

Ostry attacks free enterprise's holy land

NEW YORK — Chief U.S. free trade negotiator Peter Murphy and his negotiating team members were described as "shrill and disingenuous" by TVOntario chairman/chief executive officer Bernard Ostry in a June 11 address to the annual meeting of the American Association of Museums.

Ostry, in recent months a very vocal proponent of the values of public broadcasting systems — as well as a former deputy minister of communications in Ottawa and of Ontario's Ministry of Citizenship and Culture — appealed to his audience in his speech on "Cultural Sovereignty and Free Trade Between Canada and the United States" to assist in fostering among Americans a greater understanding and tolerance for Canada's different cultural character and aspirations.

Ostry, wondering about recent U.S. actions that have precipitated a seeming trade war with Canada coincidental to free trade negotiations, asked why America did not "get its act together" before beginning talks "with a great neighbour and trading partner, a great friend and ally."

Referring to a lack of informed public opinion on the undefended Canada-U.S. border and its meaning, Ostry observed "There seems to be some notion on your side of the border that it is simply a line dividing your lawn from your backyard" and then told his listeners concepts like free trade were subject to national values and aspirations — which in America, "this holy land of free enterprise" supplants economics with concern for

national security and, in Canada, sees a priority placed on cultural sovereignty.

After echoing Ontario Premier David Peterson's view that cultural sovereignty in Canada could not be separated from political sovereignty, Ostry stressed "let us be sure that the matter under discussion is capable of being negotiated." He then pointed out Canadian legislation aimed at ensuring survival of Canadian voices in the media and publishing are not so much restrictions on the freedom of information so much as "an amplification of freedom."

After paying recognition to Canada-U.S. friendship and the two countries' almost similar view of the world, the TVO chief spoke of the need to understand the kinds of trouble similarities and differences between the two nations can pose.

"It is these resemblances, which we would probably like to think of as superficial, but are in fact profound; it is this family likeness that makes it so hard for Americans to take seriously any claim to be different. And we do make that claim. We not only claim to be different, we claim the right to be different, and the right to preserve that difference... And we claim to have these rights respected at the negotiating table," said Ostry.

Citing the vital regard those differences hold for Canadians and statistics showing the overwhelming degree of foreign penetration of Canada's publishing, film and video distribution, and sound recording markets that highlight the legitimacy of Canada's cultural

institutions, Ostry turned his oratorical aggressiveness on American agencies' near monopoly of Canada's market.

"These big bad wolves huff and puff and they want to blow our house in," said Ostry. "Scorched earth" is the warlike threat of the gulf and westerns (lower-cased in the text of his speech)...These multinationals already have their 70 and 80 and 90 per cent and unless they can get 100 per cent they cry Foul! Restrictive practice! Unfair! Nationalistic!"

Ostry, claiming the only corrective action to an American insensitivity based on "xenophobic blindness", was to make "ordinary decent Americans" realize Canada's right to conduct its own affairs as it sees fit — as Americans would insist in their case. In one of his many direct volleys to American opinion, he declared "If we choose to set up public bodies to stimulate film production, or programs to protect the old, the sick, and the deprived, that is our business."

With an eye apparently set on negotiating conditions insisted on by the U.S. Congress and various American lobbying groups, Ostry, with a whimsical touch, said Canadians weren't for their part asking America "to dismantle your defence programs or privatize the Marines."

Telling his audience that different interests and values and not hostility to the U.S. governed Canada's pre-occupations of its own, Ostry saved his speech's punch — and a high card for American consideration — for the end.

Not only is Canada about to

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Cité's contract due August 15

MONTREAL — *Cinema Canada* has learned that a federal-provincial government contract to build the \$20 million Cité du Cinéma film studio complex here will be awarded August 16.

Nicole Martin, assistant to the deputy minister in the Quebec Ministry of Cultural Affairs, says that, according to a working schedule already in place within the ministry, a contract for Cité du Cinéma will be awarded August 16 following a call for public tenders in the private sector.

Officials of both the federal Department of Communications and the Quebec Ministry of Cultural Affairs told *Cinema Canada* that open invitation to bid on the film-studio project will be extended to the private sector by the end of June pending Quebec treasury approval of the Canada-Quebec Subsidiary Agreement on Cultural Infrastructure.

According to this agreement, which allocates close to \$30 million for major renovations to the Montreal Musée des Beaux-Arts and approximately \$10 million towards the construction of Cité du Cinéma, it is the Quebec government which is responsible for implementing the jointly financed projects.

Several business interests within the private sector have already stated their intentions to build the Cité du Cinéma and are waiting for the invitation to tender proposals to a management committee set up under the terms of the agreement.

Most visible among these parties is Harold Greenberg, president of Astral Bellevue Pathé which is proposing a complex of office towers, studios, theatres and retail film equipment stores — reportedly to cost close to \$75 million. According to a report in a Toronto newspaper, the National Film Board has "linked up" with the Astral project for a Maison du Cinéma within the complex.

However, asked whether this federal agency is involved in Astral's private-sector bid for public funding, Stuart Cobbett, president of Astral Films Enterprises, told *Cinema Canada* there is no NFB involvement in the Astral proposal.

"You can't believe everything you read," said Cobbett, "the project is an Astral lead with a lot of private investors." Francis Fox, former Federal Communications minister and

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Exhibitors too close for comfort

TORONTO — It's close encounters of the "hardball" corporate kind between Cineplex Odeon Corporation and Famous Players Ltd. More specifically, the rival exhibitors have clashed head-to-head over the landmark Imperial 6 Theatre and in the process — temporarily at least — shut the downtown Toronto movie-going public out of the prime film venue.

The latest dispute between Cineplex and Famous became noticeable May 29, when security guards and chain-locked doors at the Imperial's Yonge and Victoria Street entrances signaled the theatre's closure to would-be patrons. Behind a stripped-down marquee announcing Sylvester Stallone's *Cobra* had been moved to Famous' Plaza and Sheraton Centre Cinemas, hand-scrawled apologies for the inconvenience, and legal notices addressed to Famous Players stated that an important portion of the Imperial now belonged to Cineplex Odeon.

The next morning, as a Supreme Locksmiths Ltd. van

pulled into the Yonge Street entrance (adorned with the slogans "For Supreme Emergency Service & Quality" and the request "Drive Carefully — We don't Have The Keys to Heaven!"), those notices advised Famous Players Ltd. of the expiry of its four-year lease dated May 25, 1982, that owner Edna Arleen Werden Rakas and current tenant Cineplex Odeon Corporation had taken possession of the premises, and that Famous would have 30 days to remove its records, inventory, and trade fixtures.

How did Famous come to lose a site it had held since the 1930s? The effect of Famous' failure to renew the lease, and Cineplex Odeon's acquisition of that lease from the owner effectively divided the Imperial. Famous was left with two theatres entirely on its property; the largest theatre (the 778-seat Theatre 2) fell onto the owner's property now leased by Cineplex; the remaining three theatres fell between both Famous' and Mrs.

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Quebec/Alberta coproductions on hold

MONTREAL — Last minute alterations by Revenue Quebec to an co-production agreement which will allow Alberta filmmakers to take advantage of the 150 per cent capital cost allowance in Quebec has delayed official signing of the agreement until later this summer.

Denise Robert, president and interim director-general of the Société du général du cinéma says she expects the agreement, co-sponsored by the Alberta Motion Picture Development Corporation, will be signed in August at the World Film Festival in Montreal.

Once in place, the SGCQ (Quebec)/AMPDC Co-Production Agreement will allow Quebec filmmakers working in Alberta to take advantage of AMPDC development loans while Alberta filmmakers can make use of Quebec's production equity funding and capital cost allowance.

The agreement will add credibility to Quebec-Alberta coproductions in seeking additional funding. It will also stand as an added incentive to use locations in both provinces.

Whether a co-production will qualify under the terms of the agreement will be determined by the current selection

process in each province and subsequent consultation between representatives of the SGCQ and the AMPDC.

"The projects will be negotiated on an individual one on one basis," says Robert.

In other business, Robert who became interim director after the unexpected departure of Nicole M. Boisvert from the Société général du cinéma, says a successor will be announced by the end of June. Robert is not in the running for the position because of the workload involved as both president and interim director-general.

First Choice launches development FUND

TORONTO – Seven projects totalling \$52,069 and a nine-member volunteer board of directors were announced in a June 4 reception launching the \$1 million Foundation to Underwrite New Drama for Pay Television, formed in April by

First Choice Canadian Communications.

Those initial projects, which received development funds ranging from \$5,000 to \$10,000 for a variety of treatments, first, and final drafts by screenwriting teams, were cul-

led from over 400 cross-Canada requests for applications and then selected from 32 projects that received consideration.

The Fund announcement coincided with the beginning of hearings one week later be-

fore the Canadian Radio-television and Telecommunications Commission (CRTC) at which Canadian general-interest pay-TV licensees, including First Choice, asked the Commission to reduce their Canadian content levels from 50% as of Jan. 1, 1986 as a condition of license to 15 per cent.

Financing from the non-

profit FUND, intended to foster scripts for feature-length dramas and made-for-pay-TV programs, consist of interest-free loans, repayable to the FUND once a project's principal photography commences. Guidelines for the script development programme (divided into treatments, first draft, and second or final drafts) were announced May 28 by FUND chairperson Phyllis Yaffe, with summer deadlines of June 6 and August 5 also set for submissions.

The FUND's first recipients of seed monies – who must be Canadian citizens or landed immigrants – were joined at the reception by the FUND board members, also first announced May 28 by Yaffe.

Joining Yaffe on the board are: Spectrafilm Inc. president Linda Beath; First Choice programme director for First Choice-Superchannel's eastern Canada pay-TV service, Paul Gratton – the sole First Choice representative on the board; CBC executive in charge of independent production – family TV drama, Nada Harcourt; Association of Canadian Film & Television Producers executive vice-president Peter Mortimer; Atlantic Independent Film & Video Association member Gordon Parsons; Atlantis Television International Inc. president Ted Riley; Canadian co-producer of the hit stage musical *Cats*, Marlene Smith; and, from 1968-78 the Canadian Film Development Corporation's first executive director, Michael Spencer.

Regardless of the rate of return from projects, First Choice will ensure the FUND remains at \$1 million through an annual 'topping up.'

FUND, however, isn't alone in providing financing for the projects of screenwriters. The Ontario Film Development Corporation, which opened its doors to business last spring, includes in its \$7 million annual budget approximately \$800,000 to \$1 million for script development.

Bill House, the OFDC's executive co-ordinator of production and development, says the provincial film corporation has received more than two complete applications for projects in development since April 3, with some 30 projects in production and applications for a good number of special projects (such as the late-May Student Entry Project for Young Filmmakers).

HOUSTON, TEXAS – Mako Films and the NFB were award winners at the 1986 annual Houston International Film Festival's April 26 awards dinner.

BEFORE BEGINNING VIDEO POST-PRODUCTION, ASK QUESTIONS

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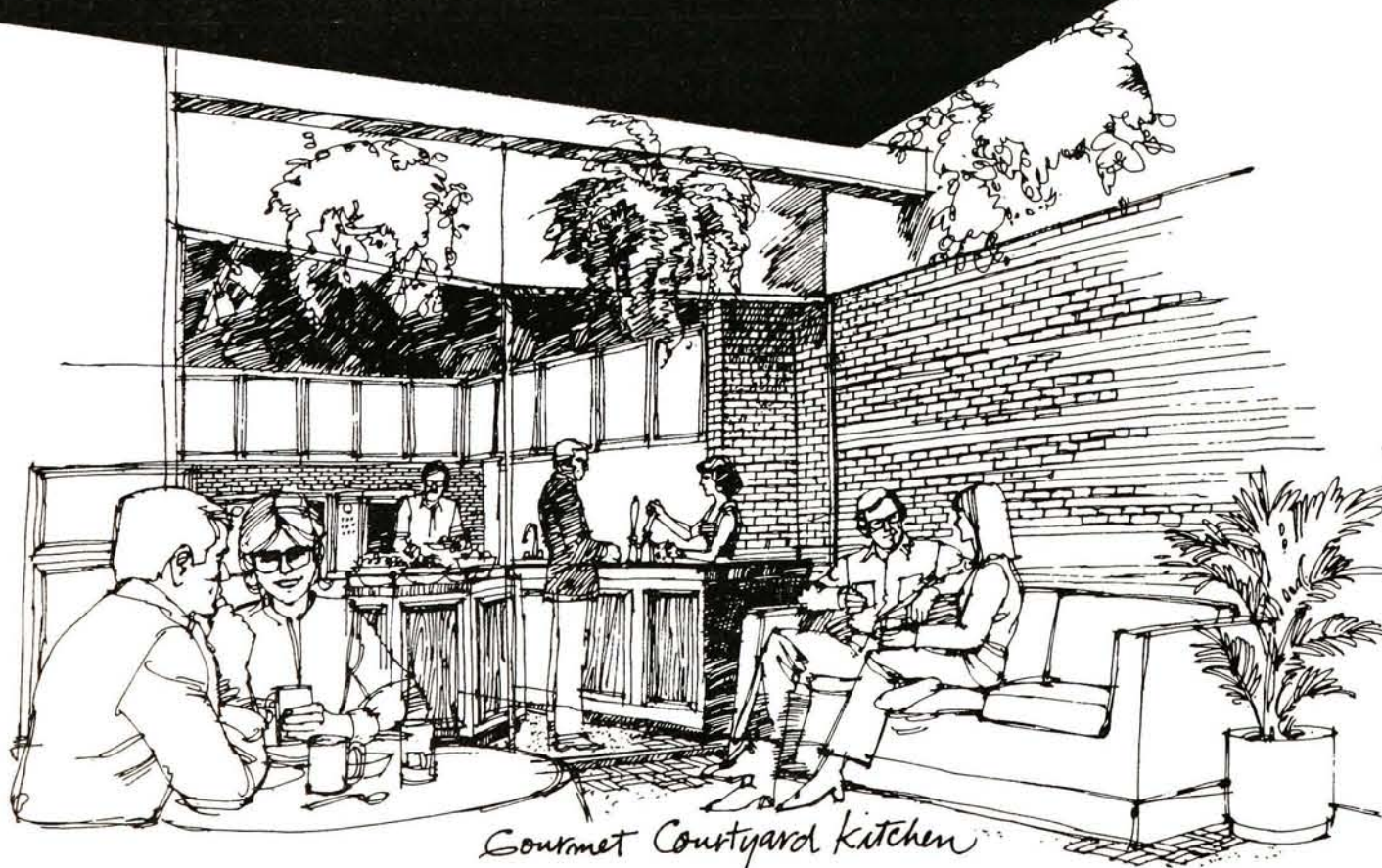
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Pay TV wants out of CRTC CanCon license commitment

OTTAWA – Canadian general-interest pay-TV licensees First Choice, Allacom and French-language Premier-Choix TVEC appeared at a hearing June 10 before the Canadian Radio-television and Telecommuni-

cations Commission to plead their case that Canadian content levels, set as a condition of their licenses at 50 per cent as of Jan. 1, 1986, should be reduced to 15 per cent.

The hearing, held June 10-12, is expected to result in a decision by the CRTC within "several weeks," according to Commission chairman André Bureau.

The issue of Canadian content reduction on pay-TV had

been put off earlier this year by the Commission, in expectation of the Caplan-Sauvageau Task Force Report on Broadcasting Policy. However, delays in completing the report caused the Commission, after consultation with Task Force chairmen Gerry Caplan and Florian Sauvageau to proceed with a hearing on the pay-TV licensee application.

Ironically, CRTC chairman Bureau, writing to Caplan early

this year, stated that holding the hearing now would facilitate the bi-annual tabulation of Canadian content reporting by the CRTC.

The hearings were preceded by one week by First Choice's million-dollar Foundation to Underwrite New Drama for Pay Television (FUND), announcement of seven projects worth \$52,000.

The CRTC decision, expected by the end of July, is

likely to be a short-term one as current general-interest pay-TV licenses expire in 1987.

Ostry's attack

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lie down in free trade talks with the U.S. but, vowed Ostry, "Above all, we are not going to let anyone knock our brains out. And maybe, after all, that is the best way to explain what we mean when we talk about our culture and national integrity." Should the U.S. negotiating team attempts to bully Ottawa, he added "Washington may well find that we Canadians are ready to give as good as we get."

American inability to strike a fair free-trade deal with Canada, he said, in an appeal to his audience's own self-interest, would indicate America "cannot deal fairly with anyone. The world will recognize that, in all that it implies."

Cité contract

cont. from p. 33

reported to be legal counsel for Astral in this project, was at press-time unavailable for comment.

Also in the running for the contract is the Lavalin Engineering firm of which current Communications Minister Marcel Masse was vice-president before returning to politics. Legal counsel for Lavalin is Clément Richard, the former Quebec Cultural Affairs Minister.

The Cité du Cinéma has been the subject of on-again off-again negotiations since June 1983 when a contract was awarded in summer '84 by the federal government – then represented by Francis Fox – to a private sector consortium. In the fall of '84 the Liberal government was defeated and the contract withdrawn. The Conservative Minister of Communications Marcel Masse and then-Quebec Cultural Affairs Minister Clément Richard announced the commissioning of a second implementation study (by consultants Secor Inc.) and hailed a new federal-provincial spirit of consultation and collaboration.

With the Secor study completed in April and the Canada-Quebec agreement signed, the physical and financial scope of the Cité du Cinéma project has been drastically reduced from the original federal government/private-sector split of \$22 million and \$14 million respectively, to the current \$20 million project in which, according to the Secor report, the governments, combined federal and provincial share will be a recommended \$7 million.



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NEWS

WORKING GROUP TO STUDY NON-THEATRICAL FILM INDUSTRY

Communications Minister Marcel Masse has appointed Government Film Commissioner and NFB Chairman François N. Macerola and Winnipeg film producer Merit Jensen to co-chair a working group that will study the non-theatrical film industry. The six-member group will examine the major problems facing the industry, explore global market conditions for institutional, educational and industrial films and recommend to the Minister by August 31, measures designed to revitalize the non-theatrical film industry.

NFB SIGNS SHARED DISTRIBUTION / ACCOMODATION AGREEMENT WITH CITY OF RIMOUSKI

Rimouski has become the third Quebec city to enter into an agreement with the National Film Board which provides for shared facilities and increased public access to the NFB's film and video collection. The agreements are the first of several the NFB will sign with cultural institutions across the country over the next five years. The objective, outlined in the Operational Plan currently being implemented by the Board, is to reduce the NFB's administrative infrastructure, activate and develop a public video market in Canada, and multiply the number of access points for NFB productions. Sharing facilities with public cultural institutions has led to a substantial increase in rental of NFB videos. In Quebec City, the



Government Film Commissioner François N. Macerola and Winnipeg film producer Merit Jensen will co-chair the working group established by Communications Minister Marcel Masse to examine the non-theatrical film industry.

NFB office is now located in the city library, in Chicoutimi, in the community cultural center; and in Rimouski, in city hall.

NEW RE-RECORDING AND VIDEO-DISC EDITING FACILITIES

Theatre 3, the NFB's largest screening and re-recording theatre has been equipped with a NEVE re-recording console, a 36-channel board with six sub-groups, six main outputs and six-track monitoring facilities, as well as NECAM 96 and VCA subgroupings. A full Lucasfilm THX monitoring system, and a Magnatech high-speed projector have also been installed, allowing for screening of 16, 35 and 70 mm film with Dolby SVA optical or magnetic, four or six track sound.

Another new facility which will speed-up and facilitate editing is a computer-assisted film editing room which features an EditDroid console,

built around a Sun 120/2 computer and equipped with five video laser disc players and a U-matic videocassette recorder. Designed by NFB engineers and film editors, this facility, unique in Canada, also contains a video projector, which makes it possible to view edited material on a large screen.

FESTIVAL NEWS

Le Déclin de l'empire américain, Denys Arcand's feature film about the social mores of contemporary Quebec bourgeoisie, co-produced by the NFB and and Corporation M&M Ltée, won the International Critics' Prize (FIRPRESCI) during the Director's Fortnight held in conjunction with the Cannes Film Festival.

Final Offer: Bob White and the Canadian Auto Workers Fight for Independence tied for Grand Prize (with the French film *Music Hall*) and was also voted best political and social documentary at the 7th Annual Banff International Television Festival.

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Exhibitors too close

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Rakas' property (the former with screens and half of the seats, the latter with the remaining seats and projection booths), where the confection/lobby areas and Victoria Street entrance are in the owner's property.

Because of this latter holding, despite Famous' holding the Yonge Street entrance, the chain now found itself essentially landlocked from its remaining property, the southern half of the Imperial 6.

As to Famous' failure to renew the lease, a May 29 affidavit filed by Mrs. Rakas' solicitor, David McWilliams, details protracted negotiations begun last Jan. 23. Famous Players Ltd. president George Destounis and vice-president/general counsel Lawrence Pilon toward a lease extension.

The affidavit notes Famous' interest in an outright purchase of the owner's property (Famous in recent months has been engaged in negotiations for the purchase of several current sites of its theatres, a process which Destounis told *Cinema Canada* pre-occupied Famous to the detriment of its Imperial 6 lease), that the owner was asking for annual payment of \$156,000 U.S. on a

monthly basis over a four or five-year term in place of the \$182,000 Cdn. Famous had been paying annually (considered too high by John P. van Haastrecht, a real estate advisor to Famous Players Ltd. owner Gulf & Western), that failing a purchase van Haastrecht's client required a long-term lease at least of 20 years with options to extend to 50 to 75 years (in discussions with McWilliams, van Haastrecht thought \$90,000 a year in rent was more appropriate), and that if Rakas was to take over the building and close the theatre down after the lease expired, she could, van Haastrecht told McWilliams, be prevented by Famous from demolishing the building to reduce her taxes.

Those points, among the chronology of negotiations listed in McWilliams' affidavit, were the bases for Cineplex president/CEO Garth Drabinsky, in a June 2 press conference, taking issue with the "hardball" tactics Famous was using on the owner.

McWilliams, said after that his affidavit described as "a series of ultimatums," concluded his discussions with van Haastrecht and on May 27 inquired whether Cineplex would be interested in leasing his client's property, a transac-

tion that was entered into later that day by Drabinsky and Rakas.

Cineplex, in a move resembling corporate blitzkrieg, announced plans the same day it took possession of its leased portion of the Imperial (May 29) that it would create from its 11,500 square feet of land a new multiplex theatre to complement the current 32 screens at its downtown Eaton Centre, Carlton Cinemas, and Market Square locations.

At Famous, Destounis, although initially labelling the Cineplex action "unconscionable," remarked "All's fair in love and war" a day later and vowed that while the loss of the Imperial was regrettable, Famous "does not intend to give up downtown Toronto. Any notion Famous will not re-establish itself is wishful thinking," Destounis said.

In an attempt to make good on that promise, Famous applied for — and on June 2 before Mr. Justice Alvin Rosenberg of the Supreme Court of Ontario lost — an interlocutory injunction and mandatory order on its continued use of the Imperial 6 (which, at some 3,000-plus seats, happened to be the single largest Toronto theatre location held by Famous prior to loss of the lease).

Interestingly, in a sworn affidavit opposing the Famous motion dated June 1 to the Supreme Court of Ontario, Cineplex president Garth Drabinsky mentions Famous Players' operation of the Sheraton Centre theatres (its closest site to the Imperial) and additional theatres in "the Yonge and Bloor, Yonge and St. Clair, and Yonge and Eglinton areas of downtown Toronto."

While those theatres would respectively consist of the Uptown 3, Backstage 1 & 2, Plaza Cinemas, Towne Cinema, the Hollywood North & South, and the Eglinton, the last of which is considerably west of Yonge and Eglinton, considering those locations "downtown" is open to question. The first of those two intersections are arguably more in mid-town Toronto, while Yonge and Eglinton is up-town Toronto. The afore-mentioned Cineplex locations are much more south of those intersections, with the Carlton Cinemas the most northerly at Yonge and Carlton.

Just a few hours after Justice Rosenberg's decision Cineplex, lead by Drabinsky and with Mrs. Rakas' solicitor David McWilliams present, held a June 2 press conference at the Westin Hotel.

There, Drabinsky announced a \$1.5 million renovation of its leased portion of the Imperial, plans that consist

of Cineplex keeping the existing largest Imperial theatre intact, constructing two smaller theatres of 250-300 seats, and building a fire wall on the property line between the Rakas and Famous Players portions, plans which professional engineer Peter Kofman, involved with several Cineplex Odeon projects, said June 1 could be ready within four to six weeks.

Drabinsky said the renovations would be "totally faithful" to the Imperial's historic and architectural qualities. Although he refused to be pinned down on figures, Drabinsky said the lease obtained by Cineplex is for "a significant period of time" (with rights of first refusal to sale of the Imperial property) and that Cineplex would be paying more rent than Famous had.

He also stressed that "no time prior to the termination of the lease" did Cineplex make an approach to the owner, that Cineplex first became aware of the opportunity when approached by McWilliams, that Cineplex "conducted itself totally in accord with its legal rights," and, in a reference to his view that "Famous Players has certainly engaged in significant predatory practices," that Cineplex Odeon has "never used our leverage in this country to hurt the small person...this company has always been close to supporting the independent exhibitor in this country."

Asked by *Cinema Canada* whether Cineplex's move on the Imperial had been motivated by a desire to counter the loss by its distributing arm, Pan-Canadian Films, of a two-year distribution deal of De Laurentiis Entertainment Group films to Paramount Pictures (like Famous Players Ltd., also a Gulf & Western company) earlier in May, Drabinsky replied tersely:

"It's not a question of responding tit for tat. It was an opportunity that presented itself after the fact," he said, adding "This wasn't a case of missing a renewal date."

Pointing out that Famous Players could have prevented giving Cineplex the opportunity "by not playing hardball" with the owner, Drabinsky said it was more expeditious for Cineplex to enter into a lease and that it hasn't made the owner, Mrs. Rakas, an offer to buy. He did say Cineplex's multiplex at the Imperial would be operating within a year's time.

Pan-Canadian's loss of the De Laurentiis film deal, worth approximately 13 film titles and consisting of exclusive distribution rights in Canada in 1986 and 1987, was to have begun with the Arnold Schwar-

zenegger pic *Raw Deal*. In a twist of poetic irony, Famous Players Limited was to have begun its release June 6 at the Imperial and, as an exhibitor for Paramount-distributed titles, was still advertising *Raw Deal* for the Imperial (a traditional Toronto site for action pictures) the weekend after it lost its lease there.

According to Cineplex Odeon, Pan-Canadian reached an agreement with De Laurentiis for the films at a meeting early last February in Los Angeles, attend by Larry Gleason of De Laurentiis, Drabinsky, and Plitt Theatres Inc. executive vice-president Michael Bisio. Drabinsky stated in an affidavit that he'd been assured twice by Gleason that Pan-Canadian would be the films' exclusive Canadian distributor.

In response to Paramount's securing of the De Laurentiis package, Cineplex on May 7 launched an action in the Supreme Court of British Columbia for damages for the breach of the contract it said Pan-Canadian had, as well as for an injunction against New York-based Paramount Pictures Corporation and Los Angeles-based De Laurentiis Entertainment Group Inc. A Cineplex release of the same date said the company anticipated suffering "significant damages" if Paramount distributed and Famous players exhibited those films and further, "will damage Cineplex's Odeon's reputation and status in the film industry and with the movie-going public."

However, in another piece of ironic timing, the B.C. Supreme Court on May 29 — the date Famous was locked out and Cineplex began its tenancy at the Imperial — rejected the Cineplex Odeon application. Drabinsky, in a comment following his June 2 press conference, remarked then "We've only lost the injunction" and said he would be meeting with his company's lawyers to explore further avenues of recourse.

At Paramount Pictures in New York, meanwhile, president of marketing and distribution Barry London denied Pan-Canadian had a deal with De Laurentiis and said Paramount has had an established, ongoing relationship with the latter.

"We were negotiating with them (De Laurentiis) in good faith on the assumption there was no deal" London told *Cinema Canada*, adding his company has negotiated "on a continuing basis for their product" and that De Laurentiis had approached other distributors (Astral Bellevue was one mentioned by London) to get the best distribution deal in

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Canada. "Ultimately," said London, "that's why they came to Paramount" (whose Canadian track record he cited as including years of handling - formerly, that is - Disney product in Canada, its Toronto marketing presence, and its five Canadian branches).

London, responding to remarks earlier this summer from Toronto distributor Norstar Releasing (see *Cinema Canada* No. 131) that accused Paramount of throwing money at New York-based Atlantic Releasing to obtain Canadian rights to its distribution of foreign and independent American titles, said Atlantic approached Paramount last November because of dissatisfaction with its product's distribution in Canada and because Atlantic vice-chairman Michael Rosenblatt "thought we could do a better job"

"Everybody in this business is interested in the bottomline results of everybody who represents their product. It's the bottomline business decision - the best representation, distribution, and marketing, and hopefully that's what they (De Laurentiis) based their decision on," London explained.

Asked to comment on what appears (on the surface at least) a Paramount offensive against Canadian distributors in recent months, London replied, "It's got nothing to do with mounting an offensive

against Canadian distributors. This company takes a great deal of pride in the way it conducts itself in the marketplace and the way it represents its product - and we're very pleased to be able to represent those two (Atlantic and De Laurentiis) companies.

London, who told *Cinema*

Canada Paramount is "on solid ground" in its contract with De Laurentiis Entertainment Group Inc., ventured an opinion on Cineplex Odeon's B.C. Supreme Court action which stated its reputation would suffer with the loss of the De Laurentiis film package.

"I don't believe that's true,"

said London, observing "Mr. Drabinsky is very proud of advertising the fact in his releases that Cineplex is the largest theatre chain in North America" (Famous Players Ltd., with some 469 screens in Canada to its rival's 1,176 across North America, is a distant fifth on the scale of

exhibitors on the continent). As to Famous Players' presence at the Imperial 6 being reduced to a fraction of its former self, London commented "I think it's a shame to see an outstanding theatre that's been in business that many years desecrated."

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Record first quarter for Cineplex Corp.

TORONTO - Record financial results were posted by Cineplex Odeon Corporation in the first quarter of 1986. For the 13-week period concluded March 27, 1986, Cineplex reported a net income after extraordinary items of \$3,283,000 on revenues of \$49,396,000. One year earlier, for the 13-week period ended March 28, 1985, Cineplex's net income by comparison totalled \$3,005,000 on revenues from exhibition and distribution of \$34,227,000.

The 1985 first quarter net income figure included an extraordinary gain of \$1,532,000 through the use of previous years' income tax losses. On a basic earning per share basis after extraordinary items, the net income figures respectively represent \$0.20 per share for the 1986 first quarter and \$0.18 for the 1985 first quarter.

Expenses from exhibition and distribution for the respective first quarters totalled \$41,231,000 in 1986 and \$28,600,000 in 1985.

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Famous expands, buys back property

TORONTO — Famous Players Limited, following a late-May manoeuvre by rival Cineplex Odeon Corporation that saw Famous land-locked in its former flagship theatre, the downtown Toronto Imperial 6 site, wasn't long off the mark with expansion plans of its own.

While the lease Cineplex obtained May 27 to half of the Imperial amounts to a considerable inroad by Cineplex on the Famous location closest to its downtown multiplex theatres, that move was itself followed by Famous Players president George Destounis' June 4 announcement heralding "a major expansion program."

Destounis who through Famous spokesman Scott Langdon rejected June 2 comments by Cineplex Odeon president/CEO Garth Drabinsky that Famous Players' real estate practices were predatory and that it had played hardball with the Imperial 6 owner in lease negotiations, said the theatre chain will build 11 new theatres with 60 screens by the end of 1987 in Toronto, Montreal, Vancouver, Calgary, Edmonton, Ottawa, Halifax, and London.

Langdon, explaining the timing of the Famous Players' announcement, said June 4 that it wasn't "a knee-jerk reaction" to Cineplex's Imperial 6 move, that planning for the expansion was "underway a while ago," and that actual expansion has already begun in parts of Canada.

Further, in a release that pointedly notes the 66-year-old Famous Players circuit's 189 theatres with 469 screens are located "in all 10 provinces," a reference to the larger Cineplex Odeon chain's presence in six Canadian provinces, by comparison, and 21 U.S. states, Famous will follow that initial construction with a 1987 expansion that will, by 1990, create 50 to 60 additional screens.

Of that second expansion, Calgary, Edmonton, Vancouver, Toronto, Montreal, and Halifax will receive additional screens, while new screens will go to the smaller centres of Oshawa and Bradford.

Although Famous hasn't disclosed any costs of the expansion, Langdon said "It's in the multi-millions, clearly." Destounis, in a June 4 release, said the Famous' plans "reflects our confidence in the Canadian motion-picture exhibition business and the tremendous growth opportunities available."

Intent on improving its theatrical locations, the Fam-

ous expansion entails as well increasing the number of theatres featuring 70mm projection systems, installation of wider, more comfortable seats, aisles-lighting improvements,

and updating in all theatres of interior design.

As well, and no less pertinent in light of Famous' recent encounter with Cineplex over the Imperial 6, is the acquisi-

tion by Famous Players Ltd. of all the property and buildings of 27 of the theatres it operates from the unrelated American company, Famous Players Realty Investment Limited.

Destounis, commenting in the release on that acquisition, said "Owning the land at these locations will allow more ef-

fective management of current operations and improved long-term planning." Langdon told *Cinema Canada* that deal, which has been pre-occupying Famous in recent months as part of its attempts to buy back properties sold in 1982, was "pinned down weeks ago."

cont. on p. 39

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Calgroup securities hearing adjourned

TORONTO — Calgroup Graphics Corporation, a Toronto-based mining, film, and high technology company tagged with a cease-trading order of its shares last September 23, has another date — as yet

mined — with the Ontario Securities Commission. Calgroup, listed on the Alberta Stock Exchange (and reported on in *Cinema Canada*, March 1986), has appeared in numerous hearings before the

OSC, which applied the cease-trading order over its concern the company's financial statements for the year ended March 31, 1985 — as well as subsequent revised statements — were not prepared in accordance with generally accepted accounting principles.

Price Waterhouse, which audited the Calgroup financial statements in question, resigned last February 25 because, said the chartered accounting firm's lawyer Brian Morgan, it could no longer be considered independent and objective with regard to Calgroup Graphics Corporation.

Since that time Calgroup, in part because of the repeated extension of the cease-trading order, has — at least until its latest OSC hearing on June 9 — had difficulty raising financing to pay an auditor to prepare both an audit satisfactory to the OSC (necessary for the order's lifting) and a shareholders' meeting needed to approve an arrangement in which current Calgroup president Donald Reid and partners exchanged rights to \$15 million in movie properties (later reduced to a nominal \$1 value) for a controlling block of shares in the company.

On June 9, however, Calgroup lawyer Robert Falby told the commission the company had obtained \$150,000 in financing from unidentified guarantors — funds he said would enable Calgroup, with some additional financing, to proceed toward settling its case with the OSC.

Falby, addressing commission chairman Stanley Beck, said the completion of that financing would require a "li-

imited lifting" of the cease-trading order to allow the company to issue options.

Such an action, said Falby, has been communicated to the Alberta Stock Exchange, which he said will accept that plan. That limited lifting was also agreed with "in principle" by Joseph Groia, OSC staff lawyer, who stipulated that the confidentiality of the Calgroup's guarantors would have to be lifted in return, as well as if the company wished to issue options.

Beck, instructing Groia that the OSC staff should be "as cooperative as possible" with the company towards reaching a settlement, added the commission would do its best to permit trading of Calgroup shares to proceed "as soon as possible."

He also added, as he has in past meetings, a message of concern about the amount of time and cost the commission's hearings with Calgroup are taking. The hearing adjourned sine die — that is, with no time-table set for a return date — but Calgroup will still need to prepare a new audit and hold a shareholders' meeting before the OSC will lift the

cease-trading order. Groia was also instructed by Beck to keep the commission aware of the settlement process.

Absent from the brief, eight-minute-long hearing on June 9 was Price Waterhouse. The OSC, however, has declared Calgroup's financial situation to be its particular concern and while it does have concern with the conduct of Price Waterhouse in the preparation of the rejected audits (withdrawn last Fall), Beck has told staff to refer the auditor to the Institute of Chartered Accountants of Ontario instead.

Timing right

TORONTO — Director Eric Weinthal's *Timing*, featured at Montreal and Toronto's respective film festivals in 1985 and more recently aired in May on Toronto's CITY-TV, was invited to the 26th Cartagena Film Festival in Cartagena, Colombia. Assisting with Weinthal's travel and Spanish subtitling of the film were the Ontario Film Development Corporation and Telefilm Canada.

cont. from p. 38

Famous expansion

Notably, only three of the 27 properties are buy-backs of Toronto locations — the Hollywood, Uptown, and Imperial 6 theatres — and then, in the last of the three, Famous has 50 per cent of the property. And in terms of its Imperial 6 presence, Langdon said on June 4 Famous had not made any decision on what plans it has for its portion of the theatre. He did say an announcement would be pending and observed that the Imperial 6 ap-

proximately 3,000-seat capacity represented just about 10 per cent of Famous Players's total 33,300 combined seating capacity throughout Toronto.

The remaining 24 theatres, said Langdon, are under long-term leases which, he added "says something about Famous Players' real estate practices." Famous, according to its June 4 release, now owns 74 of its total 469 screens and "leases most of the theatres it operates."



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Largest exhibitor in North America, Cineplex's fortune surges

TORONTO — Now that MCA Inc. of Universal City, California, is its largest shareholder, Cineplex Odeon Corporation, in a May 27 announcement, has obtained a 10-year, \$175 million U.S. credit facility with San Francisco-based Bank of America. Intended to afford the exhibitor "flexibility ...in fixing the interest rate," the credit facility will be used in the repayment of \$105 million of its total Canadian and U.S. bank debt within both Cineplex Odeon and its American affiliate, Plitt Theatres, Inc.

Access to the facility capped a month of financial transactions involving the Toronto-based North American exhibitor.

On May 23, the corporation completed its \$17 million U.S. purchase of a 50 per cent equity interest in the Plitt Theatre Circuit by buying shares owned by Odyssey Plitt Associates. That move raised Cineplex's interest in Plitt to 100 percent, which Cineplex first acquired in late-1985. On May 22, Cineplex announced the sale of its 1984 acquisition, Kernels Popcorn Limited (a Toronto producer of gourmet

popcorns) for an unspecified sum on the basis that the nine corporate outlet/12 franchise location company did not complement current Cineplex Odeon plans.

Earlier that month, and perhaps the most notable transaction, was the May 12 purchase by MCA of 10,883,042 shares of a new class of Cineplex Odeon subordinate restricted voting securities through the issuing to Cineplex Odeon of 1,539,857 common shares of MCA. Those MCA shares were then, in an agreement with an underwriting group, to be resold to that group for \$106,653,811.60 Cdn.

Simultaneously, MCA exercised a purchase option for a further 10,883,042 Cineplex Odeon subordinate restricted voting shares in return for 1,509,210 MCA common shares. In what brought MCA to a 50 percent equity interest in Cineplex Odeon on a fully diluted basis, MCA purchased an additional 289,000 Cineplex Odeon SRV shares in return for 76,126 more MCA common shares.

In keeping with its contrac-

tual obligations and pre-emptive rights, MCA purchase each Cineplex Odeon SRV share at approximately \$18.85, with the total 22,055,084 such shares acquired by MCA representing an approximate \$219 million Cdn. capital infusion into Cineplex Odeon.

All the shares purchased by MCA — now Cineplex Odeon's largest single shareholder — carry voting rights restricted to one-third less one of the votes of all issued Cineplex Odeon shares, in accordance with Investment Canada requirements.

The sale of that first issue of 1,539,000 MCA common shares by Cineplex Odeon for \$106 million was also intended by the corporation for use in the retirement of the Plitt Theatre Circuit's high-yield debt, totalling some \$72 million U.S.

Those early-May transactions resulted in the corporation having, as of May 23, shareholders' equity approximating \$274 million Cdn. and assets totalling \$530 million Cdn. And with the Plitt debt retirement, Cineplex's debt to equity ratio will amount to 0.6:1.0.

The second issue of 1,585,336 MCA common shares are regarded by Cineplex Odeon as attractive, long-term investment and will be held by the corporation (with MCA holding a right of first refusal to re-acquire them should Cineplex decide to sell them).

Cineplex Odeon, in a May 12 announcement of MCA's increased equity participation, said it will use "its significantly strengthened balance sheet and its leadership position enjoyed in the motion picture exhibition industry to pursue further North American acquisitions complementary to

Fairbanks honored

TORONTO — Former silent screen actor Douglas Fairbanks Jr., 77, paid a May 27 visit to the city's Sheraton Centre Hotel, where Variety Clubs International presented him with one of its life-time achievement awards.

Taylor emeritus

TORONTO — N.A. Taylor, listed as chairman of the board in Cineplex Odeon Corporation's 1985 annual report, was elevated at the May 26 annual general meeting to chairman emeritus. Garth Drabinsky, Cineplex Odeon's president and chief executive officer, succeeded Taylor as chairman.

its primary business activities."

The May transactions between Cineplex Odeon and MCA themselves are the latest wrinkle in the relationship between the two corporations, which began in mid-January with MCA's acquiring a one-third interest in Cineplex Odeon in return for a \$106.7 million Cdn. cash infusion.

At its May 26 annual meeting, Cineplex Odeon announced itself ready for further acquisitions in addition to the recent spate of theatre circuits it has been busy buying up in the U.S. market, as well as its considerable construction and renovation plans both in Canada and the U.S.

As North America's largest exhibitor, Cineplex Odeon (including Plitt screens) now boasts 1,176 screens in 395 locations. Additions to that will include 91 screens in the U.S. (recent acquisitions/expansion has been in the Chicago area and Florida state) and a further 47 screens in Canada (predominantly Ontario and Quebec) this year.

Also in the works, as announced by Cineplex president/chief executive officer Garth Drabinsky include an

American equivalent to its Canadian distribution arm, Pan-Canadian Film Distributors, thereby permitting Cineplex's acquisition of distribution rights to North American films. Cineplex, whose shares currently are listed on the Toronto Stock Exchange, is also seeking a listing on a U.S. stock exchange in recognition of the growing degree of revenue earned from that market.

Some sense of Cineplex Odeon's surging change of fortunes within the past few years is reflected in its high-gloss 1985 annual report (which includes a Yousuf Karsh portrait of Drabinsky). In earnings, the corporation rebounded from a loss in 1983 of \$3,725,000 to gains of \$4,587,000 in 1984 and \$12,504,000 in 1985. Those earnings were on revenues that were, respectively, \$29,500,000 in 1983, \$87,000,000 in 1984, and \$170,900,000 in 1985.

Over the same period, Cineplex Odeon's operating cash flow showed similar strides, growing from \$6,659,000 in 1983 to \$16,005,000 in 1984 and then to \$28,627,000 in 1985.



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Change hits Ontario's censor board

TORONTO — Ontario Film and Video Review Board chairman Mary Brown's second three-year term may come to a close on July 8, but by press-time a final decision on her contract or possible successor remained to be made. Similarly outstanding at that time was a completed report on a new video classification system for Ontario, commissioned in early April by the provincial Ministry of Consumer and Commercial Relations to the Toronto consulting firm of Ernst & Whinney.

The position of chairman for the film and video review board is an order-in-council appointment of three years, duration, renewable once. Recent expansion of the board to some 40 members serving shorter terms has been designed to prevent reviewers from becoming desensitized in their work to pornography — a condition which, in terms of Brown's responsiveness to community views, has had various government officials saying her renewal is unlikely.

Although a communications assistant to Consumer and Commercial Relations Minister

Monte Kwinter had no precise figure for the number of applications for the chief censor's job, both Kwinter and Premier David Peterson's office were said in late May to be reviewing the qualifications of approximately six applicants.

Rumours also have suggested lobbying among current board members to succeed Brown, who has declined to comment extensively on her pending departure. Rosemary Cino, a communications assistant to Kwinter, told *Cinema Canada* that Brown's successor won't necessarily be chosen from among the board's respective vice-chairpersons (namely Harry Matthews, Austin Clarke, and Barbara Kelman).

Expectations have been raised by Kwinter that the board would take on a more progressive character under the governing Liberal Party, though any review of the board's guidelines or changes to them — Premier Peterson has voiced support for the need for the board — hinge in part on the federal government's action on the 1985 Fraser Report on pornography.

As well, Cino notes the Ontario premier has talked generally about methods of making the board's guidelines more accountable to a legislative committee.

The status of recommendations for a new video classification system in the province, meanwhile, appears to have consisted thus far of the Ernst & Whinney consultants making a verbal presentation to Kwinter around the end of last April, with no date indicated of the report's acceptance by the government.

As of mid-June, that presentation was still under review by the business practices division of Kwinter's ministry. Ministry officials have declined comment on the individual specifics of the presentation, with Cino noting "As far as I'm aware, there's nothing (in the way of an announcement on the consultant's recommendations) going on down the line."

Ontario's search for a system to enable authorities to classify video-cassettes rented or sold in Ontario resulted from industry-wide complaints earlier this year, criticism by retailers and distributors which resulted in March's suspension of the province's new system of guidelines and which was highlighted by distributor Paramount Pictures temporary threat to halt video shipments to Canada.

The complaints of Paramount and other industry members centred on the lack in Canada of any national classification system for videos (though both Saskatchewan and Manitoba have agreed to adopt Ontario's guidelines), as well as on a February 1 deadline requiring a classification sticker be placed on all cassettes — stickers which enraged distributors, retailers, and video duplicators by failing to adhere to cassettes and their package cases.

And even though that program was suspended pending a review, opposition has extended beyond the up-to \$1.50 cost of applying the 25-cent stickers; namely the thousands of tapes video companies were faced with in attempting to comply with the system, and a classification listing catalogue containing several errors and, in cases, classifications years out of date.

As with Premier Peterson's commitment to the continued need for the Ontario Film and Video Review Board, Kwinter similarly has said the Liberals remain "absolutely committed" to classification of video cassettes.

Rough waters in TO for Quebec

TORONTO — Whatever the reason, Quebec films seem destined to encounter lukewarm receptions here. Cinema Lumiere, a repertory theatre which has put a priority on showcasing first-run Canadian films, had even less success with directors Jean Beaudry and François Bouvier's *Jacques et Novembre* in May than with producer Jean Beaudin's *Le Matou* in March.

Both films had runs of one week with twice-nightly screenings. While *Le Matou* grossed \$2,600 from March 14-20, *Jacques et Novembre* failed to tally even half that in its May 16-22 run. That showing, despite good initial press and advertisement's placed in *L'Express de Toronto* to attract the city's francophone community, left a curious, disappointed Lumiere manager Bianca Roberts wondering "I don't know what it is."

At just 75 minutes long, Roberts considered *Jacques et Novembre* possibly "wasn't enough of a feature." As to whether the Lumiere has other Quebec films in mind for the near future, Roberts said one consideration was director Yves Simoneau's *Pouvoir In-time*.

By comparison, the Spectrafilm-distributed films *Toby McTeague* and *My American Cousin* have enjoyed considerably greater fortunes. Director Jean Claude Lord's *Toby*, which covered four weekends from the March break on March 7 through the Easter weekend in Toronto (much of whose screenings consisted of weekend matinees), grossed \$125,000. Though not currently showing, Spectrafilm plans to re-open it out west as well as on the east coast later this fall.

Director Sandy Wilson's *My American Cousin*, meanwhile, entered its eighth month in Toronto (as of May 30) and Vancouver (the following week), with national grosses to date of between \$850,000 to \$860,000. In both those markets the film has basically been exhibited throughout the entire downtown and suburban areas.

It should be noted, too, that both *Toby McTeague* and *My American Cousin* have been given wide exhibition in Toronto by exhibitor Cineplex Odeon.

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SHOOT ALBERTA

by Linda Kupecek

The March culture ministers' conference held in Montreal has provoked mixed reaction from the film and video community in Alberta, some of whom were taken aback by former Alberta Culture Minister Mary Lemessurier's remarks as quoted in the *Globe and Mail*. Although she spoke strongly for regional representation in the new Telefilm Feature fund, the respected Lemessurier (who recently went down to defeat by the NDP candidate in the provincial election) questioned two vital issues: Canadian ownership of distribution companies, and Canadianization of the publishing industry. At that time she was quoted as saying, "I need convincing that ownership of distribution companies is the only way to get Canadian movies into the theatres."

As Edmonton dramatist Pete White, chairman of the National Council of the ACTRA Writers Guild, commented, "Obviously Mary Lemessurier pays more attention to the American film lobby than to Albertans in the film and television industry." White (who is currently working on scripts for *Beachcombers*, *Danger Bay* and *The Campbells*) added, "As to her fear in respect to 'Buy Canadian' book procurement policies in our schools, what is she worried about? That our kids will find out they're not Americans?" White is national director for the Alberta branch of the ACTRA Writers Guild, which had submitted its views to the minister prior to the conference.

On May 7, the Museum of Movie Art opened in a modest warehouse in northeast Calgary. Inside the doors, the visitor is greeted with an astounding collection of over 4,000 original movie posters, 1,000 vintage movie cards, and over 30 giant billboard posters. Billed as the world's largest collection - worth \$10-15 million - the only museum of its kind is the latest project of Sol Candell, general manager of Consolidated Theatre Services. Established in 1950 as the Theatre Poster Exchange, Consolidated Theatre Services leases movie posters and advertising accessories to the motion-picture industry in western Canada, as well as operating a mail-order business for posters and lobby cards.

On the other hand, the board of the Alberta Motion Picture Industries Association (AMPPIA) could not come to agreement on the issues (nor did it send a formal submission to the minister), as some members, according to AMPPIA president Michael Hamm, agreed with the minister's reservation.

Hamm, whose company Frame 30 has just wrapped a series of Edmonton Tel commercials, says, "I personally am in full favour of the feature film fund and believe there should be an allotment to the regions, set up similarly to AMPDC." He supports the idea of a fund with a ceiling geared toward low budget and the regions: "It should be Canadian product and not downtown Macleod looking like someplace else."

Frame 30 recently lensed commercials for West Edmonton Mall (35mm for the U.S. market) in addition to the six 30-second spots for Edmonton Tel.

Bob Willis of On/Film Productions in Calgary has finished a series of nine 30-second census spots for Stats Canada, featuring personalities like Ian Tyson and John Vernon (urging you to "count yourself in"). The former Canawest producer lensed the spots (slated for national television) from Vancouver to Newfoundland.

The Southern Alberta Branch of ACTRA hosted a double-barrelled retirement party on May

26, honoring retiring branch representative Peggy Goth, and ACTRA General Secretary Emeritus Paul Siren, who has been touring the country visiting the branches for farewell fêtes. National president Gino Marrocco and recently appointed general secretary Garry Neil joined Siren on the trip from Toronto, moving on to the Banff Television Festival. The Southern Alberta Branch, headed by president Douglas Riske, thanked Goth for her many years of service, noting that the branch had grown from a small group of semi-professionals to a community of professional performers, writers and broadcast journalists in her seventeen years of service. Joining the festivities were William Marsden of the Film Industry Development Office for Alberta Economic Development, who delighted the gathering with an account of how, years ago,

he was partly responsible for the establishment of the branch by shooting *West to the Mountains* in the area, and accidentally falling under the umbrella of ACTRA. Greg Rogers, CBC radio-drama producer, Glenn Ludlow, former film officer for Alberta, and Gene Packwood of ACCESS also attended. The Branch paid tribute to the revered Paul Siren, thanking him for the vision and integrity with which he has united the branches of ACTRA.

Toronto film women

TORONTO - Toronto Women in Film and Video, a 100-member professional group dedicated to promoting the role of women in the film industry, raised \$3,000 at a May 14 benefit screening of director Joyce Chopra's *Smooth Talk* at the Cinema Lumiere theatre.

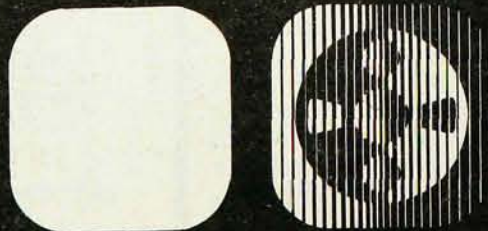
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FRONTS WEST

by Kathryn Allison

Vancouver's International Film Festival has wrapped after a month of over 200 film screenings, its first trade forum, and numerous special events. Festival Director Hannah Fisher accounted for the decline in attendance from last year to the presence this year of EXPO 86. "It's a formidable opponent," she explained. "We're working triple time to offset that, but it is difficult on a limited budget."

The sheer volume of films intimidated many theatregoers, and Fisher has stated that she will use a more thematic approach next year and cut the number of films to be shown. The festival programming was set by former director Leonard Schein, whose dealmaking with the Seattle Film Festival for titles caused a stir in the press when it was discovered last May.

But as Fisher recently commented, "I don't know why there's a big story about it. It's a non-event as far as I'm concerned. (Seattle fest co-director) Danny (Ireland) and I have become good friends and

are looking forward to working together next year - we have different areas of expertise to offer one another. Neither of us has had a minute to think about it (Schein's previous commitment to the Seattle Festival), but if a financial thing is needed to clear it up, then so be it. I feel fine about it."

The Trade Forum, however, was a great success, with well-attended seminars often veering from prepared presentations by panellists to impromptu exchanges with audience members. In one seminar, Vancouver producer Paul Saltzman and Cathy Johnson from the Disney Channel got into a discussion about accessing more Disney funding for Saltzman's series *Danger Bay* now that Telefilm has decreased its participation. In another exchange, audience member Dieter Nachtigal (CBC Special Projects) cornered panellist Telefilm's André Picard about that agency's lack of recognition of CBC's regional arms' below-the-line contributions to independent production in the

form of services. Perhaps most significant was John Juliani's expression of disappointment that the panel on provincial government film policy was not graced by anyone from the B.C. government, a complaint that met with applause from the audience. Telefilm's Peter Pearson gave an entertaining speech at the opening day's luncheon, which addressed Toronto's stereotyping B.C.'s film industry as "below the neck production." He hinted that a provincial film development agency would help the local industry and cited the NFB's indication that it will become a major partner in feature films made outside Toronto and Montreal, the new opportunities with the CBC for independent filmmakers, and, in federal broadcasting agencies' interest in financing B.C. films not regionally but nationally as reasons for cautious optimism. Best performance by a producer went to Wendy Wacko, who spoke entertainingly about her successes and failures as a producer, and actually managed to make a contact with an American buyer (Steve Bickel who had spoken on another panel) while giving her presentation which emphasized "contacts as assets."

Wacko gave her failure to contact Bickel after his seminar as an example of a missed opportunity on her part, whereupon Bickel called out from the audience that he was still available, and they arranged to meet after her responsibilities as a panellist were completed. The film that was most mentioned as an artistic success story was Denys Arcand's *The Decline of the American Empire*, which recently won international recognition at Cannes.

Despite hosting three television movies (*Spot Marks the X*, Catalina Productions for the Disney Channel; *Strangers*, Edgar J. Sherick and Assocs., and *Backfire*, an ITC Production) and a feature, *Roxanne*, to star Steve Martin, B.C.'s role as the darling of locations for U.S. productions has been recently adversely affected by two factors - EXPO 86 and the California Motion Picture Council. Diane Neufeld of the B.C. Film Promotion Office points out that the successful marketing of the world's fair has had its downside: fewer productions coming into the province. She points out that Ontario and Alberta's film promotion offices are making sure that people in L.A. know about EXPO and its impact on

hotel accommodation and traffic patterns in Vancouver, but laughs it off as "friendly competition", which she will repay in kind when they have world's fairs. More worrisome is the California Motion Picture Council which aims to keep productions in California. Although the organization has existed for several years, it has had to take time to get politically organized and has been no threat to the number of productions that B.C. attracts each year.

This year, however, they have finally become effective. At least one major television series that was scheduled to be shot in B.C. was drawn (after pre-production had begun) because the CMPC was successful at putting pressure on various players. Reportedly, more money was released from the network to keep the project at home. Neufeld calls the organization's efforts, "definitely a consideration of serious proportion."

Many local producers are spending the summer marketing their projects and watching them make the festival circuit. Recently, Steven De Nure's *Ranch* won a Red Ribbon at the American Film Festival.

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Montreal bustles with foreign shoots

MONTREAL — American filmmakers are especially interested in Montreal this year says Guy Trinqué, the city's film and video commissioner, who predicts a twofold increase over last year in the number of films shot in the city.

For several reasons, not the least of which is the exchange-rate of the beleaguered Canadian dollar against the US dollar, Trinqué foresees a total of 45 projects in Montreal from January 1986 to January 1987 generating an estimated \$100 million for the local economy. To date, 20 projects have been completed or are in various stages of development. This represents the total number of films shot through 1986.

"The economy is a big part of it but the city itself has become a salable item," says Trinqué, who took on the commissioner's job with CIDEM (Commission d'initiative et de développement de Montréal) just over one year ago.

"Because more American tourists have discovered this city, Montreal has become a seller — a glamorous city which identifies itself on the screen." Two theatrical feature shot in 1985, *Agnes of God* and *Le Matou*, used a Montreal setting in the storyline. The first was produced for Columbia, the second a Canada-France co-production.

"Not too long ago they might have shot the city scenes in New York but because of the economy they can now shoot the real thing."

Theatrical co-productions

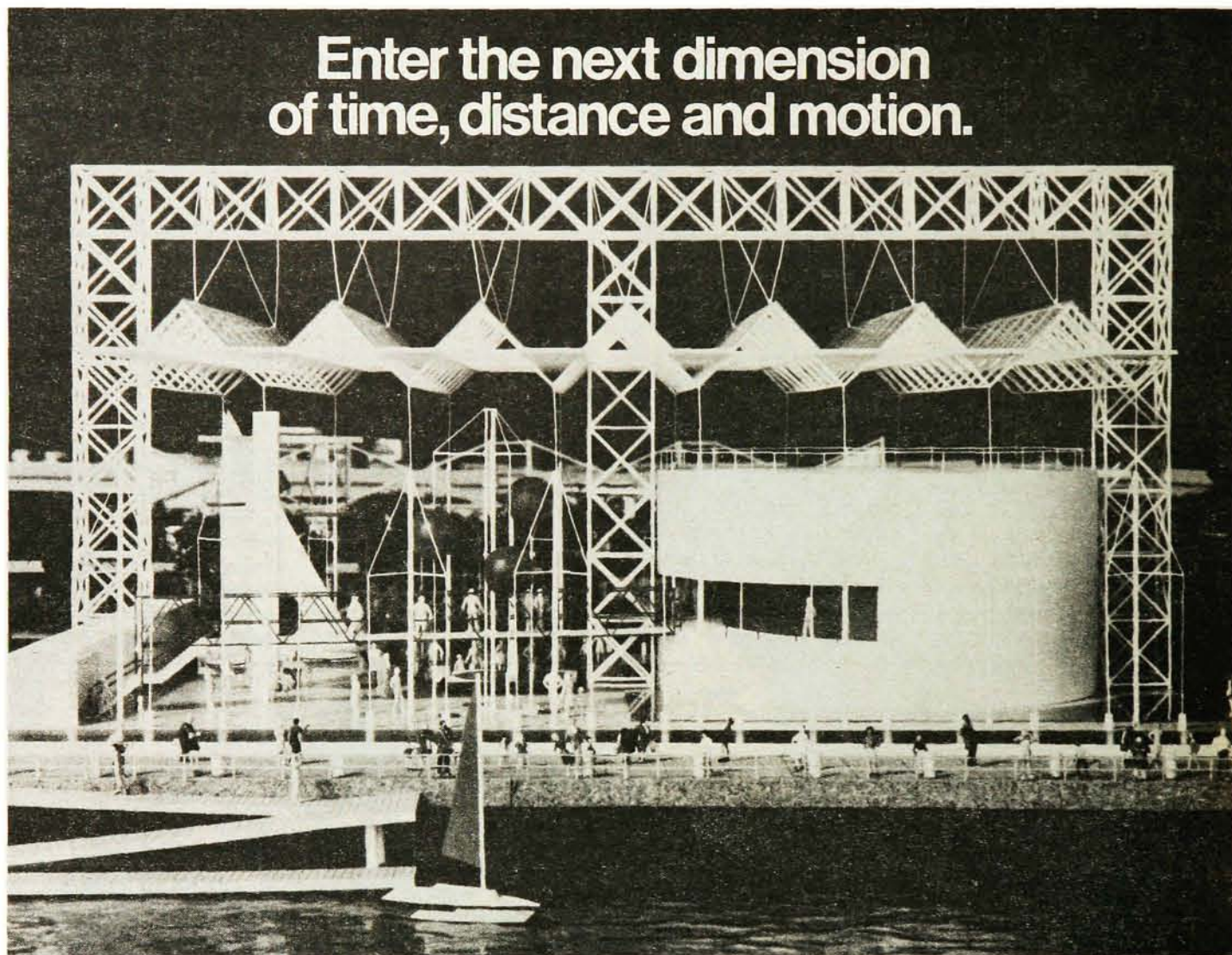
are rare but this has been offset by a noticeable increase in the number of television pilots shot in the city which have included in recent months, *Vengeance*, *Hennesy*, *Cat*

Squad.

If Trinqué's predictions of 45 productions prove accurate by the end of the year, 1986 will have been a banner year for filmmaking activity in Montreal.

Other indications that Montrealers will see their fill of location vehicles through the

summer, fall and early winter are an unprecedented flood of inquiries through Trinqué's office about the accessibility of Montreal to filmmakers and the off-chance that the crowded (inaccessible) streets of Vancouver during Expo 86 may detour filmmakers to Montreal.



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Owl/TV wins ACT Award for kids programming

BOSTON — The local Action for Children's Television, a non-profit body which encourages diversity in children's television and the elimination of commercial abuses aimed at that youthful audience, presented an award to OWL/TV on May 6 for "using creative video techniques to get young people involved in taking care of their world."

Based on *OWL Magazine*, the nature and science TV series was one of eight public or commercial broadcast programs (among them *Sesame Street*) to receive an ACT Award. CBC, which along with PBS premiered OWL/TV's first 10 episodes last fall, is currently re-running the series on most of its stations.

Co-producers of the series are the Young Naturalist Federation (which publishes both *OWL* and *CHICKADEE* magazines) and the National Audubon Society, with Telefilm participation.

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Expo affects Vancouver scene

VANCOUVER — Expo 86, British Columbia's five-month-long transportation/communications exposition, continues to steal the show in this city. And its presence, while not perhaps as overwhelming as might be anticipated, continues to make an imprint on the local film scene.

By early June, two weeks into its five-week duration, ticket sales at the Vancouver Film Festival were "still not where we'd like to be" according to new festival director Hannah Fisher. Noting that every activity (from live theatre to restaurants) continues to be affected by Expo 86, Fisher did point out that those sales "have certainly gone up" compared to the somewhat disappointing turnout in its opening week.

The festival, lacking at the time a running tally of attendance due to the skeleton staff running it, was said by Fisher however to be faring relatively

well. Although its attendance was roughly estimated as down 25 to 30 per cent from the previous year by Fisher, she observed that was still "a lot better than others in this city."

Diane Neufeld, director of the province's Film Promotion Office, said that while some local production has been shifted to outlying urban areas of Vancouver and to other urban centres such as Victoria (not least of all because of the 15,000 surplus vehicles projected to be in Vancouver's downtown core of Expo), the level of survey activity is "as hot as it was last year."

In both 1985 and 1986, the office was showing five completed projects by early June (last year the bulk of production got underway at that point, says Neufeld), with the *Danger Bay* series currently shooting and two feature movies then in preparation.

Neufeld, asked to comment on whether or not Expo 86

might serve to deter producers from shooting in Vancouver and instead seek out other Canadian locations, said the theory was reasonable but noted "only one or two projects made a judgement call that I'm aware of in that regard." Adding that her office is not recommending producers do too much downtown core shooting, Neufeld said the corollary could also hold true, that some producers could possibly be drawn to the city because of marketing opportunities.

"The problem is all those other things you're not aware of, that may or may not be going on in the boardrooms of producers," said Neufeld. On the possibility of producers opting for other urban locations (Toronto and Montreal being obvious choices Vancouver is often competing head-to-head with), Neufeld admits those two larger centres often fare better on productions requiring period buildings, as for the U.S. TV mini-series *Kane & Abel*.

Changes that Neufeld has noticed this year compared to last include competition from the Southern California Motion Picture Council — of which she remarks "I've never felt them as hot on my neck before ...I see the effects of their efforts" — and from Ontario and Alberta who, her Los Angeles contacts have told her, have apparently tried to steer American producers away from Vancouver by using Expo as a reason to look elsewhere.

As well, where television movies dominated theatrical features and television series last year, episodic television and mini-series are on the surge and will likely, says Neufeld, grow to compete with features and supplant them in terms of locations and money involved. And she expects the province's financing level (or the money left in the economy from productions) will stay somewhere between \$50 to \$70 million this year.

In Toronto, meanwhile, liaison assistant David Plant of the city's Film Liaison Office said the volume of film, television, and video production was up 30 per cent over 1985, a figure he said the office expects to foresee in the 1986 year-

end total and which is part of a growth curve consistent over the past three years.

Talking to *Cinema Canada* in mid-May — when the office's latest production update showed eight TV series, three TV movies, and five theatrical features — Plant said he hadn't noticed any sudden arrivals from the west coast. For American producers, observed Plant, the west coast 'look' over Vancouver is as fixed an element as are heavily urban settings that tend to favor eastern Canadian cities.

The increase in the Toronto production scene, then, rather than owing anything to any potential effects of Expo 86, was instead seen by Plant as due to increasing incentives to produce in Canada for both Americans and Canadians alike — respectively, because of the devalued Canadian dollar and the impact of Telefilm's Broadcast Fund.

As with the character of production in Vancouver, so too has there been a change in Toronto. Specifically, said Plant, it is the city being "heavily into" television productions and various recent inquiries for TV series and pilot episodes.

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LEGAL EYE

by Michael Bergman

Suppliers beware

Most investors like to receive some sort of guarantee or security to protect their investment. This is particularly true of lenders of funds. Similarly suppliers of goods and equipment on credit expect to be protected. These are natural inclinations in a financial world where the absence of security can mean receiving a few cents on a dollar should the debtor fall on hard times.

The law has provided many mechanisms to protect the interest of creditors from mortgages to conditional sales contracts, from the assignment of receivables to the pledge. Each of these mechanisms is effected by a traditional format of contract often subscribed to a registration process, depending on which province the transaction is made in. There are certain provinces, though, where special legislation has in the last decade or so, established new and important rules virtually across the board for the protection of the so-called security interest. Provinces such as Ontario and Manitoba have enacted Personal Property Security Act legislation.

This statute is of immediate concern to all creditors who wish to protect their security. While failure to comply with this legislation would not entail the nullity of the contract between a creditor and a debtor, it would seriously affect the creditor's right to receive in priority over other creditors the intended security should the debtor default. This concept of priorities among creditors competing for the right to have access to the debtor's property for payment is one of the essential ingredients of any security worth its name.

Personal property securities legislation generally seeks to subject all contracts whereby the parties intend to create a security interest to a series of rules and regulations which establish the ranking or priority of different creditors' rights and the method by which those rights may be exercised.

Every security agreement which gives rise to a form of security, that is to say a security interest in the wording of the statute, must be followed up within 30 days of the conclusion of the agreement by the registration of what is known as a financing statement. This financing statement is a form which specifies quite meticulously the name of the

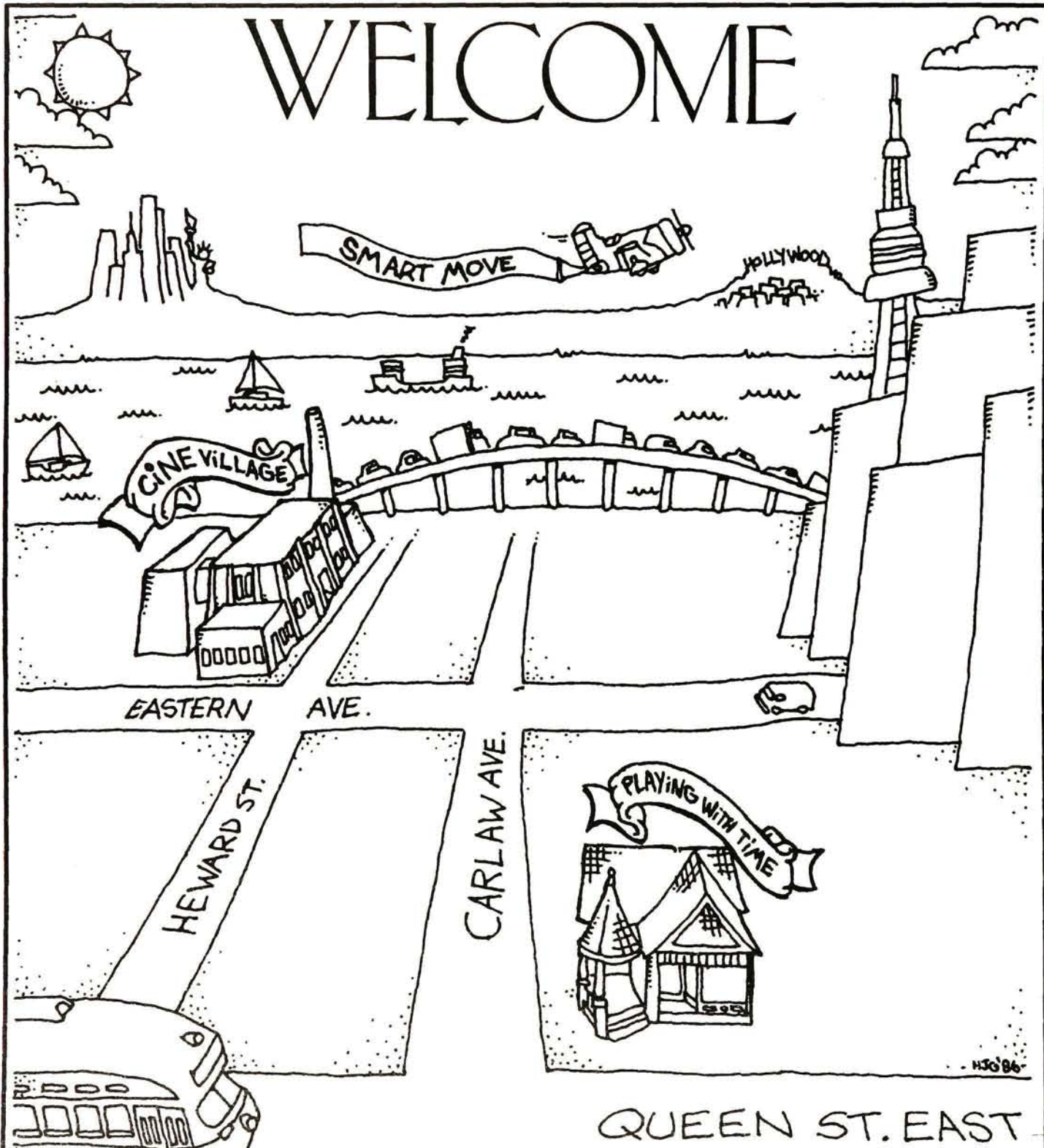
debtor, his address and in a very general way, the security

granted. The financing statement is registered with the appropriate authority and is put on a computerized register. This registration constitutes notice to all other persons of the existence of the security interest; it also gives the right to the creditor to priority from the date of registration over every other subsequent cre-

ditor as regards the security granted. The financing statement may be corrected to right errors contained therein. However, this is subject to certain statutory provisions and not all errors may be corrected. Consequently it is important to complete the form as correctly as possible the first time round. It has been held

that even spelling errors in the debtor's name or the absence of the middle initial may adversely affect the validity of the registration.

The registered financing statement is valid for three years. Prior to the end of the three years, a renewal statement must be registered in



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order for the security to continue to have valid priority over other creditors. Where a change occurs in a contract between parties or the name of the debtor is changed, a financing statement must be filed and registered within 15 days of the creditor first having knowledge of such change. In the absence of the registration of this financing change statement, the earlier registration although valid is deemed to be of no effect. It is evident then

that prudent creditors will take reasonable steps to monitor the activities of the debtor. The failure to maintain the priority status will not only mean that other creditors may acquire a priority right over the security but worse, in the event of bankruptcy, the trustee on behalf of the other creditors will acquire a priority right over a creditor whose registration becomes unperfected.

Where the debtor defaults,

and the creditor wishes to take advantage of his right over the security, the Personal Properties Security Act provides special rules as to the means by which the recourse is exercised. An appropriate notice must be given whereupon the creditor may take possession of this security and dispose of it subject to certain rules of accountability. Where the debtor disputes the validity of this collection process he may apply for an order from the appropriate

court to resolve the issue. Two examples serve to illustrate the real effect of such legislation. A lender of money loans to a feature film producer the sum of \$250,000. Among the provisions of the loan are guarantees by which the lender receives an assignment of receivables that is the revenue of the picture and a mortgage over the negative of the film. In Ontario to protect these two security rights, the creditor will then proceed to

register the financing statement within 30 days of the contract of loan being executed. Where the negative is transported outside of the province (Ontario, for example) the lender would be wise to have his security interest over that negative registered in every other province (or state) where the negative may be located and in which jurisdiction there is a registration process. In this example the lender would probably also be wise to register in conformity with any Corporation Securities Registration Act, legislation which covers debentures and certain other forms of security granted by corporations.

A second and perhaps more mundane example is the case of the supplier who leases camera equipment to the producer with an option to purchase at the end of the lease. Leases per se are not necessarily covered by personal properties security legislation. However, where in substance the purpose of the lease is to grant a security interest, that is to say, the format is a mechanism really designed to protect the creditor against the other creditors of the debtor, then compliance with the statute will be necessary. In our example of the supplier of cameras with an option to purchase, the financing statement should be registered. This kind of transaction could easily be interpreted as an indirect conditional sales contract.

Suppliers and investors would find it prudent to check with the registrar under the statute before investing or supplying goods to determine if any other creditors have prior and registered rights.

The speed with which a feature film is shot may delude some suppliers, particularly smaller ones, to overlook the necessity for registration compliance. Similarly even members of the cast and crew who defer a portion of their remuneration may not consider or even know about the effect of the legislation on their right to receive their deferred remuneration in priority to another creditor (assuming that this is the case). It behooves all creditors including participants in the feature film industry to appreciate the effect of personal property securities legislation on their interest in provinces where such legislation exists.

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Manitoba reclassifies

WINNIPEG – A new series of film classifications, passed in July, 1985 by the Manitoba Legislature as part of amendments to the Amusement Act, became effective May 1. The new categories consist of General and Parental Guidance (all may attend), Parental Accompaniment (persons under 15 must be accompanied by a parent or guardian), and Restricted (admission only to those over 18).

Of the four classifications, Parental Accompaniment is the new one which, though similar in purpose to the former Adult Parental Accompaniment, is intended to reflect the various developmental stages of adolescence. In announcing the change, Culture, Heritage, and Recreation Minister Judy Wasylcia-Leis said both parental classifications will carry information pieces to assist parents in determining a film's suitability for viewing by their children.

The Minister hopes the legislation will "ensure that only reasonable and pre-defined limits will be applied in the classification of film." Approximately 1,000 film titles from April, 1981 to April, 1986 were re-classified with the change.

While the above legislation

affects film and video publicly-exhibited, a system for classifying home use videos will take effect following the signing of an inter-provincial agreement between Ontario, Manitoba, and Saskatchewan first announced last spring.

World Fest plans

MONTREAL – Major works from Spain, Italy and Germany will be featured at this year's World Film Festival, Aug. 21 to Sept. 1 in Montreal.

Serge Losique, the festival president and director, also recently announced that the legendary Italian actress Giuletta Masina will be honorary president of the festival and preside over the closing ceremonies.

Italy's film presence in the official competition includes *Speriamo che sia femmina* (*Let's hope it's a Girl*) directed by Mario Monicelli and starring Catherine Deneuve, Liv Ullman, Phillippe Noiret and Bernard Blier. Monicelli will also be represented by his film entitled *I soliti ignoti - vent'anni dopo* (*Big Deal On Madonna Street - 20 Years Later*). Other Italian directors represented include Francesco Nuti (*Blame it on Paradise*), Marco Bellocchio (*The Devil in the Flesh*), Marco Ferreri (*I Love You*)

Nanni Moretti (*The Mass is Over*) Mauro Bologni (*The Venetian Woman*).

Spain will enter five films in the various competitive categories. Among the films in the official Competition will be Carlos Suara's *El Amor Brujo*

(*Love, The Magician*) and Vicente Arande's *Tiempo de Silencio* (*Silence Time*).

New productions from the Federal Republic of Germany will include six films directed by women as well as younger directors like Doris Dorrie,

Tevfik Baser and Pia Frankenberg. Among the better-known German directors whose works will be in competition are Alexander Kluge, Margarethe Von Trotta, Reinhard Hauff, Helm Sanders-Brahms and Herbert Achternbusch.

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Serge Dussault, La Presse

"There has never been a Canadian film quite like *The Decline of the American Empire*. The soft satire, written and directed by Denys Arcand, is simplicity itself."

Jay Scott, The Globe and Mail

"Intelligence, finesse d'observation qui va jusqu'à la cruauté, art de camper des personnages et surtout celui de manier les dialogues."


Francine Laurendeau, Le Devoir

"A brilliant comedy of the sexes, *Le déclin de l'empire américain*" manages to be intellectually and sexually provocative while barely turning down the bed covers."

The Gazette/Canadian Press

"Un film à la fois étrange et stupéfiant qui porte la griffe d'un excellent réalisateur."

*Franco Nuovo,
Le Journal de Montréal*

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E A S T E R N W A V E

by Chris Majka

This month I thought I would take a brief glance at a feature of the film scene which most people may not associate with the Atlantic region - animation. Although the local film community has always been active in the area of documentary and experimental film, and in the past couple of years dramatic productions are also starting to appear in numbers, animation has not been completely ignored by filmmakers in this area. One of the first people interested in animation was Elaine Pain, a former member of the Atlantic Filmmakers Coop (AFCOOP) who in 1979 shot a film called *Sandwich*. It is a delightful mandalalike animation created with transforming sand pat-

terns. She followed this with a film called *Fly My Spirits* (1980) which is an animation of richly patterned drawings of birds.

Other AFCOOP members followed suite. In 1981 Lulu Keating completed a short film called *Jabberwock* which is an animated version of Lewis Carroll's imaginative poem, *Jabberwocky*. Then in 1982 Jim MacSwain finished his whimsical, and off-beat look at the problems of nuclear waste disposal called *Atomic Dragons*.

The powerhouse of animation in this region, however, has always been Doomsday Studios, who have managed to survive for the past six years, producing a remarkable variety of films. In 1980 Doomsday

founder and president Ramona Macdonald, discovered and acquired a little used animation stand and 16mm Oxberry Camera at Dalhousie University. Although hardly at today's technological cutting edge, it was a substantial improvement on the single frame Bolex stand at AFCOOP. Since then a steady stream of animators have spent untold hours in the dark room where the Oxberry sits.

Elaine Pain completed a film at Doomsday called *Boundaries* (1981) which looks at how the edges of things move and change. Graphic designer Floyd Gillis released *Perspectives* (1981), a slick and fast paced meditation on geometric harmony in our cities. Tom Lackey shot an ironic film called *Nuclear War - Survive And Come Back Fighting!* (1980) which features illustrations from 1940's bubble gum

cards on how to survive the nuclear holocaust. Willa Egrmayer produced *Why Maples Turn Red* (1982) which illustrates a Huron Indian legend. Ramona Macdonald directed *Sarah Jackson* (1980) which has within it animation of xerographs of artist Sarah Jackson, and *God's Island* (1980) which looks at the work of Prince Edward Island folk artist A.L. Morrison. The Atlantic Studio of the NFB produced an animation short at Doomsday called *Spectrum* (1982) which was done by animator/graphic designer Rand Gaynor. Montreal animator Christopher Hinton came to live in Nova Scotia for some time and worked with the NFB here on a number of short projects.

Since then animation at Doomsday has taken somewhat of a back seat to the live action dramas and comedys

which the studio has become involved in. Resident animator Pat Colp has been working on a variety of smaller projects, though. Sections of the NFB productions *Adventures Of a Ship's Carpenter* and *Built in Canada* have been shot at Doomsday by her. She has also begun doing a series of short children's animations for *Sesame Street*, two of which have thus far been aired. This is in addition to her own film *Nightvision* which she has been working on for the past couple of years and which is still in production. Colp is a 'renaissance woman' of animation doing all her own drawing for the cel animation which she does, operating the camera, and even developing her own test shots. A current project, in the early stages of production, is an animation of the stylized science-fiction drawings of New Brunswick painter Eli Bastarache.

In addition to animation at Doomsday, Henry Orenstein, at the Nova Scotia College of Art and Design, teaches both a beginners and an advanced course in animation as part of the art program offered there. Students are able to use a simple animation set-up there or, at times, to use the Doomsday facilities for more complicated projects. Doomsday itself has been active in workshops which it has organized, for both adults and children, who have the opportunity to do simple animation and pixillation on Super 8 film.

Outside of Nova Scotia there is an animation stand in Newfoundland at Memorial University and animator Anne MacLeod has been working there for some time. In Prince Edward Island there are a group of people who are interested in animation and are hoping to form a separate Co-op on the island to purchase an animation stand and camera.

So, although the facilities in this region are clearly limited, and the pool of animators is not large, there is a continuing interest in this field. The recent advances in the areas of computer and video animation, which greatly facilitate the animation process may provide a new impetus to the whole field of animation. Whether these advances will extend their reach into this region, we can only wait and see.

TORONTO - The *Kids of Degrassi Street* kids' series, produced by Playing With Time Inc., must have hit a few right notes with Toronto youngsters, as some 500, 10 to 15-years-olds mailed or hand-delivered letters in bids to become cast members of the sequel series, *Degrassi Junior High*.

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NFB edits with hi-tech Droid

MONTREAL — The National Film Board's Edward Le Lorrain has seen the future of video editing and the Edit Droid, an off-line computer-assisted video editing system, is it.

"It is a fairly new way of doing things but in the future more and more documentaries will be done this way," says Le Lorrain, editor of the award-winning *If You Love This Planet*.

"You don't have to spend time looking for trim in the trim bin because it is all in the memory of the computer which is fast and accurate."

Le Lorrain is one of four editors who have trained on the system since it was purchased from the California-based Droid Works Ltd. in early 1985. The Edit Droid, with a basic price-tag of \$75,000 (U.S.) has been on the market for just over a year. The one at the NFB is the only one of its kind in Canada. In the U.S. however, the system has been used to edit episodes of *The Twilight Zone* television series and 26 one-hour episodes of *Knots' Landing*.

The Canadian production debut of Edit Droid is scheduled for late summer when the NFB will use it to edit a 15-minute drama.

Le Lorrain admits that after 30 years of editing it is difficult to forget the tactile experience of physically handling film or counting frames one-by-one.

"Tomorrow's film school graduate will not know what it is to handle film," says Le Lorrain.

One ancillary feature of the system is that it can be redesigned to combine operating comfort with technological sophistication. The most obvious change made by NFB Research and Development is that the larger engineering components of the system have been placed in a separate room behind the editor who sits alone with console and monitors. Less obvious, but just as effective, are changes made to reduce postural and visual discomfort. These design changes include a new curve in the editing table, larger TV monitors, a non-glare light grey surface on the console to reduce the contrast between the surface and the TV monitors. And to accommodate near-sighted editors, the TV monitor has been redesigned to slide in and out of focal range like a drawer.

The basic engineering components of the Edit Droid are two TV monitors directly opposite and to the left of the editor seated at the console. To the editor's right is a high

resolution display where most of the interaction with the computer occurs. The controller or touch pad on the console is, in effect, a magic wand in the hands of the editor. Thus, the system allows the

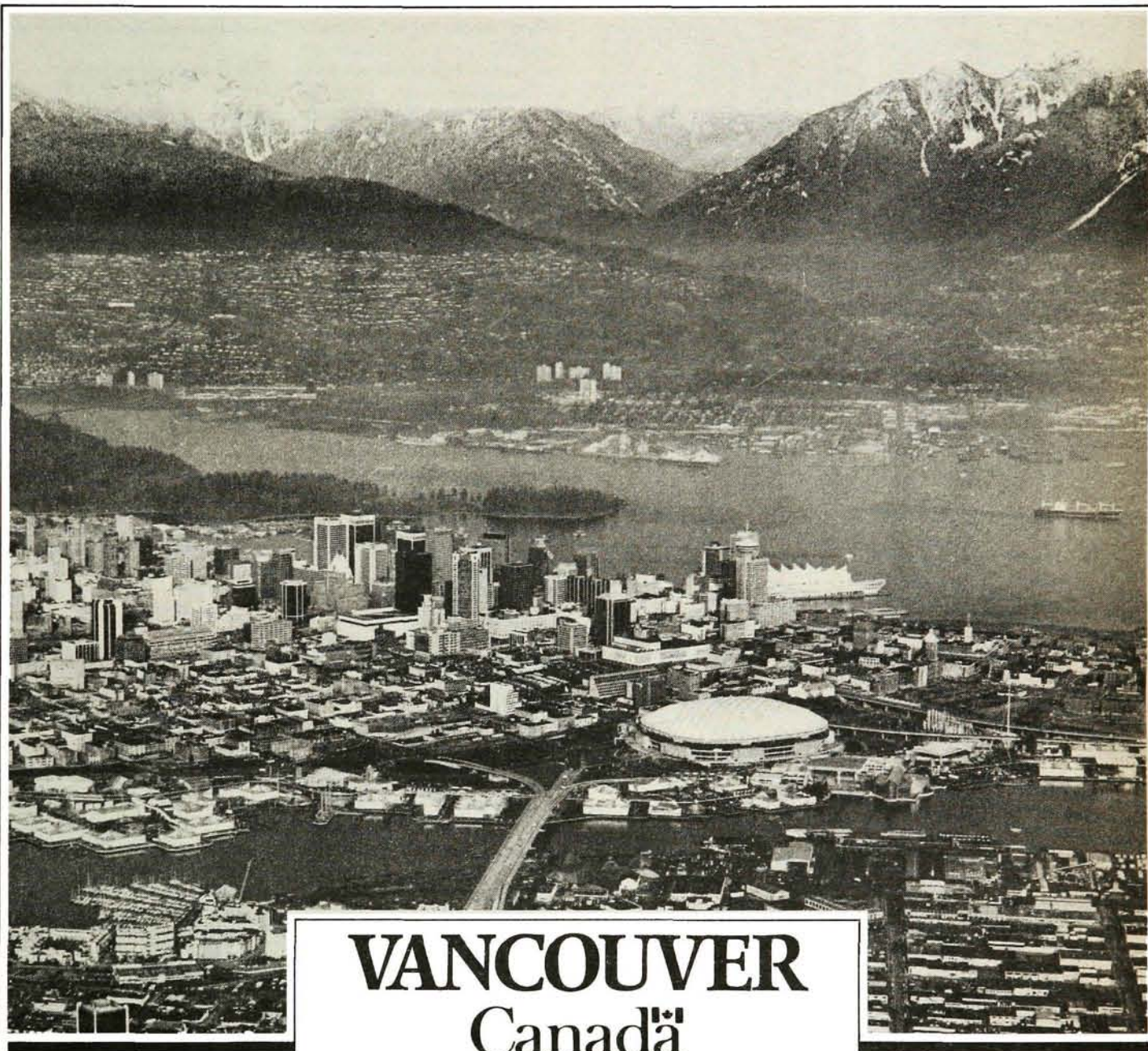
editor not to have to rely on the services of a technical operator.

Le Lorrain explains that film can be transferred to video, edited and transferred back to film. The most advantageous feature of the system, he says, is how computer interacts with computer, allowing the use of unlimited material. Gen-

eral cuts of the same sequence can be made and compared on the monitors. Random accessing allows the editor to move ahead or backwards with the touch of a button and stop on any desired frame, thereby, eliminating the use of scissors or ever having to make a splice.

Jewison honoured

TORONTO — Film director/producer Norman Jewison was one of eight Canadians presented with Ryerson Fellowships during June 11-12 convocation ceremonies at Ryerson Polytechnical Institute.



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Caplan/Sauvageau at month's end

OTTAWA - More than a year after the federal task force on broadcasting policy review was announced, its co-chairman Gerry Caplan will finally present its report June 30 to Communications Minister Marcel Masse.

That date, which Caplan publicly promised in late May in Banff, Alberta, follows earlier deadlines of January 15 and the end of March which were rejected by the task force as unrealistic in the name

of producing a thorough report.

Caplan, speaking to *Cinema Canada* May 27, said then that several more works of translation and graph construction remained to be done to a report he now anticipates will run some 350 to 400 pages in length. Asking of the repeated delays "What can you do?" and noting the task force's repetitive efforts at putting final touches to the report, Caplan added the task force's seven members also had two days of meetings in Toronto at May's end and then again in Ottawa in mid-June to ensure they would be in final agreement

with each other.

Following those get-togethers Caplan, responding to an inquiry about whether the report would contain consensus or a dissenting minority viewpoint, anticipated "There's a good chance we'll have a single report."

Much more certain, intimated the co-chairman, are specific sections to be contained in the report: separate sections on technology, minorities and racial issues in broadcasting, and Quebec's broadcasting system; a "quite significant one" on the principles and legal framework of broadcasting in Canada; and what Caplan described as "an objective analysis" of the private radio and television sector as well as the CBC.

Asked about his concern that the broadcasting policy review task force's report not end up as just another government-commissioned review left to rot, Caplan remarked, "Our assumption is that if all seven of us agree that's a powerful enough weapon to force

the Government to take action."

Optimistic that the public and private sectors would similarly be encouraged to take action, Caplan added - with just a fatigued, resigned trace to his voice - "You break your ass and hope something happens."

TVO reorganizes executive posts

TORONTO - TVOntario, in an executive re-organization effective June 1, has created two new senior posts as well as re-shuffling and upgrading other executives.

Formed from the abolition of the executive director's position are the offices of director general and chief operating officer, respectively filled by Mimi Fullerton and David Melville Wood. Fullerton, currently serving on the Caplan-

Sauvageau federal task force reviewing broadcast policy, has been planning and development manager at Telemedia Inc. for the past two years. Wood, meanwhile, most recently was assistant deputy minister for finance and administration at the Ministry of Citizenship and Culture.

As part of TVO's renewed accent on programming, Gene Lawrence and Don Duprey have been upgraded to managing director status respectively for the English and French programming services, responsible to the director general.

Senior executives re-shuffled were Sandra Birkenmayer (moved from managing director of corporate development to senior managing director of external relations), Howard Krosnick (moved from managing director of educational telecommunications to managing director of policy, planning, and allocations), and Bill Milliken (since 1974 manager of personnel services, now appointed to director of human resource services).

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John F. Bassett dies at 47

TORONTO — John F. Bassett III, Toronto sports entrepreneur, athlete, and at one time a top Canadian producer of English-language films, died of cancer at the age of 47 on May 14 at Toronto General Hospital.

Of notable significance to the Canadian film industry, was Bassett's courageous six-month stewardship of an exploration team that in January, 1973 presented Ontario's Ministry of Industry and Tourism with the brief **The Film Industry in Ontario**.

That team, charged with recommending how the province and the private film industry would jointly benefit through co-operative planning and programs for the industry, presented the ministry with 12 principle recommendations.

Among them were the following points: the establishment of an Ontario Film Office for the industry's "encouragement, classifications, and directions"; the implementation of a quota system requiring Ontario theatres to showcase eight weeks of Canadian films over a two-year period; increase the exposure of Canadian features; offer of a 5 per cent direct rebate to the theatres per admission and for Ontario-made features; the direct rebate of 5 per cent of each admission to the producer (the rebate for other provincial films going as operating capital to the Ontario Film Office); the Office's assumption of the Ontario Theatres Branch's duties; the Office's development of an international film festival incorporating the Canadian Film Awards; the support of a single Ontario Film School with industry professionals as lecturers; and the establishment of a \$250,000 script development/pre-production fund administered by the Office.

Remaining recommendations of the brief included: support by the Ontario Development Corporation for hardware essential to the film industry; the commissioning by provincial educational institutions (and distribution) of Canadian-produced films in place of imported American audio-visual productions; a film classification consisting of General, Parental Guidance Advised, Restricted to persons 18 years or over, and X (the latter allowing for Criminal Code prosecution), as well as the Ontario Film Office's classification of both films and video-tapes; the abolition of film projectionists requiring licensing, then seen as unnecessary; and the recommen-

dation by Ontario to Ottawa of an increase in the withholding tax on American films to 15 percent to match the American withholding tax on Canadian films, the extra five percent to be distributed into the Canadian film industry.

It was as president of the Baton film subsidiary Agincourt Productions from 1969 to 1973, however, that Bassett first stepped into the film world. While Agincourt was associated with such productions as **Flick**, **Inside Out**, and **Frankenstein on Campus**, Bassett followed up on his successful backing and co-production of the Canadian stage production of the musical **Hair** with production of three more well-known features, **Face Off**, **Paperback Hero**, and **The Rowdyman** (into which he invested respectively the sums of \$400,000, \$250,000, and \$150,000).

Though none of those films were impressive box office successes, Bassett continued to make films through his company Amulet Pictures Ltd. **Sneakers**, starring his tennis pro daughter Carling and actress Susan Anton reportedly grossed \$12 million.

Remembered on the Toronto sports scene as the owner of the hockey teams Toronto Toros/Birmingham Bulls of the defunct World Hockey Association and football teams the Toronto Northmen/Memphis Southmen of the also-defunct World Football League during the 1970s, Bassett himself was a considerable athlete, a Canadian Junior Tennis (Doubles) champion in 1955, a member of Canada's 1959 Davis Cup Team, and from 1965-67 Ontario Squash Champion.

The grandson of a publisher of the *Montreal Gazette* whose first media experience was reporting for the *Victoria Daily Times* in 1961-62, Bassett from 1962 to 1971 rose from reporter to promotion manager to director of the *Toronto Telegram*, a now-defunct daily in which the Bassett family held controlling interest. He similarly managed promotions for the Baton Broadcasting Ltd. television station (of which his father John W.H. Bassett was chairman) CFTO-TV, as well as producing/directing an After Four Teen program for the station.

TORONTO — A five-cassette set of **Shoah**, the nine-hour Holocaust documentary by Claude Lanzmann is now available for \$399.95 through Bellevue Home Entertainment, the Canadian distributor.

Yorkton Short Festival undergoing changes

YORKTON, SASK. — The 22nd Yorkton Short Film and Video Festival, scheduled for Oct. 29 — Nov. 2, is "well on the way", according to acting festival general manager Mavis MacDonald.

MacDonald, assistant manager of the festival for the past four years, has temporarily succeeded Sheila Harris, who resigned at the end of March. Harris, said MacDonald, ended her eight years as Yorkton's general manager because she needed a change (consisting in part of becoming a grandmother and working with her husband on their farm) and "wanted to get away."

The 22nd festival, entering its eighth year as an all-Canadian event, has recently held a Saskatchewan Film and Video Showcase (June 7-8), dispatched its rules and regulations by mid-June and, as in past years, politely turned aside interested inquiries from Americans wishing to participate.

Mavis, undecided as to whether she'll consider taking on responsibility for the festival beyond her agreement to serve as acting GM until 1987 — before which time she says advertisements will be placed for the post — says the festival board of directors is considering an international display this year.

The Yorkton festival, besides attracting the attention of Americans, has also lately become a focus for the Saskatchewan Motion Picture Industries Association. SMPIA, formed last November and composed of some 45-50 member organizations, is endeavouring to become an umbrella group for the province's film industry and Yorkton falls within their future intentions.

While SMPIA board member Stephen Onda told *Cinema Canada* "We all feel Yorkton could be a bit more than it is," the problem for his association lies in a lack of provincial public sector financial support for the industry, even though one-third of the Yorkton festival's 1985 budget of \$150,000 was provided by the Saskatchewan Trust for Sports, Culture, and Recreation while the Sask Lotteries corporation reported a \$3 million surplus this year.

One solution for the association, both in its quest for the establishment of a film-funding organisation for investment, script development, production, etc. and in its Yorkton plans, is for it to capture the Yorkton Festival's Provincial Cultural Organisation number, said Onda.

That option presents itself because, without a PCO

number, the association would be unable to access the Sask Lotteries surplus or the provincial support the Yorkton Festival has been receiving so far. As Onda noted, only so many such numbers exist, and the Yorkton Festival isn't likely to turn their number over to his association (whose government & industry relations committee he chairs). According to Onda, his association has the support of the PCO issuing agency.

"We're not trying to take over Yorkton," said Onda, adding his association is aiming at a healthier industry (something he noted has recently been fostered by the province's recent inclination to tender its film projects, among other developments) and increased communication between its members.

Onda observed that while most successful film industry associations appear to be those tied to economic development and trade, that particular Saskatchewan government department hasn't been as supportive of their concept as the

province's culture and recreation department, which the association was pursuing as of mid-June.

To back up his claim "this isn't a major take-over bid," Onda said the association presented the festival with a discussion paper in late-May, a proposal he stated has received "wide support" from a good portion of the Yorkton festival membership and board (one member of which is the association's president, Don List). Onda does concede there is opposition at Yorkton to the proposal.

Still, with an eye to a future in which provincial filmmakers can export their works and talk "dollars and cents" with the province (as well as return funds to it) Onda said the association hopes to have its plans completed by August.

In that eventuality, Onda anticipates little change to the 22nd Yorkton Festival, with its board left intact for this year. But he does see changes to that body, including a possible merger with the association's board, within a year or two.

Slan to Fest of Fests

TORONTO — Paragon Motion Picture president John Slan will serve as chairman of the board of the Festival of Festivals for the next three years, an appointment announced early May by the Festival's Yorkville office.

Slan, whose production credits include the features **Improper Channels**, **An American Christmas Carol**, and **Threshold**, plus the recent Home Box Office **Philip Marlowe**, **Private Eye** series, succeeds Rogers Cablesystems Inc. president Colin D. Watson in the post. He also joins the new Festival director for this year, Leonard Schein, whose succession of Wayne Clarkson was announced last winter.

Loyalties ready

TORONTO — The second of a two-picture package in a Canadian-British co-venture between England's Dumbarton Films and Toronto's Lauron International, director Anne Wheeler's **Loyalties**, is set for a fall release around this year's 11th Festival of Festivals.

Loyalties was preceded by the other Dumbarton-Lauron co-venture, **No Surrender**, winner of the 1985 Festival's International Critics' Award and which opened May 2 in Toronto. Lauron has two feature films in the works for this year; **Shoot Me**, a co-produc-

tion with Thomlee Productions and this fall, **Pocker Night**.

Summer Institute

OTTAWA — The sixth annual Summer Institute of Film and Television, organized jointly by Algonquin College and the Canadian Film Institute and running June 22-27 at Algonquin's Colonel By Campus, is being headlined this year by playwrights/screenwriters, the U.S.'s Charles Fuller, England's David Hare, and Canada's John Gray.

The Institute, which has to date assisted over 400 participants to upgrade their film and television skills, is also featuring in its producing, directing, and screenwriting workshops Canadian screen professionals that include Kevin Sullivan, Bill Gough, Anna Sandor, Micheline Lanctot, and Jean Pierre Lefebvre.

Griff gets prize

TORONTO — **Griff Gets a Hand**, one of 26 films in the series **The Kids of Degraff Street** by Playing With Time Inc. of Toronto, has been awarded a Blue Ribbon at the 28th Annual American Film Festival in New York, May 30. The film about kids growing up in the east end of Toronto won first place in the Elementary / Jr. High School instructional category.

CTPDA regroups

TORONTO - The Canadian Television Program Distributors Association, a 20-member body of Canadian-owned, Ontario-based distribution companies formed in 1978, will be after new members in western Canada in an upcoming membership drive, as well as fostering an "active liaison" with Quebec-based French-speaking distributors.

The association, besides a constitutional revision to enhance promotion of Canadian TV distributors interests with governments and broadcasters, appointed the following to its 1986-87 executive and board of directors: president - Ralph Ellis; first vice-president - Charles Falzon; second vice-president - Thomas Reynolds; directors at large - Isme Bennie, Derek McGillivray; and, as past-president - David Jackson.

To aid members in publicis-

ing product and making foreign sales of Canadian television programming, the association has also formed an export committee, which will also encourage Canadian producers to use independent Canadian exporters as representatives for their product abroad.

Various public functions, such as screenings and guest-hait d'union speaker forums - to include "the whole range of television program distributors in Canada, whether Canadian-owned or otherwise", says an association release - will continue to be sponsored by the association.

TVO pays its way

TORONTO - A combination of record figures derived from Membership Revenues and Project Revenue has resulted in TVOntario achieving its highest year-end total for Revenue Development, with \$5 million raised in 1985-86 for programming.

The two sections of Revenue Development, exceeding both past figures reached and target expectations, respectively contributed approximately \$1,565,000 and more than \$3.5 million. The Membership Revenue figure, due partially to TVO's most successful on-air campaign one week last November, was 59 percent above the previous year's figure (89 percent of TVO members renewed during the campaign, for a current total topping 38,000).

Project Revenue, the eliciting of project funding from corporations, government, and foundations, attracted CP Rail, Canadian Tire, and the Ministry of Industry, Trade & Technology as major program underwriters.

Funds raised by Revenue Development, a chief component of TVO's operating budget, are used for future program production and acquisition in addition to base grants from government and programming & support materials sales.

Wales and Canada site for Primedia

TORONTO - A twin package of two TV movies for the CBC and BBC began June 2 in Wales and June 18 in Canada, an arrangement involving Toronto-based Primedia Productions and Opix Films. The package, consisting of properties **Going Home** and **Heaven on Earth** (shooting respectively) in Wales and Canada, are being

produced with Telefilm and Ontario Film Development Corporation support.

Described by Primedia as a "precedent-setting" package, each of the Canadian-Welsh themed movies will star Canadians in the lead role, with Nicholas Campbell in **Going Home** (a look at a concealed incident in 1919 in a North Wales repatriation camp after the first World War) and R.H. Thomson in **Heaven on Earth** (a 1911 story of Welsh orphan children discovering a new life in Canada).

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Cinéma Libre celebrates ten

MONTREAL – Ten years in the business of distributing Quebec-made films is an honorable distinction, but distributing films with an accent on artistic and cultural significance is an even greater mark of achievement, say the organizers at Cinéma Libre.

What in 1976 was a small circle of independent filmmakers with one film – *L'eau chaude, L'eau frette* – in search of an audience has become, over the last 10 years, a non-profit distribution organization currently handling over 125 titles. Ninety per cent of these are Quebec titles of which 60 per cent are social documentaries.

Cinéma Libre's mandate to raise the image of Quebec films hasn't changed but that small circle of filmmakers has expanded to include over 100 filmmaker-members whose names, in many cases, are easily associated in Quebec today with celebrated Quebec films such as *Jacques and Novembre* by Jean Beaudry and François Bouvier, *Au Clair de la lune* by André Forcier, *Caffè Italia, Montreal* by Paul Tana and *Ô Picasso* by Gilles Carle.

Sophie Bissonnette, director-producer of *The Electronic Sweatshop: Quel Numéro; What Number* is president of Cinéma Libre's seven member executive council which is elected annually by the general membership. On this tenth anniversary, she spoke with *Cinéma Canada*, noting that regardless of the seemingly intractable problems that plague the distribution sector in Canada, Cinéma Libre can look back on the last 10 years with gratification. The difficulty of distributing indigenous product in the commercial theatres because of the control by the major studios has been circumvented (but not overcome) by Cinéma Libre's strong hold on a secondary market. It is here in the parallel theatres, schools and community groups that Cinéma Libre has developed a loyal audience, and where the greater part of self-generated revenues are to be found.

The audience is loyal, says Bissonnette, inasmuch as it has grown up with the Quebec film industry and has created a demand for the type of films that Cinéma Libre chooses to promote and distribute.

"The number of people reached by Quebec films was very small until the late '70s," says Bissonnette, "They had a hard time finding these films." Today, she says, the challenge to Cinéma Libre is not so much developing an audience as it is keeping it. The executive council is currently discussing a proposal to undertake a feasibility study on specific areas of promotion; it will also look at the distribution of its titles in the home video cassette market.

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Cannes helps launch two features

TORONTO – Quebec director Denys Arcand's *Le Déclin de l'empire américain* may well have made such a favorable impression at the recent Cannes International Film Festival's Directors' Fortnight – where it walked away with the international critics' prize – that it was soon sold to 14 countries. By comparison, the other Canadian feature in the Fortnight, director Leon Marr's *Dancing In The Dark*, is taking a more methodical approach to sales.

Handling *Dancing In The Dark* sales is, Simcom Limited, which didn't attempt sales in Cannes and instead is planning on a good response at this September's Festival of Festivals to provide a promotional

springboard to sales in the U.S. and abroad. Norstar Releasing Inc., a distributor related to Simcom, has secured Canadian distribution rights.

Executive producer Don Haig, who said the film is also supposed to be at this September's New York Film Festival, noted screenings were held in early June for American majors Warner Brothers, Columbia Pictures, and PSO (PSO-Delphi Corporation).

Marr, remarking that he'd welcome a pick-up from one of the majors, is laid-back about the film's marketing (which is, he gratefully notes, out of his hands) and points out the Seattle Film Festival was turned down in its approach to include the film in favor of larger festivals.

A very glowing *Variety* review has stimulated interest in *Dancing In The Dark* notes Marr, to the point where he's received four calls himself about the film. With an eye to the Toronto festival, Marr remarks "I can't imagine getting any better press than we got in Cannes."

Bissonnette says that the costs of distribution would be prohibitive given current problems with government subsidies from Canada Council and the Société générale du cinéma which amount to close to 75 per cent of income. These granting agencies, she says, are

becoming more insistent on measuring grant criteria by economic performance. This creates a problem because Cinéma Libre has always treated its films as "cultural investments" in Quebec which often preclude economic returns in terms of dollars and cents.

"This makes it very difficult to be culturally viable" says Bissonnette who adds that this drift in cultural policy lessens the chances for the first-time filmmaker to benefit by public exposure which is something that Cinéma Libre has stood for these last 10 years.

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STUDENT FILM SHOWCASE

Held in Toronto, May, 1986:

ANIMATION CATEGORY

Best Film: *Binary Bucks* - Neil Hollands, Sheridan College
Second Place: *Tako (Kite)* Michael Fukushima, Sheridan College

DRAMA CATEGORY

Best Film: *In Case We Survive* - Glenn Warner, University of Windsor
Second Place: *Passion and Gasoline* - Mark Forler, York University
Third Place: *Frames of Reference* David Axelrad, Sheridan College
Third Place: *The Salesman* David Adkin, York University

DOCUMENTARY CATEGORY

Best Film: *A Kid From the Suburbs* Alan Doucette, Donald Vallis, and Scott McNeil, Humber College
Second Place: *The Man Who Fell From An Apple Tree* - Lenka Holubec, York University
Third Place: *Roll Out the Barrel* Carlo Cardarello, Gordana Todorovic, and Thom Hounsell, Niagara College
Fourth Place: *Tattoo* Christopher McNamara, University of Windsor
Special Mention, Cinematography: *Avolare* Andrew Robertson, Humber College

EXPERIMENTAL CATEGORY

Best Film: *She Left For Work* - Jim Maunder, Ontario College of Art
Second Place: *Barndance* Tom Third, Ontario College of Art
Third Place: *Snakes* - Martina Masek, Ontario College of Art

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The Student Entry Project is an association of Ontario college and university film programmes and the Ontario Production Studio of the National Film Board of Canada. For information, contact: *The Student Entry Project*, 65 Adelaide St. E., Toronto, Ontario, M5C 1K6, (416) 973-3012.

MONTREAL – *Women in Film* has announced that it will be holding the Second Annual Film Festival on November 14, 15, 16 at the Directors Guild in Los Angeles, California. This year the festival is accepting movies and television completed in 1985 or 1986 and, of course, directed, written or produced by a woman.

ACTRA speaks up

TORONTO — ACTRA's Free Trade Speakers Bureau, a 31-member body of association writers, performers, and broadcast journalists launched mid-May to coincide with the opening of Canada-U.S. free trade negotiations, is making "quite a lot" of appearances and interviews in all media in defence of Canadian cultural

sovereignty, says ACTRA communications director Jane Craig.

Bureau participants are conveying the message that free-trade is a threat to Canadian culture and campaigning to keep the nation's cultural industries off the bilateral bargaining table.

The first step in what ACTRA president Gino Marrocco called an "aggressive" campaign, Craig says the bureau will be kept going as long as is

necessary and quite possibly as long as the negotiations, projected to run 18 months.

Most interest in the bureau's speaking members — located in nine Canadian cities from Vancouver to St. John's — has thus far come from the media, but Craig notes requests have come from other ACTRA members, giving the association cause to consider drawing up lists of additional speakers against free-trade.

Extra, extra read all about it John Grierson was a liar!



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TM: Still for sale

MONTREAL — "In this business, everything and nothing is for sale," said a local media analyst. On that note the future of Télé-Métropole, the Montreal-based broadcasting company and the owner of Quebec's largest private television station is still anyone's guess.

As of June 12, Canadian Radio-television and Telecommunications Commission (CRTC) officials said they have not received any application for a renewed hearing, from any prospective buyer of Télé-Métropole, following last month's CRTC decision to block the sale of Télé-Métropole to the Montreal-based Power Corporation of Canada.

This CRTC decision (April 18) was made on the grounds that Power Corp. had failed to demonstrate that "the proposed transfer would yield significant and unequivocal benefits to the communities served or the broadcasting system as a whole." It did raise, however, a round of speculation as to whether Power Corp. would reapproach Télé-

Métropole and file for a second hearing.

At press time, André Desmarais, vice-president of the Power Corp. told *Cinema Canada* he preferred not to comment on whether a new round of negotiations with Télé-Métropole is underway or planned in the near future.

Also declining to make a comment was Pierre Peladeau, president of Québecor Inc. which has been referred to as one of the more likely acquirers of the Télé-Métropole.

The owners of Télé-Métropole, the J.A. Desève estate and foundation, announced last year that the company should be sold because of tax problems. A preference was specified for a French-Canadian buyer.

The \$97.8 million deal which was originally made with Power Corp. (subject to regulatory approval) saw the sales of shares at \$30.75. On June 12 Télé-Métropole shares were trading at \$41.

Roger Giguère, chairman of Télé-Métropole, was unavailable for comment.

Student Showcase winners

TORONTO — Sheridan College's Neil Hollands, Windsor University's Glenn Warner, Humber College's David Vallis, and the Ontario College of Art's Jim Maunder were the winners in the animation, drama, documentary, and experimental categories May 31 at the first-ever Class of '86 Student Film showcase awards.

Held at the Ontario Science Centre, the event is the work of the Student Entry Project created this May by Ontario film instructors and NFB Ontario Studio representatives to profile new filmmakers to the industry. The event, which

joins CBC's annual student-oriented Telefest showcase, hopes to become a national undertaking in 1987, said the NFB's Gerry Flahive.

Warner, Vallis, and Maunder shared in \$7,500 worth of technical services provided by the NFB, P.F.A. Motion Picture & Video Laboratories, Medalation Film Laboratories, and Film House Group. Hollands received a three-month paid apprenticeship at Ottawa's Atkinson Film Arts. Among those presenting the awards were filmmakers Joyce Wieland and actors Saul Rubinek and Janet Laine-Green.

WWF market bullish

MONTREAL — Organizers of the World Film Festival in Montreal, Aug. 21 to Sept. 1, say reservations for office space at the Montreal International Film, TV and Video Market have almost doubled the 1985 total.

The market which is expected to attract film, television and video professionals from more than 60 countries will be held Aug. 24 to 31.

An additional floor of office space has been added at the Meridien Hotel bringing the number of available offices to 100. No fewer than 175 com-

panies and government agencies have already confirmed their participation.

TelevidCan, a new section of the market, will provide sellers of Canadian programming with offices in the Meridien Hotel.

MONTREAL — Compagnie France Film, Montreal, has acquired all rights for the French versions of five upcoming Empire International films. This is the third group of Empire films that Compagnie France Film will distribute. Expected to be ready for release before the end of 1986 the five films are: **Bloodless, House of the Stars, I Eat Cannibals, Pleasure Planet and Test Tube Teens.**