

Paramount raids Norstar, takes Atlantic

TORONTO — 'Unfair competition' by U.S. Major Paramount Pictures has cost Canadian distributor Norstar Releasing the loss of half its business — and Canadian government action is the only answer, say Norstar executives.

In mid-April Paramount bought out Canadian rights to titles distributed by Atlantic Releasing of New York which had been supplying Norstar each month with independent U.S. and foreign titles. Although aware since last winter of initial overtures by Paramount to Atlantic, Norstar was unable to retain its two-year-long business link with Atlantic which turned over those Canadian rights when Paramount's offer reached \$4 million.

"We're just not in a position to compete," Norstar vice-president Tom Lightburn told *Cinema Canada*. "The bargaining power Paramount has is titanic compared to ours and their financing and cheque-writing ability makes it very difficult" said Lightburn, adding that the unrestricted access of Paramount to distribute

its titles in Canada constitutes unfair competition.

Paramount's raid, which took effect April 14, cost Norstar the rights to all titles from Atlantic ("a couple of titles a month," says Lightburn). Norstar by then still had some old Atlantic product and retains Canadian rights on existing Atlantic product it's distributed over the past few years.

Concerned about a precedent being created by Paramount's move, Lightburn warned "If the other majors can pick up the rights to Canada, there'll be no more Canadian film." As to why the U.S. Majors haven't already struck as a group, Lightburn said it was, so far at least, "out of respect for the marketplace."

Doubting that anything could be done about the Paramount raid (aside from looking to "some form of government role") and mindful of Norstar's need to replace the lost Atlantic product "soon," Lightburn said the Paramount's move was simply an acquisition to obtain more in-house product for its exhibition arm,

Famous Players Theatres.

"It's very clear the idea of fostering an indigenous production industry without similarly fostering an indigenous distribution industry is simply an absurd task," Lightburn said, referring to the Roth-Raymond Film Industry Task Force report recommending Canadianization of distribution.

Even then, he said, Canadian distributors couldn't solely rely on local product and need to have all sources of supply secure. Lightburn, who says "there's always prayer" as an ultimate recourse, summed up his opinion of the Paramount deal by saying "It's a disgrace that a company the size of Paramount Pictures takes it upon themselves to help exterminate a vital link in the cultural fabric of a country such as Canada."

Norstar president Daniel Weinzwieg said Paramount's purchase of the Canadian rights to Atlantic titles "just shows the incredible arrogance of (Paramount's parent company) Gulf & Western."

cont. on p. 36

DOC study on distribution urges protective measures

OTTAWA — Just when it seemed that Quebec's Bill 109 was dead and buried under shifting political fortunes and American pressure, its key articles plus a Canadian content quota have resurfaced at the federal level in the recommendations of a new report on film distribution in Canada.

Titled **Canadian Independent Film Distribution and Exhibition: The State of Things**, the 253-page report was written by Dr. Brian Lewis, Department of Communications Studies, Concordia University, for the federal Department of Communications' Film and Sound Recording Policy Directorate.

Hot on the heels of the 1985 Stratavision Report (**The Structure and Performance of the Canadian Film and Video Distribution Sector**) and the Film Industry Task Force's **Canadian Cinema A Solid Base**, the Lewis report provides solid statistical data on the film distribution activity of 101 companies in Canada between 1982 and 1985. The report classifies distribution companies in five categories: the seven American-owned Majors; the 14 Canadian-owned "nationals"; 25 Canadian "regionals"; and 55 Canadian "specialists" (e.g., ethnic films, adult films, martial arts

films). Thus, for example, the six U.S. majors (Orion since arrival in Canada in 1983 has distributed no Canadian films) distributed (in selected provinces only) a combined total of 107 Canadian films between 1982-1985, as compared to Columbia alone's national distribution of 470 U.S. features in the same period.

"It has never been in the interests of the American Majors who dominate film distribution in Canada," states the report, "to nurture a public for Canadian cinema, or to reinvest their profits in a Canadian film industry, which competes with an American film industry. Lacking sufficient distribution control, lacking financial vitality, it has never been in the power of Canadian film distributors either to encourage or promote the existence of a public for Canadian films, or to assure the capitalization of the production sector through continuous reinvestment. The Canadian distributor, simply, has never effectively controlled what is shown on Canadian screens or where the box office receipts are spent. The significance of this phenomenon — both cultural and economic — cannot be exaggerated."

cont. on p. 52

Issue is non-negotiable, say Majors

MONTREAL — Grilled by journalists as to his thoughts on Quebec's Bill 109, former Montreal (and now Hollywood) producer Pierre David offered his version of how Los Angeles studio heads see Quebec and Canadian efforts at bringing home Canada's domestic film market.

Coincidentally David's return to Montreal (planned two months ago) took place amid unconfirmed news that Francis Fox, former federal Communications Minister, would soon be representing the Quebec government in discussions with the U.S. Majors aimed at getting Bill 109 back on track after the outgoing PQ government abandoned it in limbo last December.

Also coincidentally, the same day that *Cinema Canada* met with David, he'd just received a phonecall from an American studio head whose viewpoint, David felt, was worth noting.

According to David, the American studio heads will negotiate but don't really see that there's anything negotiable. "Cinema is a totally free enterprise and our position is, we don't want to give any-

thing," was how David quoted one studio honcho.

Nevertheless, the Majors have learned over the years that good lawyers and drawn-out discussions can buy time. "We've been doing that for years, and now we'll just wait it out until there's another election," said David, quoting the same unnamed studio head.

"What the governments want is really not negotiable. They have to decide what they want and then make policy. We'll see if the result is a situation we can live with or not." That, says David, is the view from L.A.

For his part David hopes there is still a way to combine the interests of all parties, but adds that the Canadians, with their repeated "negotiations" over the years, are no longer taken very seriously by the Majors. "The Americans don't want to dominate," he says, "they just want to do business."

The crucial question, according to David, is, "What is the political will? What are the governments really prepared to do?" After years of promises and false starts, David feels that

the governments owe it to the industry to be frank.

"Perhaps it's time for them to say what they cannot do. If they can't solve the question of distribution, then they should say so. In that way, at least the Canadian distributors could get on with their lives instead of always waiting for something which is not happening. It would hurt a lot after all these years, but it would clarify things."

According to David, only after people know what the governments are not prepared to do can new strategies be planned. He mentioned alternatives — a box office tax, an aid program, new initiatives — and said that progress would not be made as long as the illusion of a negotiated settlement clouds the scene.

David admitted that the frustration on the Canadian scene is overwhelming, and that it is not fair that a law which was voted unanimously be shunted aside.

He would take news of this frustration, as well as echoes of Hollywood, with him for a meeting with long-time friend, Quebec premier Robert Bourassa on May 2.

ACTRA provides fact sheet

TORONTO — The Toronto Branch Council of the ACTRA Writers Guild presented a brief April 14 to the Ontario Government dealing with the impact of free-trade on film and television in Canada.

The nine-page report, titled "Write If You Find Work", was prepared by Charles Lazer, and presented by Lazer and Roger Abbott before the Queen's Park legislature's Select Committee on Economic Affairs.

The report states that Canadian films occupy between three and five per cent of theatrical screentime in Canada, that 97 per cent of profits from theatrical screenings in Canada leave the country, that between two and four per cent of videocassette sales are Canadian productions, and that of all available English TV programs, 25 per cent are Canadian while only two per cent of primetime is covered by Canadian programming (56

per cent is American).

A fact sheet included with the report includes data on the economics of public broadcasting in Canada. For example: before budget cuts, the CBC produced 90 per cent of Canadian TV drama, captured 20 to 25 per cent of Canadian viewers and produced twice as much primetime programming as all the private networks and stations combined. This was achieved on a budget totalling \$318 million (\$218 million from government and \$100 million from ad revenues), compared to the American PBS network, operating on a budget of \$218 million, which captures two per cent of American viewers and produces no domestic drama. The CBC and Radio-Canada accounted for 57 of the 88 projects generated in the first year of Telefilm Canada's Broadcast Fund operation.

Canadians unable to compete with Majors

cont. from p. 35

The raid of Norstar's Atlantic business, said Weinzwieg, resulted from the persisting structural problems identified in the film task force report (foreign domination of distribution, chronic under-capitalization of production and feature film financing problems, and theatre ownership concentration and vertical integration of distribution and competition).

Weinzwieg sees the report, and the federal government's implementation of its three recommended solutions (the feature film fund has been announced), as the answer. "The remedies are within the scope of governmental action," he stressed.

Weinzwieg cautioned that other American and Canadian independent suppliers will be pursued by Paramount. Noting "There's no point in having a feature film fund unless there are Canadian distributors," Weinzwieg said Norstar has insisted on some action from Ottawa. "We hope," he added, "that it (Paramount's buy-out of Norstar's Atlantic business) sends a signal loud and clear to Ottawa and Mr. Mulroney in particular, who seems to think the Americans can do no

wrong."

At press time, a federal response was unknown. Jeremy Kinsman, assistant deputy minister of cultural affairs at the Department of Communications, told a Toronto cultural sovereignty forum April 21 "We are going to do something about it. I don't expect the Norstar situation will happen again."

Kinsman did acknowledge that DOC has had contact with

the Toronto distributor about Paramount's action (which, he said, appeared to be a straight transaction between two American companies).

At Pan-Canadian Film Distributors which, like Norstar, provides titles for exhibition by Toronto's Cineplex Odeon Corporation (and is, in fact, Cineplex's distribution arm), it was anticipated that no effect would be felt from Norstar's loss of Atlantic titles.

Orval Fruitman, Pan-Canadian's senior vice-president, said his company wouldn't be trying to make up whatever void of Norstar-distributed titles resulted. Pan-Canadian, whose library includes Cannon Group film titles and other U.S. independents, itself had earlier lost to Paramount Canadian rights to Embassy Films titles.

While Pan-Canadian is after as many pictures as possible, Fruitman admitted "we can only handle so many." Paramount's buy-out did make an impression, however. Although his main concern is

buying pictures for Pan-Canadian, Fruitman conceded "Naturally there's a concern when the Majors are buying up the product of independent distributors."

"We're just going to try to do everything we can to get the product for Canada."

Attempts to elicit comment from Cineplex Odeon on the impact Norstar's loss would have on its exhibition were to no avail. Cineplex Senior Vice-President Marketing & Communications Lynda Friendly responded that Cineplex had "no comment at all" on the issue.

Anne no co-prod

TORONTO — A news article in the April issue of *Cinema Canada* identifying the two-part *Anne of Green Gables* program as a CBC co-production in connection with its win March 20 of a Golden Gate Award at the San Francisco Film Festival is inaccurate, according to an official of Sullivan Films.

Trudy Grant, president of distribution for Sullivan Films, pointed out the award went to Sullivan Films and that *Anne* was an independent production, not a co-production. "The CBC had no equity in this production whatsoever" and only paid a licence fee, said Grant.

News of the award for the program that attracted the largest Canadian audience (for a non-sports program) with up to 5.8 million viewers was announced in a March 7 release from the network titled "CBC Programs Victorious at Major Film Festival."

The release notes "Two CBC programs have received highest awards at the annual San Francisco Film Festival" and, of *Anne of Green Gables*, states "It was a co-production of Sullivan Films, the CBC, PBS Wonderworks, with the participation of Telefilm Canada, CITY-TV, and ZDF (West Germany)."

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TF feature fund still has hurdles to jump in Ottawa

TORONTO – Telefilm Canada, charged with administering the \$33 million feature film fund announced Feb. 26 in Finance Minister Michael Wilson's federal budget, has yet to set guidelines for the fund, according to Bob Linnell, the agency's executive in charge of business affairs.

Linnell told *Cinema Canada* on April 17 that there was then "not a thing on" guidelines for the fund whose formal establishment was still "a fair bit away." The fund, he added, won't exist until the new source of production and marketing investment had gone through perusal by the Department of Communications, the federal Cabinet, and the Treasury Board.

Linnell added that consultations would be sought with the industry on the drawing up of those guidelines. One group whose proposals to that effect have already been forwarded to Telefilm is the Association of Canadian Film and Television Producers.

ACFTP executive director Kathy Avrich said a problem

currently being faced by some producers seeking Telefilm investment "is that if we're looking at a project that looks like a feature, they're being told to wait for the feature film fund." As a result, said Avrich, the ACFTP is "trying to move quickly to get our views in a sort of consensus between producers and distributors on guidelines appropriate for the feature film fund, that is where Telefilm should and shouldn't be involved."

Commercial Bessies

TORONTO – Commercials from around the world and Canada were the focus May 1 at the Sheraton Centre as over 1,000 television advertising industry members gathered for the 23rd annual Bessies Award Festival. The Bessies, which recognize excellence in Canadian television advertising, were awarded in 22 product categories.

The one-day gathering consisted of a morning of viewing reels of commercials from Eng-

land, Ireland, Australia, and the United States, a luncheon address by guest speaker Moses Znaimer (CITY-TV and MuchMusic president/executive producer), and the afternoon awarding of the Bessies. In a slight change from previous years, the eight-person jury consisted of individuals from Toronto agencies and production houses who are actually involved in producing television commercials.

CBC host net at Expo

VANCOUVER – With the May 2 opening of Expo'86 and until its closing October 13, the CBC finds itself in its 16th engagement since 1956 as host broadcaster of an event in Canada. The network, which elected to serve as broadcast coordinator following a January, 1986 request from Transport Canada, has amassed 35 broadcast personnel, three radio stations, and three electronic news crews and edit facilities to support the more than 150 broadcasters and net-

works expected to cover the five-month event.

Shepherding the CBC's role at Expo '86 as they did for the 1984 visit of Pope John Paul II to 13 Canadian cities are David Knapp as broadcast operations director and Donald Dixon as

executive producer.

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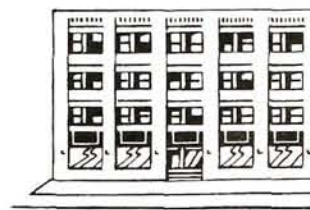
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Telefilm reinstates administration fee

TORONTO — The April 2 reinstatement by Telefilm Canada of a 2.5 per cent administrative fee on its financial transactions has been met by a mixture of disagreement and indifference by industry associations.

The fee, which applies to all Telefilm transactions except for grants and awards, became effective as of April 1 after a one-year hiatus. Ed Prévost, Telefilm chairman, said the reinstatement of the fee was made to make up for a curtailment of the federal agency's financing ability of the Broadcast Program Development Fund as well as Telefilm's general funds during fiscal 1985/86.

The returns flowing from the administrative fee's reinstatement will be regarded as revenue, says Bob Linnell, Telefilm's business affairs executive, and as such will be "plumped back" into script development and production.

Very critical of that decision was Alliance Entertainment Corporation president Stephen Roth who, in an April 10 letter to the Telefilm chairman, spoke of the industry's "general outrage" over the reinstatement of an "inappropriate 'tax' on the already difficult enough process of financing productions."

In the Alliance letter (also sent to Telefilm executive director Peter Pearson and Communications Minister Marcel Masse), Roth took further issue with "the unilateral and non-consultative method" (a Telefilm press release) by which the industry was informed of the move.

The Alliance riposte, whose sentiments were endorsed April 15 by the executive of the Association of Canadian Film and Television Producers, goes on to note that the reinstatement "in no manner reflects the administrative cost of financing a particular project and is another example of Telefilm's dangerous attitude of arbitrarily developing policies which render its financing incompatible with traditional industry financing sources which are essential to finding the remaining two-thirds of the budget. "Why should other investors allow Telefilm to invest with a 97.5 cent dollar, especially in view of Telefilm's other demands which often conflict with the commercial realities governing their co-investor's investment?" the Roth letter asked.

Less dismayed with the fee's reinstatement was the Canadian Film and Television As-

sociation, which expected the Telefilm decision and whose executive director Samuel Jephcott remarked "We're not going to rattle our sabres over that one."

Jephcott, who said a sub-committee of his 185-member association regarded the reinstatement as "inflationary," saw little that could be done about it. "It's one of those things, rather like a bank charging an upfront fee to make a loan agreement. If you take Telefilm as rather like a bank (Prévost's release does so, describing Telefilm as "an investment and financing corporation"), that's what they're doing."

Kathy Avrich, ACFTP executive director, said the administrative fee was "one issue we'd raised and fought to see it removed. Now it's a little shock to see it back." Like the Alliance Entertainment president, she also wondered "Why should other investors want to invest in something with 97.5 cents on the dollar?" Avrich remarked that "The more open attitude shown by Telefilm at Montebello (the mid-January 1986 conference) seems to have disappeared."

Telefilm's Linnell, who had no figure as to what the administrative fee's elimination cost Telefilm during fiscal 1985/86 but hazarded a guess

of "as much as \$1 million," noted the necessity of the fee's return at a time when Broadcast Fund financing is down while the number of projects are increasing.

In fiscal 1985/86, Telefilm's Broadcast Fund basically spent all of the \$74.9 million (\$20 million of which was a roll-over from the previous year) it had to invest, including approximately \$4 million that went into script development. Now, in fiscal 1986/87, Linnell says the Broadcast Fund has \$60 million (\$5 million of which is a roll-over) to invest. The problem this year, says Linnell, is "Project demands could really squeeze our ability to help script development."

As to what portion of Telefilm's budget is devoted to administration, Linnell said the agency's administrative budget comprised six per cent of the total ("We try to keep it as lean as we can and that's one of the reasons the Nielsen Task Force was so favourable about us," he noted), with the remaining 94 per cent intended for production.

Asked whether the fee would make much of a difference to Telefilm, Linnell stressed "It is necessary and it is part of the money we invest in projects" and didn't regard it as a proverbial case of 'robbing Peter to pay Paul.'

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Spectrafilm sells Cousin's Canadian video rights to American co.

TORONTO — Critics of Spectrafilm's sale of *My American Cousin* North American video distribution rights to Los Angeles-based American Media Home Entertainment are crying over spilt milk, and Telefilm Canada attempts to prevent a similar repeat are "wrongheaded," according to Barry Young, president of Spectrafilm's owner, the Skyld Group.

The sale of those rights for the best picture at the 1986 Genie Awards, reported to be for \$650,000 U.S. (a figure Young wouldn't confirm but said was "in the ballpark"), raised cries of foul from Canadian distributors not offered a chance to bid on those rights. Telefilm, an investor in the film, was embarrassed because the sale flies in the face of guidelines requiring a Canadian distributor for all rights in any theatrical or TV feature it invests in.

That proviso, however, wasn't formalized in Telefilm's Broadcast Fund rules until last November — well after deal had been negotiated, said Young. "In principle, there's nothing for them (Telefilm) to alter, because it (the sale) was cleared down the line," he added.

Telefilm Executive Director Peter Pearson has said that Telefilm's board of directors will pass a resolution later this year — likely this summer — to spell out its guidelines more explicitly and prevent a repeat of the Spectrafilm sale.

The rub for Young's detractors, however, lies in the fact that Toronto's Astral Video will be subdistributing video cassettes of *My American Cousin* in Canada as part of an ongoing contract it has with Media Home Entertainment — cause enough for the Skyld Group president to deny Spectrafilm's sale was damaging to Canadian distributors.

"It isn't injurious to Canadian distributors," Young told *Cinema Canada*. "Astral Video will earn some fees, so I think in dollar terms the Canadian video distribution industry has been well served by this deal."

Commenting on the size of the deal, which he has described as the "best package for the investors, one of which is Telefilm," Young has said it was almost doubled by combining both American and Canadian video rights together. Asked why that was, Young pointed out that while Canadian rights are always worth "substantially less," Spectrafilm was able to convince Media Home Entertainment of the substantially higher per capita interest the

video would generate in Canada and of its proposals to exploit the film.

Young also stated that not only did combining the rights increase the sale but so did the purchase by an American company. Citing a lack of Canadian offers, Young stated "The dollars we would have got from a Canadian (video) entity would have been dramatically less" and had it been otherwise, Spectrafilm would have made offers to domestic distributors.

Some Canadian distributors argue for a higher sale price had rights been separated (and particularly for separate Canadian rights). Young denies that and observes "Spectrafilm would have obviously separated the rights if it thought it could have done better."

Norstar Releasing President Daniel Weinzwieg, who contacted Young in mid-April over the sale with what the latter called "a sour grapes call," takes issue with Young, Spectrafilm, and Telefilm.

Weinzwieg, who said Norstar received no response from Spectrafilm in a written inquiry prior to *My American Cousin*, scoffed at Young's assertion that including both (particularly Canadian) rights almost doubled the sale price, calling that claim "a crock" (and stating as common knowledge the Canadian market only making up one-tenth of the North American total).

"Spectrafilm would have got a good deal whether an American company would have been involved in the sale or not, those are going rates (for the sale) in the industry," said Weinzwieg, also miffed that Spectrafilm "never shot the film in Canada to anyone — they didn't pick up the phone."

Connie Ede, Spectrafilm's executive for non-theatrical sales, had no knowledge of any approaches from Canadian distributors for the film's video rights from Spectrafilm (which, though it bills itself as "a North American all-markets distribution company," lacks its own video distribution arm). Had any video sale gone to Norstar, said Ede, the rights would have had to be split since, she said, Norstar only handles Canadian rights.

Ede denied Weinzwieg's claim the sale price represented a 'going rate.' Instead, she described it as "phenomenal" and pointed out the \$650,000 U.S. figure translated to some \$910,000 Cdn.

While he doesn't object to Spectrafilm's selling both rights to titles abroad, Weinzwieg's operative thrust was "don't do it with pictures with Canadian taxpayers' money in it." "Unfortunately," he added, "Telefilm didn't do due diligence and nix the deal. Telefilm has to take the responsibility for that."

For Young, the argument is that Spectrafilm "was there" on the financing of *My American Cousin* (it put up one-third of the budget) and that "lots of opportunities" existed for other Canadian distributors "to put up the money — and they didn't do that."

The emphasis, said Young, should be a recognition that Canadian distributors "can't exist on Canadian product" and the focus should be on helping them obtain more profitable product. While he saw no problem in separating rights on a high-end film, Young said Telefilm's current guidelines will mean "a lot of (low-end) films will certainly not get done, at least with Telefilm involved." He added that the federal government shouldn't consider initiatives beyond lead rights on a production.

The idea of a video distribution arm of its own, while deemed by Young "under feasibility and possible (but it's a reasonably crowded field)," is on the sidelines as Spectrafilm's priority remains with North American theatrical distribution.

"We're a better, different breed" Young said of Spectrafilm, "and the real world is that we won't be able to compete unless we can do so in both markets." Underlined Young, "We're not meanies, we're just trying to do the best

job for the people that own the film."

My American Cousin's producer Peter O'Brien, while somewhat embarrassed over the sale (a deal he admitted got by his attention), pointed out it was made under different rules in 1984. Promising to separate Canadian rights from American rights in the films he's currently making, O'Brien stressed as much in a recent trip to Los Angeles.

As one of the panel speakers at an April 21 forum on cultural sovereignty at Toronto's St. Lawrence Centre, O'Brien suggested to a packed theatre "You'd better get wise to the business of cost, otherwise you won't make films" in Canada.

O'Brien also observed the Spectrafilm sale would "make enough money" to send him to Newfoundland later this year to do Gordon Pinsent's *John and the Missus*. "Part of the difficulty," he noted, "is you have to make such sales as a necessity to achieve the above."

MONTREAL — Les Journées du cinéma africain au Québec, the Montreal festival that celebrates African film culture, has resulted in a festival of Québécois films being organized for Nov. 20-27 in Ouagadougou, capital of Burkina Faso (formerly Upper Volta).

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Gemini cricket! It's the Academy's all-industry TV awards

TORONTO — In what chairman Ron Cohen says will parallel the success of the Genies, the Academy of Canadian Cinema and Television on April 21 unveiled the successor to the ACTRA Awards, the Gemini Awards.

Intended as a broad-based, nationally representative showcase of performance and craft achievements of the Canadian television industry, the Geminis are the product of six years of meetings, research, and negotiation with the television industry.

The Academy's television division, founded in 1985, with a current 400 of an anticipated 1,000-plus members and headed by Audrey Cole, will hold its first Gemini Awards ceremony in Toronto this December 4 at the Metro Toronto Convention Centre, the venue for the 1986 Genies.

Some 53 award categories will be involved, including: 17 best-program categories; 12 best-performance categories; and 21 best-craft categories. The remaining three awards will be longstanding ACTRA staples that the Academy will continue to present as Nellies; the Earle Grey Award for best lead performance in television

acting; the Gordon Sinclair Award for excellence in broadcast journalism (radio or television); and the John Drainie Award for distinguished contribution to broadcasting. A Special Writer's Award for lifetime contribution to TV writing will also be presented.

The Academy has also agreed to run a video highlights package of ACTRA's radio awards (scheduled for December 2 at the Jane Mallett Theatre), a separate ceremony which ACTRA Awards Administrator Elizabeth Malone says the union is committed to for two years.

Malone, wishing the Academy luck and observing "We must have to sit back and see how it works," accounted for the demise of the awards she helped found as due to the loss of the CBC as the ACTRA Awards broadcaster. The CBC's belief that it could only go for one awards show covering the entire television industry, and the groundwork and preparation of the Academy (including discussions with the CBC, CTV, and Global networks) to present a ceremony encompassing the full television industry, produced the Geminis.

Cohen expects the Geminis will help put behind the television industry criticism faced in recent years by the ACTRA Awards (that they went almost exclusively to ACTRA members — their original purpose, says Malone — and, among broadcasters, were dominated by the CBC, which prompted a boycott of the awards by, notably, the CTV Network).

The Academy chairman, who anticipates the Geminis will become a household word in a few years, said the Gemini Awards would likely be more expensive (depending on the kind of show produced and broadcaster chosen) than the Genies, although he declined to state the production cost of the 1986 Genies held March 20.

While the Geminis will cover all aspects of English-language television production in Canada, the Academy also is to develop a parallel awards ceremony — tentatively scheduled for this November in Montreal — for French-language television production to ensure coverage of both linguistic programming areas.

The separate French-language awards are in what Cohen called "a high state" and

may not necessarily go by the same name as their English TV counterparts. While the Academy's Quebec Committee will handle the search for French-language broadcasters and corporate sponsors, the Academy is currently negotiating with national broadcasters to provide a rotational system of coverage for the English-TV Geminis from year to year.

As to eligibility, the Gemini Awards are open to any Canadian television program as long as it has had what the Academy calls "significant broadcast television exposure" — such as the Can-Pro Awards' best regional shows — and aired between last July 1 and this June 30 in Canada. Some 800-plus entries are expected by the Academy.

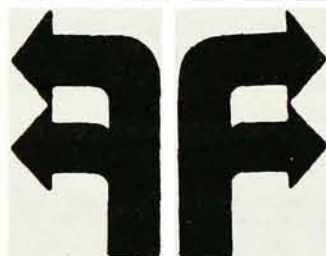
The Gemini Award itself, said to have involved a two-year selection process and approximately 24 competing entries, was unveiled by the Academy's awards committee chairman Paul Hoffert and consists of a leading facial profile backed by its twin — hence the name Gemini (which Hoffert noted has a link to the idea of stars and, he said, "also seems to go with Genie quite nicely").

The 14-pound, 12"-tall solid brass statuette mounted on a Belgian granite base is the work of Toronto designer Scott Thornley who, when presented at the Gemini Awards press conference, remarked "I was raised on *Leave It To Beaver*." As optical illusion of the two profiles, Hoffert also noted the Gemini Award's recognition of the dualities found in television, such as "human creativity and technology; information and entertainment; illusion and reality."

Thornley's Gemini, however, though the eventual winning design, was preceded by a statuette created by the three-artist General Idea team of Toronto, whose design was initially accepted then ultimately rejected by the Academy. Consisting of a crescent moon atop a cone with a cascade trickling down, the General Idea design was actually chosen by a jury which, on behalf of the Academy, had raised and received financial support from the Canada Council. It was said to have been rejected for being too avant-garde.

Hoffert, who noted at the press conference the involvement of "a number of different

cont. on p. 45



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Pierre David gets green light, reps Canadian producers

MONTREAL — After three years in Hollywood — years of illusions, doubts and, finally, persistence that's paying off — Pierre David is back in Montreal scouting as part of his current activities as producer's representative and Hollywood producer proper.

"It was strange in the beginning, I went from a place where I gave the green light to a place where I had to ask others for the green light," he

told *Cinema Canada*, comparing his old status as president of the Corporation des Films Mutuels and of New World/Mutual distributors to his more recent role of producer-at-large in Los Angeles. "It may seem odd, but it was also a move from a place, Canada, which had continuity to a place which had none. In Hollywood, the studio heads are fired and replaced regularly and that creates an atmosphere

of insecurity unlike anything I had known."

Getting projects into development, the stage in which studios will pick up the tab for the screenplay and its rewrites, was never the problem for David. Getting the "green light", or moving the film into production, was. Now, his first film is wrapping up and, ironically, he finds himself executive producer in Hollywood on a feature, *Quiet Cool*, written and directed by Canada's own Clay Borris whose *Alligator Shoes* played in Cannes' Directors Fortnight several years ago.

David, president of the feature division of the Larry A. Thompson Organization, is producing Borris' film about the violent world of Northern California marijuana growers with New Line Cinema which is fully financing the project. For Borris, whom David is also managing, *Quiet Cool* marks his entry into filmmaking down south and is, admittedly, "a very commercial project," a departure from the slice-of-life family films which earned him his Canadian reputation.

Hard on the heels of the Borris shoot come four other productions, all of which have received the green light since January. *Demon Lover*, to be directed by Charles Loventhal with special effects by Oscar nominee Carl Fullerton, is a romantic comedy set in New York. *Hot Pursuit*, a "junior *Romancing the Stone*" will be produced for RKO Pictures and give David his first producer credit. Paramount has domestic rights and PSO is handling foreign sales. Then *Last Man on Earth* with director Rospo Pallenberg will go forward in Italy and Utah for New World while *The Edwards Boys*, written and directed by Ken Harrison, will be shot in Texas for Vestron.

"I've also got 15 other projects in development but in the last three years I've learned to spread my projects around. I've had it with presidents changing and projects falling through," comments David. For the moment, David considers himself "hot." But that could change. "Next year I may have a huge picture; next year I may have nothing."

Currently, David is branching out as producers' rep, hoping to aid Canadians in their search for entries in Hollywood and foreign markets. Already, David closed a deal with New World for Rock Demers' *Peanut Butter Solution* and will rep the *Tales for All* series. Much of his time in Montreal was spent screening

recent films, and Gilles Carle's latest, *The Wasp* (working title *Scalp*), is one he's taking back with him. "You know, representing Carle takes me back full circle to *La Mort d'un bucheron*. It's really a labour of love because selling a French language film in the States is very rough. But, at this point, I probably know Hollywood better than any other Canadian, and it feels good to be back in Canada and to know that I can contribute to the growth of the Canadian industry by representing films in Hollywood." For David, who is also representing companies from Toronto and Vancouver,

his present moves finally marry his Canadian experience with his American expertise and allow him to get on producing, selling and working on projects he finds important.

cont. from p. 44

juries" in the statue selection process, said the Thornley design was chosen for earning the "unanimous approval of the awards committee and the board of the Academy." Cohen concurred with Hoffert and said of the flap with General Idea that its design was not as satisfying as Thornley's, on which Cohen said the Academy's awards and public relations committees, as well as board of directors, managed to arrive at "a general substantial comfort level."



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CRTC nixes Power Corp.

MONTREAL — As a result of the Canadian Radio-television and Telecommunications Commission's turning down Power Corporation's bid for control of Télé-Métropole, Power has announced it is no longer interested in purchasing Canada's most profitable television station.

In a brief statement Apr. 30, Power said the CRTC's "refusal" to approve Power's purchase of over three million shares in TM had terminated the agreement concluded last September with TM's principal shareholders, the J.A. Desève Estate, the J.A. Desève Foundation and Ciné-Monde Inc.

In a surprise 20-page decision April 18, the CRTC considered "that the applicant has not demonstrated to the Commission's satisfaction, that

many of the specific benefits it proposes are not already offered or planned by Télé-Métropole."

While the CRTC, according to the decision, "remains willing to consider applications to purchase Télé-Métropole... any prospective purchaser (would have) to establish, beyond any doubt, that its proposals would result in significant and unequivocal benefits."

Power's bid for control of TM generated wide media-interest through-out Quebec.

Until the Apr. 30 statement by Power, neither it nor TM management had made any comment on the CRTC decision. Subsequent to the Power statement, Télé-Métropole still had no public comment.

The CRTC decision, hailed in editorial pages as standing-

up to one of Canada's media giants, did not, however, rule out Power's re-applying for Commission approval of the share transfer (an offer to pur-

chase which Power originally had stated would be good until June).

Power Corp. president Paul Desmarais told the annual

shareholders' meeting May 1 that while the company has not completely ruled out acquiring TM, the matter is on-hold for now.

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Vitae and enquiries should be addressed to Associate Professor André Herman, Department of Cinema and Photography, VA-259, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8. Deadline, June 25th, 1986.

Night Heat series renewed

TORONTO — *Night Heat*, the police-action television series produced by Alliance Entertainment Corporation in association with the CTV Network and New York-based Grosso-Jacobson Productions, has been picked up for a third season by CTV and CBS.

The decision by both broadcasters has resulted in an order of 22 further episodes (on top of an additional 13 episodes just recently shot from last November to this May), a season's worth for which Alliance will spend up to \$18 million in Canada or approximately \$818,181.81 per episode. The production of those 22 episodes will bring to 61 the total in the *Night Heat* series.

The turn of good fortune for the Toronto dawn-to-dusk-produced series is expected by Alliance to feature up to 400 actors, approximately 4,000 extras, and the full-time employment of 100 crew members and technicians.

The series' latest lease on life is the most recent wrinkle for Alliance, which completed principal photography on the fantasy-adventure feature *The Wraith* in April in Los Angeles, began principal photography in Toronto the same month on the supernatural feature *The Gate*, and is currently shooting the international mini-series *Sword of Gideon*, based on George Jonas' *Vengeance*.

TORONTO'S 11TH ANNUAL FESTIVAL OF FESTIVALS September 4-13, 1986 PRE-SELECTION SCREENING FOR CANADIAN FILMS

Pre-selection screenings of Canadian films for the 1986 Festival of Festivals will be held in Toronto June 17-27, 1986. Please call or write to the Festival office for entry forms or if you require further information.

ELIGIBILITY:

1. Any Canadian film (except sponsored or industrial film) is eligible — feature, short, documentary, animated and experimental.
2. Films must be certified Canadian productions or co-productions.
3. Films must have been completed after September 14, 1985.
4. Preference will be given to Canadian premieres.
5. Films for pre-selection screenings may be submitted in 16mm, 35mm, ¼" or ½" video.
6. Films will be presented at the Festival in 16mm and 35mm only (optical sound) and in their original language with English subtitles.
7. Deadline for receipt of entry forms is Monday, June 9, 1986.
8. Deadline for receiving prints or cassettes for preview is Friday, June 13, 1986.



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ADMISSIBILITÉ:

1. Tout film canadien (sauf les films industriels ou commandités) est admissible, qu'il s'agisse d'un long métrage, d'un court métrage, d'un documentaire, d'un film d'animation ou expérimental.
2. Les films doivent être certifiés comme étant des productions ou des co-productions canadiennes.
3. Les films doivent avoir été terminés après le 14 septembre 1985.
4. La préférence sera donnée aux premières canadiennes.
5. Les films, pour les visionnements préalables, peuvent être soumis en 16 ou 35 mm, ou en bande vidéo de ¼ ou de ½ po.
6. Les films seront présentés, pendant le Festival, en 16 et 35 mm seulement (son optique), dans leur version originale avec sous-titres anglais.
7. La date limite pour la réception des formulaires d'inscription est le lundi 9 juin 1986.
8. La date limite pour la réception des copies ou des cassettes pour les visionnements préalables, est le vendredi 13 juin 1986.



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Carré launches new feature for Special Olympics

MONTREAL – Qui a tiré sur nos histoires d'amour, Quebec filmmaker Louise Carré's second feature, premiered April 30 at Montreal's Place du Canada cinema in a benefit for Quebec's Special Olympics. Carré wrote, directed and produced the film which stars Monique Mercure, Guylaine Normandin, Gérard Poirier, Normand Brathwaite, Claude Gauthier, Gaétan Labrèche, and August Schellenberg. The film opened at the Berri Cinema in Montreal and the Rio in Sorel, Quebec, where it was shot. Following its run through the theatrical circuit, the film will move to the non-theatrical circuit (playing at universities and cine-clubs) where, according to Meggy Tremblay of the film's distributor, J.A. Lapointe Films Inc., "the money is made anyway."

Telefilm Canada and Société générale du cinéma du Québec funds to assist in distribution and promotion have helped create a noticeable campaign preceding the film's premiere. Costs are normally split three ways, Carré told *Cinema*

Canada, between the distributor, Telefilm, and SGC funds. Without these contributions, Carré says "it would be difficult to launch and distribute a film the way it should be done," particularly if there have been budget problems in the production period, which luckily, she adds, was not the case with this one.

The sub-titled English version, **A Question of Loving** will preview June 24 at the Vancouver International Film Festival.

Coudari's rubbish makes feature for ACPAV

MONTREAL – Quebec filmmaker Camille Coudari's new documentary feature **Les Vidangeurs** premiered at the Cinema Parallèle from April 27 to May 2.

The film, a unique view of garbage, was researched, written and directed by Coudari who worked with Gilles Carle on the script for **Maria Chapdelaine** and also collaborated with Carle on **ô Picasso**. René Guéissaz of Montreal production co-op ACPAV produced **Les Vidangeurs** which is distributed by Cinéma Libre.

Barter brings props which pay for MMI

TORONTO – Ever wonder how consumer products get to appear in feature films?

In the United States, over 100 companies are engaged in providing brand-name commercial props to movies while only a handful do likewise in Canada. MMI (for Making Movies Interesting) – Product Placement of Toronto has been in business 15 months and has some 15 projects (largely theatrical releases) to its credit. MMI has obtained a gamut of goods for productions that include **Police Academy 3**, **Separate Vacations**, **Toby McTeague**, **The Fly**, and **Covert Action**.

While E.T.'s taste-testing of Budweiser beer may be more familiar to some, MMI managed to find a company in Minnesota that specialized in Husky dogs and was willing to provide *gratis* several thousand dollars worth of dog food for the 150 canines in **Toby McTeague**.

For the spy thriller **Covert Action**, MMI obtained free Honda all-terrain vehicles, Seiko watches, and Proctor-Silex kitchen appliances. On **The Fly**, it obtained the use for 4 1/2 months of some \$6,000 worth of Canon camera equipment, Pepsi for the crew and, what no 1980s set should be without, Fina cappuccino-making machines. An Olympia typewriter even managed an appearance in a Larry Gowan video for his **Criminal Mind** album.

"We're not into blatant commercialism" says MMI-Product Placement's president Philip Hart. Instead, as a master prop company, Hart says what MMI is into is "just something tasteful and that's already written into the scenario and the script."

Before procuring particular brand-name items, Hart says MMI consults with a production's producer, screenwriter, director, art director, and prop

personnel to see what would be needed. After reading the script, MMI will then analyse opportunities available for products.

Hart, with MMI account director Tom Wong, says each project can then take four to six weeks of work and occasionally even less notice to provide a needed product. Once it's been established that a production's viable and insured, MMI then has the company sign insurance documents (MMI itself couldn't afford to provide insurance on the range of items it provides, says Hart) to cover the brand-name company's products while they're on the set.

In what seems virtually a straight barter arrangement, Hart says the advantage for production companies can amount to "substantial savings" instead of renting such products. MMI, for its part, receives a fee for the exposure arrangement.

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SHOOT ALBERTA

by Linda Kupecek

The Alberta Motion Picture Development Corporation, the \$3 million loan-bank established by the Alberta government in 1982 to offset the geographical disadvantages encountered by Alberta filmmakers, is now at the midpoint of its predicted lifespan.

Under the mandate which emphasizes commercial viability, benefit to Albertans, and the commitment and experience of the producer involved, 50 projects have been loaned "seed" money, with eight projects completed so far. The most high profile of these range from the pay-TV comedy western, *Draw!* (starring Kirk Douglas and James Coburn, but funded nevertheless because of the significant numbers of Albertan cast and crew hired by the production, and shot entirely on location in Alberta) to the contemporary drama *Loyalties*, a feature directed by award-winning producer/director Anne Wheeler of Edmonton, produced in association with Lauron International of Toronto. But the AMPDC also extends a helping hand to mini-series, pilots and documentaries, as long as the projects meet the criteria for funding. Although the AMPDC is committed to nurturing Alberta producers, it also focuses on the development of the Alberta industry, allowing out-of-province companies to mine its funds... but only if the production benefits the Alberta film community and economy.

Producers may borrow up to 60 per cent of their development budget to a maximum of \$200,000. Despite their oil-rich turf, Albertans (like other regional artists) are isolated from the financial power-sources of central Canada, with access to Telefilm Canada and the Canadian Broadcasting Corporation always more costly whether in telephone bills, time and travel. The Alberta government hoped to amend that inequity with the AMPDC.

AMPDC President Lorne MacPherson and vice-president C.C. (Caryl) Brandt are in the process of assessing the AMPDC's role - past, present and future. A new computer program will not only analyze the 50 projects on hand, but will eventually allow producers with compatible systems to exchange information with the AMPDC office. The corporation computer is a hard-disk Corona using DOS 2.0, with Enable package. MacPherson and Brandt are inviting Alberta producers to contact the office in Canmore for details on the

computers now being used.

The AMPDC advisory committee consists of chairman Arvi Liimatainen (Kicking Horse Productions); producer/director/writer Anne Wheeler;

Garry Toth (HBW/Toth Productions, Calgary); Michael Hamm (Frame 30) and two new members, George Christoff (FilmWest) and writer Sharon Riis. The committee meets quarterly with AMPDC staff to consider loan applications to be presented to the board of directors. The small network of the Alberta indus-

try involves many professionals in cross crafts, disciplines and productions, with hype-nates in abundance. Therefore the AMPDC's policy requires any committee member who is involved with a project under consideration to be excused from discussion or decision.

Meanwhile, the AMPDC, working with the Film Industry

Development Office of Alberta Economic Development in Edmonton, attempts to promote and develop the Alberta film and video industry. While Lorne MacPherson counsels on development, investment, and funding, William Marsden of the Film Industry Development Office, promotes the

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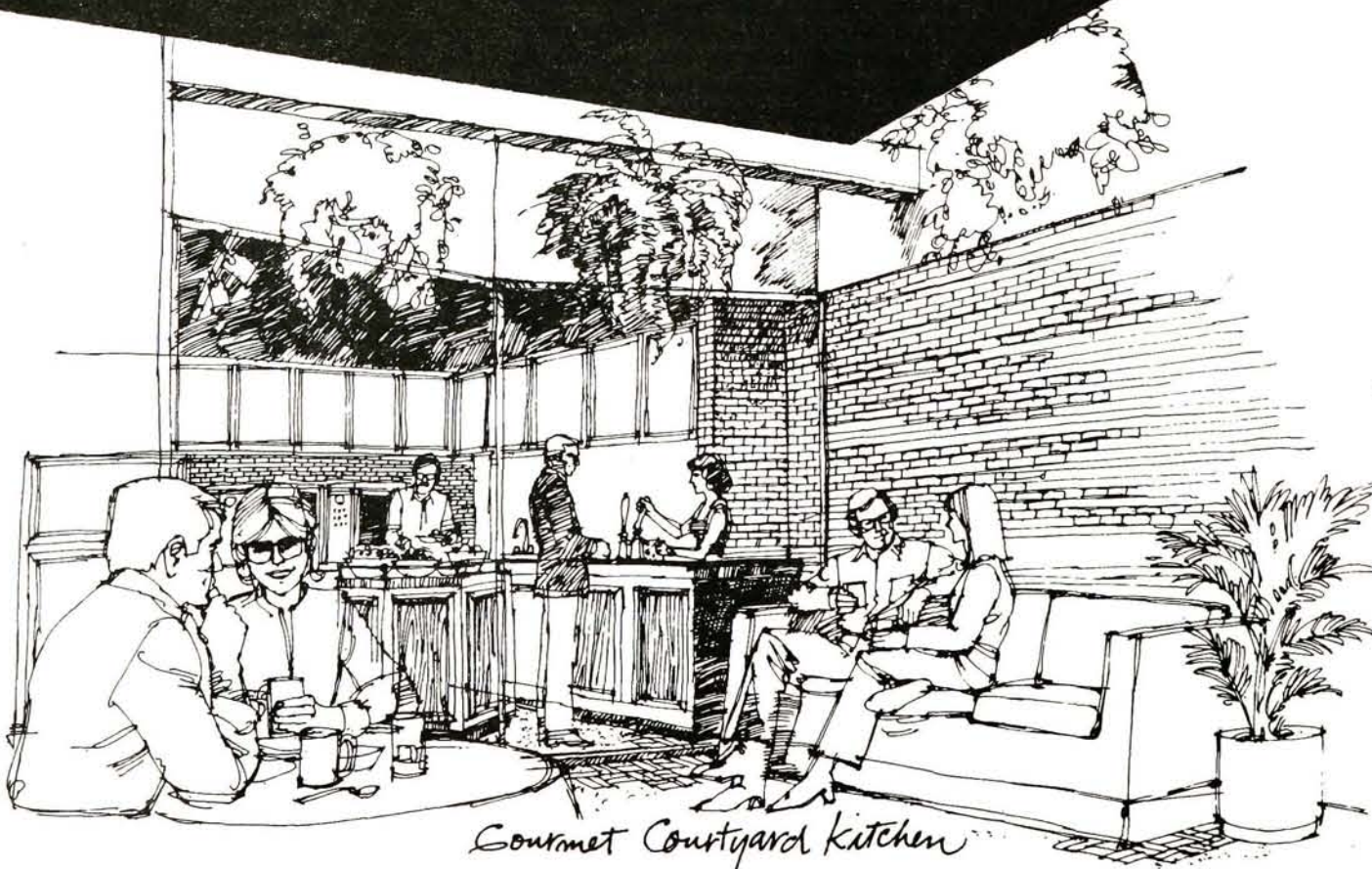
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An AMPDC-assisted pilot has completed shooting in St. Alberta, a suburb of Edmonton. **Good Times at the Rainbow Bar and Grill**, filmed on location April 14-19 at the historic Bruin Inn, was produced by the Snack Bar Film Corporation (Toronto) - Michael

Lebowitz (executive producer) - in association with Kicking Horse Productions (Edmonton) - Arvi Liimatainen, co-producer - and the CBC, Telefilm Canada, the AMPDC, Simcom and Allarcom. Twenty-six of the 33 members of the production unit are Al-

bertans. Veteran Canadian star Don Francks plays a down and out rock'n'roller whose past success with a song titled "Good Times at the Rainbow Bar and Grill" inspire him to invest in his own rock music club in a small town in Alberta. A

menagerie of family, friends and staff (played by Lisa Langlois, Cree Summer Francks, Barry Flatman, Ken Brown, Wendy Lands and the delightful Susan Sneath) complicate his life amid the rock'n'rolling of this television comedy series.

Directed by Timothy Bond (**Oakmount High**), **Good Times at the Rainbow Bar and Grill** was created by Phil Savath and Michael Lebowitz, and written by Phil Savath, with original music by Fred Mollin.

Good Times at the Rainbow Bar and Grill may herald other good times for the Alberta industry (in a darkening economic climate) with at least two more indigenous productions slated for early summer, and four foreign features scouting for summer and fall shoots.

Moving from the commercial to the cultural, The Calgary Society of Independent Filmmakers has scheduled a full slate of short films. **Buck: When I Was a Cowboy**, **Morleyville Mission**, and **The Wait** are in production, while **Bodies and Pleasures** (a collaboration of Nowell Berg and Douglas Berquist) and **Coffee with Charlie** are in pre-production. CSIF coordinator, performance artist Marcella Bienvenue recently guested on CBC's **Brave New Waves**.

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Sword of Gideon held by Hirsch

JERUSALEM, ISRAEL - A bitter retired agent of Israel's secret service, the Mossad, is the latest role for and the first screen appearance of John Hirsch, onetime head of CBC TV-Drama and the Stratford Shakespeare Festival's former artistic director.

The Alliance Entertainment Corp. production, which formally bore the working title **Vengeance** from the George Jonas novel of the same name on which it's based, was retitled to **Sword of Gideon**. The HBO and CTV television miniseries, with other shooting locales that include Montreal, Paris, London, Rome, and New York, is based on the factual account of the man chosen by former Israeli prime minister Golda Meir to head an anti-terrorist squad charged with avenging the 1972 Munich Olympic Games massacre of 11 Israeli athletes. Executive producers are Denis Héroux and John Kennedy, with Robert Lantos, producer.

Five-year plan operative as NFB presents case to committee

OTTAWA — National Film Board Chairman and Government Film Commissioner François Macerola has presented the Board's priorities and budget estimates for fiscal 1986-87 on April 17. Appearing before the Standing Committee on Communications and Culture, Macerola reported that a new Operational Plan merging production and marketing had been approved by the Minister of Communications on March 13. The plan, now being implemented, will also reduce administrative costs by \$12 million which in turn will be re-invested in film production; increase technical research, training and the number of films made by independents; ensure employment equity, particularly for women, and guarantee that NFB films are seen by more of the public through joint distribution agreements with other cultural institutions.

Macerola also reiterated the Board's commitment to production and training in all regions of the country, reporting that 1984-85 saw 2,500 freelancers employed by the Board and an expenditure of \$4 million on training in various provinces, and that it is

very close to the goal of having freelance directors on 70 per cent of NFB films.

One concern expressed in the report is the current domination of foreign content in Canadian school film libraries although two-thirds of Canadian material used in schools comes from the NFB and teachers use NFB films twice as often as other 16mm films. "As a producer and distributor, the NFB is profoundly committed to changing this situation, through its films and by supporting such projects as Young Canada Television/Téléjeunesse Canada," said Macerola.

The vital role of the NFB in the Canadian film industry was stressed in Macerola's opening remarks, with the statement that "The primary mission of a public producer is to bring to Canadians an always growing vision of who they are and a deeper understanding of the values which shape this society."

He stressed the vital role of the NFB in the Canadian film industry in the opening remarks, stating that "The primary mission of a public producer is to bring to Canadians an always growing vision of

who they are and a deeper understanding of the values which shape this society."

Macerola also commented on the report recently made by

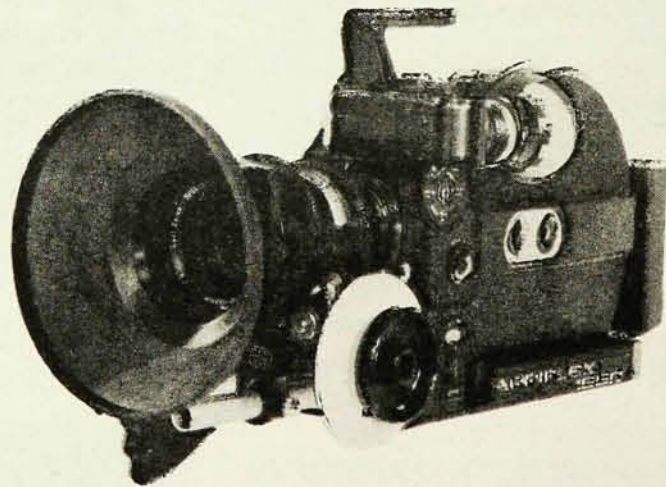
the Standing Senate Committee on Social Affairs about *The Kid Who Couldn't Miss* saying "The Senate Committee has tabled its report and I am

pleased that it recommends, as I did in my presentation to the Sub-Committee, that the film carry a statement saying it is a docu-drama."

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Boudreau to Quebec ACC

MONTREAL – The Academy of Canadian Cinema and Television (ACCT) has hired Marc Boudreau, currently Director of Communications at the Société générale du cinéma du Québec, as the Academy's Director in Quebec. Boudreau begins in his new position May 12. Immediate concerns for Boudreau will be the opening of an office in Montreal and preparation of the French-language Gala television awards planned for Nov. 3.

Three committees of at least 12 volunteers each have already begun working, says Boudreau. They'll be dealing with rules and regulations, forming an executive, and one committee specifically will be organizing the November event.

Boudreau says his challenge "is to make the Academy exist in Quebec." There has been difficulty in the past in interesting Quebec filmmakers in the organization. The formula used for voting, with its numerical weight in Toronto, amounted to a feeling that Quebec films are left out of Genie awards proceedings. Part of the problem Boudreau confronts will be to develop a formula that works for the

Quebec Academy and at the same time motivate the Academy to a better understanding of film business in Quebec.

Before joining the SGC, Boudreau was with the Quebec cultural consulate in Toronto, where he realized "that something could happen for Quebec films in English Canada, where the Quebec signature is both recognized and appreciated."

Four new Omnimax theatres to open soon

TORONTO – 1987 will bring increasingly international exposure for the work of Imax Systems Corporation of Toronto, with four OMNIMAX theatres set to open in Matsuyama, Japan (spring 1987), Singapore (May, 1987), San Juan, Puerto Rico (August, 1987), and Sydney, Australia (operational December, 1987 but officially opening the following March).

The theatres will range from 20 to 23-metre domes with water-cooled projection systems and be of comparable capacity (Matsuyama – 274

seats, Singapore – approximately 300 seats, San Juan – 320 seats, and Sydney – 250 seats).

The latest format in IMAX technology, meanwhile, debuted May 2 in Vancouver at EXPO '86 in the form of IMAX

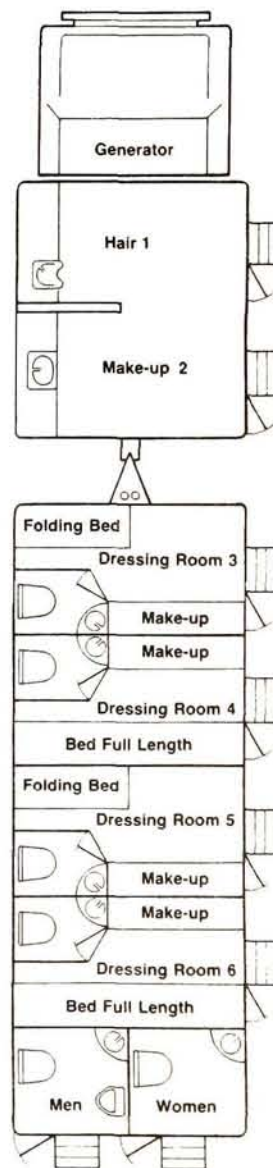
3D at the exhibition's 500-seat IMAX theatre in the Canada Place pavilion. The new technology, jointly developed by Imax Systems Corp. and the NFB, is demonstrated in the first 3D IMAX film, *Transitions*, directed by Colin Low

and produced by the NFB for Canadian National.

Imax Systems Corporation's Space Shuttle film, *The Dream Is Alive*, is now available in Dutch, Spanish, and French, with Cantonese, Mandarin, and Japanese versions to follow.

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Restrictive measures necessary for distributors

cont. from p. 35

Observing that "the health of the distribution sector is not simply a question of the health of film distribution companies, but a question of the structural health of the industry as a whole," the Lewis report faults recent Federal policy initiatives from the (1974) CCA (which broke "whatever healthy links had previously existed between film producers and distributors"), to the (1983) Broadcast Fund (which by its reliance on broadcasters actually discourages theatrical releases), or the 1983 bidding system in exhibition (which, though introduced to encourage competition in the marketplace, "is likely to result in an even less competitive marketplace, dominated by a few even larger players").

The Lewis report makes nine recommendations that the Government of Canada should adopt or encourage in coordination with the provinces:

- Restricting foreign owned distribution companies involved in the distribution of films in the Canadian theatrical market to the distribution of those films which they have helped to produce or for which they have acquired

world theatrical distribution rights;

- Restricting foreign-owned distribution companies involved in the distribution of films in Canadian ancillary markets to the distribution of those films which they have helped to produce, or for which they have acquired world distribution rights in the appropriate ancillary markets;

- The implementation, on a three-year, experimental basis, of Canadian content requirements for theatrical circuits of more than 10 screens;

- The creation of a Canadian Feature Film Fund, financed through a 10% levy on all theatrical box office receipts;

- That priority be accorded to the development of the Canadian film and video export sector; that Telefilm's Marketing Assistance Program be expanded;

- That eligibility for the domestic marketing and distribution programs of Telefilm Canada be expanded;

- That theatrical features not be licensed for release to ancillary markets in Canada until nine months after the Canadian theatrical release;

- That the government encourage and assist the establishment of theatre renovation funds in all provinces;

- That immediate actions be taken to insure the effective implementation of the bidding system.

In identifying the distortions that result from U.S.-dominated distribution in Canada, the Lewis report found that the foreign-owned companies (16% of all companies) collected 70% of distribution revenue. Interestingly, it was the smaller Canadian-owned distributors that out of their 34% total market share of revenues paid out, in 1981 and 1982, \$12.2 million in Canadian royalties while over the same period the foreign-owned distributors paid \$3 million (0.08%) in Canadian royalties (and \$231.9 million in foreign royalties). With 53% of distribution head-offices concentrated in Toronto, 75% of national distribution revenue

ended up there, while Quebec with 31% of head offices received only 7% of national distribution revenue.

Studying the market share of Canadian properties for 1982 and 1984, the report found that among Canadian-owned distributors, the percentage of box office from Canadian properties had dropped 80.3%, while the percentage of box office for U.S. properties had increased 69.2% (Among foreign-owned distributors, the percentage of box office from Canadian properties had stayed the same: 0% in 1982; 0% in 1984).

"If these figures are generally indicative, we are faced with the following phenomenon: the Canadian film distributor - a key player in the development of a public for Canadian films, a key to the capitalization of the Canadian film industry - already weak and dominated by the American Majors, has been further weakened by the loss of independent foreign features, and is turning massively to the promotion and distribution of

whatever American products they can find. Such a move would finally secure the United States' cultural and economic hegemony over the theatrical film industry in Canada," the report states.

Examining the dramatic growth of Cineplex-Odeon (from 163 screens in May 1984 to 1060 in August 1985), "the first Canadian-owned, vertically integrated film industry giant (which) now owns the largest theatrical chain in North America," the report found that "now that Canada finally has its own domestic Major, the marketplace is no more hospitable for smaller Canadian firms than it was before. 'Our' Major seems to behave very much the way 'theirs' do... Vertical integration constitutes a roadblock for the industry as a whole."

"The 'state of things' is this: there exists a profound structural imbalance in the Canadian film industry," the report concludes. "The distribution sector is essentially an oligopoly controlled by foreign interests."

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CRTC revenues up to \$54 million

OTTAWA — Canadian Radio-television and Telecommunications (CRTC) chairman André Bureau reported an estimated revenue of \$54 million for the current fiscal year to the Standing Committee on Communications and Culture on April 10.

Of that amount \$39 million comes from fees collected from broadcasting and \$15 million from telecommunica-

tions companies who are paying CRTC fees for the first time as a result of the 1985 budget.

Bureau reported that the Commission experienced a reduction in resources although during the same period its revenues have been increasing (\$33.5 million in fees was collected in the 1985-86 fiscal year).

The Commission now processes approximately 4,000 applications per year, up from 1,803 in 1977-78 while processing time has been reduced by 35%.

TVO wins Peabody for Final Chapter?

NEW YORK — TVOntario, building on its relationships with foreign broadcasters in an increased emphasis on co-productions, saw one of its most successful such links rewarded at the George Foster Peabody Awards on May 7.

The awards, given for excellence in public service in broadcasting, numbered 27 out of a total 800 entries. In TVO's case, its version of the effects of nuclear war, **The Final Chapter?** was screened, with the award itself going to the co-production effort that involved TVO, Japan's NHK network, Sweden's SVT-2, and France's Technisonor.

The only award to a Canadian organization this year and the only one presented to a non-CBC producer in Canada went to Wally Longul, producer of TVO's \$153,000 adapted version, with NHK producer Sosuke Yasuma accepting on

behalf of **The Final Chapter?** co-production.

The Final Chapter? production, begun four years ago by NHK and broadcast in 1984 on the 39th anniversary of the bombing of Hiroshima on August 5-6, was joined by TVO a year after the Japanese project started and upon NHK's offer to make it a co-production by offering footage.

Where the NHK version travels from the present to the past, TVO's version — which took six months of production following the arrival of NHK footage in September, 1984 to final delivery in February, 1985 — recalls the atomic devastation of 1945 and works its way to the present, depicting the graphic impact of a future nuclear exchange on major cities, Toronto, New York, and Tokyo among them.

The TVO version, which premiered March 19, 1985, on

the province-wide network, was broadened by the public broadcaster to incorporate a North American perspective, including a re-writing of the script, TVO's production of its own animated sequences (demonstrating 'blow-away' nuclear effects on North American buildings), and interviews (some 100 scientists had been consulted in the project's research stages).

TVO's version was rendered complete with Canadian actor Christopher Plummer hosting the 75-minute documentary.

Among the six awards it has won to date, **The Final Chapter?** has received four major kudos in the Columbus, Ohio International Film Festival's Chris Bronze Plaque, two gold awards from the Houston International Film Festival, and, from the International Film and Television Festival of New York, a bronze award.

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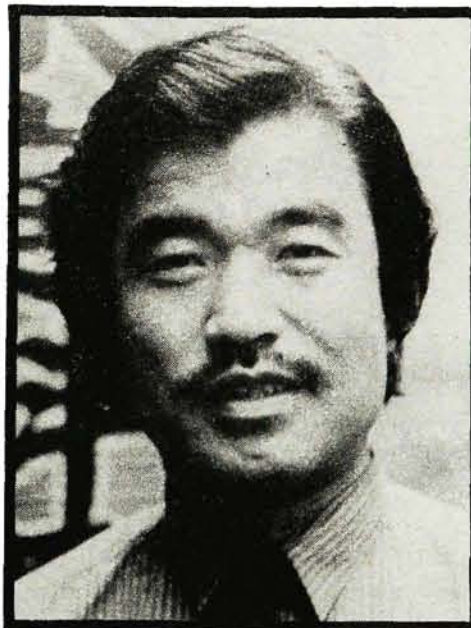
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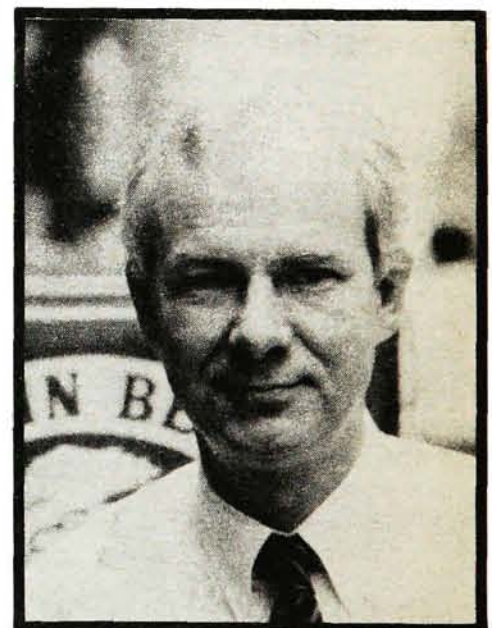
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E A S T E R N W A V E

by Chris Majka

We've been blessed with an early spring this year in the Atlantic Provinces. The pale faces of filmmakers who spent the winter in isolation bent over their Steenbecks can be seen wandering Argyle Street and bent over cups of coffee in the Athens. Quite a number of such pale but hopeful souls were recently at a meeting sponsored by the NFB with NFB president and government film commissioner François Macerola. Billed as an opportunity to present briefs, views, ideas, etc. on the role and future of the NFB, it drew a wide spectrum of the film/video community from throughout the Atlantic Provinces.

Ken Pittman, from Newfoundland, spoke about the relationship of the NFB, CBC, and Telefilm and emphasized the great importance of regional autonomy in allowing creative ideas to be realized. Cordell Wynne, from Halifax, addressed the issue of training and development in the region and in particular projects such as PAPPFS grants, Dramalab, and the support the NFB gives to the regional film co-ops. Brian Pollard from P.E.I. discussed the NFB's role in employing local filmmakers. Gordon Parsons, impresario of Wormwoods Dog and Monkey Cinema (really, I'm not kidding, that's what it's called) spoke from the perspective of the exhibitor dealing with the constant stream of American film and added a Marxist flavour to the proceedings when he called for a "repatriation of our means of projection." Finally Margaret Conrod from Acadia University spoke on Canadian cultural sovereignty. Discussions were animated and showed the considerable interest that the local film community has in the role and involvement of the NFB in both the production and exhibition sectors of this region.

Lots of interesting projects are in various states of development. In Newfoundland pre-production for **Finding Mary March** continues with shares of the production being sold through investment brokers. Director Ken Pittman told me that he should be prepared to give the final go ahead by the middle of May. Gordon Pinesent's **John and the Missus** is in the final stages of preproduction and is set for a seven-week shoot beginning in late May in Newfoundland. Also in preproduction is **The New**

Poverty a kind of "dramadoca" (the opposite of a "docudrama": a film which seems a conventional interview-type documentary but which is really a scripted drama) film

about poverty in Newfoundland. The latter is being directed by Vancouverite Debbie McGee who has become a transplant to Newfoundland (moving from "lotus-land" to "the rock" is an event extraordinary enough in itself to deserve a documentary).

Hubert Schurmann of Hol-

low Reed Productions in Nova Scotia's verdant Annapolis Valley is in the thick of production with Lulu Keating of Red Snapper (watch out for its bite!) Films on an NFB production called **Women Entrepreneurs** which looks at the new ways in which women are becoming involved in the busi-

ness world. He is also continuing to work on an NFB-assisted production called **South Mountain** which examines the rural poor of the Annapolis valley who earn their livelihood as agricultural workers. They live in appalling cir-



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circumstances and desperate poverty alongside wealthy farmers and landowners of the area. Also in the works is a production about Nova Scotia's country inns. Schurmann, in partnership with Acadia University's Leo Deveau, have purchased film rights to *At The Strike Of A Match*, a novel set

on "the rock" and are investigating shooting this dramatic production on Newfoundland's Great Northern Peninsula sometime in 1987.

Both on Prince Edward Island and in Halifax Brian Pollard is continuing work on **Farmers Helping Farmers**, an NFB production shot in November and December of

last year in Kenya and Tanzania. It is a film about a group of farmers on P.E.I. who assist and participate in exchanges with farmers in that part of Africa. Meanwhile Jack McAndrew of Points East Productions on the island is also involved with several projects including a one-hour special for CBC television on the Voy-

age of the Bluenose to Expo '86 in Vancouver. Sounds like a nice excuse to visit the Panama Canal. Also in production is a half-hour situation comedy which is co-produced with ATV and a drama with CBC Halifax.

In the field of education, impressario Charlotte Harper, recently back from the NFB's

Dramalab project has organized two much needed workshops for the area's film community. "Acting For the Camera" and "Acting and Directing" will be led by Academy Award winning (Best Short Drama, 1983) director Don McBreaty following on the success of his workshop here last September. The surge of activity in dramatic productions in the region has generated a considerable interest on the part of the community for possibilities of adding to their skills in this area.

Workprint, the newsletter started by the Atlantic Filmmakers Co-op, has expanded its coverage and now serves as a medium of communication for the Centre For Art Tapes and the Nova Scotia Photo Co-op as well. Plans are underway to give it a new format, the aim being to upgrade its quality both visually and as resource. Meanwhile at the Atlantic Filmmaker's Co-op Glen Walton is drawing close to completing his film, *The Nova Scotia Song*, a musical documentary with and about Nova Scotia folklorist and song collector extraordinaire Helen Creighton. Plans are to have it ready for release by early in May. More on this in a future issue.

London market big

LONDON - One of the major international television sales markets, the London Market reports 90 per cent of its exhibition space already sold for the 1986 event to be held Nov. 3-7.

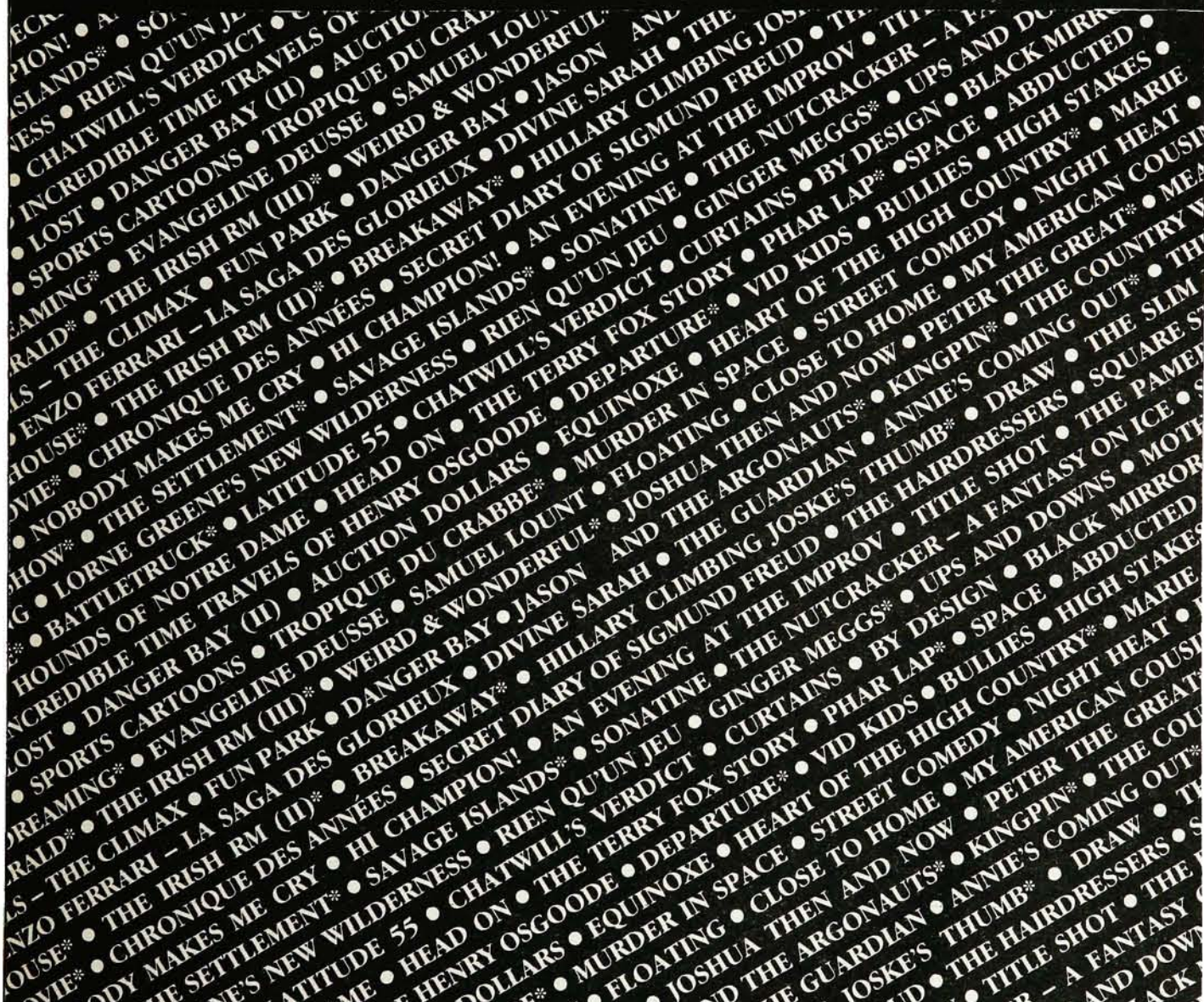
CFI first for grant from Ontario Film Devel.

OTTAWA - The locally-based Canadian Film Institute, which provides services to both the film industry and filmgoing public, became the first recipient in late April of the Special Project professional development grant to be handed out by the Ontario Film Development Corporation.

The CFI received the grant to co-produce, with Ottawa's Algonquin College, the sixth annual Summer Institute of Film and Television, a week-long presentation of seminars, lectures, and screenings held June 22-27 at Algonquin for film and television industry professionals interested on honing their skills and exchanging information.

Still to be announced at presstime by the OFDC were its first financial commitments in its Development and Production programs.

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Anglo/Franco Canadian film scholars gather in Quebec City

QUEBEC CITY – A historic reuniting of some 200 Canadian film scholars takes place at Laval University May 21-24 as the Film Studies Association of Canada (FSAC) and its Quebec counterpart, l'Association québécoise des études cinématographiques (AQEC), hold the first joint colloquium on Canadian and Quebec cinema.

The last time the FSAC, a predominantly English Canadian association of film scholars, founded in 1976, representing 30 institutions across Canada, held a conference on Quebec cinema was in Ottawa in 1981. For the AQEC, founded in 1982, this is its first conference on Quebec cinema.

Film/video grants from The Canada Council

OTTAWA – Film and video organisations across Canada benefited from the largesse of the Canada Council during the winter 1985 period to the tune of \$403,300. That figure consists of \$347,540 to 12 film and holography production, distribution, and exhibition organizations for operations, programming, and production equipment purchases; \$20,485 to three organisations and service groups for special film projects such as film programs, workshops, and publications; and \$35,275 to two non-profit video organisations offering services to artists, Monitor North in Thunder Bay, and the Centre populaire d'animation audiovisuelle in Quebec City.

Those grants were made under the Media Arts category. In the Arts Awards Service category, eight further film artists received grants up to \$4,000 to assist with living expenses and project expenses up to a year's duration.

Recipients were: Renny Bartlett, Ottawa; Marie-Carole de Beaumont, Montreal; Demitri Demetrios, Montreal; Serge Gagné, Montreal; Patricia Gruben, Vancouver; Scott Haynes, North Vancouver; Pierre Jutras, Montreal; and Roger Murray of St-Luc, Quebec.

"So it's something of a historic moment," FSAC president Mario Falsetto told *Cinema Canada* at a Montreal press conference April 30. "It seemed silly that language differences prevented us from getting together. It's time to share our interests since we are dealing with the same subject."

For his part, AQEC president André Gaudreault felt that "from the point of view of organization, publicity and budgets, it's a very good thing that we've waited until now" to hold a conference on Canada's national cinema.

Gaudreault noted that government funding for conferences like the upcoming Quebec City one was non-existent three years ago. The Quebec City conference is

being funded with grants from the Social Sciences and Humanities Research Council of Canada, Laval University's Faculty of Letters and Department of Literatures, the Quebec Fund for the Formation of Researchers and Aid to Research (FCAR), the National Film Board of Canada, and the Société générale du cinéma du Québec.

Gaudreault explained that it takes time to develop an academic base for conferences such as this one, which the two associations have been discussing since 1985. In Quebec, with some 60-80 students and researchers currently at the master's and doctoral level, and a considerably larger number of undergraduates in film studies at the universities of Montreal, Laval, and Con-

cordia to draw upon, the time had finally come, Gaudreault said.

The conference, organized by Laval doctoral candidate Denise Perusse, will feature seven panels from current research in Quebec and Canadian film studies, women in cinema, contemporary Quebec cinema, to the Canadian avant-garde film. A panel on the films of Pierre Perrault (*Un pays sans bon sens*, *L'Acadie*, *Pour la suite du monde*) coincides with Perrault's being awarded an honorary doctorate from Laval University rector Jean-Guy Paquet on May 22. There will also be an avant-premiere screening of Jean-Daniel Lafond's NFB-produced feature-length film about Perrault, *Les Traces du rêve*.

Other conference screenings include works by Toronto experimental filmmaker Michael Cartmell and a program of Canadian experimental films presented by Concordia University professor and filmmaker Richard Hancox.

The two associations will get together again in 1987 for the first continental film studies conference, to be held in Montreal, with the American Society for Cinema Studies.



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Montreal producers regroup for Cannes' commercial fest

MONTREAL — Five Montreal production houses have decided to group together to present a total of 19 high-quality Quebec-produced commercials at the prestigious 33rd International Advertising Film Festival in Cannes, France, June 23-28.

The move is unusual because it is the advertising agencies that usually take the initiative to present commercials at Cannes. Production houses, like most profit-oriented Canadian companies, are more preoccupied with competition between themselves rather than uniting in a group.

"It is the first time that the production houses have taken this initiative," says Charles O'Hayon, producer at Les Films 24 Inc., which has three commercials selected. "We want to prove that we can compete on the international level."

"In the past the agencies didn't seem to want to present to Cannes," adds Michel David, producer at Les Productions Diva Inc., last year's winner of the Coq d'Or as Quebec's best production house. "We're not waiting any more — we're going ahead."

The original idea for the

cooperation came from producer Ronald Brault of Les Productions du Verseau Inc., who presented it to the other producers at a meeting of the Association des producteurs de films et de vidéo du Québec (APFVQ). Those present readily endorsed the idea, and even helped select each other's best work for submission to Cannes.

Participants are La Fabrique d'Images Ltée (with four submissions), Les Films 24 Inc. (with three), Les Productions Diva Inc. (six), Les Productions du Verseau Inc. (five) and SDA Productions Ltée

(with one).

Positive public relations from either a win or a good showing at Cannes could help off-set the current problems the Quebec publicity industry is experiencing, which is in a period of slow growth after spectacular gains of 30 per cent between 1983-84. "The commercial market in Quebec is in stagnation" says Brault. O'Hayon agrees, adding "there is a movement of business towards Toronto, and for reasons that have little to do with the competence or quality available here."

Brault and O'Hayon cite the

growing influence of Toronto-based agencies on production houses. "There seems to be a perception by Toronto agencies that Montreal is still in its infancy," says O'Hayon, "which is how New York looks at Toronto."

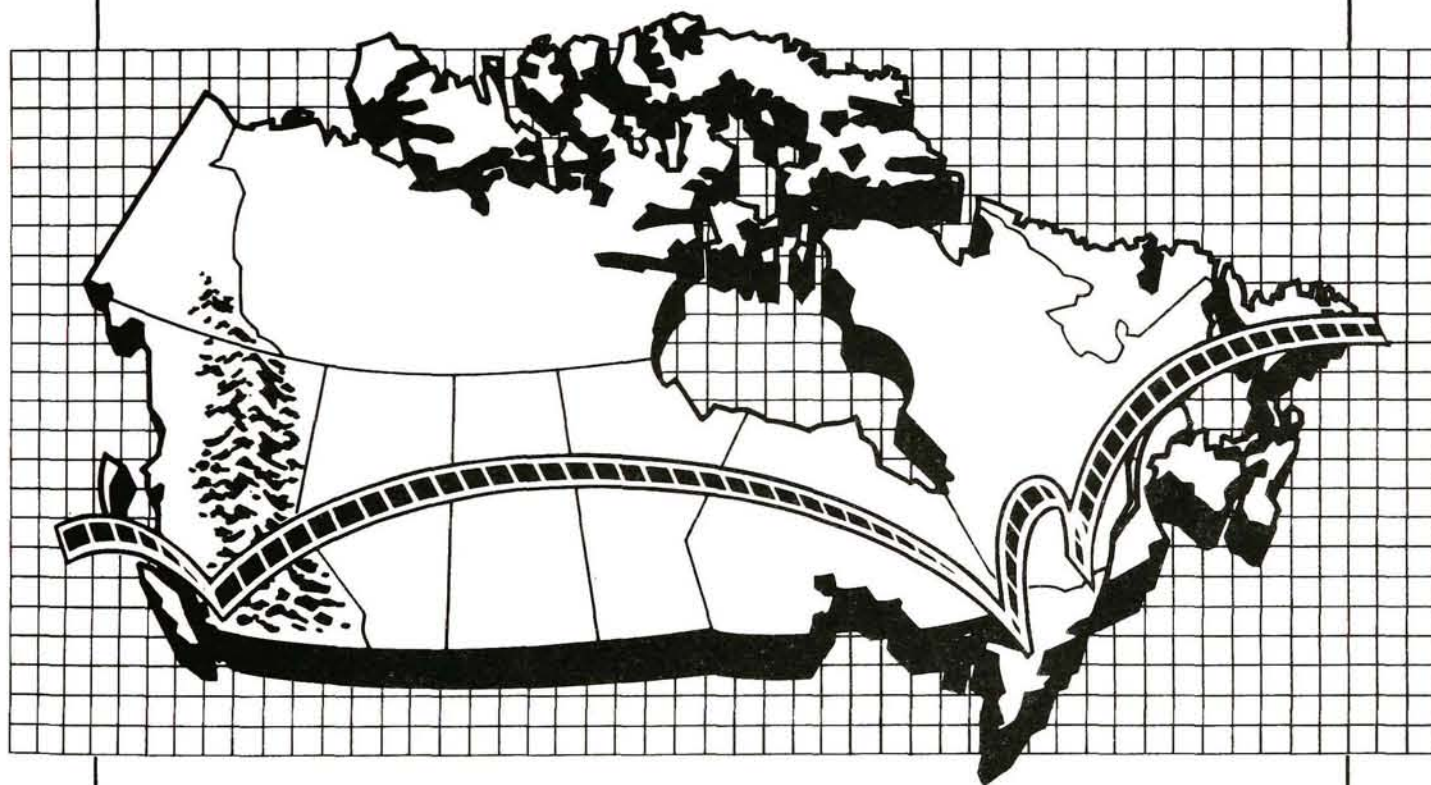
"There also seem to be internal wars between the Toronto agencies and their Montreal subsidiaries with, of course, head-office (Toronto) winning in the end," he added. All this results in more accounts moving to the Ontario capital. An important Quebec beer account, Molson's Laurentide, moved to Toronto recently. "I wonder what the Québécois people would think if they learned that a Quebec product had been given away to a Toronto firm. I think it's a slap in the face to Québécois society as well as its advertising industry," says O'Hayon.

Since the Quiet Revolution in the 1960s and 70s, Quebec production houses, in concert with Québécois advertising agencies, have created a body of work that was Québécois-specific — not simply a translation of American or Anglo-Canadian commercials. "The political situation caused a production aimed strictly for the Québécois people. It was a wave of development for the Québécois commercial," says O'Hayon.

Since the referendum, however, "we are seeing the return of concepts aimed at both markets: the double shoot," says Brault, explaining that Québécois actors are hired to read or act out translated texts in a Toronto locale. "Our cultural identity is thereby diminished," he says. "I think it is a form of assimilation."

Despite the problems, O'Hayon, Brault and David all feel that the Québécois commercial can compete both nationally and internationally. "We are good," says Brault. "For a little country of 6,000,000 we have incredible talent available."

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McGill/McLaren

MONTREAL — Canada's celebrated animator Norman McLaren was honoured April 23 at a special luncheon, part of a three-day international conference on peace and security sponsored by McGill University's Faculty of Education.

McGill's Department of Educational Psychology in affiliation with the Faculty of Education has also established an annual prize named after McLaren. It will be awarded to a student who demonstrates exceptional talent in media studies and manifests the global consciousness and awareness exemplified by McLaren.

LEGAL EYE

by Michael Bergman

Generally the principal creative people in a motion-picture, such as the director, the writer and the leads contract to receive as part of their reward a share in the revenue or profits. This profit-sharing is sometimes referred to as points, residuals or royalties. The wonder of a picture that seems to be doing well in the theatres is that there rarely seems to be much, if anything, accruing to the creative person entitled to a share of the profits. This has much to do with the complicated and seemingly bizarre method by which the producer's revenue or profit is calculated for the purposes of profit-sharing. To the extent that creative people have problems collecting their share, it is often an indication of poor or faulty contract provisions.

The first basic problem to determining the eligibility of the sums payable through profit-sharing is calculating just what is the producer's profit. In theory, the producer's profit should consist of all net revenue which the producer receives. In practice, though, it is much more difficult to arrive at a hard and fast definition. Between the ultimate user, the audience and the producer, are a host of claimants to a share of the total monies generated from a film: from the exhibitor to the distributor to television broadcast to cassette rentals, from gross deals to net deals, participants and factors over which the creative person has little, if any, influence or control.

Where the creative person may have some influence, though, is with regard to producer-related activities, the most common of which in Canada are non-arm's length sales agents. These sales agents, whose function presumably is to sell the picture, are often controlled in a legal sense by the production company. The two entities may have common shareholders, common directors and even common officers. Whereas these sales agents may perform legitimate functions, they have the rather interesting secondary task of syphoning off a certain percentage of funds from the overall revenue of the picture before that revenue accrues to the producer. It can be argued then that the ultimate principals behind the production company and the sales agent receive money while the producer pleads poverty.

Once revenue from the picture trickles down to the producer, a whole host of claim-

ants queue to receive their share. First and foremost will be the lenders. These would usually include, in order of priority, Telefilm and other government funding agencies, the banks or other institutional lenders. These entities are quite careful not to permit any other person (or, for that matter, the producer) to in any way outrank them in priority of claim. Standing second in line, although not always, are the investors who are at this point permitted to recoup the cost of their initial investment, although no more than that. Next come, in varying order, promotion, publicity, administration, producer's expenses and the like.

At this point, a rather peculiar thing happens. The remaining mass of funds is generally divided into two, one-half of which accrues to the investors as their so-called profit and the other half accrues to the producer. In most cases, the producer will then, from his share, pay the deferred remuneration of the cast, crew, writer and producing personnel. These items, having been deducted, income and related taxes are then taken off. This finally leaves a small fraction, if anything at all, of the film's total revenues - funds which may be labelled profit in the production company's hands. It is generally at this point that creative personnel will become entitled to their profit-sharing, but even then there is a hitch. Only the producer knows when the picture is in a position that enough revenue has trickled down so that something is left for profit sharing. At that point, the factor of the timing of payment comes into play. Profit-sharing payments are generally made annually, sometimes semi-annually. When they are made during the calendar year, that can be at the producer's discretion. Consequently the producer may select a time for payment which is more advantageous to the producer than to the creative person. Furthermore, in the interval, the

producer is retaining monies which would otherwise be paid out to the creative person as profit-sharing; consequently, the interest accrues to the producer. Finally, this pool of net profits is not always held by the production company, but is often retained by the holding or parent company which in many cases has taken the assignment of all of the production company's rights in the film. The holding company may be responsible for several films at the same time. Under this arrangement the creative person is relying on the good faith and solvency of this entity

to assure that the net profits are not dissipated or otherwise lost before profit-sharing is paid out.

The preceding example describes the situation of many creative persons who are entitled to what is euphemistically called "net profits." This phrase "net profits" often appears in the creative person's contract and may be loosely, if at all, described. It is generally a synonym for 'a cut of the smallest portion of the remaining revenue of the film after everyone else is paid.'

Given the importance of the contribution of primary crea-

tive personnel, this situation is neither justified nor does it have to be. The definition of "net profit", or whatever term is used to indicate profit-sharing, can be adjusted so that there is a genuine reward for the positive results of inspired creation. "Net profits" can be determined for profit-sharing purposes *before* taxes and even before the division of the massive revenue into two pools between investors and the producer. After all, it can be legitimately argued that the true profit of a film is that amount which ultimately ac-

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crues to the investors and the producer together since the combination of their financial and organizational abilities has resulted in the infrastructure which makes the movie possible.

The key, then, is the negotiation of the creative person's contract. These negotiations

have to be conducted with regard to the expectations of profit-sharing and so that the ultimate written terms and conditions which define profit-sharing are realistic. There is not much sense providing for points, residuals or royalties if their provision is just an attempt to confirm the mathematical equation that

says that a percentage of zero equals zero.

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

Date set to launch Festival of Festivals under new director

TORONTO - June 25 is the date set for the opening press conference at which the content and character of the 11th annual Festival of Festivals, running from September 4-13, will be first revealed. The Festival of Festivals office is inviting entries for Canadian films or co-productions, whether it's feature-length, short, documentary, animated, or experimental, to pre-selection screenings in Toronto from June 17-27.

The preview deadline for prints or cassettes is June 13, with the pre-selection entry flyer noting that preference will be given to Canadian premieres.

The Festival of Festivals, in a bid to get its funding underway, had begun a mailing of flyers seeking Friends of the Festival. Sent out in April with an annual price tag for friendship of \$50, the flyer entices would-be patrons and sponsors with early notice of pass/ticket sales, advance information on screenings, news releases, advance screening invitations, membership card, 10 per cent off Festival merchandise, a free Festival poster and program book, the chance to win a Festival gold pass and - the ultimate teaser - a tax receipt from the registered non-profit organization.

Mr. CBC retires

TORONTO - Cec Smith, known in Canadian newsrooms by the nickname "Mr. CBC," retired after 30 years of service with the public broadcaster with the filing of his final news release May 16.

Smith, press relations director of the CBC's English TV and

Radio networks for the past 20 of his 30 years with the corporation, has worked under six CBC presidents and been involved with 22 fall television launches. Responsible as well for the CBC's speakers' bureau and audience relations division, the 57-year-old Smith is considering public relations and freelance writing



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FRONTS WEST

by Kathryn Allison

The Department of Communications' annual survey of the B.C. film industry is currently being compiled. Results are based on responses to a questionnaire that was sent out to over 2,000 industry members, including independents, production companies, distributors, and union, guild and association members.

Laurel March, the study's compiler, reports that the results indicate increases in all areas, particularly in production and employment. The number of production companies reporting is down 15 per cent from the last survey, but their average yearly revenues were \$256,450 in 1985, up 37 per cent from the previous year. Presumably the larger production companies have all reported this year, with the smaller ones either flourishing or dropping out, to account for the large leap in revenue. Incomes for individuals working in the industry were also up in 1985. Average yearly fulltime salaries for men were up 15 per cent, from \$34,100 in 1984, to \$39,000 in 1985. Women's salaries still sadly trailed men's, but were up from \$20,500 in 1984 to \$24,590 in 1985.

General comments from respondents show that there is a great deal of concern about the lack of a permanent movie studio in Vancouver, and there were many references to the slow pace of the development of the Dominion Bridge building into a permanent studio. There was a general call for more federal and provincial support of the film industry; the provincial government's lack of recognition of the industry was emphasized. There were many suggestions that B.C. develop a provincial film fund based on the Ontario and Alberta models. There is a general agreement that better facilities for training not only technicians, but also directors, writers, actors and particularly producers, all desperately needed in B.C. The study will be available in June.

Telefilm's Wayne Sterloff reports that there are numerous feature films waiting for the feature film fund to come into effect. Among them are Cal Shumiatcher's *Visa* and David Hauka's *Road Film*. Sterloff anticipates that several of them could be underway by late summer. Meantime, Telefilm is interested in getting another television series going to add to the two main ones already in production (CBC's *Beach-*

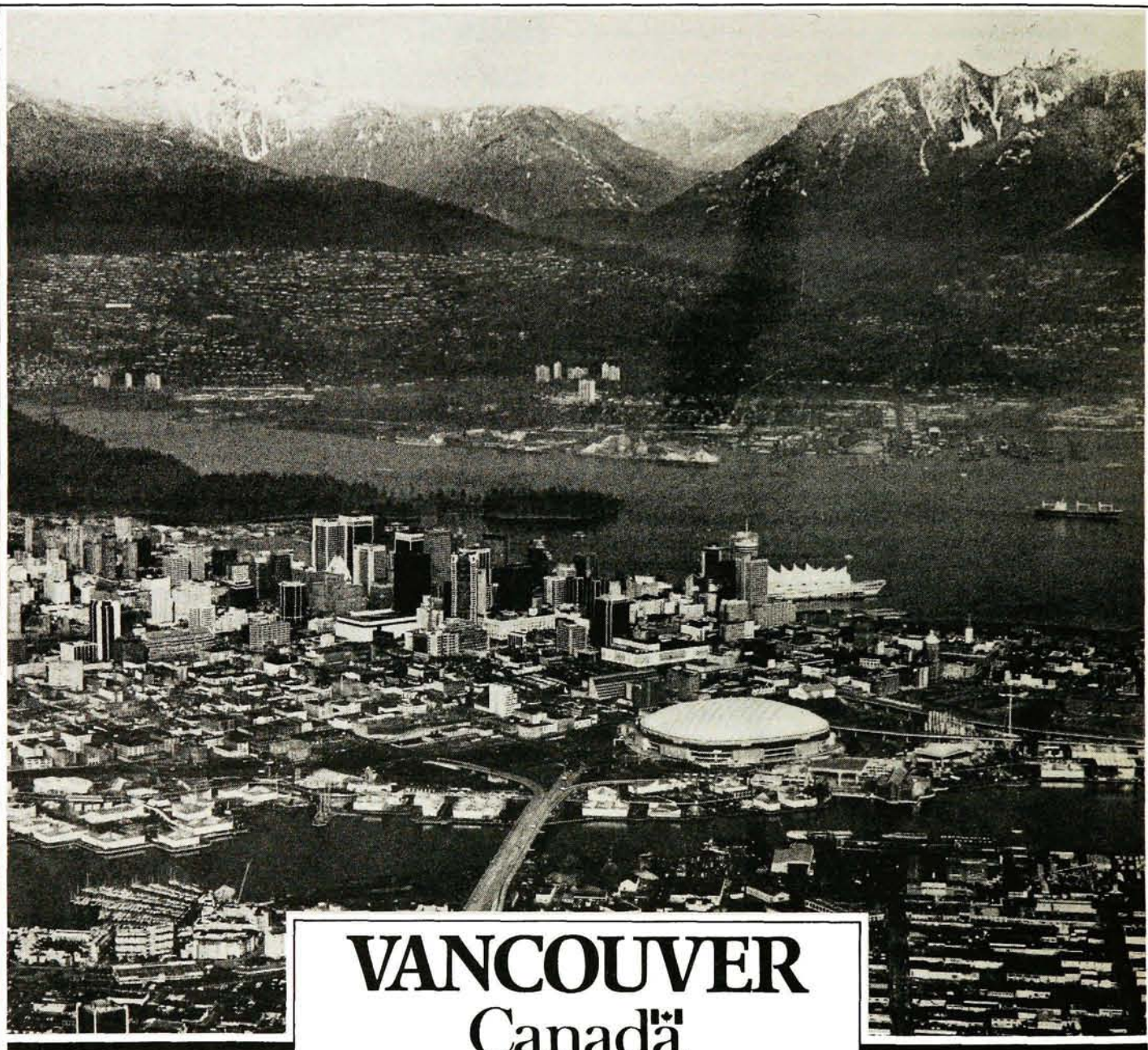
combers and Danger Bay), and Sterloff is looking at a couple of ideas, including a one-hour dramatic series from a very reliable producer, and a half-hour comedy series from

the Winnipeg Film Group.

A comedy series called *Survival Guides* is in development, with Ed Richardson of Tegra Industries producing. Alarcom is involved along with Telefilm, and an L.A. sale has already been made with KCET. Also in development is *One Thousand Cranes*, a play by

Colin Thomas about children's fear of nuclear war, that Vancouver's Green Thumb Players successfully toured through the Far East a couple of years ago. Cathy Chilco is producing the film version, with Thomas writing. The CBC network is involved in the development of the project.

Already shooting is a documentary called *Rebirth of Haida Canoe*, produced by Chris Wooten, directly by John Wright, with Doug McKay as DOP. The film uses an original Haida canoe that was shipped from the National Museum in Ottawa, and will be shown at



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EXPO. Thomas Howe and Associates are distributing the film. **Which Way to Carnegie Hall** is a half-hour documentary which tells the story of seven local child prodigies. Ivan Horsky produced it, with CBC radio veteran Robert Chesterman directing. It was shot in April and May.

scuttled for a status quo arrangement involving private industry leasing the building with minimal improvements, he is terse. "Our attitude is, just lease us the building and let us work in it. So we're waiting... we're patient." Meanwhile, union members are assisting Alan Clapp's Space Station pro-

ject at Douglas College. The college is going to be converted into a space-age minicity this summer as an alternate EXPO event. Key union people are training fifteen people in the various technical aspects of filmmaking as they construct the space station in moveable segments which will

be assembled in June. The trainees will move up on the union's experience roster as a result of their space station training.

Chapman stresses that there is limited need for people to fill entry level positions in the union, which needs breaks and opportunities at the top end so

that people can move up and make room for the new ones. He projects that only 20 people will be assimilated into entry-level positions this year, and will be discussing the need for controlled growth and training of production personnel at the Vancouver Film Festival's Trade Forum on June 2.

Five U.S. films are confirmed for shooting in B.C. this summer, and Rex Bromfield's **Heartbreak Motel** will shoot in June. George Chapman, the Business Representative of IATSE 891, admits he's disappointed that *Tripwire*, the first big U.S. feature of the season which collapsed in preproduction, but with more pictures being scouted this year than last, he is confident union members will be busy well into the fall. When asked about the Dominion Bridge movie complex proposal, which he has actively supported for several years, and which has been

Buttering up the feasts

MONTREAL - **The Peanut Butter Solution**, second in Rock Demers' *Tales for All* series, has begun a tour of film festivals around the world. The tour started with a screening at the Films for Youth Festival in Laon, France, to be followed with festivals in Gijon, Spain; Melbourne, Australia and Minneapolis, U.S.A. Last year, **The Dog Who Stopped The War**, first in the film series, took the Grand Prize at Laon.

New World Pictures of Los Angeles is distributor for **The Peanut Butter Solution** in the English-speaking world. Cinémaplus, the distributor for the French version, **Opération beurre de pinottes**, reports over 1,000 pre-sale orders for the videocassette and expects that number to double by the end of April.

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CBC Telefest judges entries from film/video students in Ontario

TORONTO — The collective efforts of more than 1,000 film, animation, video, and radio students from 21 Ontario colleges and universities were recognized April 30 at the Toronto Hilton Harbour Castle hotel, the setting for the sixth annual CBC Telefest Awards.

Telefest '86, which chief organizer and CBC Ontario regional affairs manager Bert Allen

says is intended as a recognition of talent rather than a rewarding of it, attracted some 166 entries by student producers in the competition's various media categories. Those entries, examined by 53 adjudicators composed of various CBC production executives, entertainment columnists, and the like, were reduced to 14 winners after a week of judging in mid-April.

The winners, whose creations will be highlighted in a special Telefest TV and radio series to be produced by 29-year-old Steve Scaini for a later summer/fall airdate on CBC, received Telefest posters as their awards. While all student producers received certificates of merit and critiques of their productions, the top two pro-

ducers also were awarded Regional Director's Awards plaques from CBC Ontario regional director Don Goodwin.

Recipients of the latter award were, in the Film/television division, Glenn Warner of the University of Windsor for **In Case We Survive** (his winning entry as well in the film long non-documentary category) and, in the radio division, David Bossy of Fanshawe College of Applied Arts & Technology for **Videomania**, his winning entry in the radio long non-documentary category.

Other Telefest Awards winners, their entries and categories, were: Lenka Holubec, York University, for **The Man Who Fell From An Apple Tree** — film long

documentary; Christopher McNamara, U. of Windsor, for **Tattoo** — film short documentary; Andreas Trauttmansdorff/John Hargreaves, Sheridan College of Applied Arts & Technology, for **Urگو: Terror-Brain From Venus** — film short non-documentary; James Stuart, Queen's, for **A Symphony of Toys** — animation; Derek Johnston/Ken Nyuus, Ryerson Polytechnical Institute, for **Makin' Free** — video long documentary; Phil Primmer/John Morris, Ryerson, for **Trapped** — video long non-documentary; Tracy Kennedy, York, for **Teenage Things** — video short documentary; Tambre Leigh Hemstreet, York, for **Metamorphosis** — video short non-documentary; and Lennard Koratta Campese,

Ryerson, for **Prisoner Of Love** — music video.

The remaining Telefest winners, in radio, were: Tony Gentilucci/Eric Fruitman, Ryerson, for **Electro Convulsive Therapy**; Ellen Batorski, Niagara College of A.A. & T., for **Baby Talk** — radio short documentary; and Sandy McMurray, Ryerson, for **Our Buddy — The Apple** — radio short non-documentary.

The Telefest Awards, begun by the CBC's Ontario region in 1981, were confined to film and television programs until the expansion of those categories and the addition of radio in 1984. That year, 124 entries were received while Telefest '85 counted more than 130 entries submitted.

Raymond joins EPS

MONTREAL — Entertainment Programming Services (EPS) president David Jackson recently announced the appointment of Micheline Raymond to the position of general manager of French-language market sales.

Former journalist Raymond will be responsible for selling films and television shows to francophone stations and networks distributing EPS product. As well she will be involved in co-productions and acquisitions through Astral Television. EPS is a joint venture between Astral Bellevue Pathé and Twentieth Century Fox Telecommunications.

CCTA/CANCOM agree on DBS

OTTAWA — Direct broadcast satellite (DBS) will be established beginning this summer for areas outside those served by cable broadcast as a result of an agreement reached between the cable industry's Canadian Cable Television Association (CCTA) and Canadian Satellite Communications (CANCOM), the licensed satellite distributor of Canadian signals. A joint six-month task force worked out the basis of the agreement which will be presented to the CCTA's annual convention and CABLEXPO May 12 to 15 in Vancouver.

Included in the eight-channel package are CHCH Hamilton, CITV Edmonton, TCTV (French-language) and BCTV Vancouver along with the four U.S. networks.

In a combined statement, CCTA Chairman Pierre Hébert and CANCOM president and CEO Pierre Morrissette claim the arrangement will place the two companies "at the leading edge of a new generation of television services provided directly to the Canadian public."

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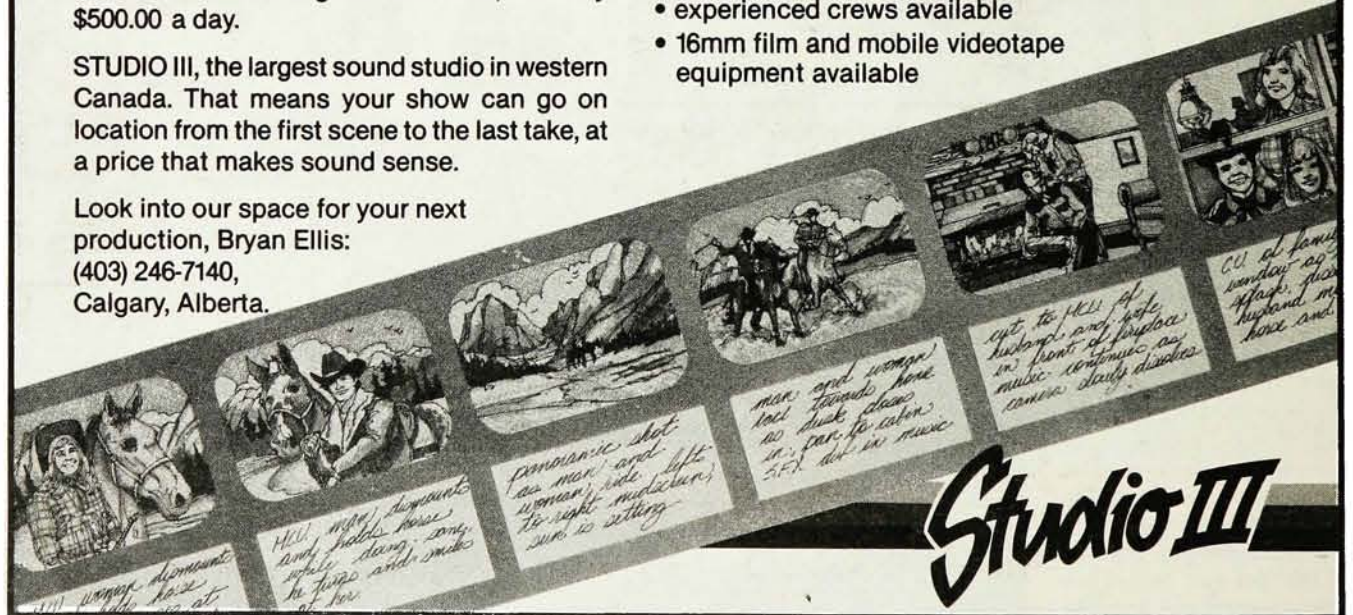
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Co-ops gather for Indy Alliance

QUEBEC CITY – The annual conference of the Independent Film and Video Alliance/Alliance du Video et Cinema Independant (IFVA) takes place in this city May 20 to 25.

The agenda includes nightly screenings, panel discussions, daily workshops and plenary sessions. Topics for the workshops encompass issues of concern to co-operative filmmaking organizations and independent filmmakers, including a discussion of the role of the NFB and Telefilm Canada in assisting independent film and video, the establishment of an exhibition circuit, and issues involved in independent distribution.

Free Trade and Quebec's now-dead Bill 109 will be covered on the conference's first full day. Francis Fox, former federal Communications minister and currently a

member of the board for proposed children's cable web Young Canada Television/Téléjeunesse, will address the meeting May 22 in a session titled "Young Canada Television and the Independents."

The IFVA was incorporated in 1980 and is now comprised of 37 member groups, representing more than 3,000 individuals from every province. The annual general conference is held in a different province each year with the objective of providing members with an opportunity to exchange information and discuss topical issues. Part of the organization's purpose is also to provide a lobbying structure.

New Cinema fest

MONTREAL – The 15th Annual International Festival of New Cinema and Video, held this year Oct. 16 – 26, has announced a call for entries. Films not previously seen in

Canada and videos not seen in Montreal are eligible. Deadline for entries in both sections is Aug. 15.

A Film and Video Market will be part of the Festival to help promote exchanges between production and exhibition.

Organizers are looking for films that explore the film medium outside commercial conventions, as well as continuing to explore the new and growing video art forms and their relationship to the film medium.

CFTA awards

TORONTO – The Canadian Film and Television Association, despite having turned over its programme and craft awards to the Academy of Canadian Cinema & Television's national, all-industry Gemini TV Awards set for December 4, will still hold its annual Awards dinner gala this October in Toronto.

The 14th such annual event for the 185-member CFTA, it will see the association retain a presentation ceremony featuring 10 personal achievement awards, as well the continued presentation of the Chetwynd Award for Entrepreneurial Achievement. The 10 recognitions of personal achievement will be nominated by industry members for both Producer and Individual (i.e., executive, civil servant, supporter) in five categories: Feature Film, Television Entertainment, Television Advertising, Music Video, and Industrial/Sponsored & Multi-image Production.

Nominees with the top five vote totals in each category will be voted on by their peers, with winners announced at the gala gourmet dinner for outstanding contribution in their particular sector. The CFTA's recently-elected president, Alison Clayton, says the dinner will be "a social event celebrating the successes of our industry, not just a televised competition."

Clayton adds that "By shifting the emphasis to awarding only individual achievement, we will complement the Academy while maintaining our popular celebration evening."

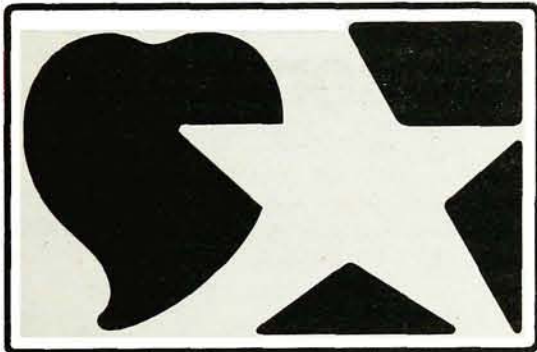
Saidye Bronfman launches Shoah

MONTREAL – The Saidye Bronfman Centre will present the Canadian premiere of French filmmaker Claude Lanzmann's nine and one-half-hour film on the Holocaust, **Shoah**, at the Theatre Maisonneuve, Place des Arts in Montreal on June 3 and 5.

The benefit screening launches the Centre's new program in the performing and visual arts. Harry Gulkin, Executive Director of the Centre explained that "**Shoah** represents the kind of cooperative venture which the Centre intends to spearhead."

Lanzmann, the film's director, will be present for the opening, June 3 and will briefly address the audience at a cocktail reception before the screening.

Shoah has been awarded France's highest film award, a special Cesar Award. The benefit premiere will be followed by a theatrical engagement at Montreal's Cinéma Outremont. It is distributed in Canada by the Saidye Bronfman Centre in association with Les Films SMC and Creative Exposure Limited.



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ON (EXPERIMENTAL) FILM

by B. Sternberg

Questions relating to curating and curatorship are in the air these days, with seminars, articles and a recent issue of *provincial essays* devoted to the topic. Who determines what gets shown/seen and what gets written about or included in historical record? What relation has this determination to the market evaluation of art and/or its socio-political value? What is the relative power between patronage and curatorship, and how do art, politics and government-funding interact? Do curators observe and place into context, or interpret, or do they, in fact, create theses for which the work serves merely as example? And what has this to do with film? Nothing and everything (as usual).

Film, as other reproducible art, is not a part of the collectible art market. It is coincidental that these same art forms are largely ignored by museums? The market in relation to film is the feature-film industry. And what gets shown and produced is 'selected', via Telefilm, by television executives.

As far as I know, there are no curators of film in the major public art galleries, which generally refuse or are unable to include film in the curating of contemporary art. If you think of curating as the procuring of, caring for and exhibition of a collection, there is no curating of experimental film. And there needs to be. Major public galleries should be collecting and regularly screening at least the 'foundational' experimental films, thereby educating the public and providing a context for independent curating of programmes of contemporary film art, and exhibition in artist-run centres.

Artist-run centres arose in Canada to provide artists unmediated access to galleries. Selection committees are composed of artists as opposed to administrators or critics. Experimental films are often presented in programmes selected according to an independent curator's theme or thesis. But does placing individual films in a context aid viewers to see more insightfully or does it limit the viewing experience by giving primacy to the curator's position? Also, what control has, or should a filmmaker have, over the context in which her/his work is seen? And who/what accredits curators as such? Is film taught in art history courses? In the meantime, let's continue to screen films - more and more

- and keep a debate going on criticism and curatorship.

Continuing with excerpts from interviews with film journalist Florian Hopf and Canadian filmmakers:

Joyce Wieland: I teach children painting - I'm a painter, too - and I speak to them about the future. They've done statistics on children in public schools and 75 per cent think there isn't any future. So I like to say "Draw a picture of the future" - draw a little house and let's make a drawing of where you would live. Some of them want to live in space. Their negativity keeps coming in and you always have to keep

going towards positive things. You build a bridge through drawings or a film.

I work with older people, too. They also have to have their eyes opened. They have to have the layers peeled off and even if they're not going to be artists professionally, they have to see that the most important thing is to enrich their lives by seeing.

For instance, one woman who owns her own business

was afraid at first to touch the paper, even to begin to draw. Then she started to see. One day she went outside and she saw the sun reflected on some buildings and she took about half an hour to walk down that street! From then on, she and the others were looking.

Hopf: What are the layers on the eyes of filmmakers in Canada?



National Film Board of Canada

Office national du film du Canada

NEWS

CANADIAN SCREEN INSTITUTE

The National Film Board will contribute \$1.8 million over a five-year period to help fund the newly-formed Canadian Screen Institute, a national organization based in Edmonton which will provide training in film production. In making the announcement, NFB chairman François N. Macerola stated that the Institute represents a "vital step in ensuring that Canadian stories reach our screens, and that filmmakers from across the country have the opportunity to tell the stories."

The Canadian Screen Institute has grown out of the Dramalab pilot which brought together young filmmakers from across the country to train in the various crafts related to dramatic film," said Mr. Macerola. "The NFB participated in Dramalab and will continue to support the Institute because it links training and production opportunities, is closely connected to provincial government initiatives and is a cooperative venture with the independent sector."

NORMAN McLAREN PEACE EDUCATION PRIZE

At a recent international conference on peace and security sponsored by McGill University, world-renowned film animator and director Norman McLaren accepted an award on behalf of filmmakers everywhere who are working through their art to promote peace education. McLaren, who retired from the NFB in 1984, established the Board's first animation studio and through his films acquired a reputation for innovation in

animation techniques and a deep commitment to social responsibility in the cause of universal peace and justice.

To mark his contribution to peace education, McGill has instituted a prize bearing McLaren's name which will be presented every year to a student who demonstrates exceptional talents in media studies and manifests the global consciousness and awareness exemplified by McLaren.

FORUM ON WOMEN'S STUDIES

The education sector has long been a major user of NFB films. As part of a program to revitalize exchanges between filmmakers and film users, a two-day workshop was recently held in Montreal which brought together several educators, family life and women's studies coordinators and NFB women producers from across the country and from Studio D. They explored the main issues affecting self-image attitudes and expectations of today's female high school students and discussed how filmmaking and film utilization can help generate attitudinal changes

and challenge the status quo. A report summarizing the discussions and outlining recommendations will be made available to educators across the country.

FILM FESTIVALS

CANNES

The Decline of the American Empire, Denys Arcand's new feature film, has been selected to open the Directors' Fortnight at the 1986 Cannes Film Festival. The film was co-produced by the NFB and Corporation M & M Ltée.

BANFF

Six films produced or co-produced by the NFB have been selected to be part of the official competition at the Banff Television festival: Genie winner *Final Offer: Bob White and the Canadian Auto Workers Fight for Independence*; ACTRA winner *Canada's Sweetheart: The Saga of Hal C. Banks*; *The Great Buffalo Saga*; *With Our Own Two Hands*; *Le Vieillard et l'enfant*; and *The Space Between*, Part III of the *Defence of Canada* series.



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→ **Wieland:** I think commercial filmmakers in English Canada don't have their eyes opened – they don't have a fresh view in themselves to develop, from inside. They look at product from other countries, from the U.S., and they want to emulate that because there's no encouragement from Telefilm to recognize individual vision, personal vision.

Hopf: What are these films from inner vision?

Wieland: It began in New York in the '60s and before, the underground filmmakers, and I saw what they called "ecstatic vision" and thought what could that be – and I wanted it! I would see these people developing from their own vision, from their lives in their studios or wherever, they would see the light and it was always about light. The problem is to go into oneself and find out what one is and to suffer what it is to be oneself. Go to the darkest parts and

brightest parts and find out what you like and want and to validate that.

When you work with students you have to stay with them all the time. It's not just a question of art and finding out who you are and to make this wonderful thing happen out of yourself, it's the responsibility to society and to care about other people. There needs to be much more communication – about joy, about light, about things that are considered frivolous by some political

filmmakers.

It's difficult to get the films shown. We're hindered by middle people – writers, TV people. A lot of people think art separates, but art is to embrace others – whether to convey something difficult or talk about light – to communicate those things without selling out...

Work that comes from the spirit, journeys into the spirit, that's what we need now.

Student entry project for Ontario productions

TORONTO – Students in Ontario film production programs looking for an introduction to the film industry have, for the past six years, been able to find some recognition in CBC Ontario's annual Telefest. New this year, and with a similar insight into the industry, is the Student Entry Project.

The project, which will hold jury screenings May 22-23 with an awards gala May 31 at the Ontario Science Centre, is attempting to take advantage of the fact that approximately 300 film students graduate annually from the production programs at post-secondary institutions throughout Ontario.

Seth Feldman, a York University film instructor, says four films each will be invited from institutions that include Sheridan and Niagara colleges, York, Queen's and universities, and Ryerson Polytechnical Institute. Categories will consist of narrative, documentary, experimental, and animated films, Feldman noting that organizers are hoping to expand the project to encompass screenwriting and film criticism as well.

In the works since February, Feldman said the project's been enthusiastically received by the industry – prizes will be donated by Norman Jewison and Budge Crawley, with a possible appearance by David Cronenberg – and that, in his view, it will fill "a fairly large gap" in opportunities currently available to film graduates.

While the project is still coming together, Feldman says approaches by organizers have also been made to TVOntario's programming director about possible airplay and to the Academy of Canadian Cinema and Television (organizers of the Genies and recently-announced Gemini TV Awards) regarding the future inclusion of a project award.

Organizers are also lobbying, says Feldman, for changes in youth unemployment regulations to get graduates on productions faster, as well as a relaxation of rules among technical unions and guilds to permit more apprenticeships.

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CBC's Chasing Rainbows with \$10 M

TORONTO - Less than two weeks after CBC President Pierre Juneau's April 3 announcement of the latest round of program and staff reductions, the network, on the set of a bordello at Scarborough's Magder Studios, began production of its longest and most expensive drama series, **Chasing Rainbows**.

The 13-hour series, formerly titled **Hello Suckers!**, is budgeted at \$750,000 per episode or \$9.75 million in total, will be 18 months in production, and is set for a January, 1988 broadcast date. And not only do the per episode costs match those of the six-hour **Empire Inc.** production of three years ago, but the production itself reprises the **Empire Inc.** team of Mark Blandford (executive producer) and Douglas Bowie (writer).

What makes **Chasing Rainbows** newsworthy isn't simply the size of its cost. Nor is it that for a production following the entrepreneurial exploits of two young war veterans in Montreal of the roaring '20s, the bulk of production will be done in Toronto and environs.

Rather, it's that **Chasing Rainbows** will be the first major production to be done on HDTV or High Definition Television.

Apparently the first such effort in the world, CBC sees the series' use of HDTV as bringing several advantages to a production, the result of using 1,125 lines instead of the current 525-line North American and 625-line European systems.

Development of the new HDTV electronic system by Japan's state network NHK means, because of the increased number of lines, a larger and sharper image with a resolution four to five times that of current television. The detailed look also equals that of 35mm film, a considerable improvement over the CBC's shooting predilection for 16mm.

Besides affording that so-called 'American look' and being capable of 'down-converting' to 525-line and 625-line systems without any appreciable loss in quality, the HDTV system's flexibility includes a special matting process which can electronically

marry elaborate backgrounds to foregrounds, as well as permitting a direct lifting of mattes (or composites) off tape instead of just off camera.

The HDTV hardware is being provided for the production of **Chasing Rainbows** by the Sony Corporation. Use of it for the series had been recommended to Blandford by John Galt, a producer (and the series' director of photography) with Northernlight & Picture Corporation. Northernlight, listed as co-producer on the series, will be providing technical expertise and operational support for the production's CBC crews.

That matting ability is what will permit the Montreal setting to be produced in Toronto while, conversely, the period drama character of the series is what invites the use of HDTV and its matting strengths. Individual, early-1900s buildings in Montreal will be shot from the same perspective, for example, to create a composite of an exterior street scene that can be moved back to Toronto without having to move the production to Montreal.

That image can then be

stored in a video-cassette recorder, after which it can be played back into the system's High Definition Ultimatte box, and then married to whatever action is being shot in front of a blue screen matting as the foreground. The effect is such that actors can appear in one room and yet actually be in another (or transposed to however many background images are stored and called up).

Such is the blending of two separate images, says Galt, that no light will appear around an actor married to a background, shadows can be handled faithfully, and even cigarette smoke will matte perfectly.

"The importance of this production is it's in real-time" says Galt, who adds "One advantage of doing this is we're in a position to write the rule-book, to develop the creative aspect of that technology rather than the technical aspect."

Because the HDTV system can use such combinations as shooting with two cameras, one camera and a VCR, or simply one camera in the foreground, it's said that higher production values will be achieved at a fraction of the cost of 35mm film. The degree of cost-saving remains to be determined, although Galt noted the lower cost of using

tape and the easier editing of sound it permits. Since the HDTV system will utilise a completely new digital recording technology offering a four-times higher signal-to-noise ratio, Galt says the problem of 'CBC sound' will also be overcome (though, he notes, "the cost of this system is extremely high at this point").

HDTV, with its potential for savings in time, crew, etc. is a system Galt predicts will see increased use, although for the moment he notes the initial impact of such new technology lies in a better product, not better savings. "The high quality of the picture is what's going to sell HDTV," opined Galt, "and it will give us the production we've been looking for."

As to what CBC will be looking for from **Chasing Rainbows**, John Kennedy, head of the network's TV drama, says the network will heavily promote a series he described as "a huge adventure for us" and then with an eye to foreign sales. His expectation is that **Chasing Rainbows** will match the 1.9 million viewers per episode that tuned into **Empire Inc.**, while writer Douglas Bowie says that he'd be disappointed if the series didn't attract "at least" 2.25 million viewers.



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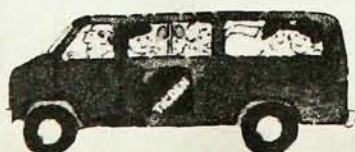
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