests. Several meanings may be placed on this series of events. The flip-flop may be a sign of the absence of policy, or a knee-jerk response to pressure groups or unresolved political conflict in the Government. Members of the cultural community should

find the lack of even the appearance of firm commitment to cultural protection alarming. The writer, though, does not ascribe the administration's meanderings to confusion. Rather a definite pattern is emerging which suggests that the fencing off of certain matters such as cultural sovereignty from the Free Trade talks is a form of negotiating tactic and not a long term goal.

The distinction between goals and the tactics to achieve them is essential, tactics are subject to change and compromise, goals are not. Negotiations are a means to an end. When the end changes, the means lose direction. We can know that cultural sovereignty is only a Free Trade tactic by examining the participating governments reaction to it.

If the sanctity of Canadian control in areas like culture was a priority then this policy would surpress or take priority over other Government

policies. For example Canadian control would take priority over the privatization of Crown Corporations, book publishing ownership policy would be retroactive and sup- ercede the desire for foreign investment, cultural sovereignty would have been insisted on from the start and not as a reaction to public protest.

The very phrase "cultural sovereignty" is unusually pliable and flexible. It has no precise meaning; it is subject to different interpretations. Is

culture identity, entertain- ment, social interaction, media or an institution? Surely the American free trade nego- tiators will insist that Amer- icans are not interested in compromising anybody's sovereignty, identity, sociol- ogy or whatever. The Amer- icans understand the talks as economics and trade. Cultural issues are relevant only in an economic sense. One of the roles of their negotiators will be to persuade us that free and unimpeded cross border com- petition has advantages which

exceed cultural fears, which will create an environment which encourages Canadian access to American commer- cial cultural vehicles and have no detrimental effect on non- commercial culture. These are legitimate answers to concerns for cultural sovereignty. How much different might their an- swers be if Canadian nego- tiators could say that programs which support and assist com- mercial cultural industries through government interven- tion control, funding and regu-

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lation are not subject to compromise or negotiation.

For all the Canadian Government's talk of cultural sovereignty, the American embassy still insists that cultural matters are subject to negotiation. The tables were even turned around when the American Secretary of State told our Minister of External Affairs that Canadian book publishers are taking over American firms.

Perhaps a typical and enlightening American attitude to free trade is expressed by Mr. Jack Valenti, President of the Motion Picture Association of America in his piece printed in the *L.A. Times* and reprinted recently in the *Montreal Gazette*. Mr. Valenti contends that the American film industry is being unfairly restricted by barriers erected against it in other countries. He cannot see why the American film industry should be blamed because everyone prefers its product. Neither can he see how restricting American films will cause other domestic film industries to exist. He notes with pride the American film industry grew by self initiative in a free market. It seeks only fair and open competition in all markets as foreign films seek in the American one.

His analysis of American films' foreign problems acknowledges only the American context. It presumes that feature film is purely a commercial affair and serves no other purpose than profit through entertainment. It also ignores an important element of the reason for American films' international success, direct or indirect control of distribution and film financing. Of greater implication though is the notion that if unimpeded the American film industry will remain dominant and grow worldwide. The American film industry is ready to face foreign competition because it does not believe that foreigners can make any significant inroads by pure competition either in the U.S. or their own domestic market. It is for this reason the trade restrictions on American feature films are considered so abhorrent; they are the only effective remedy against the dominance of American film. In Canada content guidelines, government funding and forced Canadianization form such trade restrictions.

An equally enlightening article is Marcel Masse's response to Mr Valenti's views which subsequently also appeared in the *Montreal Gazette*. Mr. Masse's piece shows the gap between the American and Canadian thinking on the film industry. Mr. Masse talks of cultural priorities, of the need for Canadians to see them-

selves through our own film industry. He explains that dominance of American films in Canada has caused at least 90% of film revenue to flow out of the country causing domestic film financing problems. American dominance of distribution reduces or forecloses screen time. He acknowledges that something must be done although he suggests no specific remedy.

Although Mr. Masse speaks of business opportunities, his primary concern is the fulfilment of cultural objectives through the growth of a Canadian feature film industry. He gives the clear impression that although it has economic effects the Canadian film industry operates for extra economic objectives.

To the extent that Messrs. Valenti and Masse are representative of their countries' position on film and trade it is evident that they are not talk-

ing the same language. There is a striking difference between Mr. Valenti's and Mr. Masse's point of view. The former says the American film industry cannot compete unless trade barriers (external) are reduced, the latter says the Canadian film industry cannot compete unless trade barriers (internal) are imposed. Free trade is about reducing trade barriers. In this context Mr Masse's position does not appear to be in sync with the general direction of the trade talks.

Neither does Mr. Masse's views appear to concur with those of other members of the government of which he is a part. The general thrust of the Government has been to deregulation, privatization and non-intervention. The Foreign Investment Review Agency's (now Investment Canada) powers have been reduced. Shoe import quotas have been

slashed. The Prime Minister has declared an era of Canada - U.S. trade cooperation. Regard-

less of Mr Masse's personal sincerity the Government's credit-

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bility on protecting cultural sovereignty must be rated as low.

Furthermore, it is difficult to imagine a Government dedicated to free trade foregoing an agreement which it claims will open a multi-billion dollar market for Canada just to protect the Canadian film industry. Insisting on cultural sovereignty makes an excellent tactic. It pacifies public opinion while being flexible enough to permit the giving of ground on commercial cultural issues. Only the force of public opinion could prevent a Government otherwise hell-bent on free trade from compromising the interests of the Canadian film industry in the talks.

Unfortunately the Industry has been a poor advocate of its own cause and suffers from a public relations problem. This is typified by the recent feature article in *Macleans* magazine. The article tells us there is a boom of American production in Canada occupying all our crews. At the same time the native film industry is in disarray, decline and possible disintegration. Although the article is about the industry, at least one-half is devoted to Margot Kidder as the girl who goes to the big city (Hollywood), makes good and comes home (sometimes).

Many readers of the *Macleans* article will draw the conclusion that Americans are anxious to make films in Canada; we are part of the Hollywood scene. On the other hand native film producers are a nuisance whose inconsistent record is more often than not poor and a burden to the taxpayer. In this perspective why would anyone allow the interests of the Canadian film industry to impede Free Trade?

It is high time the industry took up its own cause, creating a positive impression of itself and garnering broad public support. This will be the cornerstone of the industry's defense to the encroachment on its protection and growth by Free Trade (not to mention the other benefits of public awareness). This support will make it hard for the Government to compromise the industry in the talks.

The need for a lobby campaign is immediate. It must be effective before the talks develop their own momentum and the disadvantages become submerged although just as real. Cultural sovereignty is only a tactic, it should be a goal. It never will be a goal because the idea of commercial stability and growth for Canadians through Government intervention defeats the entire purpose of Free Trade.

A rather frank feature on Canada in the respected British publication, *The Economist* not only concedes this point but suggests that Canadians have no other reasonable choice but to see their sovereignty diminished in return for the benefits of open competition with the U.S. In this feature with the disparaging title, "Timid Canada", we are advised that Canadian efforts to restrict foreign films and TV will fail in the face of public demand for U.S. material and limited government resources." ...the country's cultural policy, like its trade, is drifting... towards more imports..." *The Economist* feature suggests that we must not only accept a compromise on cultural policy to gain the benefits of Free Trade but that Free Trade is the only hope for Canada to find its place in a competitive world.

Free Trade, the elimination of barriers to competition between Canada and the U.S. will mean the end of an aggressive Canadian cultural policy especially in commercial culture. Canada's future can be just as, if not more, assured without Free Trade; we don't have to be timid. The destiny of Free Trade need not be our fate. The Canadian cultural community must of necessity oppose Free Trade - our existence is at stake.

Footnote:

It is interesting to note the tone of the various articles referred to in my essay. Mr. Valenti's is aggressive - the American way is the best. Mr. Masse's is apologetic - Americans should thank their lucky stars to have neighbors like us. *Macleans*' is grateful - Americans are making us Hollywood North. *The Economist* is

resigned - if the Mother country had to join the European Economic Community, little Canada should link up with the U.S. I may be tone deaf but I don't care for any of their music.

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

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International jury awards \$200,000 to best Quebec directors

MONTREAL — André Melançon, François Bouvier and Jean Beaudry were the big winners March 12 when their films, *La Guerre des tuques* and *Jacques & Novembre* won the new Prix de la Société

Générale du Cinéma du Québec, worth \$100,000 for each film. Jean Chabot, jury chairman, praised the overall quality of both films when he announced the winners. The award ceremony took

place in Montreal's Four Seasons Hotel, a gala evening attended by a cross-section of Quebec film industry people, SGCQ officials and provincial Liberals. Lise Bacon, Cultural Affairs minister and vice-premier of the Liberal government, spoke eloquently of the vibrancy of Quebec cinema, adding "Quebec needs filmmakers such as you."

"This award is a sort of 'Bonus for Quality'", commented Marc Boudreau, communications director for the SGCQ. "And we expect to have it as a recurring event every year." The award of \$100,000 does not take the form of a direct cash outlay, but is rather applied to the director's next production and "seeks to put the emphasis on the work of the director," said Boudreau. The awarded director has two years in which to apply the prize to the film of his or her choice.

Exceptionally for this first time bestowal, film criteria included the requirement that a test print of the film was finished between June 1, 1984, and December 31, 1985. All future awards will be for films completed within the calendar year. The second requirement is that the film be a Quebec production as defined by the SGCQ.

Winners were selected by a panel of seven jurors who viewed each film, some 16 entries in all, over a six-day period prior to the award ceremony. Jury members included

chairman Jean Chabot, as well as Micheline Lanctôt, Bernard Martinaud, Marcia Couëlle, Jacques Matte, Helen Doyle

and Jean Roy. Runners-up for the award included Anne Trister directed *cont. on p. 51*

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SHOOT ALBERTA

by Linda Kupecek

AMPIA Festival '86, the 12th Annual Alberta Film and Television Awards held March 8 at the Chateau Lacombe in Edmonton, attracted 230 celebrants, an indication that the roughest part of the ride for the industry here may be over, as associates and newcomers wined, dined and applauded the 1986 crop.

Visiting juries frequently comment on the exceptional range of product churned out by Alberta filmmakers, and the 85 film and video entries this year illustrated that, with the two most frequent winners far apart both in experience and style. Anne Wheeler, with extensive credits and international awards behind her, won for Best Dramatic Director, Best Dramatic Script, and Best Drama Under Thirty Minutes, all for *To Set Our House in Order*, an NFB Northwest Studio-Atlantis production (and delivered the most polished and professional speeches of the evening, perhaps because she is a veteran of such honours). David Winning, 24, saw his first shoestring feature, *Storm*, collect favourable reviews earlier this season, and, on this evening, the plum award of Best Production of the Festival, Best Drama over Thirty Minutes, Best Actor (David Palfy), Best Music Score (synthesizer whiz Amin Bhatia, now off to Los Angeles to do an album with Toto) and Best Sound (Per Asplund, Bill Campbell and Amin Bhatia).

A delightful quirk in the competition this year was the inclusion of the Best Amateur Film category, awarded to 19-year-old Tjardus Greidanus, producer of *The Fire Within*, an outrageously ambitious 80 minute feature set in Renaissance Holland, and shot on 1/2-inch video for five hundred dollars on four months of weekends around Spirit River in northern Alberta.

Jury members David Scorgie (chairman), Doug MacKay (cinematographer), Michael Dorland (*Cinema Canada* associate editor) and Robin Jackson (senior film policy advisor for the department of Communications — and incidentally, one of the classier folk to be found at film fests) singled out several productions for Special Jury Awards. Nationally respected performance artist Marcella Bienvenue received a special jury prize for innovation for her unusual production, *The Heart Is a Lonely Monitor*, and

Francis Damberger received a special prize as a new producer for *On the Edge*.

The awards evening itself was a teeter-totter of ups and downs, from polished professionalism to amateur antics. Aired live on Alberta CBC, the

hour-long telecast (with craft awards handed out pre-broadcast) was crisp technically, thanks to CBC producer John McQuaker and director Maurice Aubin, quick-quipping and confident host Fred Keating (star of *Mail Bag*) and the superb performance of cow-punk chanteuse K.D. Lang and her group, the Reclines. But lamentably tasteless humour harking back to the redneck days of Alberta, amazing lapses in judgment by some presenters, and other bumbles and

bungles demonstrated a lack of sophistication. On the other hand, that same absence of experience and veneer also created some genuinely moving moments, as Best Actress winner, young Josephine Stebbings (for *To Set Our House in Order*) stammered her thanks to her director ("I'd like to thank Anne Wheeler...She's great!") and as David Winning sent his thanks to his mom and dad, the heads of his "fan club", in Calgary. The result was an evening that was sometimes

homey, sometimes hokey, and often heartwarming.

Genie Award-winning actor Tom Peacocke (*Hounds of Notre Dame*) in presenting the awards for Best Actor and Actress, noted astutely that "without pros like Anne Wheeler and newcomers like David Winning, there would be no best actor or best actress category", a sad reflection on the opportunities for Alberta actors in local production. Winning and Wheeler again

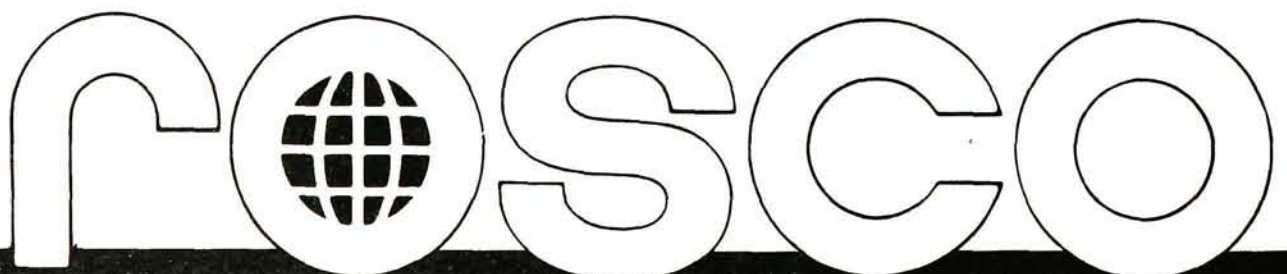
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represented far ends of the spectrum, the experienced and respected Wheeler committed to the professional acting community, and the praised beginner Winning working with non-union actors. (The Best Drama Over Thirty Minutes

Award was, ironically, sponsored by the ACTRA branches of Alberta.) For reviews of the award-winning films see *Best of the Fest*, p. 27.

Prior to the awards night, a series of meetings of western film producers, associations and unions were informally chaired by Allan Stein (follow-

ing in the footsteps of actress Jan Miller, who spearheaded past symposiums and Dramalabs). Representing Saskatchewan were Stephen Onda of the Saskatchewan Motion Picture Industry Association, and super-efficient Sheila Harris from the Yorkton Short Film and Video Festival. IATSE,

DGC, and ACTRA representatives were much in evidence and voice, as well as the film associations.

ACCESS Alberta has wrapped a two week shoot of *Walsh*, an hour-long adaptation of the

Sharon Pollock script. Douglas Riske played the title role, flanked by Calgary actors Margaret Bard, Brian Gromoff, Jack Ackroyd and Paul Jolicoeur. Gene Packwood produced and directed *Walsh*, which was taped at CFCN's Studio III. Peter Marshall was assistant director and Kate Pierpoint headed costumes.

Walsh examines the historical events which saw Sitting Bull lead his Sioux into Canada, and NWMP official Walsh struggle with his conscience while making a decision on action.

Calgarian Tom Dent-Cox has returned from Montreal, where he produced *Happy Birthday Hacker John*, a half-hour futuristic drama, originally under the Dramalab '85 umbrella, and now sold to Atlantis for Bell Canada Playhouse. Rick Therrien wrote the script, directed by Michael Keusch, with Andy Thomson as executive producer...Civil liberties groups are becoming involved in the legal battle over the injunction preventing the CBC from showing *Oakmount High* in Alberta. One character, played by Tom Peacocke, is said to resemble former Eckville school teacher Jim Keegstra, who was convicted last year for promoting hatred against an identifiable group, and is currently appealing that conviction. Civil liberties groups argue that the injunction preventing broadcast is an attempt to muzzle the media...Mark your calendars for May 25 to 31, the dates for the wheeling and dealing, playing and viewing, learning and listening, and fun and games of the Banff Television Festival.

Quebec awards cash prizes to best directors

cont. from p. 49

by Léa Pool, *Bayo* by Mort Ransen, *Le crime d'Ovide Plouffe* by Denys Arcand, *La dame en couleurs* by Claude Jutra, *Elvis Gratton - Le King des kings* by Pierre Falardeau et Julien Poulin, *La femme de l'hôtel* also by Léa Pool, *Hey Babe* by Rafal Zielinski, *Le Matou* by Jean Beaudin, *Mémoires* by Bachar Chbib, *Opération beurre de pinottes* by Michael Rubo, *Québec: Opération Lambda* by Marc Degryse, *Une sentence diabolique* by Claude Castravelli, and *Visage Pâle* by Claude Gagnon.

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Despite budget uncertainty, Juneau upbeat on CBC's prospects

TORONTO — CBC president Pierre Juneau, in a March 6 state of the corporation address to Ryerson Polytechnical Institute students on "The Future of the CBC as a Creative Organization," described the CBC as "an adaptable organization" and indicated that both it and its unions will have to exercise flexibility in the face of past federal budget cuts and current fiscal uncertainty.

In the largely optimistic speech, Juneau said that despite the proximity of the new fiscal year's arrival April 1, and in spite of attention being paid by Communications Minister Marcel Masse and the federal Treasury Board on the CBC's finances, "the situation is still not clear" and the public network has no idea as to how its services will be affected in 1986-87 by financing problems.

Those problems stem primarily from the \$85 million budget cuts in operating and capital funds administered to the CBC by Ottawa in November, 1984. As well, despite a recently-announced \$22.7 million federal grant that will boost the CBC's 1986-87 budget to \$869.5 million, Juneau is still anticipating a further shortfall of \$60 million in the new fiscal year. The CBC president, speaking at a media conference afterward, wondered whether that grant (announced in Finance Minister Michael Wilson's Feb. 26 budget) was firm, thought it was, and then spoke of being "unsure whether to anticipate further cuts or further relief as a result of our negotiations with the government."

Although he hadn't intended to discuss the corporation's finances in his address, that issue proved the central topic of his Ryerson appearance. In his speech, Juneau rejected as myth the idea of the CBC as unwieldy, top-heavy with management, staffed by inflexible unions, and being incapable of renewal. Highlighting the positive, he pointed to the public network's programming success over the past year in both French and English Canada; its increased sales revenues (from a gross revenue of \$131 million in 1981-82 to a projected \$217 million this year) and efforts at increasing marketing and sales promotion; its growing relationship with the private production sector; and, of paramount note, its "drastic" reduction of costs with an eye to the least possible impairment to programming and services.

Remarking "The CBC has certainly done its share already to reduce the government deficit," Juneau pointed to the elimination of 1,150 positions in the 1985-86 fiscal year fol-

lowing the November 1984 cuts and commended CBC management and staff for "reducing expenditures to meet budgetary shortfalls without affecting programming too se-

verely." Drawing the line on further belt-tightening, however, Juneau pointed out "We don't think we can handle more reductions without a severe effect on programs and

services to the public and, of course, further staff compressions."

Regarding some reductions as "inevitable," Juneau took

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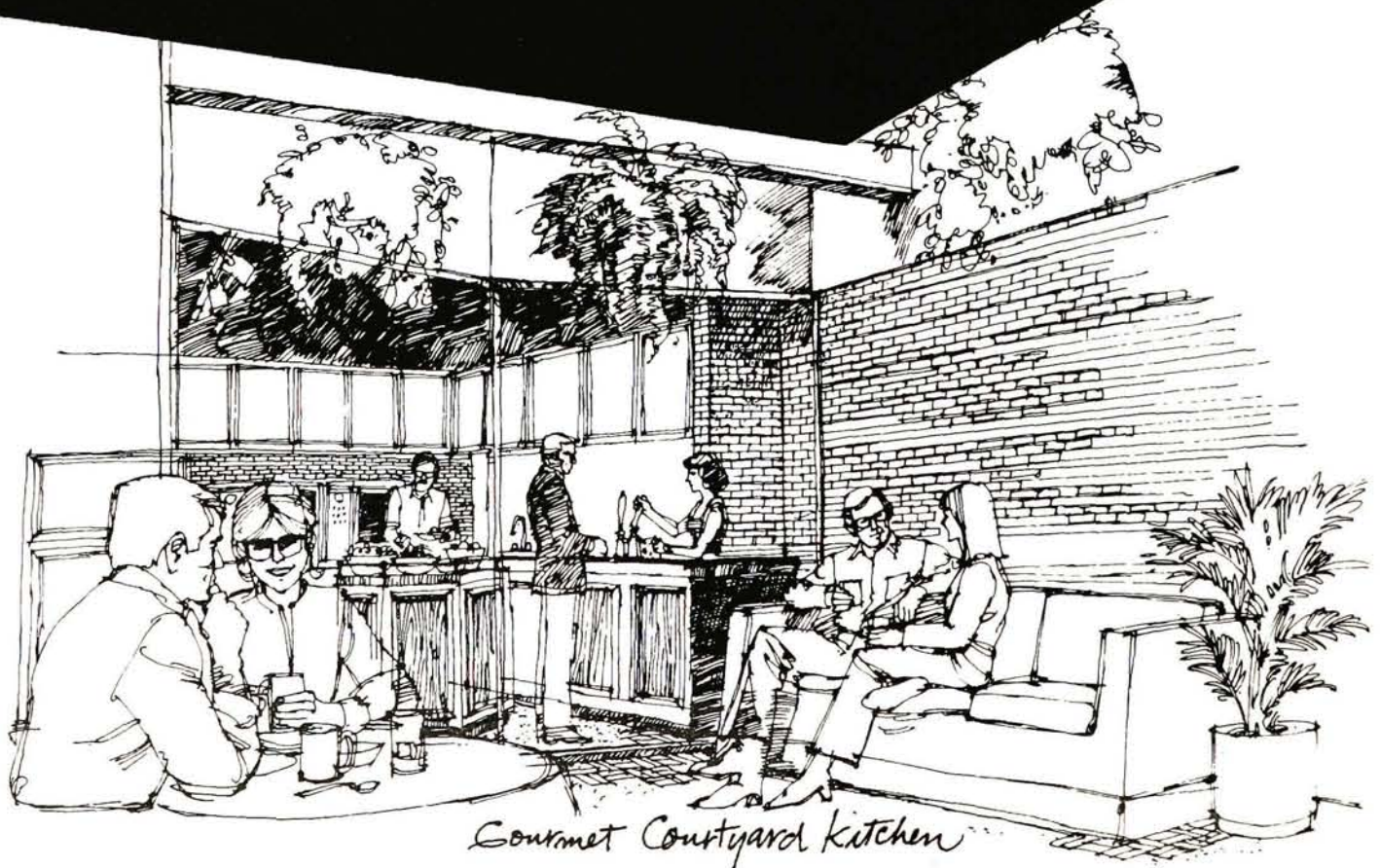
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aim at the CBC's unions and their resistance to the corporation's growing cooperation with private sector producers (a contracting-out of services objected to by the bulk of the unions involved in the 29 separate contract agreements the CBC has). In one instance, without naming the particular union, Juneau used as an illustration the 'magic number' of 2,103 positions held by the National Association of Broadcast Employees and Technicians in a job security contract negotiated in 1981 with the CBC.

In that contract, the CBC would be obliged to cease contracting-out to independents should the number of positions fall below that figure. Because such a contract would be in force without regard for government economic or fiscal policy and the CBC's budget, Juneau described this as "irresponsible." And, since the invulnerability of one bargaining unit would entail disproportionate cuts on other units in the face of budget cuts, Juneau pronounced that approach as "unfair, unrealistic, and unacceptable."

While he would similarly describe a total contracting-out of the CBC's work, and despite commending the corporation's technical and managerial staff for being as cost-effective as any other private or public body, Juneau called for "a floor for all unions, to be fair."

Viewing a need for the CBC's 29 collective agreements (six to date have been signed, the contracts largely coming up for re-negotiation concurrently) to reflect the CBC's more open approach to programming and production, Juneau described the corporation as being "firmly committed" to both in-house and private sector production. He did warn though "that budget cuts of the scale we have experienced recently require an adjustment on everybody's part."

In particular, Juneau stressed the corporation "will strive for the highest possible degree of individual job security, consistent with the need to adjust the composition and size of the workforce to meet changing requirements." He added that true long-term job security would only be obtained in the CBC "through the development of an organization that provides high quality services at a reasonable cost to the taxpaying public."

Somewhat more candid during the media conference, he reiterated "I haven't abandoned all hopes of more relief"

but did mention the CBC is considering fine-tuning its relationships with its various departments. Regional programming falling within that examination, Juneau did not rule out the possibility of dropping individual programs as a preferred cut to a drop in overall service. Besides an overall reduction in service, the only other paring he envisaged would be a reduction of the CBC's 18 owned-and-operated stations.

On that alternative Juneau, considering it "a national decision," said it would be unwise in this period of uncertainty "to make changes that could not be repaired."

On the state of CBC-union negotiations over those collective agreements, Richard Chambers, an assistant director in CBC's Corporate Communications, told *Cinema Canada* in February that meetings were "continuing with most units

and progressing (the NABET case is currently before a federal conciliator, with whom Juneau is optimistic a strike can be avoided)." Chambers, noting that negotiations with most units didn't really get underway until last fall.

Among the CBC unions, Chambers said such larger units as NABET, CUPE Production, CUPE Office & Professional, and Radio-Canada Syndicated Technicians have still

to reach agreement with the corporation. Describing them as yardsticks by which the other units will take their negotiating cues, Chambers said "Overall, it's fair to say that what happens with them is critical in the process...We have to have agreements there in order to provide services (since those four comprise approximately half of the 10,000 employees up for contract renewal)."



National Film Board of Canada

Office national du film du Canada

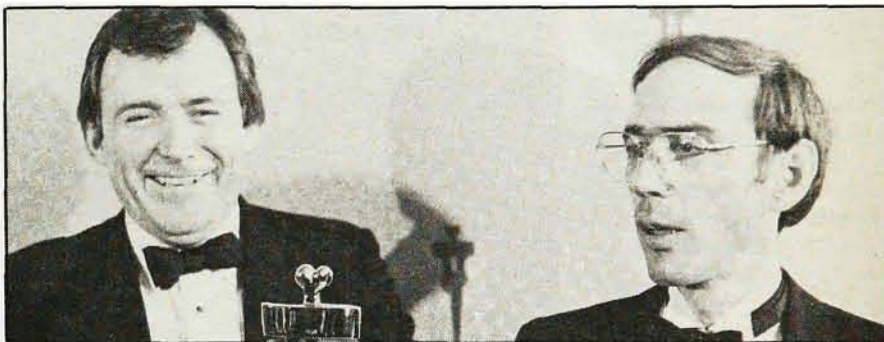
NEWS

GENIE WINNERS

NFB documentary and animation films won top awards at the Academy of Canadian Cinema and Television 1986 GENIES ceremony held at Toronto's Metro Convention Center March 20. In the short documentary category, the winner was the 26-minute *No More Hiroshima*, a moving film about two survivors of the 1945 atomic bomb attack on Hiroshima who travelled to New York in 1982 to address the United Nations Special Session on Disarmament and attend a mass peace demonstration in Central Park. The film was produced by Jacques Vallée and directed by Martin Duckworth, a highly experienced cameraman/director with more than 50 films to his credit.

Animator, writer and composer Richard Condie and veteran director/producer Michael Scott, co-producers of the Academy Award-nominated *The Big Snit*, received a Genie for Best Animated Short of the year. *The Big Snit* continues to win awards at festivals around the world. Last month, this off-beat comic film won a prize for Best Animation Film at the XVI International Short Film Festival in Tampere, Finland, and also received an Honourable Mention at the 29th San Francisco International Film Festival.

Another big winner at the 1986 Genies was *Final Offer: Bob White and the Canadian Auto Workers' Fight for Independence*, voted best Canadian feature-length documentary. This production, which documents the 1984 UAW/General Motors contract negotiations and the historic move by the Canadian United Auto Workers to break away



Genie Winners Michael Scott and Richard Condie, co-producers of *The Big Snit*

from the international union, was co-directed by Sturla Gunnarsson and Robert Collison. Gunnarsson is known best as director of the Academy Award-nominated *After the Axe* (1981); Collison wrote and co-directed *Prisoners of Debt: Inside the Global Banking Crisis* (1983).

ACTRA AWARDS

Two of the three films nominated for best television program of the year are NFB productions. Nominated are *Final Offer*, an NFB Ontario Studio film produced in association with the CBC; and *Canada's Sweetheart: The Saga of Hal C. Banks*, an NFB-CBC co-production, directed by world-renowned filmmaker Donald Brittain.

Canada's Sweetheart has received a total of four nominations - for best television program; best director (Donald Brittain); best writer, original T.V. drama (Don Brittain, Richard Nielsen) and best leading actor (Maury Chaykin). Other NFB productions nominated for ACTRA awards are *Blackberry Sudway Jam* (Alex Pauk for best television score) and the NFB-Atlantis half-hour dramas *A Good Tree* and *The Cap*,

competing against each other for best children's television program.

NFB/TVO TO PRODUCE 12 FILMS

The NFB, French Program Branch, Ontario Studio, and TV Ontario are co-producing a series of 12 half-hour documentary films examining how young adults integrate into society. The films will be telecast on TVO next fall.

NFB CANADA MAP

During his recent trip to Washington, Prime Minister Brian Mulroney presented President Reagan with an NFB Canada Map. The map, which measures 4.8 metres by 80 cm (16' by 31 1/2"), portrays Canada's landforms, vegetation, lakes and rivers as they might appear seen from a satellite in outer space. Since 1984, more than 2000 NFB Canada Maps have been purchased by schools, business and government. The map can be found in 127 Canadian consulates and high commissions around the world. In early March, NFB Chairman François N. Macerola presented an NFB Canada Map to Prime Minister Mulroney.

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 plus offices in most major cities

ON (EXPERIMENTAL) FILM

• by B. Sternberg •

Florian Hopf, film journalist and critic from Germany, had been invited to attend the Toronto Festival of Festivals '85. Not wanting to come just as a tourist, he decided to make a videotape related to the Festival. The result was three one-hour programmes on Canadian culture/identity/vision/filmmaking as expressed by the many "serious" filmmakers (as Florian put it, another alternative to "alternative" or "experimental") he interviewed, among them Joyce Wieland, Michael Snow, Bruce Elder, Peter Mettler, Jean-Marc Larivière, Amnon Buchbinder and Barbara Sternberg.

Of Canada's cultural situation, Florian had this to say: "I was very astonished. I met a lot of people here who are in arts, film, painting, theatre, who create an incredibly intelligent and lively climate, who do incredibly good things which are not acknowledged by the official policy. It seems to me that there is a gap between the cultural policy of this country and art where you really find it here. The art is not there where the government gives money.

"The multicultural system as a democratic idea, an abstract idea is good, but the result is that the government is financing a kind of museum of ethnic traditions which will never come to form art. Already, art tries beyond this level to form something which is really Canadian and could be a basis for developing more.

"Every artist in Canada doesn't represent only a Canadian but also another nation, a family tradition. So if you help a real artist who does not claim to be only German or to be only Ukrainian or Russian or Turkish or something like that, you help these people to create contemporary art.

"I believe that young artists in this country have to become more aggressive, more united and more aggressive against the government. In the confrontation with the government they must learn that they are not beggars, they are not in a situation to beg for something. The government, the state owes them something, owes them help in their efforts. This means they must give up competition between themselves. On a certain political level they should unite and be organized and demand, really demand.

"Artists need help; the only people who can help them are the people who address their work to the public: journalists and critics. Artists at first

should declare their point of view to critics and then try to get together with them and find out a way to make...it must be tactics. As soon as you have

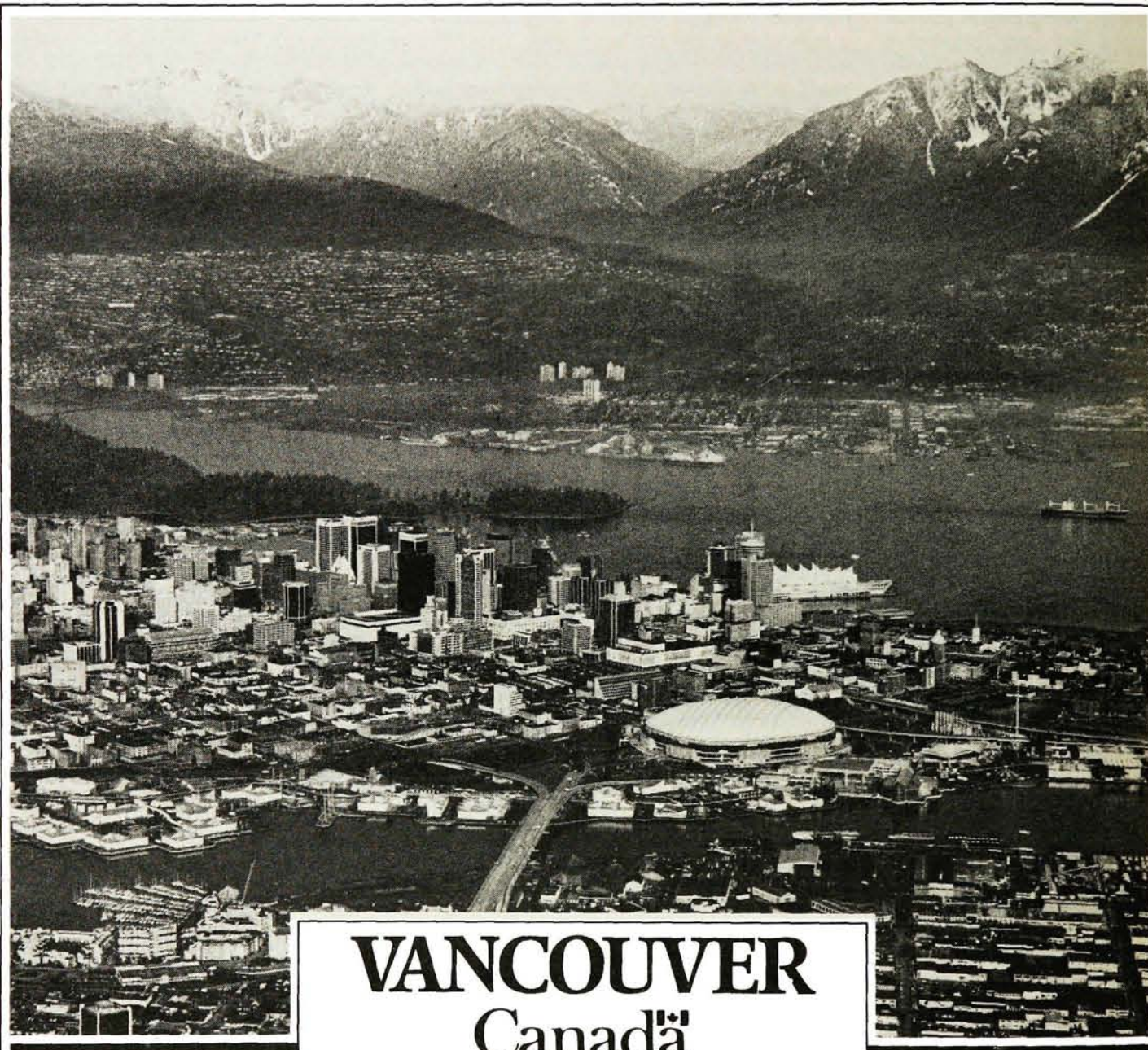
stirred up the interest of journalists, if you get an echo, you will be able to explain your ideas to the policy-makers and you won't go unheard.

Meanwhile, to coincide with the Berlin Film Festival, a group from the

Canadian film community was invited to West Germany by the German federal government. Toronto filmmaker Bruce Elder was among the group. I asked him about the trip.

"Well, the German government has a real concern with culture; Germans care about

their culture. I'm not sure what percentage of their budget is spent on culture, but I bet it's comparable to France which spends 1%. How much does Canada spend? .03%, I think. And the German government wants to make their art known abroad, so they have been inviting people from overseas —



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last year it was curators; this year, film people. The Goethe Institute invited me and asked me what I wished to do while there. I said: Meet Hans-Jürgen Syberberg, Alexander Kluge, and see experimental films.

"I asked Syberberg about his views on technology. I began by saying that I found in his films a view of history as controlled by technology, an in-

exorable historical movement through technology in which our sense of good and evil is eroding and an attempt to take over through technology. Syberberg said to me: Why is it that only you Canadians can understand this? The last person I met who understood this was also from Toronto! I quipped back that I understood this from reading a German — Heidegger.

"German artists are taken seriously as intellectuals. When Alexander Kluge says something on film policy, he is listened to. Kluge is prominent amongst the intellectuals — he was trained in the Frankfurt School. But it still comes as a shock to a Canadian artist that a man in a shirt and tie who is an adjunct professor of law and who speaks like a philosopher, actually is one of the creators

of the New German Cinema. "There is a hard-core materialist cinema that is outside of the New German Cinema, but even some of these filmmakers have found support within the feature film industry; for example, Bastian Cleve. So experimental filmmakers can access funds that were set up for feature filmmaking. Moreover, there is a network of cinemas that sup-

port alternative cinema. About 1969, Ulrich Gregor established an alternative cinema in Berlin called Kino Arsenal, collected some wonderful people around him including Alf Bold, and began to screen historical films (Soviet classics, German classics) and experimental, alternative films — all together. Kino Arsenal became the model for a number of Kommunalis Kinos. There's one community cinema in every large town and most show experimental films amongst their programming. I asked a chap in Berlin how many screenings a hard-core, demanding experimental filmmaker like Klaus Wyborny or Christoph Janetzko might get — 25-50 was the answer. I was astonished. I spoke with Ernie Gehr recently (and he is one of the greatest experimental filmmakers ever) and he had three screenings of his newest film lined up! In Germany they have a system of exhibition that *regularly* programmes experimental film. Every town of any size has such a cinema.

"And the Berlin Film Festival devotes a large section of its programming — perhaps one-half the films shown — to independent and alternative cinema. This is the Film Forum and is run by Ulrich Gregor. A lot of people suggest that this is the really important part of the festival. In past years they've shown Snow, Gehr, Frampton. This year they had Werner Schroeter's *Der Rosenkoenig*, Wyborny's *Am Ronde des Finsternis*, Peter Greenaway's *Zed and Two Noughts*, a selection of films by Barbara Hammer, a selection of work, by the great American structuralist Morgan Fisher, the French experimental filmmaker Phillippe Garel's *Elle a passé tant d'heures sous les sunlights*. Also Ulrike Ottinger's new four-hour film, *China — Die Kuenste-Alltag*.

"The Germans, of course, were interested in Canadian film policy and I had to admit that I couldn't tell them much because things are changing now, so we have to wait for the government to decide. They made it quite clear that the German government would never consider changes in film funding without consulting all the major film groups in the country."

TORONTO — Alison Emilio, director of advertising and publicity for Norstar Releasing Inc. since the distributor's opening in September, 1984, will depart the company this spring to take up a post with Atlantic Releasing in New York. Emilio will become Atlantic's director of national advertising and expects to start May 1.

AFTER 19 YEARS IN NEW YORK CITY.. The script development workshop comes to Toronto

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The workshop was founded in 1967 by Trent Gough, Canadian actor/director/producer, initially as an activity of the Television Academy (presenter of the EMMY Awards). Now, on the verge of the twentieth anniversary, Mr. Gough, as Artistic Director, is starting a Toronto group in late April/early May. Ten three-hour sessions on ten Sunday afternoons, for a modest membership fee.

The workshop is designed to encourage quality writing for all media, whether the script comes from a writer, producer, director, or actor. You may join to develop your feature film, play, television series, or musical. Weekly, one or more scripts are assigned to a director and cast, for rehearsals leading to a staged reading fol-

lowed by a constructive, moderated critique by the workshop membership. (After rewrite, the script may be resubmitted.) We require a wide-ranging group of actors and actresses to give life to these new characters, responding to different styles of writing and directing, and working with the writer. The director has the responsibility and pleasure of giving shape to new characters and relationships, being a trailblazer. In New York, one-act and full length plays, and musicals have been developed this way for Broadway, Off-Broadway, and regional theatres; movies for feature release; teleplays for network and Public television... it is to be expected that the Toronto group will follow the same path of success.

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E A S T E R N W A V E

by Chris Majka

In keeping with our wintry surroundings, the past couple of months have seen a flurry of new productions settling onto the Atlantic landscape. Far from presaging a freeze of activity, however, they seem the first spring flowers of the coming bloom. **The Lanplighter**, the half-hour made-for-TV production mentioned previously in this column in February, received its sneak preview screening on

Feb. 27 in Halifax and is scheduled for broadcast on CBC March 30. It is a pilot for a series called **Curious Minds** for which co-producers **Ralph Holt** and **Les Gallagher** at Media Co-op Services hope to produce another five episodes. The series concerns the endeavours of famous (or sometimes not-so-famous, in the case of Abraham Gesner, the inventor of kerosene and the chief character of **The**

Lanplighter) Canadian scientists and inventors. Rough in places (particularly in the rather flat and nondimensional sound and rapid-fire pace of the editing), the film nevertheless looks very good (it was shot on location at historic Sherbrooke village) and shows promise for a production team which could go on and do good things. It certainly fills a needed gap.

Packed to the gills with an audience of school-children, the Rebecca Cohn Auditorium at Dalhousie University on Feb. 13 saw the premier of Red Snapper Films' newest production **Starting Right Now**. Sponsored by the Nova Scotia Heart Foundation and shot on 16mm, this half-hour film is an anti-smoking polemic with a distinctly non-dogmatic and non-evangelic flavour designed to appeal to today's generation of distinctly mature and savvy kids. Gone are the simplistic warnings and the dire threats of the 1950s generation of films which I was privileged to view once a year in my high-school auditorium. Instead we see hip kids in a production which, in some sections, looks like a rock video. Personal choice and independence is stressed in this drama about a girl (played artfully by actress **Mary-Colin Chisholm**) who chooses not to smoke in a gang of girls (called "The Freedom Four") all of whom do. Although not always successful (some of the rock-video style lip-synch doesn't work and seems contrived) the film has the strong character and individualistic flavour which director, **Lulu Keating**, has become known for. In particular a scene in a cigar store with a seedy and lascivious tobacco-shop vendor (played by **Jim MacSwain**) and a group of dancing girls in a picture-frame, is exquisite and teems with zany humour and antics certain to appeal to all audiences. Its premier co-occurred with the start of the 1986 Heart Fund Campaign and it is slated for CBC broadcast as well. Director Keating along with producer **Chris**

rated on the film **Rita McNeil in Japan**) are planning a research trip to Africa in the spring to continue work on a feature project entitled **African Chronicles**.

In January Carota Films in Shediac, New Brunswick premiered two new dramatic productions. The first, screened on Radio-Canada in March, is a half-hour drama called **Cap Lumière**. It is a tender love story of two women who have lived together for almost 40 years in a secret world which belongs to them alone. It was shot on location at Cap Pele on the east coast of New Brunswick. Produced by **Lawrence Carota** and directed by **Hermengilde Chiasson** it stars **Viola Leger** and **Kim Yaroshevskaya**. The second is a pilot for a sitcom series which Carota Films hopes to produce and is called **Getting to Work**. This first episode, produced by **Karen Carota** and directed by **Jack Nixon-Browne**, has been sold to CBC and negotiations are underway with CBC, Telefilm, and American syndicators to try and secure financing for a complete seasons series.

Another film to have recently premiered in Halifax was **Martin Duckworth's Return to Dresden** produced by the National Film Board in Montreal. Screened one year to the day after the shooting of the central scene, it is an ethical, and at times poetic, examination of the peace movement through the experience of **Giff Gifford**, a participant in the fire-bombing of Dresden during the Second World War.

Meanwhile, in Newfoundland, director **Sharon Smith** is continuing postproduction work on her half-hour drama called **Season on the Water**. Shot in 12 days last September in the small outport town of Petty Harbour, the film features **Rick Boland**, **Cathy Jones**, and **Adam McGraw**, telling a story which revolves around the relations between a brother and sister and explores the life of the people in outport towns. It is a co-production with the NFB's Atlantic Studio and is slated for completion later in the spring.

Also nearing completion is the prodigal Newfoundland chronicle **Faustus Bidegood** (sneak previewed at the Atlantic Film Festival). Director **Michael Jones** told me that the mix is set for the middle of June and final prints should be ready for release early in July. After shooting in 16mm, he is nevertheless shooting for a blow-up to 35mm and hoping for a theatrical release. Hold onto your hats, Canadians!

In Prince Edward Island organizational work on the Atlantic Film and Video Producers Conference continues and interest is growing for an animation co-op on the island in addition to the Island Media Arts Co-op presently there. Members of the latter are trying to increase their production capability in preparation for the coming shooting season.

Last month I wrote about the filmography project of the Nova Scotia provincial archives. At the beginning of March a workshop was held with **Sandy Wilson** followed by a special screening of **My American Cousin** as a benefit for the Motion Picture Heritage Fund. This is the fund which has been created to help acquire, preserve, and protect Nova Scotia's cinematic heritage. The session with **Sandy Wilson**, the film's director, drew a cross-section of the film community and, in addition to regaling the audience with stories of the painful and hilarious process of creating this feature, she brought a real sense of political dialogue between east and west-coast communities of filmmakers. The breadth of Canada separates us and as a consequence we too seldom realize that we share not only many interests and values but are also the victims of similar difficulties. The Toronto-Montreal axis of funding and control has the same effects on the indigenous film communities of Vancouver as in Halifax. Both communities of filmmakers are determined to clamour even louder in their attempts to let the regional voices of the country be heard across the country.

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TVO runs show on new film directions

TORONTO — Independent filmmakers and experimental film in Canada will be the subject of TVOntario's latest movie-oriented program when **New Directions — Film** airs this fall. The two-part program, scheduled for a prime-time 9 p.m. on September 3 and 10, will be the newest look into film by long-time TVO staff producer/director Richard Johnson who, in the past eight seasons at the public educational network has amassed credits as producer/director of **Saturday Night At The Movies**, **Rough Cuts**, and **The Movie Show**.

Following suggestions from TVO programming director Stan Fox that Johnson try some films specials, discussions with Fox as well as **Saturday Night** and **Magic Shadows** host Elwy Yost (executive-producer and also host of **New Directions — Film**), and screenings of 40-50 films, Johnson elected to go with two specials. Then, after compiling a list of almost 70 filmmakers, Johnson ended up selecting 27 independent producers from across Canada, who were then interviewed over February 28 and March 6/7.

Aiming for a cross-section of new work in Canadian film, Johnson says **New Directions — Film** will define who the nation's independent filmmakers are, the kind of films they're producing (experimental, mainstream, whatever) and why, how they are making them, and what their works are attempting to say to the viewer. Besides their particular aspect of film, the two-part program will also attempt to examine the financing and exhibition of independent films (each subject's most current work will be excerpted during the interviews and commented on by the filmmaker), and such larger issues as the state and future of the Canadian film industry.

To motivate viewers to screen works by the featured filmmakers (some of whom are Brigitte Berman, Sturla Gunnarson, Giles Walker, Laurie Lynd, Jack Darcus, and Christopher Lowry — Sandy Wilson of **My American Cousin** fame was unfortunately unavailable), and to tie into the program's experimental film focus, Johnson will use an unusual approach in the interview presentations, 'intercutting' for

example to provide a highly visual look.

"My hope is that **New Directions — Film** will provide the lasting impression," says Johnson, "that Canada's filmmakers are creating international-quality work." His hope for the show is also that it will not only reveal what's "entertaining, interesting, and happening" but provide a forum "for a lot of ground that's never been done before."

In terms of the length of **New Directions — Film**, Johnson will, from his collection of approximately 20-minute-long interviews, wind up with two 90-minute segments, a length he views as both "more marketable and manageable" for the viewer. Although his intent won't be to slight the context of the program, Johnson's concentration will be on tight editing to get people's comments and ensure a show that "really moves well." In fact, although Elwy Yost's interviewing technique during taping was his usual mix of the probing, personal, and convivial, Johnson says **New Directions — Film** will provide a bit of a departure (besides the art deco set) in

style for the popular TVO personality.

The result of Johnson's concise approach will be a much more disciplined Yost, with less of what Johnson called "the normal Elwyisms" seen in **Magic Shadows** and **Saturday Night At The Movies**. Viewers will not, however, be left with an overly intellectual, analytic look at each film genre.

Because both Johnson and Yost will be off to Hollywood May 6 to record interviews similar to those in the series **Moviemakers**, **New Directions — Film** was completed Good Friday (and, at approximately \$20-25,000 per show, in the can before arrival of the new fiscal year on April 1). Johnson, confessing to having been "knocked out" by the enthusiasm and excitement he encountered in the filmmakers interviewed, credits experimental film director Barbara Sternberg of the Canadian Filmmakers Distribution Centre in Toronto for her role as research consultant to the program.

Besides Sternberg, other filmmakers making up the entire 27 interviewed include Jeremy Podeswa, Michael Jones, Bruce Elder, Rick Raxlen, Peter Mettler, Philip Hoffman, Mike Cartmell, Joyce Wieland, Peter Dudar, Annette

Mangaard, Atom Egoyan, Cindy Gawel, Patricia Gruben, Aaron Shuster, Patricia Rozema, Janis Lundman, Rick Hancox, Al Razutis, William MacGillivray, and Daniel Langlois.

If there is something Johnson hopes **New Directions — Film** will achieve, it will be, during its proximity to Toronto's Festival of Festivals, an emphasizing of "the fact that Canadian distributors and exhibitors don't give credence to experimental and short film — films that could easily be programmed."

TORONTO — Director Leon Marr's 98-minute dramatic feature **Dancing in the Dark** has been selected from a field of 18 feature films as Canada's entry in the Cannes Film Festival's 18th Directors' Fortnight, to be held May 8-19. The film, which is Marr's first feature and which is based on the Joan Barfoot novel of the same name, was selected by Fortnight director Pierre-Henri Deleau following screening of the entrants March 10-12.

A former Ryerson student and writer/director of several dramatic shorts for CBC-TV, Marr describes the news as "Terrific...I always felt it was a very strong film and a special film."



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