

Ottawa to deal with broadcast report

OTTAWA — The Caplan-Sauvageau report on broadcasting has set off a flurry of activity within the department of Communications as bureaucrats weigh the implications of the political decisions which must be made; it will soon receive close scrutiny by the Commons.

The Report of the Task Force on Broadcasting Policy — informally, the Caplan-Sauvageau Report — was officially made public on Sept. 22, 15 months after work had begun on what was, at first, a six-month project. It is now the responsibility of the minister, Flora MacDonald, to guide

the report through the various stages of examination. She has promised a new broadcasting act as a result of the study by the end of the Conservative term of office.

A thorough and exhaustive study of the state of broadcasting in Canada, the report has met with general approval within the industry, indicating that the high expectations created by the time and energy put into the study were met (see article pp. 9).

MacDonald has said that she will act promptly to bring the report before the Commons, the first step being to submit it to the Standing Committee on

Communications and Culture.

The members of this committee for the current parliamentary session were named Oct. 15 and DOC insiders expect Jim Edwards (PC-MP Edmonton South) to be elected president. During the 1985 session, he served as the parliamentary secretary to the minister of Communications.

Edwards age 50 has spent most of his professional life in the broadcasting industry. In 1967, he joined CFRN AM/FM in Edmonton, resigning his post as general manager in 1984. That year he was elected

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Non-theatrical industry looks to Ottawa for financial help

OTTAWA — Situation desperate reports a federal government task force commissioned in May 1986 to study the non-theatrical film and video industry.

The 38-page report entitled *The Other Film Industry*, released Oct. 6, recommends a \$15 million per year support package for the industry to ensure a balance between public and private sources of product.

The main problem as the task force sees it is that the small Canadian market makes it difficult for Canadian producers to recoup the cost of producing Canadian material indigenously. Only 30 to 40 per cent (or approximately \$11 million) of the total non-theatrical purchases made in Canada in 1985 were of Canadian material. Sixty per cent of this Canadian material was bought from a federal or provincial government institution with the remaining 40 per cent from private industry.

The report also states that the non-theatrical sector is "generally neglected or completely ignored when government policies are formulated and programs established."

Thus in order to ensure a balance between public and private sources of production, major recommendations within the support package are as follows:

- a rebate program to encourage increased purchases of Canadian non-theatrical material.
- creation of a production fund.
- establishing of a marketing, promotion and advertising program.
- a 150 per cent Canadian content credit for eligible films shown on television.
- an increase in the capital cost allowance to 150 per cent allowable in the first year for eligible films.
- a tax credit of 150 per cent for Canadian corporations which use private production companies to produce eligible films.

Also recommended is that the NFB should share half of its production volume with private companies; that Canadian distributors be allowed to tender for the distribution of NFB films. The CBC should avoid repackaging programs that compete with private sector programming and allow Canadian distributors to handle 50 per cent of videocassette and other non-theatrical materials.

The interests of Canadian non-theatrical producers and distributors should be the subject of stronger federal copyright legislation and a joint federal/provincial training program should be established to help improve the use of audiovisual materials in education.

Non-theatrical programs include films and videos used in classrooms from kindergarten through university, audio/visual training materials, 16mm prints or videos borrowed from public libraries or government departments, demonstration films or videos used in hospitals, museums and industry.

Co-chairpersons appointed to the task force by the former communications minister Marcel Masse were François N. Macerola, commissioner of the National Film Board of Canada and Merit Jensen of the Winnipeg Film Group.

Task force members were Aimée Danis, Les Productions du Verseau Inc.; Cari Green, Canadian Filmmakers Distribution West; Bernie Hart, Media Services, Nova Scotia Department of Education; Les Modolo, Marlin Motion Pictures.

Astral and Telefilm into romance series

MONTREAL — Eight TV movies based on the romance novel will be shot in Montreal for approximately \$1 million each on two week schedules. Entitled *Shades of Love*, the series is being financed by Astral Film Enterprises in association with First Choice Canadian Communications Corporation and L/A House Romances Inc. (Los Angeles) with the participation of Telefilm Canada. The series will be released on TV and to the home video market simultaneously in Canada and the U.S. during the spring of 1987. Stewart Harding is producer, Ken Atchity is executive producer.

Lilac Dreams, the first in the series is shooting during the first two weeks in October. Director is Marc Voizard. Dack Rambo who currently stars in Dallas as Jack Ewing will play the leading man.

Titles in the series include *Rose Café*, *Champagne for Two*, *Sincerely Violet*, *Make Mine Chartreuse*, *Garnet Princess*, *Coincidence in Crimson*, *Ballerina and the Blues*.

UK accepts Cancon case-by-case

MONTREAL — The British television industry has agreed to grant a 100 per cent British content ruling to Canada/U.K. co-productions on a case by case basis following a meeting Sept. 17 and 18 of the Canada/U.K. Film and Video Mixed Commission in London, England.

Paterson Ferns, president of Primedia Productions Ltd., Toronto, who has worked extensively with the British industry as an independent Canadian producer, characterizes as "successful" this meeting between representatives of both governments, industry and unions.

The meeting was held to finalize details of the Canada/U.K. co-production treaty

signed in 1975 and amended in 1985 to include television.

"I would say a great clarification took place," says Ferns, who is also a past president of the Association of Canadian Film and Television Producers and the Canadian Film and Television Association.

The focus of the meeting was centered on the reluctance of Britain's Independent Broadcasting Authority (IBA), the regulatory agency for independent British television, to give 100 per cent British content approval to Canada/U.K. co-productions under the extended agreement.

With jurisdiction over the 15 independent ITV channels in Britain, the IBA has held fast to the British Broadcasting Act

allowing for 14 per cent of all programming to be foreign of which a minimum of 1.5 per cent is reserved for Commonwealth programming. This ruling has relegated Canada/U.K. co-productions to the programming margins already crowded with U.S. programs and a high percentage of Australian programs, Vladimir Skok, policy advisor with the Canadian federal department of Communications, says the "defensive position" taken at the outset of the meeting by the IBA might have been avoided by more in-depth consultation prior to the signing of the 1985 amendment.

However, Skok says the mixed commission succeeded in softening this position.

This was accomplished, he says, by a clarification of the treaty advantages in Canada for a British producer which includes 100 Canadian content status and subsequent access to Canada's feature film and broadcast funding.

The need for an agreement amenable to both sides was underscored by Telefilm Canada statistics showing \$50 million generated by British/Canadian co-ventures outside of the co-production treaty, in the past two years, and \$40 million generated by co-productions.

The British were also nudged towards re-thinking their position, says Skok, by the undeniable high quality of Denys Arcand's *Le Déclin de l'empire américain* and Kevin Sullivan's *Anne of Green Gables*, two award winning Canadian films drawing large British audiences at the time of the meeting.

per cent withholding tax is just a down-payment on what could be as high as a 65 per cent income tax on high-income performers; as well, hotel costs, airfares, transportation, per diems are being reclassified as taxable).

The tax that is causing so much consternation, particularly for B.C., whose film industry is 90 per cent U.S. generated, is a result of the new Canada/U.S. tax treaty, which officially came into effect Jan. 1, 1985, though a year of grace was given in which the most beneficial treaty (old or new) could be applied. In 1985, then, U.S. performers chose the old treaty which stated that employees of a corporation (in the case of film performers, loan-out personal

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Taxes pull Viacom out of BC

VANCOUVER — Viacom Productions Inc., the Los Angeles company that is producing the *Return of Perry Mason* series which shot in Toronto and Vancouver last year, has cancelled its fall shoot in Vancouver because of "uncertain application of Canadian tax laws to foreign performers." It is the first loss of a confirmed production to hit the West Coast, but will not be the last if the new implementation of income tax on foreign film stars is not relaxed or at least clarified to U.S. producers.

While production companies in the East are being asked to open their books to federal audits, the 11 producers currently shooting in Vancouver are keeping a nervous silence, but tacitly agree that the uncertainty of the application of the tax is unfair (the 15

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Public prospectus back again in Ontario SDA makes public bid

TORONTO — A final prospectus seeking \$1.6 million in public investment for a children's television series was filed with the Ontario Securities Commission in July and fully subscribed by the end of the same month.

After a lengthy hiatus the prospectus for **Sharon, Lois and Bram's Elephant Show** (Series III) marks a return to the public financing of film and television in Ontario.

"It is the first one the Ontario Securities Commission has seen in about four years," said Rob Bell, vice-president and director of corporate services for Dean Witter Reynolds (Canada) Ltd. the company that filed the prospectus.

The final prospectus outlining a search for about \$1.6 million in investment for the series was filed on July 16, Bell said. A total of 322 units valued at \$5,000 each were sold by the end of July.

The units were divided into 226 Class A units that were purchased by public subscribers and 96 Class B units. The Class B units were purchased by Telefilm Canada at a cost of \$480,000.

The Canadian Broadcasting Corporation has received first exclusive telecast rights for the series that is due to air in 1987. A preliminary prospectus outlines that several other networks have expressed interest in the series that is billed as a musical entertainment series for children.

Cambium Film and Video Productions Ltd. is the producer of the television series that will take the format of 13 x half-hour programs. Cambium previously produced an initial 26 episodes of the program starring the Toronto trio of Sharon Hampson, Lois Lilienshtein and Bram Morrison.

The prospectus, which is a document that outlines the details of the public offering, says the series is designed for all forms of television sales including the educational television market and the home video cassette market.

Bell said after the tax shelter heydays of the late '70s and early '80s for movie and television financing a thriving business has now emerged. He said since that earlier period the movie makers have stayed and the promoters have left.

He said one of the main differences between the market today and that of the earlier period is that a lot of people are not looking at film and television investments as a method of tax deferral first. Now it is looked at as primarily an investment and then as a tax deferral, he said.

Bell also said that Dean Witter Reynolds has filed a preliminary prospectus on a show called **Vidkids**. He explained that the company will soon file a final prospectus with the securities commission, which regulates such public offerings, seeking \$1.65 million in public investment. A total of 333 units at \$5,000 each are to be offered. He said Telefilm Canada will purchase 100 Class B units in the 13 x one-half hour television series.

Bell said **Vidkids** is to take the format of a high energy music show for kids between 8 and 12 years-old.

He said Dean Witter Reynolds has been structuring deals that have reduced risk and are generally shorter than feature length films.

He said a strong market for public offerings in the film and television fields exists.

"I think you will see in the next year or two a lot more will come out."

A lawyer with the Ontario Securities Commission said a preliminary prospectus for a feature length film has also been filed.

Bret McCreedy-Williams said **National Park** is a feature film scheduled for international theatrical and television release. National Park Film Productions Inc. (a.k.a. Cinepix) are the producers of the movie that will be distributed by ITC Entertainment Inc.

Cinemars II Film and Company Ltd. Partnership is the public investment vehicle for the movie.

The prospectus outlines that \$7 million in public investment is being sought with 4200 Class A and 2800 Class B units available at \$1,000 each. A minimum subscription of 10 units is required.

The film is to be a comedy about campers who discover their campground is about to become an ecological disaster.

ERRATUM — A review on page 47 of the September 1986 edition of *Cinema Canada* incorrectly gave the name of the filmmaker who made **A Kid From the Suburbs**. The review said the filmmaker's name is David Vallis when in fact it should have read Donald Vallis.

MONTREAL — There is no time like the present to turn to the private sector for partial financing of television and theatrical film production, says François Champagne, president of SDA Productions Ltd.

The 35-year-old Montreal-based production house with over 3,000 commercials, TV series, documentaries and theatrical films to its credit has gone public.

The public offering made in September 1986 consists of 1,280,000 shares in the company at \$3.75 each for \$4.8 million.

"This gives us the liquidity we need to be productive," says Champagne. "We lose so much time with bridge financing."

Champagne says there are several reasons why the SDA offering is attractive and timely, not the least of which is government encouragement of private television and recommendations in the recently released Caplan-Sauvageau Report to financially strengthen the private sector in television and film.

Champagne is also quick to point to a submission by Le Groupe Vidéotron to the CRTC, dated August 1986, in which Canada's second largest cable company promises to pour \$20 million into private sector production over the next five years should the CRTC approve the Vidéotron purchase of Télé-Métropole in Montreal.

Production plans at SDA include a major theatrical film already in negotiation entitled **Le Testament du Docteur**

Moreau (a Canada/France co-production) and four television series which are the substance of another public offering made recently by SDA.

This \$5.9 million television production package prospectus comes with a maximum offering of \$2.8 million at \$100 per unit. It is a limited partnership.

The four television series in the package are:

A Plein temps III, the third cycle (36 x 1/2 hrs.) of the popular weekly series in which puppets and human characters intermingle in a Montreal neighborhood. This series is shooting from May 1986 for close to one year. It will be shown on Radio-Canada, Radio-Québec and TVOntario.

Rock D. is a (5 x 1hr.) series portraying the adventures of an adolescent boy by the same name. Principle shooting is in September and November 1986.

Les Bottes rouges is a one-hour drama inspired by the novel **Monsieur Thouin** by Jean-Yves Soucy. Principal shooting was completed in August 1986.

Claude, Albert et les autres is a cultural magazine shooting continually from August 1986 to January 1987.

Financial participation in the programs is from Telefilm Canada, La Société générale du cinéma du Québec, SDA Productions Ltd. and the Quebec ministry of education.

Gross revenues for SDA in the first six months of 1986 were \$5.1 million compared to \$2.2 million for the first six months of 1985.

Alberta-Quebec strike co-prod deal

MONTREAL — The Quebec/Alberta co-production agreement is signed and in place and administrators in both provinces are waiting for filmmakers to make use of it.

Lorne MacPherson, director of the Alberta Motion Picture Development Corporation (AMPDC) and co-signer of the document with Jean-Guy Lavigne, director of the Société générale du cinéma du Québec, told *Cinema Canada* at presstime, that at least four Albertan producers are negotiating co-productions with producers in Quebec.

"We are waiting for the first application to trigger the agreement," said MacPherson.

As well as adding financial credibility to any film or television production, the agreement allows filmmakers access to development loans in both

provinces. Quebec offers production equity funding and a 150 per cent capital cost allowance while Alberta offers a development loan.

MacPherson said that although some pressure has been brought to bear on the Albertan government by the film industry in that province, "there is no equity funding in sight."

Film projects applying for co-production status are evaluated by both government agencies on a project by project basis. The degree to which the agencies will participate is also determined on an individual basis. Basic criterion for approval includes shooting location — an incentive to use locations in either province — minimal investment, the residence/(provincial) of personnel, equipment and services.

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Cinémas Plus strikes 3-year deal in QC Vivafilm expands west

MONTREAL — A three year, 14-film distribution agreement between five of Quebec's better known film producers and Cinémas Plus Inc. is the envy of a number of Quebec-based distributors.

Representing three production companies, the producers are Rock Demers of Les Productions La Fête Inc.; Roger Frappier and Pierre Gendron of Productions Oz Ltd.; Claude Bonin and Suzanne Hénault of Les Film Vision + Inc.

The agreement, signed in July and announced at the Montreal World Film Festival in September gives Cinémas Plus Inc. exclusive 35mm, 16mm, video and pay-TV rights as well as certain TV rights to an estimated 14 films to be produced over the next three years.

Richard Goudreau, co-owner of Cinéma Plus with Yves Bohemier, says the deal will facilitate easier term planning for each film project. Cinéma Plus Inc. regularly books its films with the Cinéplex-Odeon theatre chain.

"What we have formed here is a sort of informal family. We meet on a regular basis and this allows us to become involved

in a project at the very beginning," says Goudreau.

To his critics who say that Cinéma Plus has taken too large a piece of a limited market Goudreau argues that "business is business" and that the agreement does not stand without certain expense and risk.

"We are committed to an expenditure of, at the very least, \$1 million explains Goudreau who adds that the Telefilm Canada Feature Film Fund will sufficiently strengthen the more aggressive small distributors who will, in turn, be able to open up the market for Quebec-made films in French and English Canada and overseas.

Regardless of what the winds of fortune may be bringing Quebec-based distributors, André Link, president of the Association québécoise des distributeurs et exportateurs de film de TV et de vidéo, says that distributors who criticise the Cinéma Plus agreement must realize that alliances (producer/distributor) come and go.

"I don't think the association will have anything to say about this deal," says Link.

Demers, whose award winning feature film *La Guerre des tuques/The Dog Who Stopped the War* (box office: \$1 million in Quebec and \$250,000 in English Canada) was the first of his films to be distributed exclusively by Cinémas Plus, says the trend in producer/distributor relations is away from "project by project" deals and towards longer term agreements with several producers. The most recent example, says Demers, occurred in September when Vivafilm International became a wholly-owned subsidiary of the Alliance Entertainment Corporation.

"A producer is much better off if the distributor is stronger in terms of a greater volume of films, screen access, more money with which to negotiate rights and more cash available for minimum guarantees," says Demers.

With the success of his relationship with Cinéma Plus, it was Demers who enticed Bonin and Frappier to enter the three-year agreement.

The three producers have also formed an association called Cinévov which, Demers says, handles certain television rights and international sales. He says a percentage of the returns from the product distributed by Cinémas Plus under the agreement could be re-invested into Cinévov.

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Demers says he plans to release six films under the agreement including *Bach et Bot-tine* scheduled for a November release in French Canada and a February release in English Canada. *The Young Magician* will be released in both French and English in March and *The Great Land of Small* is currently shooting with a French/English release set for August 1987.

Claude Bonin's *Henri* will be released by Cinémas Plus in January and plans are in the works for a Cannes Film Festival debut of *Un Zoo la nuit*, currently in the shooting stages, produced by Frappier and Gendron.

Goudreau, who plans to open a Toronto office no later than Christmas, says the producers' agreement has resulted in a doubling of his staff to 10 full-time employees.

MONTREAL — Victor Loewy, who has a solid reputation in Quebec as an independent distributor of European films, is jumping into the distribution of commercial American films in a major way.

The Montreal based Vivafilm International, which has recently become a wholly-owned subsidiary of the Alliance Entertainment Corporation, is opening offices in Toronto and western Canada from where Loewy will handle the Alliance product as well as 10 to 12 commercial American films per year.

Loewy told *Cinema Canada* at presstime that he would be signing a Canada-wide franchise agreement with a major U.S. independent distributor by mid-October.

Vivafilm has recently acquired a package of four feature films from Cinecom (U.S.) which includes *Matewan*, the most recent film by John Sales.

"Natural expansion for me is towards English Canada with more heavily commercial sales than I have carried in the past," says Loewy.

Foreign film distribution in

English Canada, says Loewy, is less of a going concern although he will continue to serve the small market that does exist.

"Foreign films don't seem to mean anything in Toronto unless they have critical success in New York and even then it is questionable."

On the European front, Vivafilm International has recently opened an office in Paris staffed by Alexandre Heylen, formerly of Roissy Films. Loewy is currently working on the financing for a world launch of *Les Fous de bassan* a Cinévidéo/Les Films Ariane co-production directed by Yves Simoneau.

MONTREAL — Gilles Vigneault, the popular Quebec poet, is back on the screen in director Jean-Guy Noël's latest feature film entitled *Tinamer*.

Tinamer is a \$1.9 million co-production between the l'Association coopérative de production audio-visuelle (ACPAV) and Corporation M&M Ltée in association with the National Film Board of Canada.



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TV sellers complain of Montreal market

MONTREAL - Increase the number of TV buyers attending the market place at the Montreal World Film Festival or get out of television is the message Canadian sellers are sending the festival organizers.

The message comes hot on the heels of the this year's market place (Aug. 24 to 31) in Montreal's Meridien Hotel where, for the first time in the festivals' ten year history, a special Télévidcan section, devoted to Canadian television and video programming was introduced.

Of the 750 market participants from around the world, just over 300 were buyers including distributors in both film and television.

Television buyers, she says, represented an "increasing minority." No fewer than 200

six-night hotel passes were sent to buyers with an expressed interest in Canadian TV product, but Dinsmore would not say exactly how many of these buyers responded to the invitation.

Among the sellers who say they are disappointed with the failure of the market to produce buyers are members of the Ontario Film Development Corporation contingent of 13 companies which participated in the market for three days.

Of these, seven companies have indicated they will not return next year; three will return if changes are made and three companies have said they will return.

Brian Villeneuve, executive coordinator of the OFDC, told *Cinema Canada* that an absence of TV buyers was the

most common complaint among the group.

"Those with high expectations expressed disappointment at the number of buyers," says Villeneuve, who adds that there were also problems with in-house television monitors used by regular customers of the Meridien Hotel.

"Most say that if the buyer problem can be solved all other problems will pale in significance. They feel there is no point in being in Montreal if they can't sell their product," says Villeneuve.

Dinsmore acknowledges the absence of enough buyers as something the festival is striving to eradicate, however, she adds hastily, that the feasibility of doing business at the Montreal market is determined by the seller's own efforts and that

those who "worked the market" this year were successful.

"Our priority this year was Canadian product," says Dinsmore. "We went out of our way to contact many buyers."

She explains that because of the first time emphasis on Canadian product, many of the buyers in attendance were participating for the first time. She says publicity by word of mouth will mean an increase in the number of buyers next year.

Lizanne Rouillard of Filmoption Internationale Inc. in Montreal says one reason for the weak turn-out of television buyers may be the late August timing of the festival just prior to the London and European markets.

"August is the month of holidays in Europe," says Rouillard, who adds that buyers may be too busy to travel to Montreal with preparations for MIPCOM in MIFED in October and the

London Market in November.

With sales at the market amounting to 1 per cent of annual sales and having counted only 25 TV buyers, Rouillard suggests the market "forget about television" and strengthen the feature film side of the market.

"The Montreal festival is for movie buffs," says Rouillard. "It is not the right time of year for television and although Canada is a good producing country we do not have enough distributors."

Dinsmore argues that the market is held late enough in August to avoid the vacations period and that buyers would welcome the opportunity to screen programs in Montreal before the more demanding fall markets.

Caplan-Sauvageau

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to parliament and became a member of three standing committees in the House of Commons - communications / culture, labour / immigration, external affairs / national defence.

Other members appointed to the Standing Committee on Communications and Culture are Jim Caldwell (PC), Sheila Finestone (Lib. communications critic), Lynn McDonald (NDP, communications critic), John Gormley (PC), Carol Jacques (PC), Bob Pennock (PC).

At presstime the election of the chairman by committee members was scheduled for Oct. 21.

Gabriel Fontaine (PC-MP for Lévis), past president of the Standing Committee, told *Cinema Canada* he expects the minister to submit the report "within several weeks" and that the unimpeded process of legislation from first to third reading will take at least six to eight months. He noted that the workload of the committee, as yet not determined, will affect the rapidity with which the committee can make recommendations on Caplan-Sauvageau.

In addition, the minister has called for responses from the private sector and the general public to the recommendations of the report. A series of informal public discussions will be held, and the minister and DOC staff will meet with representatives of the industry, the provinces and various other interested parties.

During the past year, the report had become the brunt of many a joke, due to its continually receding due date. First anticipated in January 1986, then March, June and August, the past minister of Communications Marcel Masse was fond of saying that he was going to send it directly to the

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SHOOT ALBERTA

by Stacey Bertles

Loyalties. Anne Wheeler's first feature, premiered late September to positive reviews and good audiences – except in Toronto and Vancouver. Universal acclaim hasn't seemed to help it in those centres, although Wheeler said the box office is "holding steady" in Winnipeg and Calgary. It's been extremely popular in Edmonton,

Wheeler's home town.

Loyalties' success in Canada will determine distribution in the United States. It's also slated for release in Britain and Australia.

Wheeler is currently shopping for a producer for **Bye Bye Blues**, her feature script about the romances between rural Albertans and the army trainees posted here during

WWII. She's also working on a feature for Atlantis called **Cowboys Don't Cry**.

On The Edge, a half-hour drama written, directed, and produced by Francis Damberger, was screened October 6. It's a study of a suicidal teenager and the cast includes Thomas Peacocke (Genie winner for **The Hounds of Notre Dame**). Damberger is making a name for himself. His first drama, **Rat Tales**, aired on CBC last season. **Edge** will be shown this fall. In the mean-

time, Damberger and his company of Young Alberta Film Makers are developing some feature length scripts.

Dave Winning, Damberger's Calgary counterpart, has "almost" secured distribution for his first feature. **Storm** premiered at the Montreal film festival last year to rave reviews. Winning has received offers from companies in Canada, the U.S. and even Japan. Production of **Flash Frame**, his next feature, has been postponed until spring.

There's no other word about upcoming productions in Calgary. **Hamilton's Quest**, the \$2 million series developed by a consortium of CTV affiliates, wrapped August 15. **Golden Harvest**, a CBS made-for-TV movie, finished September 18.

Stingray, the NBC series produced by Stephen J. Cannell's production company, will shoot until mid-October. That deadline may be pushed back if the seven episode series, starring Nick Mancuso, is extended to 10 or 13.

Aside from **Stingray**, there's not much production in Calgary. As one local put it, "the whole (Calgary) film community is in Vancouver, working on **Airwolf**."

So far the biggest local production starting up will be **Stone Fox**, an NBC TV movie produced by Edmonton-based Allarcom and Taft Entertainment. The five week shoot is scheduled to begin November 3, although locations haven't been confirmed.

Stone Fox is an adaptation of a children's story by John Reynolds Gardiner. NBC is airing it in the Sunday night time slot (March 1) as an experiment. Producers are hoping it will break through and create a demand for family entertainment.

Bo Ho films, a subsidiary of the Golden Harvest Group, is bringing another feature to Alberta. Unlike **Paper Marriage**, which shot in Edmonton last summer, it is not Canadian financed. Production is tentatively scheduled to begin mid-November. Locations include a prison in Lethbridge, a cadet camp in Banff, and an army camp in Edmonton. The extent

of **Kicking Horse's** involvement with production isn't definite, since Arvi Liimatainen, production supervisor on **Paper Marriage**, may have other commitments. Among them is **Poker Night**, a feature about a single career woman who becomes pregnant. It was written by Katherine Neilsen of Vancouver and Liimatainen has been developing it as a pet project.

The Haunting Of Hamilton High, Simcom's \$3 1/2 nonsequel to **Prom Night**, wrapped late in September. The suspense/mystery, directed by Bruce Pittman, is part of a three picture deal backed by Simcom and Allarcom. **Higher Education**, a comedy, and **Blind Side**, a psychological thriller, are slated for production in Toronto.

Although L.A. special effects wiz Jim Doyle (**A Nightmare On Elm Street**) was recruited for **Haunting**, producer Ray Sager insists that "it's not a slasher." Some of the trickier effects included a scene where a girl is swallowed by a blackboard and the ghost of a mutilated prom queen who rises from the body of another. Four Edmonton schools comprised **Hamilton High**, which "becomes a character of its own."

Caplan-Sauvageau

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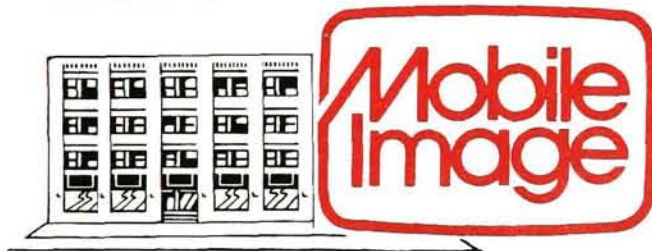
National Archives, unread. In the week that MacDonald succeeded Masse as minister of Communications, one highly placed federal appointee suggested that the entire report would be suppressed, never to be made public.

Now, due to the authority with which it is written and the care with which its recommendations are backed with statistics and carefully reasoned argument, the Caplan-Sauvageau Report has imposed itself as one of the most important documents dealing with broadcasting and culture to be commissioned by any Canadian government. It has become virtually impossible for the current government not to give it due consideration.

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UK treaty *cont. from p. 45*

The British delegation finally agreed that although the specifics of the co-production treaty must comply with the Broadcast Act there is no clear cut schedule to define British content and that an advanced ruling on the quality of every Canada/U.K. co-production would determine British content status.

Ferns says an accurate assessment of the outcome of the mixed commission meeting is that the British have suddenly become aware that Canadians can produce high quality television programming.

Put another way, Skok says, "the British feel superior and don't want to see anymore sub-standard American schlock."

The mixed commission was co-chaired by Jeremy Kinsman, assistant deputy minister of cultural affairs and broadcasting with the Canadian federal department of Communications and Hugh Evans, deputy undersecretary of the department of Trade and Industry (Britain). The Canadian delegation included Peter Pearson, executive director of Telefilm Canada and representatives of the ACFC, IATSE and ACTRA.

Morning Man fights back as critics lower box office draw

MONTREAL - "We are fighting back," says Gaston Cousineau, executive producer of the recently released theatrical drama, **The Morning Man**, directed by Danièle J. Suissa and produced by SDA Productions Ltd.

Cousineau, who is not pleased with the critical response to **The Morning Man**, which premiered Sept. 25 in English in Montreal and opened in a dubbed French language version the following day in four venues, says that launching an "intelligent commercial film" in Quebec is risky business. He says he may open his next film outside the province.

The Morning Man is based on the true story of Robert Lavallée - Ménard who is currently a morning talk-show host for CJMT 420 radio in Chicoutimi. The story focuses on his determination to prove his own rehabilitation after escaping from a prison where he served time for 22 counts of

armed robbery.

Ménard who was in the audience for a well-attended Chicoutimi opening during the last week in September says the film is an accurate interpretation of the more crucial events of that period of his life.

Cousineau takes exception to the critics who say the fictional element in the storyline is too strong.

"A critic has the right not to like a film," says the executive producer, "but it is his duty to see if the filmmaker has reached his or her objective. We set out to make an intelligent commercial film which is entertaining and we have succeeded."

Although Cousineau is disappointed with the first weeks box office in Montreal (\$13,073 in four French-language theatres and \$2,113 in one English-language theatre, Sept. 25 - Oct. 12), he says word-of-mouth publicity and a revamped advertising campaign, will send more people into the theatre where they can judge the film for themselves.

"The best way to fight the critics is to get people to see the film for themselves," says Cousineau, who expects a Toronto and Vancouver opening before Christmas.

Filiatrault and Gang make low budget film with a little help from the Board

MONTREAL - It would appear that Denise Filiatrault, one of Quebec's leading film actresses, is not beyond lending her considerable acting skills, not to mention box office potential, to a young filmmaker named Peter Gang.

Filiatrault will play the lead role of Margot in the 60-min., 16mm Peter Gang Production entitled **Portrait de femmes** - a feature drama shot in and around Montreal and currently in post-production.

A story about the fear of aging as portrayed by three women of different generations, **Portrait de femmes** is Gang's first foray as writer, producer and director.

The 27-year-old Montrealer has personally raised most of the \$15,000 spent on the production to date against a deferred budget of \$150,000. He calls Filiatrault's participation on a pay deferral basis, "nothing less than a stroke of great fortune," and adds that the time and energy spent by his cast and crew is the greatest incentive to make a noticeably good first film.

Gang explains that he could not afford to wait for a public funding decision by La Société générale du cinéma before making his first film.

"There are other projects, the subject is timely and the spirit to make this film is here now," says Gang.

Thus, stretching every available dollar with help from his friends and assistance from the PAFPS program of the NFB, Gang is currently using the facilities at Main Film in Montreal for post-production work.

Among Gang's friends are Markita Boies (Marie), a regular cast member of Théâtre du Nouveau Monde in Montreal, Philippe Dubé (the curator) and Irene Keesler who plays Martha. The cameraman is Steven Reizes. First assistant director is Sylvia Porter. Paul Herbison is the director of photography. Peter Gang is a graduate of CÉGEP Lionel in theatre. He has a communications degree from Concordia University and has worked on several theatrical and film productions in Quebec and overseas.

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Viacom *cont. from p. 45*

service corporations) that didn't have a permanent residence in Canada were not taxable when they worked here.

The new treaty has defined categories more carefully, differentiated personal service corporations from the others, and have stated that employees of personal service corporations are now subject to Canadian income tax. To make matters worse, not only are salaries taxable but so are all benefits. The 15 per cent withholding tax is just a down payment on what could be much more — just how much more won't be known until the performers file their Canadian tax returns in April — but with Canadian tax rates being substantially higher than in the U.S. (the corporate rate for taxable income next spring.) Revenue Canada is currently compiling an information booklet which will outline artists' status, and possible tax incentives or credits, but the situation remains unclear.

Hockey players and baseball players have been exempted from paying income tax in a special provision in the treaty, and artists working on films and television productions would like to have the same exemption applied to them. But Revenue Canada representatives claim that they are only carrying out the articles of the treaty, and that no changes can be made unless the treaty is renegotiated.

George Chapman, business representative of IATSE 891, believes that the tax question

New Cinema Fest highlights Japan

MONTREAL — Although the Japanese are the focus of attention this year, the 15th annual International Film Festival of New Cinema and Video in Montreal (Oct. 16-26) promises a wide range of productions from around the world.

Featured screenings in five venues in downtown Montreal include **Down By Law** directed by Jim Jarmusch; **God's Country**, Louis Malle; **Désordre**, Olivier Assayas; **Maine Océan**, Jacques Rozier; **Caravaggio**, Derek Jarman; **Danse à contre-jour**; **Dancing in the Dark**, Leon Marr.

Special attention will be given to Japanese film and video represented by such selections as **Afternoon Breezes**, Hitoshi Yazaki; **Blind Alley**, Go Riji; **Paradise View**, Tsuyoshi Takamine; **Half Man**, Sogo Ishii; **Pour Kayako**, Kohei Oguri; **Promesse**, Yoshishige Yoshida; **Attack on a Bakery**, Naoto Yamakawa and others.

must be resolved quickly before more losses of productions occur. He pointed out recently that there are several cases where production companies that are scouting B.C. are making up two budgets — one for Canada and one for alternate U.S. locations. If the Canadian tax situation remains unclear, or if higher Canadian tax rates are applied to U.S. performers, the production companies will simply shoot in the U.S. He points out that although many U.S. producers are fans of B.C. as a place to spend their production dollars, their attitude is "basically non-combative. They don't want to fight — they'll just go where it's cheaper and easier."

Diane Neufeld, B.C.'s Film Commissioner, is very concerned about the tax. "From my point of view, what's the point of marketing a product that nobody wants? The product is essentially being sabotaged." She says that her office receives a steady stream of calls from U.S. producers about the tax. "The political system in the States is different than here, and the relationship between the film commissions and the government is different. I don't have a hot line to the governor, but producers call me and say, 'Fix it! What are you doing? This tax is ridiculous — we're bringing money into your country and providing jobs, so just fix it!' All I can do is tell them that we have a lobby group and that we're doing all we can, but there are no guarantees."

Apparently Kent McLean, director of Source Deduction Branch at Revenue Canada, and Revenue Canada employee Jim Ivey, have already met with Ontario industry representatives, with a shouting match being the result. They are coming to Vancouver in October and will be met by smaller industry groups who plan to make use of their world-famous cooperative style in the discussions. According to Neufeld, "We want to talk to them with a constructive attitude. I don't think that the powers that be had an inkling of the ramifications to this industry when they made the Act, the Treaty and the Regulations to the Act, but once they realize that they'll cripple a \$100 million industry if they impose the tax, they'll look at it another way. As far as I'm concerned, it's a problem and we'll solve it together."

Warren Carr, one of Vancouver's busiest and well-respected production managers, says that his daily phone calls to Columbia Pictures Business Affairs people (he is currently p.m. on Columbia's feature **Roxane**) involve questions about the tax. "Every day they ask me what's going on up

here, and when are we going to start lobbying. I've written a letter to Michael Wilson as has virtually everyone on our crew, and I hope it'll have some impact, but we may even have to take it to the protest level to be recognized." Carr describes Article 16 as symptomatic of a lack of understanding of the differences between performing artists such as rock stars, who take their Canadian gate back home with them, and performers who lend their names to movies that bring money into this country. "My feeling is that the article is not detailed enough. They seem to have failed to recognize the difference between importing and exporting money. I haven't earned a dollar from a Canadian production company in five years — I've worked for 20th Century Fox, Lorimar and Columbia Screen Gems — and I'm worried that I won't be working next year."

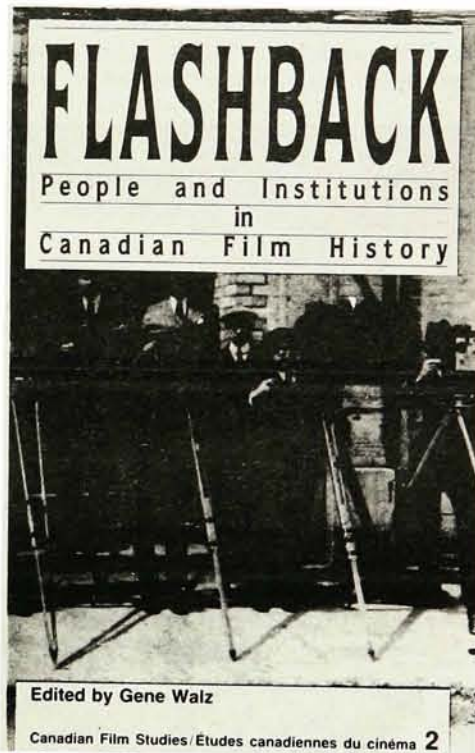
George Chapman is organizing the making of a videotape that will be shown to Revenue Canada and possibly the Minis-

ter of Finance. It will be a composite of interviews and statements by local service industry representatives, union members, producers and provincial and city government officials on the tax. During a recent crew lunch break at Dominion Bridge (**Roxanne**), Chapman and the volunteer cameraman collected video testimonials to the industry's concern over what is perceived here as the inevitable end of the industry if the tax prevails. The meeting was attended by Deputy Premier Grace McCarthy. McCarthy has spoken out strongly against the tax on several occasions, and at the recent Motion Picture Production Celebration Day, declared that "We will aggressively address the problem. We believe that if hockey players can be exempt, then the people who leave \$75-\$80 million behind them after filming in B.C. each year...could have the same exemption. We will work towards that." In a recent statement to the press, McCarthy said that even though the regulations are being imposed all

across Canada, they have the effect of discriminating against B.C. with its high proportion of foreign film production. "It seems like our film industry is being penalized for being so successful," added the minister.

While bevy of tax lawyers look at possible areas of flexibility in the interpretation of the treaty, industry insiders and U.S. producers maintain an uneasy vigil. Meantime there have been speculations on the lack of vision of Canadian negotiators of the tax treaty. The concensus seems to be that they couldn't have foreseen the devastating impact that taxing U.S. film performers would have on the film production support industry in this country.

But the U.S. will gain if its producers decide not to take their productions and their money out of the U.S.A. — most of the productions that decide against Canada go back to the States, which must be cause for celebration among the many lobby groups in the U.S. which oppose "runaway" production.



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Free trade gets thumbs down at fest

TORONTO — They came, they listened and then they overwhelmingly voted down a resolution in support of free trade following a debate on the issue at Toronto's Festival of Festivals.

After listening to two-man for and against panels the audience voted 83.4 per cent against free trade and 15.8 per cent in favor with .8 per cent undecided. A total of 117 votes were cast in the debate which was part of the festival's trade forum.

The debate focused on the resolution that a free trade agreement between Canada and the United States will be of significant benefit to Canadians in the Canadian film and television industries.

Art Murphy, a University of Southern California film school professor, and Steven Globerman, a professor of business administration and economics at British Columbia's Simon Fraser University, teamed up in favour of the resolution.

Opposing free trade were David Crane, a *Toronto Star*

writer, and Stephen Roth, a Canadian producer and co-chairman of a 1985 federal task force report on the feature film industry in Canada.

Part of the debate focused on one of the task force's main recommendations which is that Canadian-owned companies must take control of film and video distribution in Canada.

Murphy said the film and television broadcast industries are basically capitalist and opened his remarks by announcing, "I'm an unrepentant, unabashed free trader."

Murphy said free trade brings with it strong implications of competition in whatever field. He added that every artist is in competition with others and in competition you have winners and losers.

He said the arts transcend national borders and will always continue to do so. Murphy explained that he is strongly opposed to any attempt to develop legislation that would only allow Canadian companies to distribute

foreign films in Canada.

"It will, I promise you, cause the near total disappearance of United States films from this country," he warned.

"Good-bye Barbra Streisand, good-bye Clint Eastwood, good-bye Robert Redford," he said and was met with applause from those opposed to free trade.

"Canada is a very important export market, it often is the number one or number two, but... it is not even as big as the third largest film sales area in the United States."

"The American film companies feel they are in a position where they cannot lose this one, because if the number one or two export market has to yield to certain conditions then everyone else will fall in line. Lots of luck and I'll take side bets on whether this one will come to pass."

The ayatollahs of these cultural policies would not dare tax customers specifically to help support Canadian productions, he said. Murphy said the way to get Canadian films on

the screen is to make good Canadian films.

Roth countered that all art must start somewhere and at least during its inception it is parochial. Roth, president of Alliance Entertainment Corporation, said he is concerned free trade will have a negative impact on the Canadian film and television industries.

The domination of the Canadian distribution system by Americans was partly because great Canadian films meriting access to a large number of screens, by and large, have not been made in the past. He said that is all changing because great Canadian films are being made in larger numbers now and there is also a gradual change occurring in the attitude of American distributors.

Roth explained that great Canadian films have not been made in significant numbers in the past because the control of the distribution system has been in the hands of people who have been taking the money out of the country.

He argued that Canadians must protect their industry, but not to the exclusion of any other country. He said anything that smacks of quotas or

taxes on foreign films would not be supported.

"The film and television industry in Canada is dependent for support upon Canadians." He said English-speaking Canada, with only 17 million people, is too small an economic market to allow the film industry to stand on its own.

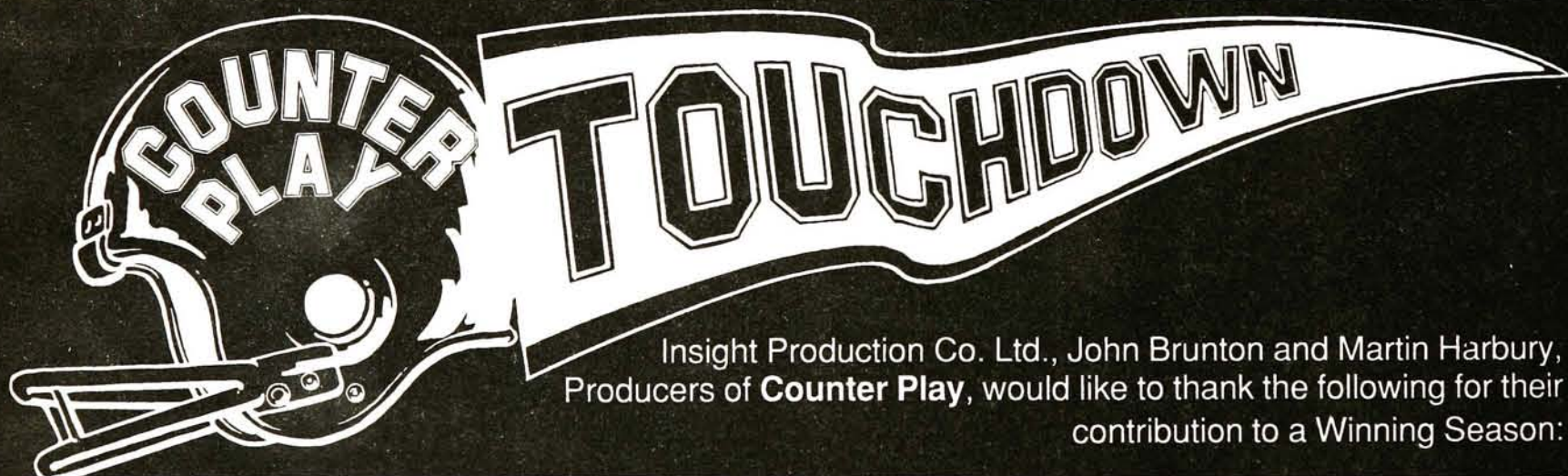
"Culture to me is the expression of an identifiable group of people under threat — under economic threat... Those things that we consider culture — to Americans are not culture at all. They are industrial."

He said for a film to succeed it must open in its domestic market and do well there and then it will begin to be noticed elsewhere.

"Therefore the argument that I am making is essentially that there is no conceivable benefit that these free trade talks can have for the Canadian film and television industry."

Roth said the only result free trade can have is to erode the precarious protection now existing for the industry and that Canadians and all North Americans would, in the end, suffer.

"A very dynamic industry



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insight

right at this point would be in great peril of disappearing."

Globerman listed trade restrictions in the film and broadcast sectors as including Canadian content rules, Telefilm Canada funding and tax shelters provided by the federal government.

He said trade restrictions push up costs in the industry and that free trade would oblige domestic producers to be more efficient.

Globerman said subsidies skew production away from areas where Canada has a comparative advantage. Free trade could mean a shift from big budget feature films and television movies here to more documentaries and shorter films, he said.

Free trade arrangements may mean fewer feature and television movies are made in Canada, but audiences would find what is made is of better quality, he added.

Globerman said he is an advocate of free trade because overall it will lead to an improved Canadian cultural product.

Crane said he is concerned that Canada's cultural policies will be bargained away at the table during talks between Canada and the United States.

The *Toronto Star* writer said Canadian cultural policies aren't intended to close doors to U.S. culture, but instead are designed to make sure Cana-

dian culture survives.

"We probably have the most open border to U.S. culture of anyone in the world," he argued. He said, for example, 97 per cent of the movies and videos seen in Canada are imports, while the remaining three per cent are Canadian. Crane said he can't understand why the Americans are so anxious to grab hold of the remaining Canadian market.

"The challenge for Canada is to make sure our cultural products reach Canadian audiences." He said cultural policies are the means which allow Canadians to express their ideas, works, aspirations

and history to one another.

"And out of that we affirm our shared experience as a country, we develop our sense of values, we preserve the things that we think are important to us, that represent our differences from the United States, which are important to us."

Crane said a large part of the nation's wealth in the United States is spent on defence in a country that is consumed by concern over national security issues.

By way of contrast, in Canada, cultural policy and our national identity have the same importance, he said.

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Schein dims as he bows out

TORONTO — After less than a one-year stint as head of the Festival of Festivals Leonard Schein has resigned as director of the annual event citing personal reasons for his departure.

A news release from Jon Slan, chairman of the board of the festival, announced that Schein resigned his post to pursue other interests.

The festival's deputy director, Helga Stephenson, has taken over the director's responsibilities until a new director is found. A nominating committee has been formed to

find a successor to Schein.

In an interview with *Cinema Canada* Schein said he left the festival for "personal reasons" and added that he has not yet decided what he wants to do next. "I think it was a very successful film festival," he said adding that he is very happy to have had the chance to work on the festival.

The Toronto daily press reported that Schein had been criticized by festival staff and others and that he had been involved in conflicts with staff at the festival office.

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ON (EXPERIMENTAL) FILM

by B. Sternberg

The Ontario Film and Video Appreciation Society (OFAVAS) was in Divisional Court in Toronto last week (September 15-19), represented by lawyers Charlie Campbell and Ellen Murray, in round number two of their struggle against censorship which began in 1982. Using the film *Amerika* by Al Razutis as their test case, OFAVAS is waging the battle on three fronts: firstly, appealing the Film Review Boards decision that *Amerika* can not be screened without cuts; secondly, arguing that this power of prior censorship infringes upon "freedom of expression" and is thus unconstitutional; and thirdly, that under the constitutional division of powers, charges of obscenity are

criminal and therefore come under federal jurisdiction. The board of OFAVAS, David Poole, Michelle MacLean, Anna Gronau and Carol McBride, have been joined by the Motion Picture Theatres Association as co-applicants and have received support as well from the Canadian Civil Liberties Association which received 'intervenor status' during the trial. If you wish to help with the court costs, please send your much needed donations to OFAVAS, 30 Wellington St. #1805, Toronto, Ontario M5E 1S3. The case has been tried before a tribunal of judges. Now we await the verdict.

I've been reading notices announcing the death of the Avant-Garde - and that Modernism, in its acceptance by the institutions it challenged, is complete or has run into a dead end, and we now discuss the attributes of Postmodernism (which is sometimes written as anti-modernism). Since the term experimental film is commonly interchangeable with the term avant-garde film, what does talk of the 'end of the avant-garde' mean for us filmmakers?

I read and try to keep the terms clear: Is Avant-Garde synonymous with Modernism in the motivating principle of 'new,' 'challenging'? Does Avant-Garde refer only to the historical or, as Peter Burger refers to it, the 'original' avant-garde of Dadaism and Surrealism, and films like *Un Chien Andalou*, which challenged Modernism's aestheticism and shocked the public as

well, or does it also refer to movements such as Conceptual art and Structuralist/Materialist film? Do these movements associate avant-garde with the Modernist aspiration, as Jurgen Habermas proposes in *Modernity - an Incomplete Project*, of bringing art into a more direct relation with daily life? Is identification with popular culture and the political Left concomitant to or an essential feature of the Avant-Garde? And do these attributes associate it with the Modernist project as just stated or with Postmodernism and its response to the 'new conservatism'? Are rock videos really enough? Or is there still the necessity for, the imperative of a Vangard?

If, as Habermas argues, modern society is suffering from the separation of cognitive, moral and aesthetic ways of experiencing the world due to the specialization of science, religion and art, and identifies

the goal of Modernity with the re-integration of these modes into our daily living, can we think that a solution to this problem lies in the linking of art to popular culture? There seem to be two problems with this; one, that the content, and spirit of work gets watered down, lost, or de-fused when it is co-opted or incorporated into the mass media; and two, that the 'cultural industries' or popular art actually reinforce the dominant ideology of modernized, capitalist, Western society.

Mainstream narrative films, not only in their content, but in their very structure, (notions of linearity, a progressive line of events that lead to a conclusion), and, in the illusionism they project, support the lifeview of the culture to which they are economically tied. This view of life has turned out to be unsatisfying in human terms if not down-right anti-human. 'Art Films,' in as much as they are a part of the same commercial market as 'Hollywood' films, might comment upon narrative cinema, but cannot radically challenge it nor present alternatives to it. It remains to experimental film to offer us different experiences in perceiving.

Festival Internazionale Cinema Giovanni has selected the following Canadian films for competition: *Linda Joy* by Bill MacGillivray, *Ten Cents a Dance / Parallax* by Midi Onodera, *Dark Lullabies* by Irene Angelico and Jack Neidik, *Knock! Knock!* by Bruce McDonald, *Framing Factory* by Cindy Gavel, *Upstair/Inside* and *Art Academy* by Kathleen Maitland Carter, and in video: *Commercial Culture* by Popular Projects, *Fiction* by Bernard Hebert. The festival will be held in Torino, Italy from October 11-19, 1986. Luca Gasparini coordinated the Canadian selection in Toronto. He wishes to especially thank the Canadian Filmmakers' Distribution Centre, The Funnel, V/Tape, and Piers Handling of the Festival of Festivals.

TORONTO - Anne M. Brown has been appointed as director of marketing and sales of Pathé Video.

The appointment of Ms. Brown who has occupied senior posts with Telefilm Canada and the Canadian Film Development Corporation was announced Sept. 25 by Stuart Cobbett, president of Astral Film Enterprises Inc. the parent company of Pathé Video.

Prior to joining Pathé Video Ms. Brown was senior distribution and marketing officer for Telefilm Canada.

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Festival picks Arcand as Best of Fest with record numbers

TORONTO — Denys Arcand's **The Decline of the American Empire** grabbed the awards spotlight at the Festival of Festivals, garnering two of three honors given out.

The Decline of the American Empire won the John Labatt Classic Film Award for the most popular film based on ballots turned in by the festival-going public.

Quebec director Arcand also won the \$15,000 Toronto-City Award for Excellence in Canadian production. The money was donated by The City of Toronto and CITY-TV.

Acting festival director Helga Stephenson said it is the first time that any film has taken two of three awards given out at the festival and it is also the first time a Canadian production won the most popular movie award.

The third major prize given out at the Festival of Festivals is the Four Seasons International Critics Award, which is chosen by the media from Canada and around the world who attend the festival. **Hombre mirando al sudeste** by Eliseo Subiela of Argentina won the critics award.

Stephenson said consistently

large audiences attended the Perspective Canada screenings at the festival and that the Canadian program has been building every year.

She said audiences trust the quality available in the Perspective Canada section, which highlighted Canadian films for the third year, and show up to fill the festival's theatres now.

In addition to the three awards given out, two honorable mentions were awarded. **Sitting in Limbo**, produced by the National Film Board, was given an honorable mention for its freshness and vitality. Actress Martha Henry was also given an honorable mention for the strength of her performance in Leon Marr's **Dancing in the Dark**.

In the most popular film category the Canadian film **Loyalties** by Anne Wheeler placed second runner-up. Bernard Tavernier's **Round Midnight** was the first runner-up.

The 11th annual Toronto film festival attracted a total audience of 263,000 people this year compared to 231,000 in 1985. The total 1986 box office was \$430,000 compared to \$362,000 last year. A total of 306 films were shown including 226 features.

The 1986 trade forum attracted 720 delegates to three days of discussions, workshops and presentations. In 1985, 502 film festival trade forum delegates attended.

Chbib's one-man protest just skin deep

TORONTO — No commotion, no hubbub, the lights dimmed and Bachar Chbib was left standing with just a tie on as his film **Evixion** opened at the Festival of Festivals.

Chbib, a Montreal filmmaker, had slowly stripped off his suit jacket, pants, shirt and underwear during his introductory remarks before the showing of **Evixion** at the Toronto festival.

It was a protest aimed at government agencies which, the filmmaker said, are not giving enough to independent Canadian filmmaking.

For the most part, the audience watched Chbib quietly, while occasional guffaws, snickers and applause interspersed the protest in the half-filled theatre.

"Yes, cinema is now in the hands of the producer, the businessman, the profit maker,

the mediocre," he told the audience in what was surely the Festival of Festivals' most unique and startling introduction to a film.

Proposals for **Evixion** were initially rejected by the Canada Council, Société générale du cinéma (SGC) and Telefilm Canada, he said. The National Film Board (NFB) of Canada offered post-production services that would have made a total budget of \$9,000, the filmmaker said in a written release available outside the Cumberland 3 theatre.

"However, due to an increase in bureaucratic tape, the non-productivity of a paranoid organization, and the slow but consistent abolition of the program of assistance to independent filmmakers (PAPFST), the National Film Board decided not to make a print available for the festivals

due to 'a lack of timers,'" he said.

Telefilm Canada and SGC agreed to help out and thanks to PFA Motion Pictures and Video a print was made in time for the festivals, he said. The new budget was \$19,000.

"In the age of ephemeral morality and aesthetics, the screen has diminished to gratuitous entertainment," he said in the release. In response to the decay of this communication form, eulogies seem appropriate, he said.

Chbib told the audience that **Evixion** was made to commemorate the death of the narrative film. **Memoirs** was made to the rotting of the soap opera and **Seduction**, a new film, will be a eulogy to the loss of seduction in cinema.

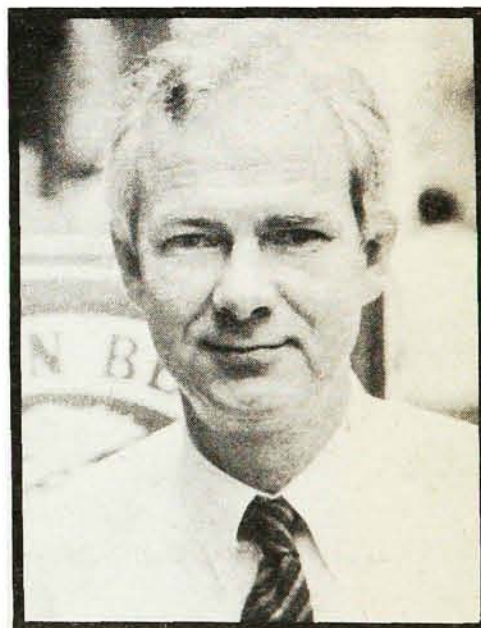
"All we can do is prostitute ourselves," he told the Toronto audience.

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LEGAL EYE

by Michael Bergman

The report of the Task force on the status of the artist will be unique on the rapidly becoming overcrowded bookshelves of the Federal Department of Communications. The report is one of the few comprehensive writings in Canada on the place of the artist within the economic and social security system. The thirty-seven recommendations of the report by two distinguished authors covers the gamut of taxation, collective bargaining, health and welfare, social benefits and education. Artists from every discipline will find much that is agreeable to them in the report. Unhappily this is not a conclusion which many Canadians in the larger community will adopt. In their zeal to recognize the artist's distinct economic needs and the unique criteria which apply to them, the report's recommendations create a special class of Canadians who will certainly be the envy of the rest of the nation or at least that part that is unemployed, on social assistance or underprivileged.

How else could the average Canadian view proposals which would grace the artist

with: a minimum tax free income on a par with members of Parliament (18,700.00); special unemployment insurance access; special workmen's compensation access; special access to private pension plans for self-employed artists, etc. These and related recommendations are proposals which many groups in our society would insist apply with equal force of argument to themselves. Indeed, a tax free income has been as frequently considered by all political parties as it has been as frequently – in the case of the liberals and conservatives – dismissed.

The strength and deficiencies of the report follow from two themes which are common to most of the recommendations: the legal definition of the artist's place in society and poverty. It is common in our free enterprise society to categorize people as being an employee or self-employed. This division is reflected in taxation, labour, health and social assistance legislation. Although over simplified it can be said that self-employed people have nominal, if any, access to social assistance and

similar programs but the greater advantage of access to taxation schemes and deductions. The nature of virtually all artistic disciplines defies these definitions. The Task Force Act has properly called for the redress of this problem by the creation of a new definition applicable to artists – although more properly the new definition should be applicable to all activities which do not fit the neat confines of the distinction between an employee and a self-employed person. In this regard the Task Force is not the first body to make this suggestion. Indeed, the Task Force both endorses and acknowledges the work of the Disney Report submitted in 1979. It is in the present writer's view an indication that government has not yet recognized the many arts disciplines as an industry notwithstanding the pseudonym "cultural industries" that the problem of the artist's place within the employee-self-employed concept has not yet been addressed by concrete action. In fact most countries which recognize their arts as industry have adjusted their taxation, health and social security systems to facilitate the artist's unique work.

The other element of the Task Force's report, poverty, is a much more difficult problem. Relying on unstated but plausibly correct statistics, the task force concludes that most artists subsist below the poverty line. The Task Force's response is quite unique amongst the recommendations of the many bodies that have considered the problem of under employment in the different sectors of our society. Instead of advocating programs which encourage or create employment of artists, the report calls for the use of both existing and new programs to benefit the artist so long as he/she is unemployed or impoverished. Some of these recommendations are commendable and just extensions of social security programs which most Canadians would consider an integral part of our society. Unfortunately most of the thirty-seven recommendations read together tend to suggest the creation of a highly protected class of individuals whose craft is shielded by all manner of tax, health, social security and even equipment subsidy benefits provided that they remain at or near the poverty line or are injured or unable to practice their art.

The success of the artist and the success of her/his success are highly subjective matters but to the extent that they are governed by objective factors, success in any art discipline requires a society which demands and expects artistic ex-

cellence, which encourages this excellence and which has made of itself a centre for artistic activity. Reading the report one gets a sense of – perhaps unintended – artistic mediocrity; our artistic boys and girls are floundering about, let's throw them a life preserver before they drown. It is not a question of how we as a society can lift our artists out of their hardship but rather how we can prevent their hardship from getting worse. Surely the only way to improve the financial condition of artists in general is to improve the success of art in this Country.

The recent Task Forces established by the Department of Communications have been required to report within an incredibly short period of time. Of necessity this makes for reports which are a cursory if not superficial survey of the problems and the solutions. It forces the authors to write from previous experiences and preconceived notions rather than original study and investigation. This problem is typified by the very first recommendation of the Task Force on the status of the artist. It calls for the creation of a national advisory committee to monitor the implementation of the Task Force's recommendations and to devise the mechanics and policies which should flow

therefrom. While no harm would result from the establishment of such a committee, the very need for one suggests that in lieu of the Task Force a Royal Commission would have been preferable studying and recommending specific provisions and mechanics for the implementation of policies and programs which encourage the status of the artist and through the artist of the cultural industries in general.

A national advisory committee would be another member of the hodgepodge of bodies and government agencies which input on policies affecting the Canadian cultural community. While the specific needs of say feature film versus dance are different, there is certainly an important need for the coordination of overall policy as it affects the entire gamut of artistic and cultural activities. It is an open question whether an advisory committee dedicated solely to the status of the artist can be truly effective without delving into areas mandated to other bodies as for example Telefilm Canada. If another advisory committee is necessary then it should be one mandated to advocate and devise strategies for the entire cultural community of which policies enhancing the status of the artist is necessary but only a part.

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B C celebrates motion picture day Academy cautious in Quebec foray

VANCOUVER – September 27 was Motion Picture Production Celebration Day in B.C. The event was sponsored by the B.C. Pavilion Corporation at Expo 86, Telefilm Canada, and the Ministries of Tourism, the Provincial Secretary and International Trade, Science and Investment.

After a buffet dinner at the B.C. Pavilion, Bill Reid, minister of Tourism, gave a short speech commending the industry for its success. The message many were hoping to hear concerning a film policy was not forthcoming, but Deputy Premier Grace McCarthy won applause when she criticized the Tory withholding tax on foreign performers which is currently threatening the B.C. film industry. She pledged to work aggressively towards gaining an exemption for film performers. Later, Ray Hall (representing the industry as a whole) presented her with a mini-Oscar for "Best Performance in Support of a Local Industry."

Organizer Julia Frittaion pointed out that the private industry supported the event with donated skills and equip-

ment totalling over \$35,000. The first event of the day was a mini-trade forum at Vancouver's Cineplex theatre, where local production companies, equipment companies, studios and various organizations and individuals set up tables and promotional videos and literature. The several hundred who attended included representatives from virtually all levels of government, technicians and local writers, directors and producers. Notable out-of-towners included Lorin Salob and Mike Rachmil – L.A. based producers who have long been fans of Vancouver – and Bill Mason who was in town to promote his latest film *Waterwalker*. After checking out the trade fair, guests attended screenings of *The Grey Fox*, *My American Cousin*, *Never Cry Wolf* and a sneak preview of ITC's thriller *The Stepfather* which shot here last year.

At noon, guests were shuttled to the Expo site, where they were taken on VIP tours of several pavilions to see the variety of films that were shot in B.C. for the World's Fair.

MONTREAL – The Quebec wing of the Academy of Canadian Cinema and Television is proceeding cautiously with its mandate to promote Quebec-made film and television in and outside of the province.

Marc Boudreau, director of the Montreal office, says the Genie Awards ceremony for Canadian film, broadcast nationally in March, is not necessarily the most effective way of promoting Quebec-made film of which 14 have been nominated to date.

He says Quebec film and television artists are seeking assurances before joining the academy that the best interests of the Quebec-based minority will be upheld by the historically Toronto-centered academy with four offices across Canada.

"The fact that the Genies have been held in Toronto for the last seven years speaks for itself, says Boudreau, former cultural advisor with the Quebec government in Tor-

onto and director of communications for the Société générale du cinéma.

Since the May 1986 opening of the Montreal office a membership drive has increased the total number of members in the film division (Quebec) to 122 members. There are 534 film members outside of Quebec.

In the years gone by, an English language majority has caused an imbalance in the in-house voting procedure for the Genie Awards. Boudreau assures potential Quebec members that given time, the Quebec membership could easily constitute 40 per cent of the combined film and television membership which currently stands at 1,257 academy members (film and television) in four offices (Halifax, Montreal, Toronto, Vancouver) across Canada.

One option with which to generate enthusiasm among the Quebec membership is to bring the Genies to Montreal

in 1988.

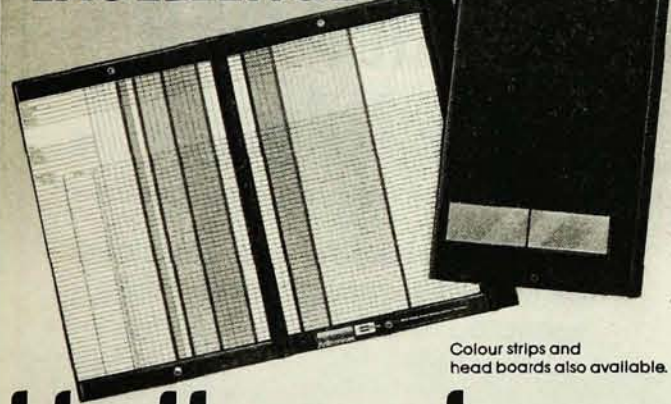
Boudreau says 1988 already looks good for film production in Quebec and this he says, combined with the momentum created this year by 14 Quebec nominations in feature films including Arcand's *Le Déclin de l'empire américain* and Yves Simoneau's *Pouvoir intime* could be the spark Boudreau is looking for.

On the other hand Boudreau says he does not reject the possibility of replacing the Genies with a more exclusive Quebec film award.

"There is nothing carved in stone that says the Genies and the academy must co-exist," says Boudreau.

Quebec will have its exclusive television gala this year in February. With close to 100 new members and 46 television entries Boudreau is currently negotiating with Radio-Canada to televise the gala awards night throughout Quebec.

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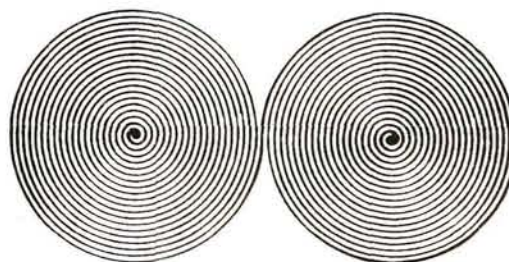
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FRONTS WEST

by Kathryn Allison

The fall is shaping up to be a busy one for screenwriters who take advantage of all the workshops and courses that are available. In addition to the New Play Centre's lecture series, workshop with Jean Pierre Lefebvre, and intensive screenwriting course with Phil Savath, there is a newly-created national program starting up at Simon Fraser University called Praxis. The program is described by interim director Patricia Gruben as a professional development workshop designed for people who are already doing work in the film industry. The program is being sponsored by the SFU Centre for the Arts and is funded by a \$240,000 grant from the B.C. government for Excellence in Education.

All writers and directors in Canada are eligible to apply for the free program which is divided into three sessions. The fall session will run from November 1 to December 7

and will be a workshop for the 8 participants to work on scripts that are in the second draft stage. Scriptwriters Kit Carson (*Paris, Texas*) and Hanis Kureishi (*My Beautiful Launderette*) will be leading the fall workshop. Praxis will be advertising for entries from across Canada for the spring workshops in February and May which will focus not only on polishing scripts but also in various phases of pre-production including budgeting and funding. Applications for the spring sessions will be accepted until December 15, 1986 at Praxis, Centre for the Arts, SFU, Burnaby, B.C. V5A 1S6.

Hours before deadline, I attended the first lecture in the New Play Centre's four-part lecture series for screenwriters. John Gray, who has written teleplays of his theatrical hits "Billy Bishop Goes to War" and "The King of Friday Night," and is currently working on an

adaptation of Erika Ritter's "Automatic Pilot" for Norman Jewison, spoke for an hour or so about the techniques of screen adaptation. He opened his informal monologue to the audience of 35 with a caution: note that he had no magic formulas to share, just his own experiences, and promptly gave some sage advice. "Start every project as if you know dick all. You'll learn more that way." His presentation covered both the nuts and bolts of making a living as a writer - "Expand and diversify. I tried writing novels, but it didn't work so now I'm trying screenplays" - and negotiating contracts; "Ask for whatever you like - they'll probably buy you out after the first draft anyway." He spoke of the technical problems in adapting a script from stage to screen, "You don't need to know what Hamlet had for breakfast in the theatre - he lives on a stage called Denmark and you accept it. But in film, he has to have a believable life outside the main action."

Gray encouraged writers to learn as much as possible

about video techniques if they are writing for television and, if working with a particular director, to study that person's work to see what kind of style they have. "You may as well work with a director's style, because he or she is going to impose it on your script whether you like it or not."

In response to a stream of questions about "the right way" to find an agent, a producer, a contract, Gray observed, "one of the biggest mistakes you can make is to assume that there's a system - there isn't. There's only people and personalities and anarchy out there. You have to find your own way."

Had a very interesting weekend at the International Conference on Women's Issues in the Performing Arts in September. Spoke with Australians Ann Britton and Genevieve Picot who had some qualifying remarks to make about the so-called successful Australian film industry. They pointed out that Australian theatres, like ours, are dominated by U.S. and British product, with only 5 per cent of screens showing Australian films. Although quotas are in

place for television (and have been vigorously opposed by many as symptomatic of "fortress mentality") the airwaves are filled with U.S. reruns. Off-shore productions are on the rise, and the actors union is strong enough to have enforced a clause in their collective agreement which states that Australian performers who work on foreign productions must be paid at the union rates of the visiting producer.

Wayne Sterloff, our man at Telefilm, was at a meeting in Saskatchewan which was the first in a series that will work to increase film production in that province. The well-attended gathering came up with six fundamental areas of action: 1) create awareness of the film industry in the private sector, 2) establish a more equitable procurement policy for government contracts, 3) establish training and educational programs (particularly for writers making the transition to writing for film, as Saskatchewan is rich in dramatists, novelists and short story writers already), 4) compile an inventory of human resources

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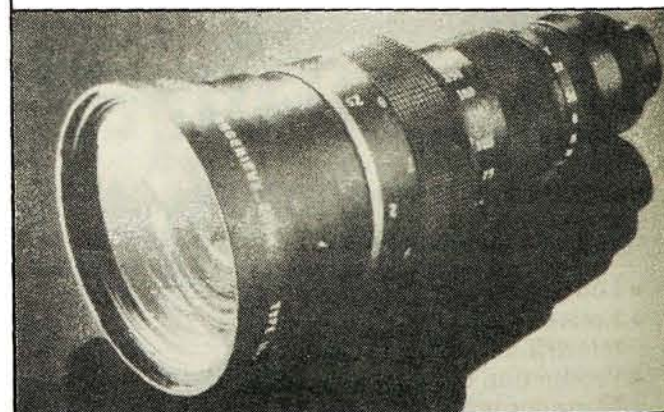
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in the film or related industries, 5) set up a script development fund like Film Manitoba's or AMPDC's, and 6) establish a motion picture production fund. Looks like they'll be calling for Paul Audley soon. The next meeting is scheduled for mid-October.

kuma has the lead role and Ray Hall is executive producer.

The Meta Group is in development on **Jingles** a half-hour comedy pilot which they hope to produce next spring. They're also adapting a one-hour special, **Life After Hockey**, based on the one-man stage show which has played to good response across the country. Meta's Stephen Foster is also developing a movie script called **The Outside Chance of Maximilian Glick** from a novel. BCTV is committed to development on that one. BCTV is in co-production with the Disney Channel on a partially improvised soap for teenagers called **Fifteen**. Michael Watt is directing the 13 half-hours, and John Binkley is executive producer with Richard Baker producing. The series will be in production until early November. Hy Perspectives Media Group's **A Life of Independence** is ready for distribution, with George Matta (Mundovision) arranging the distribution. Thomas Howe will distribute Chris Wooten's half-hour **Rebirth of Haida Canoe** which has just finished posting. It'll be part of Howe and CFDW's native Indian series which is going to market in London in November.

Ricochet, a script by John Conti is in development with

Conti teamed with John Creary (an entertainment lawyer who was active in film projects during the late '70s) who is executive producer. Conti's last project was a short that had the backing of Peter Brown of Canarim.

Ed Richardson of Zorah Productions is in development on **Survival Guides**, five half-hour comedies by Earl Pomerance, Bernie Slade, Wendy Wasserstein and Dave Thomas. The scripts are reported to be hilarious. David Hauka is on his third rewrite of **Easy Street**, a half-hour pilot. Merv Campone is in the marketing stage on his 65 half-hours called **Take Part**. The children's series shot a lot of footage at Expo. The hosts and writers are from Nelson, B.C.

Mal Colett's **Mouse Hockey League**, a half-hour animation will be in the can by the end of October, and will air on the network at Christmas time. Ivan Horsky's **Which Way to Carnegie Hall?**, a documentary about child prodigies, has been picked up by TVO.

Carnaval, the production

arm of CKVU is editing **Black Tie and Blues**, a variety show based on the party CKVU threw to celebrate its 10 year. Work has also started on a half-hour documentary on Armistice Day. CKVU has given a broadcast letter to Cal Shumiatcher and Charles Wilkinson's feature **Visa** with which Wilkinson is currently in Berlin rustling up some co-production interest.

Linda Stunell, a local writer who got development money from Telefilm to write the feature script **Alias** has found a co-producer in Torontonian George Menduluk. They are in the middle of negotiating distribution agreements for the feature which will shoot in Vancouver in 1987.

Peter Bryant's **Fat Patty** is written and ready to shoot, but stalled over some nagging difficulty, as is **Heartbreak Motel** which has been in limbo for months now. Chris Bruyere is looking at his first answer print for his feature **Turned Out** which will go to market this winter.

Vidéotron moves into Alberta operation

MONTREAL - Le Groupe Vidéotron, the giant Montreal-based cable company, has extended its operations from Quebec to include Alberta with the recent acquisition of OCTV Ltd. Edmonton.

Serving part of Edmonton and 24 other communities, Alberta's second largest cable company was sold to Vidéotron for \$28 million. This CRTC-approved acquisition gives Vidéotron, already the second largest cable company in Canada, a 52 per cent controlling interest in OCTV Ltd.

Included in the ambitious proposal submitted to CRTC by Vidéotron is a promise to buy the remaining shares in OCTV Ltd. and spend \$10,800,000 during the next four years in support of a new children's channel in Edmonton, a reading service for the blind, closed-caption programming for the hearing-impaired and specialty services in 12 rural communities.

Film Manitoba seems to be having its hoped for effect - there are more dollars for productions in that province than ever before. Several projects are gearing up including Dale Unruh's half-hour drama pilot, **All Sales Final**. Unruh is also in negotiations on a one-hour drama **Are You Happy?** Gabriella and Jean-Carlo Markiw are in development for a movie of the week called **Mob Story**, and the Winnipeg Film Group is gearing up for production on their half-hour comedy, **The Washing Machine**.

In B.C. television pilots seem to be all the rage. Wade Fearnley will direct **Blu's Folly** a half-hour drama pilot which is loosely based on local actor and volunteer social worker Blu Mankuma's work with homeless teenagers. Man-



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Ontario registers biggest year ever

TORONTO - This year is proving to be the most prolific period ever for film and television production in Ontario, an official with the Ontario Film Development Corporation says.

Brian Villeneuve, executive co-ordinator of the OFDC's marketing program, said the first eight months of 1986 have brought a 130 per cent increase in the total money spent on productions in Ontario compared to the same period one year before.

By August 15, 1986 the province's film development corporation, founded in January of this year, had provided more than \$1.4 million in funds to help with 15 productions. It has received more than 200 funding requests.

By the end of August, in Ontario, 34 productions have pumped \$115.2 million into the economy of the province, Villeneuve said. The productions, which include feature films, television mini-series and made-for-television specials, are split evenly between 17 foreign and 17 Canadian shows made in the province.

Villeneuve said the film and television production industry is booming right across Canada and North America as a whole. With the help of its newly formed film development corporation, Ontario has experienced a banner year, he said.

The OFDC has approved funds to help support projects ranging from *The Comic Book Film* by Sphinx Productions to *John and the Missus* by Big Island Motion Pictures Inc. to *Gordon Pinsent Sings Fred Astaire* by Loral Productions.

The film development corporation has two main jobs. The OFDC is to stimulate employment and investment in the film and television industry through its production and development program and is also to attract production companies to use Ontario as a location through its marketing program.

The film development corporation, between April and August 15, 1986, also invested a total of \$430,000 in development money for script and project ideas, a news release says.

Wayne Clarkson, chairman of the film development corporation, said the provincial corporation's financial plan is on target with a total budget of \$7.4 million. He said the OFDC's investments have stimulated the province's film and television production industry.

"These OFDC investments have generated in excess of \$17 million in total production

dollars. We are pleased to be the catalyst in developing a creative and economically viable Ontario-based film and television industry," he states in a written release.

Film corporation official Bill House said the corporation has been aggressively pursuing feature films, but is also contributing to the television production industry.

House said that, through a special projects program, support has been given to low budget feature films as well as professional development

events like the Festival of Festival Trade Forum and the Grierson Documentary Seminar.

According to OFDC records, by the end of the first seven months of 1986, \$7 million more was spent on film and television production in Ontario than in all of 1985, which was the previous best period.

Villeneuve said it is impossible to measure the exact impact the OFDC has had on the industry, but added that the corporation is involved, at various stages, in all productions.

"We are not simply number crunching here," Villeneuve said. He added that the OFDC's efforts are critical to the decision-making of production companies who are considering filming in Ontario.

Villeneuve said there is a range of factors contributing to the improved film and television industry in Ontario.

"There is no doubt that the dollar exchange value is a big factor for American producers....," he said. But so are support crews, location scouting and a variety of other factors, he added.

Villeneuve said it appears that the trend towards increased production will con-

tinue in the immediate future. The big question, he said, is "What do we do for an encore in 1987."

MONTREAL - France-Films the only Quebec-owned theatre chain in operation in Quebec may soon be absorbed by the large Toronto-based Cineplex-Odeon with theatres throughout North America. The Montreal newspaper *Le Devoir* reported Oct. 9 that Pierre René, chief executive officer of France-Films is close to signing an agreement with Cineplex-Odeon. The Quebec based theatre chain has 24 theaters across Quebec. Both parties refused to comment.

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Small Business Development for Ontario industry

TORONTO - Pledging continued support for the film industry, Ontario premier David Peterson has extended the province's small business development program to include movie production and distribution companies.

Peterson, speaking at a jam-packed Festival of Festivals trade forum lunch, unveiled a broadening of the program that is intended to encourage investment in Canadian-owned and Ontario-based film production and distribution companies.

The purpose of the extended Small Business Development Corporation (SBDC) program is to ensure long-term growth by offering support for each sector of the film industry, Peterson told an audience who enthusiastically applauded the announcement.

The program was also extended to sound recording companies, medium-sized periodical publishing companies

and some commercial theatre productions.

An SBDC program works by giving incentives to individuals or corporations to invest in small business. Private investors receive a grant back from the province equal to 15 per cent of their total investment in an SBDC. If the investment comes from a corporation, the return is given in the form of a tax credit, while individual investors receive a cheque back from the province, a Queen's Park economist explained later.

Previously, book publishing was the only part of the province's cultural industry eligible under the small business development program.

Peterson said specific criteria and regulations will be developed over the next few months with the project scheduled to get off the ground for the film industry in 1987. He urged private investors to take advantage of the

program.

"This is a victory for film in Ontario," he told the audience.

The premier said a strong indigenous industry must be developed in Ontario. Citing a common pattern a few years ago Peterson said Toronto should not be filmed to look like an American city for U.S. productions, but should be shot to look like Toronto in all its multi-cultural diversity.

Canadians were stereotyped in early films as living in the land of the Rockies, Niagara Falls and the northwoods, he said. In the past we didn't run our own show.

"What has changed is our sense of identity," Peterson said.

Ontario, the premier added, wants to continue to attract filmmakers from around the world, but a much higher proportion of domestic films must also be developed.

The province's economy has received \$102.6 million in the

first seven months of 1986 from Canadian and foreign productions shot in Ontario compared to a previous all-time high of \$95 million for all of 1985.

Last year, Peterson said, foreign productions brought \$49 million into Ontario, while feature films, television feature films and TV mini-series attracted \$46 million.

Peterson said statistics for this year up until the end of July show a boom in both domestic and foreign productions shot in the province. In the first seven months \$53.9

million has been put into the economy by the creation of 13 Canadian films and \$48.7 million from the production of 14 foreign films.

The premier also said the film industry in Canada would benefit from a cultural exchange between the provinces. He added he approves of the idea of a co-production agreement between Ontario and Quebec. The benefits of a cultural agreement with Quebec would have more than just benefits for the movie industry, he added.

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EUROPEAN NOTES

by Stephen Challis

A report released recently by a committee set up to investigate the financing of the BBC has caused a storm of controversy in the U.K. broadcasting community. The Peacock Committee, led by free-market liberal economist Alan Peacock, has recommended comprehensive deregulation of U.K. broadcasting which, if implemented, will change the structure of the entire British entertainment industry.

Peacock recommends a step-by-step transformation of U.K. broadcasting into "a sophisticated market system based on consumer sovereignty." He proposes a system whereby England would have a host of independent TV channels, each delivered to consumers on a pay-per-channel or pay-per-program basis. He has conceded that it may take until the end of the century to implement this system.

There is said to be a rift in the Thatcher government over whether or not Peacock's recommendations for long-term change should become Conservative Party policy. Other of his recommendations, those put forth as the interim steps to achieving a free market in broadcasting, were well-received and the Home Office has been instructed to give them serious scrutiny. They would include the establishment of a national fibre optics grid to carry TV signals, the establishment of a quota of up to 40 per cent for independent productions on both the BBC and ITV, and the restructuring of the TV licence fee arrangements.

The recently elected government in France may have to pay heavily for its decision to cancel the concessions granted to the operators of La Cinq and TV6, the two channels created by President François Mitterand in late 1985.

Silvio Berlusconi of Italy, one of the owners of La Cinq, has indicated that he will seek compensation for the cancellation, possibly as high as five million francs.

A new law to promote film production has been announced by the Ministry of Culture in Greece. The law introduces a finance scheme with favourable interest rates for foreign producers shooting in Greece and orders all state agencies to assist producers by providing location facilities where possible.

More detailed information on the new law will appear in next month's column.

A season of Canadian films was launched July 1, 1986 by **Premiere TV**, one of Britain's pay TV networks. The series runs for three months and presents a cross-section of recent Canadian film production. Over 40

films will be aired in the series, of these 23 are feature-length and three are made-for-children films. Also to be aired are two made-for-TV films, TV series, **Danger Bay** and **The Edison Twins**, and a host of short films and documentaries.

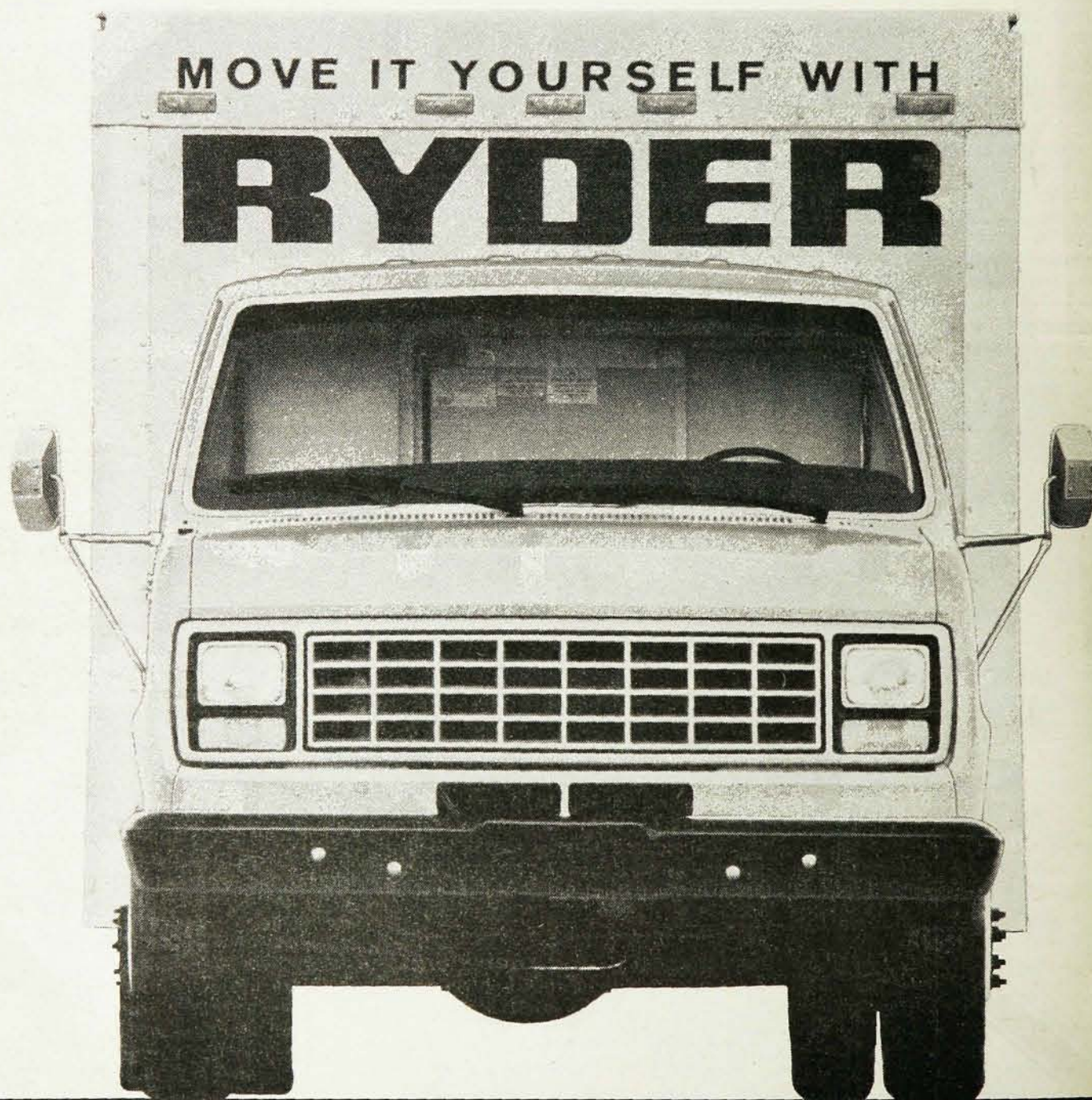
A program of interviews with Canadian film personalities done by Toronto

City TV will be aired in conjunction with the series.

Swiss-born Canadian filmmaker Léa Pool has been selected as a juror for the 40th annual Locarno Film Festival in Tecino, Switzerland. Pool, who emigrated to Quebec in 1975, studied and began her career

as a filmmaker in Canada. In 1981 she produced nine episodes of the TV series **Planète** for Radio-Quebec and has since made two feature films, **La Femme de l'hôtel** (1984) and **Anne Trister** (1985). The latter competed at the Berlin Film Festival this year.

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A Life Achievement Award was given to Norman McLaren at the seventh World Festival of Animated Films in Zagreb, Yugoslavia. The award was given for "his creative work which distinctly influenced the development of animated art in the world." A retrospective

of McLaren's films headed the group of special programs at the festival.

D.L. Taffner Ltd., agent for Thames Television International of the U.K., has acquired worldwide distribution rights for *Bayo*, a co-production of

the National Film Board and Jape Films Services Inc. The film is being offered to public and private TV channels in the U.K. and on the continent for use this fall.

Canadian actor Michael J. Fox has been named the most

promising new male star of 1986 in a readers survey done by *Films and Filming* one of Britain's largest circulation film celebrity magazines. Fox came to fame in the U.K. with his starring roles in *Back to the Future*, *Teen Wolf* and the TV series *Family Ties*.

Judy Crawley was pioneer in film

OTTAWA – Judy Crawley, age 72, died in her Ottawa home on Sept. 15 of a respiratory illness. She has left behind a legacy of Canadian films.

Co-founder of Crawley Films with her husband Budge, Mrs. Crawley's contribution to Canadian films spans a period of 48 years. It started with the first Crawley film – the winner of an amateur's contest – about the Ile d'Orléans in the St. Lawrence River and ended with the feature film she was working on at the time of her death.

By *Special Appointment*, with producer Paterson Ferns, director Eric Till and a script written by W.O. Mitchell and Peter Blow, is currently in pre-production. December 1987 is the tentative release date.

Over the years, Crawley Films have been seen around the world in 22 languages and have won 150 awards. Among the finest of the Crawley Films, was the Academy Award winning (1975) *The Man Who Skied Down Everest*.

Many of the Crawley documentaries made during the 1940s and 1950s were contracted by the National Film Board.

Mrs. Crawley will be well remembered for her series on child care entitled *Ages and Stages*. The short films on Canadian history shown in the Canadian Pavilion at Expo 67 was another popular Crawley project.

Producer, director, script supervisor, lab technician, camera person, Mrs. Crawley was the consummate filmmaker. She was president of the Canadian Film Institute from 1979 to 1982.

She is survived by her husband, from whom she was separated, three daughters, Michal, Jennifer and Mariah; three sons Patrick, Alexander and Roderick and five grandchildren.

New CFTA awards

TORONTO – The Canadian Film and Television Association is holding its annual awards dinner Oct. 23, but the group has added a twist to its celebrations this year.

Instead of awards for the best production, the CFTA will change the format it uses and now hand out awards for individual achievement. Two winners will be announced in each of five categories.

The awards dinner will start at 6 p.m. on Oct. 23 at the Four Seasons Hotel on Avenue Road in Toronto.

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Divisional court hears censorship case

TORONTO – The Ontario Film and Video Appreciation Society, a group dedicated to fighting film censorship, has challenged the powers of the province's censor board in the Supreme Court of Ontario.

During four and a half days of proceedings before the Divisional Court of Ontario in September, the society outlined arguments opposing the constitutionality of the revised Ontario Theatres Act. The powers of the provincial censor board are outlined under the act, which was revised after a successful 1984 challenge of the legislation.

The divisional court judges, at the time of publication, had yet to release their decision.

Ellen Murray, a lawyer for the Ontario Film and Video Appreciation Society (OFAVAS), said the group she represents challenged the legal authority of the censor board partly because its powers as outlined under the revised act are too vague.

The legislation allowing the board to ban films is too vague saying that the group may censor under certain conditions, she said in an interview after the court case.

"What we are basically saying is that it doesn't tell you anything," Murray said. She added that under the Canadian Charter of Rights fundamental rights are guaranteed including the right to freedom of expression.

Campbell also said that a system which allows films to be banned or cut before they are distributed or exhibited is too intrusive.

Julian Polika, a lawyer who appeared on behalf of the film review board and the Attorney General of Ontario, said in an interview after the court case that the standards outlined in the legislation do draw a bottom line.

"The standard that is set out in the regulations is a precise standard. You know what the line is. You're either in or

you're out."

Murray said the film society is hoping the sections of legislation that allow prior restraint (the banning or cutting of films before distribution or exhibition) will be struck down by the court. But she added the film appreciation group is not opposed to the film classification work of the board.

"We don't want them telling adults what movies they can see."

Murray also said the society is challenging the Ontario Theatres Act based on the argument that the provincial government doesn't have the power to censor films for moral purposes. Instead the power is a federal responsibility, she said.

Murray explained that the federal government has the power to prosecute for obscenity under the provisions of the criminal code.

Polika said the federal obscenity statutes don't preclude the province from judg-

ing a film on its own set of standards. He cited a 1978 Supreme Court of Canada decision that said a province could say no to a film based on local standards of morality.

An OFAVAS news release says the guidelines allow the film review board, without consideration of context, to ban any film that contains "the explicit depiction of sexual activity."

Murray said the film appreciation society argued the depiction of explicit sexual activity is an irrational basis on which to censor films when no studies link behaviour changes to those viewing such depictions.

But Polika said a 1986 U.S. commission on pornography indicated that repeated exposure to erotic behaviour could have the effect of legitimizing promiscuity. He said no social scientist reported on the direct effects of viewing explicit material, but there are likely effects.

"Once really doesn't matter, but repeated exposure will create some sort of change."

Polika said only a small percentage of the movies the censor board views are made in this province and that most are made in other communities where other standards exist from those of Ontario.

Pan-Can fadeout to Cineplex-Odeon

TORONTO – Cineplex Odeon Corporation has changed the name of its film distribution wing from Pan-Canadian Film Distributors to Cineplex Odeon Films.

Garth Drabinsky, chairman of Cineplex, announced that the change took effect in August.

Pan-Canadian was founded in 1978 and has grown to become Canada's largest independent movie distributor. Pan-Canadian is the exclusive Canadian representative for Cannon Films and Samuel Goldwyn Films, a Cineplex news release says.

Another recently announced film industry name change is that of public relations firm Promotionally Yours... Donald Martin. Promotionally Yours president Donald Martin said the name of the company has been changed to Promotionally Yours... Martin/Kierans. Genevieve Kierans, formerly the firm's company manager, has been made vice-president and a partner, Martin said. Promotionally Yours is changing its name slightly to reflect the addition of Kierans as a partner, he added in a news release.

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Cultural ministers gather in Calgary to find accord

CALGARY – The Arts and the Artist in Canada were at the top of the agenda when Federal Communications Minister Flora MacDonald met with her provincial counterparts in Calgary Sept. 11-12.

The Federal, Provincial, Territorial Conference of Ministers Responsible for Culture and Historical Resources consisted mainly of a review of the economic goals of the Bovey Report on the Funding of the Arts in Canada and on the progress, to date, of the international steering committee on films and books.

Following the conference, MacDonald told the press that she and her provincial government colleagues support, in

principal, the Bovey Report with certain reservations about the ease of implementing a number of its recommendations.

"We recognise that in different parts of the country, circumstances vary both in terms of immediate priorities and available resources," MacDonald told a press conference.

Also held up for discussion was a federal task force report on the Status of the Artist prepared by Paul Siren and Gratien Gélinas. On this topic, the ministers also heard recommendations from a Quebec parliamentary committee and subsequently urged strong government action in the areas of copyright, fiscal measures, working conditions and social benefits for artists.

The ministers agreed to establish by Oct. 31, a committee to study the recommendations that surfaced during the two day conference.

Ustinov's Russia gets picked up by the BBC among others

TORONTO – The British Broadcasting Corporation is the latest in a string of foreign broadcasters to have purchased the rights to show the six-hour television series **Peter Ustinov's Russia**.

The BBC bought the entire six-hour documentary series that was produced and directed by Toronto filmmaker John McGreevy. It was broadcast on the CTV Television network in April 1986. Although exact dollar figures for the deal were not released, Jennifer Pucher, a producer with John McGreevy Productions, said the sales figures were more than average.

Pucher said other coun-

tries where the series is being shown include Finland, Australia, Iceland and West Germany.

McGreevy said he is pleased the British have considered the project because of their tradition for high quality documentaries. "The British have exceptionally high standards for documentaries of this sort, and naturally consider themselves the masters of the form that has brought **Civilization**, **The Ascent of Man** and dozens of others to our screens," he said in a written release.

Pucher said the BBC has also taken an option on McGreevy's next project, a two-hour television show on Ustinov's first trip to China.

Peter Ustinov's Journey to China is being produced by John McGreevy Productions in association with the Global Television Network and the participation of Telefilm Canada.

Cohen makes it legal

MONTREAL – Ron Cohen has been out of practice, but that situation is correcting itself with the opening of a new law firm, Campeau and Cohen in Montreal.

Cohen, the president of the Academy of Canadian Cinema and Television and producer of many films, the most recent being **The Race to the Bomb**, is closing that chapter of his career which deals with active film production and is returning to his first love. "Stated most positively, I've missed the law," he told *Cinema Canada*.

With a background in legal questions dealing with consumer protection and organized crime, Cohen had a well-established legal practice before being drawn to film during the '70s tax shelter period. Co-producer of films like **Middle-Aged Crazy**, **Running Ticket to Heaven** and **Harry Tracy**, Cohen has twice served as president of the Academy and has been active in policy, having headed up a study group on distribution for the department of Communications in the early '80s.

While the Ronald Cohen Film Companies Inc. and his holding and employment company Laradon will continue to exist, Cohen is anxious to get back to litigation and a practice which will go beyond film to entertainment law and related areas.

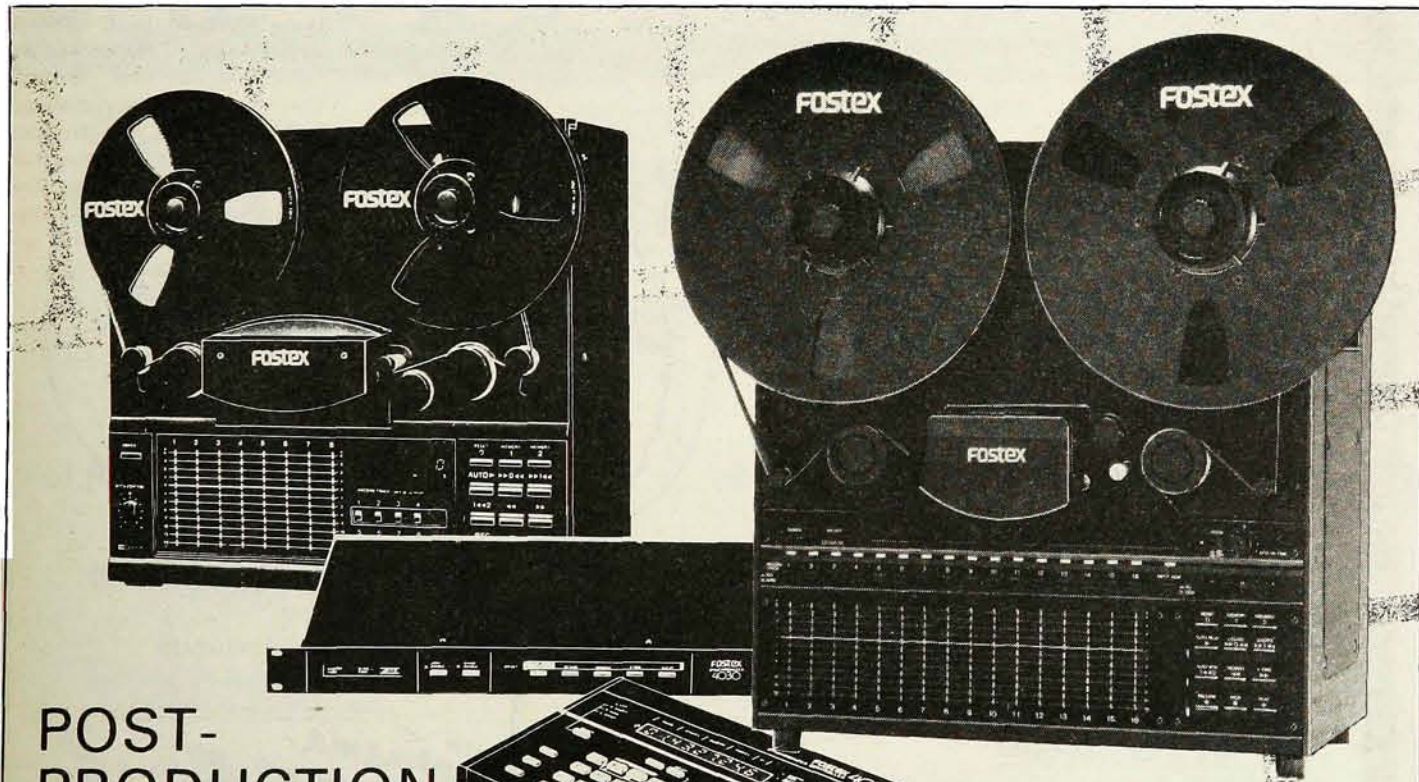
Having been caught in the tax shelter bust and worked his way back to a healthy producing career, Cohen feels his experiences with banks, completion guarantors and the realities of production will stand his new clients in good stead.

Clarkson gets award

TORONTO – Wayne Clarkson, head of the Ontario Film Development Corporation, was one of eight winners selected at the inaugural Toronto Arts Awards.

Clarkson, also a past head of the Festival of Festivals, received top honors in the media arts award category and received \$5,000 in recognition of his contribution to the city's arts community. The media arts category includes those working in radio, television or film.

A jury citation naming the media arts winner says "Wayne Clarkson stayed with the Festival of Festivals eight years – long enough not only to establish it as a permanent, viable event in Toronto, but also to help confirm the city as a major international film exhibition centre."



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French TVO to air in '87

TORONTO - With the kick-off date for its new French language channel fast approaching, Ontario's public television network is filling some of its upcoming program schedule by forging new links with producers in Europe.

Co-production agreements with television producers in France, Belgium and Switzerland are being hammered out with officials of the new French channel who are eagerly preparing to get the service on air in January 1987.

Jacques Bensimon, director of adult programming for the French channel, says the work being done now is breaking new ground for French-speaking Ontario.

"It's brand new. There is no precedent to a certain extent," he says during an interview at the Yonge Street offices of TVOntario. "What we have to do is put in place a whole infrastructure."

The new channel is to serve francophone audience needs and develop television production talent within French-speaking Ontario, he says. The new channel is to be targeted at Ontarians who want to learn in French, a TVOntario application to the Canadian Radio-television and Telecommunications Commission (CRTC) states. The CRTC reviewed the application in September.

TVOntario estimates a potential audience of one million people exists for the service, about half of whom use French as their mother tongue.

The province's public broadcaster wants to expand the 17 per cent level of its total programming now done in French into a full-fledged French network.

Bensimon says the productions used to fill the new channel's programming will fall within three categories: 100 per cent TVOntario-produced shows; acquisitions and pre-buying; and co-productions.

"We are going to co-produce more and more," Bensimon says. As full programming is phased in, he says, co-production deals will have been made with private industry, other government agencies in Canada and foreign groups.

Ontario's francophone community is being put on the world map as links with French-speaking European partners are arranged, he says. Bensimon adds that developing European co-productions is a more natural link for the French-language channel than looking to the United States or England as is the case with much of the English-Canadian television community. It is a

question, he says, of looking to Paris or Brussels rather than L.A.

The co-production deals are not just financial arrangements, Bensimon says, they are much more deeply rooted. The deals that are being made in the offices of French-speaking television producers also

amount to an exchange of culture and values, he says.

While speaking about the idea of a global village predicted by communications guru Marshall McLuhan, Bensimon cites the co-operative work being done as an example of an effort to create a stronger French-speaking television community in the face of an international communications network increasingly dominated by the use of the

English language.

"Basically the French (speaking nations) are in a situation where they feel the pinch," says Bensimon, who has worked as a film editor, scriptwriter, director and producer.

European producers want to work with Canadian producers because this is a country built on sophisticated communications networks and is a multicultural nation that maintains

two official languages, he says.

TVOntario recently signed a co-production agreement with TFI, one of three public television services in France, to make a series of 50 five-minute features on the French language. The series, which also involves the French ministry of education, is called *La Boîte aux mots* and is slated to start on TVOntario's French channel in January. The provincial



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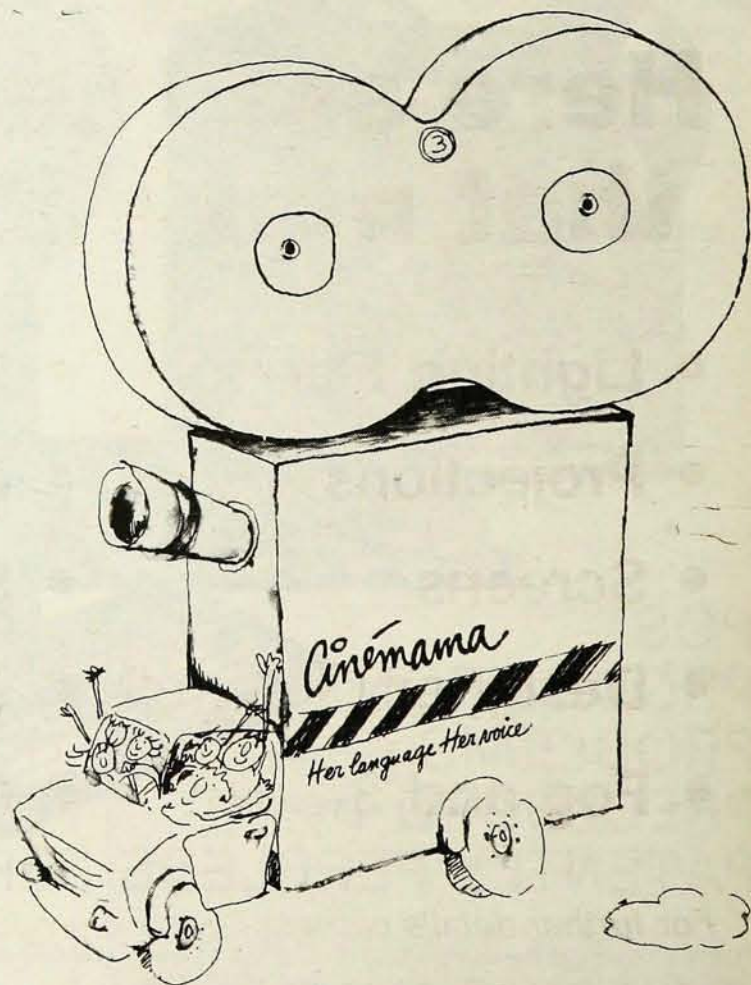
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network is budgeting about \$100,000 for the series.

Jean Savard, director of young people's programming for the new channel, outlines other shows and types of co-production arrangements in the works with European partners.

Magazine Scientifique is a project being developed with Télévision Suisse Romande, Switzerland's French-language public network, Savard says. To start with, TVOntario and

the Swiss network will share materials and footage for the 60-minute shows, while the studio footage will come completely from Geneva. But as a new series of **Magazine Scientifique** programs are shot in November 1986, Savard says a new format will be used with 80 per cent of the content shared between the two groups. The remaining 20 per cent will then be prepared in Ontario and shown only here. The Swiss audience, on the other hand, will get a sepa-

ately shot 20 per cent to be added to the rest of the material.

A show called **Télescope**, an hour-long science-related program that deals with just one subject per show, will take yet another format, Savard says. **Télescope** is to be made with separate BBC, TVOntario French channel and Swiss television hosts who use the same cameras and sets, but comment for their own audiences.

Despite any practical difficulties that arise, Savard says

the strength of the co-productions will be the cultural exchange that takes place.

"Of course we have cultural problems and language problems, but we want to find solutions," Savard says co-productions will be a small part of the new channel when it goes to air in January, but as the full programming schedule is phased in, more co-productions will be used.

Not only are the European French networks looking to the TVOntario service as a new

cultural link, Savard says, an attraction exists because they are in tougher financial situations and can reduce costs through co-productions.

One major purpose of the new channel, Bensimon says, is to develop and use the talents of French-speaking scriptwriters, actors, technicians and musicians in Ontario.

"We are creating basically an industry in this province for the French," he says. Bensimon adds that there is an amazing pool of French-speaking talent to be tapped in Ontario.

The CRTC application states that at maturity the new service will transmit about 800 hours of original programming every 12 months. About one-third will be produced by TVOntario and the other two-thirds will be acquired.

Savard, whose credits include the children's shows **Octopus** and **Passe-Partout**, says Ontario's francophones must place themselves in an international context. Savard, in a written statement on the new channel, says people must be able to express themselves in French at home, work or school. Through local productions and the purchase of series from Quebec and francophone countries, television will mirror the French language at regional, provincial, national and international levels, he says.

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Computer problems lead to financial woes for CBC audit

TORONTO — Problems with the Canadian Broadcasting Corporation's financial management system will be examined by a task force that is expected to report sometime later this month.

Accountant Marcel Caron, a past-president of the Canadian Institute of Chartered Accountants, will chair the task force that is to examine the system and recommend solutions, CBC president Pierre Juneau announced.

The CBC had trouble with the introduction of its new computerized national financial system during 1985 and 1986, a CBC release says. The system was designed to standardize CBC accounting practices and provide managers with the financial information they need.

Caron will be helped by four other accountants. The task force is to work with the CBC's vice-president of finance and other corporation executives.