



## Bid for Télé-Métropole

MONTREAL - Relentless questioning by a federal commission of inquiry did not deter André Chagnon, president of Le Groupe Vidéotron Ltée, from giving calm assurances that a \$134.1 million acquisition of Télé-Métropole Inc. would not result in an excessive concentration of corporate/broadcasting power in Quebec.

With an unfailing air of self-confidence, Chagnon told the Canadian Radio-Television and Telecommunications Commission (CRTC) that the corporate marriage of Vidéotron, Canada's second largest cable distributor and Télé-Métropole, Canada's largest French-language broadcaster, would result in more and better Canadian services. CRTC hearings on the matter were held in Montreal Dec. 1-2 at the Sheraton Hotel.

"We are willing to make a major commitment to Télé-Métropole programming at a time when one cannot remain stationary without taking two steps backwards," Chagnon told the commission.

The line of questioning taken by commission chairman André Bureau, Les Sherman and Norman Cartier reflects the concern within the Quebec industry that the proposed acquisition of 99.6 percent of Télé-Métropole voting class A shares would result in too much control by Vidéotron in production, broadcasting, program distribution and advertising.

In one of several attempts to allay these concerns, Chagnon told the commission that there will be no vertical integration of both companies at the operational level.

"The transfer of control is occurring at the level of the board of directors and not at the operational level," said Chagnon.

Télé-Métropole, he explained, is a broadcaster with a wide spectrum of viewers while Vidéotron's tele-shopping and non-programming services deal in specific products aimed at targeted audiences.

"Broadcasting and cable dis-

cont. on p. 4

## Global license renewed

TORONTO - The Global television network has received a five-year license renewal, but at the same time has been hit with increased requirements for new Canadian programming.

The Canadian Radio-television and Telecommunications Commission (CRTC) renewed Global's license, but also told the southern Ontario broadcaster it must show a minimum 183 hours of new Canadian drama, music and dance, variety, children's and documentary shows. The requirements are for the 11-month period starting October.

In each of the next four years the CRTC ordered Global, as a condition of its license, to show a minimum of 200 hours of new Canadian drama and variety. Except for children's shows the new programs must be broadcast during nightly prime time hours.

In the final year of its new term, starting Sept. 1, 1991,

Global must broadcast an extra 50 hours of new Canadian shows.

During September CRTC hearings in Ottawa, Global proposed a minimum 166 hours of new Canadian drama, variety and documentary programs a year. Network executives said they expected that about 205 hours of new Canadian programs would actually be broadcast, but refused to guarantee more than 166 hours in any year.

Network president David Mintz said Global has reached the 200-hour level before, but questioned making that level a minimum.

"We believe that it would have been much better to set a lower minimum and let us overachieve," he told *Cinema Canada*. Mintz said higher minimum requirements create no incentive to achieve levels beyond what is laid down by the CRTC.

He explained if a network

cont. on p. 4



It wasn't a bumpy ride for Anne of Green Gables as the show swept the first annual Gemini Awards, held in Toronto and broadcast across Canada by syndication. For the complete list of award winners, see p. 9.

## Geminis: a syndicated experiment

TORONTO - The countdown for the first Gemini Awards was a cliffhanger for the executive of the Academy of Canadian Cinema and Television which had to decide whether it should risk sticking with the CBC and its labour troubles, or cut free and find an alternative to the public broadcaster. Finally, the decision was made to remove the broadcast from the schedule of the CBC and syndicate the program.

"We couldn't get guarantees from the CBC unions that they wouldn't go out on strike and prevent the broadcast of the Geminis, so on the weekend before the show, we made the decision to pull it from the CBC," Academy president Ron Cohen told *Cinema Canada*. The decision was made by Cohen, ACC director Andra Sheffer, ACC head of television section Audrey Cole and Paul Hoffert who was responsible for the show.

City-TV in Toronto picked up the Gemini Awards for broadcast and Jay Switzer of City syndicated it across Canada. Among the outlets found were CKVU (Vancouver), City (Edmonton), CFAC (Calgary), CKND (Winnipeg), CKVR (Barry) AFM (Atlantic provinces) and Videotron and

Cable-TV (Montreal).

Cohen said that CBC was continuing to support the program through advertisements and by maintaining the technical and production support where possible. Glen Warren eventually took over production responsibilities. The losses incurred by the CBC would simply be written off to labour difficulties, Cohen told *Cinema Canada*.

The financial situation of the Geminis was unclear as it went to broadcast. Cohen reported that the short lead time given the syndicators made raising advertising revenue difficult, and he could not guess at the costs to the cable companies, if any, of bumping previously scheduled programming.

Meanwhile, confusion reigned about the whereabouts of the actual screening of the program. *TV Guide*, a sponsor this year, had given the Geminis cover exposure, and all the weekend newspaper supplements had also announced the show for broadcast on the CBC.

In Montreal on the Thursday afternoon of the broadcast, *Cinema Canada* was told by the local Academy office that it didn't know where it was being broadcast, and suggested

we search our television screens at 8 p.m. to try and find it. Upon insisting, the magazine was finally told that it might be on Channel 9 but that we should check with Videotron. Videotron confirmed that it would be available on Channel 28 (which covers the east end of Montreal), and suggested that we call Cable TV to locate the whereabouts of the program on the west end of the island.

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# Financial woes close Life Channel

TORONTO — The Life Channel came to an abrupt end this month when it went off the air early in the morning of Dec. 1 in the face of mounting financial problems.

The Life Channel's board of directors decided several days previously that the service would have to be shut down because it had gone broke.

But a Life Channel application to the Canadian Radio-television and Telecommunications (CRTC) to become part of cable's basic service for the group of stations carried as part of a regular cable system package has not been withdrawn. The application leaves the possibility the service could return to the air waves as a non-pay-TV channel.

Juris Silkans, a spokesman for the Life Channel, said the service was insolvent and in debt by more than \$2.5 million.

"It was running with what were considered to be un-supportable losses," he told *Cinema Canada*.

Although the Life Channel, which featured lifestyle shows, went off the air within days of

the board's decision, Silkans said it is not something that arose abruptly; the possibility had existed for some time.

"The channel was insolvent because it didn't have a large enough subscriber base or sufficient advertising revenues to keep it going," he said.

The Life Channel was attracting about 500,000 subscribers in August 1986, but by September that number had dropped to 383,000.

The reason for the sudden reduction in subscribers, Silkans said, is that several cable companies dropped the Life Channel from a special \$15.95 per month programming package that included Much Music, TSN (The Sports Network), First Choice/Superchannel and the Life Channel.

Silkans said he hopes there is still a chance that the Life Channel can return as part of the basic service offered by cable companies.

He said the CRTC is scheduled to review more than 20 applications including one from the Life Channel to become part of the basic service offered on cable. Although the

hearing is slated for Feb. 10, 1987, he said there has been talk of a delay so that some applicants who were late with the original deadline can be considered.

Approval of the application depends on the support available from the cable industry in the form of cable companies promising to carry the Life Channel and also the ability to prove it would be of significant public benefit, he explained.

Asked whether the Life Channel had run into trouble partly as a result of a generally less healthy pay-TV industry, Silkans said both of Canada's other specialty services, Much Music and TSN, have also applied to become part of the basic service.

"I think you have got to draw your conclusions from that."

The Life Channel went on the air as a pay-TV service in the fall of 1985 after several weeks of previews.

"I think the concept of the channel was good. I think it was a good service and it would be nice to see it kept going," Silkans concluded.

## Telefilm nominations

MONTREAL — Telefilm Canada has announced two new appointments in an effort to shore up its executive staff. At a board of directors meeting in Toronto on Dec. 1, Denise Melillo was confirmed as the new head of Communications, and Deborah Bernstein was named manager, Operations for the Toronto office.

Melillo, head of public relations since 1978 for the Place des Arts, Montreal's principal theatre complex, fills the post left by Josée Miville-Dechene last May. The interim period was covered by Myriam Pavlovic, who has been promoted to manager, Communications for the Montreal office of Telefilm.

Melillo's background includes work as a journalist for Radio-Canada, and schooling in music and public relations as well as cultural administration.

In Toronto, Bernstein, most recently executive director of the Children's Broadcast Institute, fills the post of Manager, Operations vacated by Donna Wong-Juliani earlier this year. Bernstein holds a doctorate of education, and has been active in various programming and consulting functions.

## Cable use to rise to 80%

MONTREAL — By the year 1990, converters and cable-ready televisions should be present in 80 percent of Canadian cable households according to research by Harrison, Young, Pesonen and Newell as reported by the Canadian Cable Television Association. Penetration currently stands at 61 percent.

The rise in numbers is attributed to the growth of services offered, and to the fact that cable-ready television sets — once only top-of-the-line models — are now also commonplace among the medium- and low cost-sets.

TORONTO — Cineplex Odeon Corporation has outgrown its King Street offices and moved to a new and larger building at 1303 Yonge Street.

"We started out with about 35 people... and we've ended up with about 250 people," said Cineplex spokesperson Lynda Friendly.

The new facility will be North American headquarters for Cineplex Odeon Corporation and Cineplex Odeon Films.

## New video studio

MONTREAL — On November 1, Sonolab's mixing studio for stereophonic video started operation, kicking off an important expansion, both in personnel and physical plant.

Among staff additions, Pierre Des Marchais becomes director of post-production services for both film and video. He was the founder of Télépro (1978) and recently had worked at La Fabrique d'Images as director of post-production. Pierre Payant, previously with Kodak, becomes director of the lab while Yves Senécal takes over marketing responsibilities.

Shelley Craig has been hired as mixer in the new studio. She holds a master's degree from McGill in sound recording and has studied music at the National Conservatory in Strasbourg.

## Yorkton on road

YORKTON — The winners of the Yorkton Short Film and Video Festival have taken to the road. On Nov. 25, a screening of the Golden Sheaf Award winners was held at Cinema Main in Winnipeg and a pan-Canadian tour is in the works.

In this, its 22nd year, the festival received 239 entries.

# Ultimatum to union

MONTREAL — Quebec film producers have delivered their ultimatum to a 700-member technician's union in an effort to conclude what they refer to as "interminably long" contract negotiations.

Following a stormy negotiation session on Nov. 10, the Association des producteurs de films et de vidéo du Québec (APFVQ) has informed the Syndicat des techniciennes et des techniciens du cinéma du Québec (STCQ) that rejection of a final offer of a two-year contract based on a salary scale approved in August 1985 would result in refusal by the APFVQ to recognize a collective agreement.

The STCQ executive has acted on a November 28 deadline with a decision to conduct a general membership referendum on whether to accept the final offer. Results are expected in mid-December.

The union has been without a renewed collective agreement since 1979.

Rock Demers, president of the APFVQ, explains that slow progress had been made in contract negotiations when the union suggested, on Nov. 10, that all 56 wage categories be reviewed includ-

ing 39 categories recently agreed upon.

"We were fed up," says Demers, who believes that a majority of technicians are also anxious to settle and will indicate their support for the final offer in the referendum.

"We think that if the wording is honest and there is no trickery we will have a majority," says Demers. "A number of technicians have already refused to go into information sessions (work stoppages).

Demers says production continues uninterrupted on sets occupied by the APFVQ and the STCQ even though the producers have decided not to sign an interim letter of agreement offered by the STCQ in lieu of a renewed collective agreement.

According to the figures provided by the APFVQ the high end of the proposed hourly wage scale is \$30 (1987) and \$31.50 (1988) for a director of photography. The low end sees \$9.75 (1987) and \$10.24 (1988) for a production assistant.

François Leclerc, interim president of the STCQ was unavailable for comment at presstime.



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## New fourplex opens

MONTREAL — Cineplex will roll out the red carpet on Dec. 12 for its newest four-plex, located in Le Faubourg on St. Catherine St. in Montreal.

The four theatres, totalling 1,450 seats, will all be equipped for Dolby stereo, and two will have 70mm projectors with Lucasfilm THX sound systems.

A large painting by Charles Gagnon has been commissioned for the occasion and will hang in the entrance hall. Measuring over 10 feet by 13 feet, it is entitled Transition/Il-lusion/Réflexion.

# Macerola receives support Recognition soon for animators

MONTREAL — The board of trustees and branch directors at the National Film Board of Canada (NFB) have indicated their support for Film Commissioner François Macerola following a call for his resignation by the 300-member Syndicat général du cinéma et de la télévision (SGCT-ONF).

The NFB commissioner was widely criticized at a recent general assembly of the union, consisting of filmmakers and technicians, for endorsing a task force report which recommends the partial dismantling of the NFB in the middle of its current mandate.

Among 16 recommendations in the 38-page report on the non-theatrical film industry, entitled *The Other Film Industry* and released Oct. 6, 1986, is a recommendation that the NFB should share half of its production volume with private companies. A second recommendation states that Canadian distributors should be allowed to tender for the distribution of NFB films.

In a letter dated Oct. 31, signed by SGCT president Julian Olson, the union requests

that the film commissioner either resign immediately or clearly and publicly denounce the recommendations in the report dealing with the NFB.

Macerola, whose signature is on the report as co-chairman of the task force, has stated in a memo sent to the union that although he has endorsed the main thrust of the report he disapproves of the offending recommendations.

Olson told *Cinema Canada* at press time that he expects to discuss the issue as well as problems at the NFB with Macerola and Communications Minister Flora MacDonald in the near future. No dates have been set.

A letter indicating support for "Mr. Macerola's enlightened leadership as chairman of the Board and Government Film Commissioner" has been sent to Olson by the six branch directors at the NFB. A similar letter from the board of trustees with assurances that Macerola is operating within the mandate of the NFB according to a five-year operational plan, has also been received by Olson.

MONTREAL — Directors of animated films will not have to wait much longer for recognition at the Oscars and Genie Awards.

Both the Academy of Motion Picture Arts and Science in Los Angeles and the Academy of Canadian Cinema and Television in Toronto say they are willing to change a longstanding policy stipulating that only persons listed as producer(s) are eligible for nomination in the best short (animated) film category.

David Fine, a freelance animated film director at the National Film Board of Canada told *Cinema Canada* that a director's credit at a high-profile and public-oriented awards ceremony, thus immediate recognition, is valuable compensation for a lot of hard work.

"A credit is not something for the ego," says Fine, "it can be a very important career asset."

The characteristically low wages and lack of collective representation in Canada for freelance animators are topics currently being discussed by freelancers and the Alliance of Canadian Cinema Television and Radio Artists (ACTRA).

Bob Warden, advisor to the L.A. academy for the Academy Awards presentation told *Cinema Canada* recently that a proposal has been submitted to the board of governors requesting that the "producer(s) only" policy be amended to recognize directors as well.

Warden says that Bill Littlejohn, chairman of the short film committee, "does recognize that the director of an animated film does have a special creative say in the film."

"The change will happen but you will definitely not see it this year," says Warden.

He adds that there is also an effort underway to initiate a new category for best animated feature film.

Andra Sheffer, executive director of the Academy of Canadian Cinema and Television, says the academy's policy is not irrevocable and that exceptions to the "producer(s) only policy" have been made especially for NFB-produced animated shorts where the role of the producer is different from that of the producer in the private sector.

"We follow international rules," explains Sheffer who adds that a widespread agreement between producers and directors would go a long way towards amending the policy.

Fine, who has been supporting the directors' case at the NFB with several colleagues, says he was recently offered a credit as "associate producer" should his current film entitled *George and Rosemary* be nominated for an Oscar and/or Genie.

"This is a useless credit," says Fine, whose British-produced film *Second Class Mail* was nominated for an Oscar in 1986. "They are splitting hairs. Where is the distinction?" says Fine.

Fine recognizes that the Genie Awards ceremony is often referred to as a producer's festival but adds, "They do recognize the best actor and I would hope that they would recognize an animated film director in the same spirit."

Doug MacDonald, executive director of Studio B, the animated film studio at the NFB, describes the role of the producer as lasting long after the director has finished with the film.

He says Fine was given the associate producer credit because "he has done more work on the film beyond what is normally expected of a director."

If there is any way that the

Oscars or the Genies will allow producers and directors to share credits as such then "something should be done right away," says MacDonald.

He adds, however, that he cannot justify a director being given credit as a producer. The exceptions made in the past by the Genies did involve a shared credit as producer. One such exception was made for director Richard Condie whose *The Big Snit* won a Genie in 1986 and was nominated for an Oscar.

Condie told *Cinema Canada* that he would not have shared the credit as co-producer without the generosity and foresight of his producer Michael Scott.

"He told me early in the project to put my name down as a producer and I had shared in some of the work of a producer."

Condie says that first steps towards distinct recognition for directors at both high-profile award ceremonies is an agreement between producer and director.

"Hopefully more directors and producers will become more willing to at least share a credit," says Condie.

## Juneau speaks on choice

WINDSOR — With American dominance of television airwaves Canadians aren't always given the freedom to choose domestic programs over foreign productions, CBC president Pierre Juneau says.

Juneau was speaking at the 28th Annual Canadian-American Seminar held in Windsor last month where he discussed the impact of cultural industries on national identity in Canada.

He outlined arguments of those opposed to recommendations for more CBC programming contained in the recently released Caplan/Sauvageau Task Force on Broadcasting.

Although it is hard to define the exact relationship between culture and national identity, culture is vital to Canadian identity, the CBC's president said.

Despite the fact Canadians are the world's most avid consumers of American culture, a recent poll shows that 90 per cent of Canadians believe their culture and identity is different from that of the U.S.

Canadian cultural industries such as the CBC are important parts of our national identity, Juneau explains in his speech

notes. He added culture lies at the very heart of political sovereignty in Canada.

Broadcasting fits in with schools, newspapers, theatres and parents to transmit ideas, values and cultural traditions, he said. Despite this variety, Juneau said, the CBC is the only institution that can speak to all Canadians with information about themselves and the world for about 15 hours every day.

But "none of this stops anyone from switching to *Dynasty* or to a re-run of *Hawaii Five-o*," he added.

"Some people are not worried about the fact that almost all our film and television heroes and characters are imported from the United States. Perhaps it indicates a lack of imagination."

By way of comparison, Juneau asked what people would think if all the monuments and statues in Canada depicted American historical figures. He said in the television and film industry this is precisely what is happening in Canada.

"Indeed, I would argue that it is homogenized, commercially driven entertainment that leads to mediocrity."

## ACTRA to deal with animators

MONTREAL — Freelance film animators addressed a meeting between the Independent Producers Association and the Alliance of Canadian Cinema/Television and Radio Artists (ACTRA) held in Toronto, Dec. 9 and 10.

A series of information meetings between freelance animators and the 8,000-member ACTRA have been held, through October and November in Montreal, Toronto and Ottawa.

The most recent meeting was held in Vancouver.

The freelance animators are seeking collective representation within the Canadian film industry.

## Lint to Famous

TORONTO — Famous Players Limited has hired a former CBC, Telemedia Inc. and Torstar Corporation employee as executive vice-president of the Canadian theatre chain.

David Lint was hired as

executive vice-president in a move announced last month by recently appointed company chairman Walter Senior.

"The appointment of Mr. Lint reflects our extreme confidence in his proven abilities in the areas of business which are integral to the growth plans of Famous Players," Senior said in a written release.

Lint, a 44-year-old Montreal native, joined the CBC in 1973 as special assistant to the president. During a nine-year career at CBC he developed policy in sales, finance, production, public and government relations and by the time he left in 1982 was head of network television program development.

At Telemedia Inc. Lint was vice-president of corporate development and was involved with planning for corporate growth in areas such as existing business, acquisitions, new ventures and communications technology. Telemedia is involved in radio broadcasting and publishing and also runs TSN, the Sports Network.

Lint, at his job with the Torstar Corporation, worked on the management of the company's growth and diversification strategies.

## Third tele network?

TORONTO — Global television executives will be sitting down this month to decide if they will apply for a license to create a third national network next year.

David Mintz, president of the southern Ontario network, said Global executives will hold a meeting December 17 to decide which way they will go on the issue.

He told *Cinema Canada* that the CRTC will hold a hearing sometime in June or July of next year to review applicants for a third national television network.

In a recent CRTC decision Global was told it must remain a service for southern Ontario at this time even though network executives had discussed a national programming role for Global.

As far as its national role goes Global is confined to distributing new Canadian programming to stations outside its coverage area, the CRTC said.

The federal broadcast regulator said earlier applications Global made for new transmitters is consistent with the network's mandate to provide a quality television signal to the southern Ontario region.

But the CRTC would not allow Global to distribute its signal in new areas by satellite because it is concerned the network would be available outside southern Ontario. Global, as a result, can only get the license amendments if it agrees to use land-based technology, such as microwave links, to deliver its signal.

## Global license

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achieves more than the requirement in a given year it must worry about that level being made a minimum at new CRTC hearings.

The CRTC also ordered Global to spend a minimum of \$12.7 million per year on news programs. In addition, the federal broadcast regulator stated that while Global's news programs are of high quality, they have not done nearly as well in the area of public affairs specials geared for an Ontario market.

He said the network's Canadian content spending is about four to five times that amount per year. The \$5 million minimum for first-run Canadian drama is intended to make Global spend more on new productions and less on repeats, he explained.

The CRTC also ordered Global to spend a minimum of \$12.7 million per year on news programs. In addition, the federal broadcast regulator stated that while Global's news programs are of high quality, they have not done nearly as well in the area of public affairs specials geared for an Ontario market.

The CRTC concluded that based on the network's performance since 1982 it is convinced Global has the resources to meet the requirements.

Mintz said the CRTC's ruling on Global's application was tough, but that overall the network is pleased.

The CRTC decided to allow the network to boost some existing transmitters and set up new transmitters in Peterborough, Owen Sound and Midland. Mintz said the decision allows Global to raise its southern Ontario audience by up to 20 percent.

Global can now boost its Ottawa area signal and move an Uxbridge, Ontario transmitter to the CN Tower where it will give improved Toronto service and extend the network's signal to St. Catharines and Niagara-on-the-Lake.

Despite its orders for more new Canadian programming from Global, the CRTC praised the network in several areas.

The CRTC said Global is one of the most consistent performers in the private sector in ensuring that Canadian content levels of 50 per cent during the evening and 60 per cent during the day are upheld equitably throughout the year. Some stations and networks have been criticized for bunching Canadian programs into the summer season when audiences are smaller.

The CRTC also commended Global for exceeding local production commitments in each year of its license.

The commission noted Global buys a high percentage of its new Canadian programs from independent producers. Global is expected to pay equitable license fees to independent producers so that the continued growth of the independent production industry will be encouraged, the CRTC added.

## Production news from Quebec

MONTREAL — While the Lévesque sisters from Jonquière, Quebec wait in Rome to hear whether they will stand trial on charges of heroin trafficking, SDA Productions in Montreal has already begun pre-production work on the film.

The Montreal-based production company has acquired world rights for the film which will be based on the autobiographical account of the headline-making story.

The feature-length film will be produced by Gaston Cousineau, who produced *The Morning Man*. A director has not yet been determined and SDA is currently negotiating with Clark Wallace to write the screenplay.

Lyon Arcand, assistant to the producer, says that the release date of the film will depend on the length of the trial in the Italian court. Regardless of the fate of the Lévesque sisters, Arcand says the story currently stands by itself.

"Whether or not they are found innocent or guilty they are writing the book. What we have is their story," says Arcand.

SDA purchased the film rights for an undisclosed amount from Jean-Claude Larouche, president of Editions JCL of Chicoutimi who holds publication rights for the book.

On January 7, 1986 Micheline, a 53-year-old teacher and Laurence, a 56-year-old retired school board administrator, were returning home after a trip to India when they were arrested at a Rome airport.

Found in a pair of suitcases was 6.5 kilograms of heroin valued at \$5 million. The Lévesque sisters are currently in custody in a convent in Rome where they are waiting for an Italian magistrate to determine whether there will be a trial.

The sisters say they were duped by a man who offered to look after their luggage in India. However, the magistrate has recently stated that the evidence is "too strong for a presumption of innocence."

If convicted the Lévesques could face a 15 to 20-year prison sentence.

Cinar Films Inc. has acquired the film rights to the novel entitled *Time of Their Lives: The Dionne Tragedy*.

Micheline Charest and

Ronald A. Weinberg, principals of the Montreal-based Cinar say the authors of the novel, John Nihmey and Stuart Foxman, are developing a film scenario. Telefilm Canada is also involved in the development of the project which will portray the chaotic public lives of Canada's most famous quintuplets born in the mid-1930s in Northern Ontario.

Cinar Films is currently completing production of an animation package of four feature, length theatrical films and 52 half-hour television programs narrated by Margot Kidder. The features and television programs are based on four books in the OZ series including *The Wonderful Wizard of Oz* by Frank L. Baum.

RCA Victor Productions and Columbia Pictures have acquired distribution rights for TV and home video in the U.S. Screen Gems division of Columbia Pictures will syndicate the TV series in the U.S.

## Télé-Métropole

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tribution must take two different approaches," he said.

Chagnon went even further in his efforts to please the commission with a promise to appoint a self-regulating committee to stand between the board of directors of both Télé-Métropole and Vidéotron as an assurance against any conflict of interest and to act as a liaison between boards.

Where Videotron's commitment to Télé-Métropole programming is concerned, Chagnon reiterated his promise to invest close to \$30 million in the broadcasting company with an additional \$19.5 million to be made available to independent producers, all within the next five years.

Asked whether a 10 percent equity position in the Compagnie générale de Vidéocommunication-Télé-service, a subsidiary of Compagnie générale des Eaux (France) which is heavily involved in the burgeoning French cable industry, could become more of a corporate concern than the social-cultural obligations of a French-language broadcaster in Quebec, Chagnon replied with a flat "no."

He said foreign investment will continue only if there are "considerable spin-offs for Quebec."

He explained that the financial return from these investments combined with an in-

**Bach and Broccoli**, the third film in the *Tales For All* series produced by Rock Demers of the Montreal-based Les Productions la fête, has grossed close to \$400,000 in 10 Quebec theatres and is expected to top the \$1 million mark by the new year.

The film was directed by André Melançon who also directed the hugely successful *The Dog Who Stopped The War* — the first film in the *Tales For All* series.

**Bach and Broccoli** will be released across Canada in February.

Demers and Melançon are currently looking into film markets in the Middle East. Demers has been invited by the Cairo International Film Festival to present the first two award-winning films in the *Tales For All* Series, *The Dog Who Stopped The War* and *The Peanut Butter Solution* directed by Michael Rubbo.

creased commitment to independent production in Quebec will bring about higher levels of competitive Canadian programming.

"Better ideas in programming will lead to new vitality in programming. Better ideas are the only way to increase the percentage of Canadian content. The question is how do we produce more programs at a cost we can afford?"

Chagnon explained further that imaginative and creative programming is the best way to compete with audience fragmentation, a growing number of channels and rising broadcasting cost in a viewer market such as Quebec with a limited potential of six million viewers.

"We want to do for television what we have done for cable," Chagnon told the commission.

Vidéotron is a publicly traded company with over 1,200 employees and over 680,000 cable subscribers in Quebec. Chagnon, who founded the company in 1965, is a 60 percent majority shareholder (July 1986).

Télé-Métropole has been on the air since 1961 and is controlled by the heirs of the J.A. De Sève family.

Last year, the CRTC rejected a \$98 million bid by Power Corp of Montreal to take over Télé-Métropole. The bid was rejected on the grounds that the transaction was not in the public interest.

## Cineplex branches into N. American distribution

TORONTO — The giant movie exhibition chain Cineplex Odeon Corporation has announced it will distribute films in North America through wholly-owned subsidiary Cineplex Odeon Films, Inc.

As well as distributing movies, Cineplex Odeon Films will handle the licensing of films to pay-TV, free TV and video cassettes, Cineplex president Garth Drabinsky said in a press release.

In the United States, Cineplex Odeon Films will be run out of Los Angeles with regional offices in New York, Chicago and other major U.S. markets.

Cineplex Odeon Films' first release was Denys Arcand's *The Decline of the American Empire*, which opened November 14 in New York.

In the press release, Drabinsky also outlined the top management at the U.S. offices of Cineplex Odeon Films:

- Joel Michaels, senior vice-president, production;
- Bahman Farmanara, senior

vice-president, distribution and marketing;

- Cary Jones, vice-president, U.S. national sales manager;

- George Perkins, senior executive, production;

- Sandy Pearl, director of creative affairs;

- James Darbinian, U.S. director of advertising.

The Canadian division of Cineplex Odeon Films, previously called Pan-Canadian Films, will be run out of Cineplex's offices in Toronto.

The Canadian management includes:

- Orvil Fruitman, senior vice-president;

- Andy Emilio, vice-president and general manager;

- Cyril Drabinsky, vice-president, home entertainment;

- Robert Topol, vice-president, finance;

- Robin Farb, director of publicity and promotions;

- Bill Robinson, Canadian sales manager.

Cineplex also declared a semi-annual dividend of 12.5 cents a share on outstanding 8.33 per cent preferred shares, payable December 15, 1986 to shareholders of record as of December 5, 1986.

## Financial pace speeds right along

TORONTO — Following on the heels of a pace-setting second quarter, Cineplex Odeon Corporation continues to cruise along with record financial results for its third quarter this year.

North America's largest movie exhibition chain reported revenues of \$131.8 million and profits of \$9.5 million for the 13-week period ended September 25, 1986.

That is more than double what Cineplex recorded for the same period the year before with revenues of \$54.1 million and profits of \$4.1 million.

The nine-month financial tally in 1986 show similar results as the record third quarter.

Cineplex reported revenues of \$260.5 million and net income of \$21.5 million for the 39-week period that ended September 25, 1986.

Compared to the same period in 1985 revenues were \$127.5 million and net income about \$8.2 million.

A Cineplex press release says basic earnings per share for the 39-week period this year were 79 cents compared to 50 cents for the corresponding period in 1985.

## Decline big in N. A.

TORONTO — Denys Arcand's *The Decline of the American Empire* continues to win accolades on the film festival circuit.

*The Decline of the American Empire* won a silver Hugo at the 22nd Chicago International Film Festival. It shared the silver Hugo with the French feature film *Thérèse*, directed by Alain Cavalier.

*The Decline* is also doing well at the box office, says Cineplex-Odeon Corporation president Garth Drabinsky.

At a recent press conference Drabinsky said *The Decline of the American Empire*, which is distributed in the United States by subsidiary Cineplex Odeon Films Inc., was the third highest grossing film in North America on the weekend of Nov. 15-16.

With the large popularity of the film the manager of the Paris Theatre in New York had to turn away 200 people at a 9 p.m. showing that weekend, Drabinsky said.

## French-language women's studio

MONTREAL — The timing is right for the creation of a women's film unit in the French program branch of the National Film Board, says an award-winning filmmaker recently appointed as producer of the unit.

Josée Beaudet, director of *Le Film d'Ariane*, winner of this year's Quebec/Alberta prize, says the dawning international recognition for women's films will lend much credibility to the new filmmaking unit before it can establish its own reputation.

Beaudet credits George Dufaux, director-general of the French programs branch of the NFB, with insisting on the creation of a women's film unit, comparable to the critically acclaimed Studio D on the English program branch, as a condition of his becoming director-general in 1985.

The unit, though much smaller than Studio D, will be administered by Studio B on the French-language side with a startup budget of \$165,000.

Beaudet will head an advisory committee which will select film projects by freelance women filmmakers.

A series of workshops and consultative meetings between Beaudet and freelance filmmakers throughout Quebec was held prior to Beaudet's appointment on Oct. 6 to determine support in the filmmaking community for the idea of creating an all women film unit.

Beaudet told *Cinema Canada* that the overwhelming support centered on a desire among women filmmakers to work with each other — a rare opportunity.

"There was a noticeable consensus," says Beaudet, "that it is easier for women to work with each other. They are happier when working together and there is an intuitive communication."

The filmmaker also indicated a need for NFB-sponsored workshops in everything from acting to directing.

Beaudet's own definition of a women's film is one that entails more than a distinctive female intellectual perspective, something she calls a "regard de femme."

About 15 film proposals are currently being studied by the advisory committee and two

films, exhibiting this female quality, will begin shooting by April. Beaudet says there is a strong desire among the filmmakers with whom she has discussed the unit's objectives to make dramatic films. This does not stand up well against the NFB mandate to make less expensive documentary films but Beaudet has an answer.

"I have been restricted to documentaries, but this does not mean that we can't blend dramatic sequences into our documentaries to make them more lively."

Among Beaudet's favorite documentary films are *Caffè Italia* directed by Paul Tana, *Passiflora*, directed by Fernand Bélanger and Dagmar Gueissaz-Teufel and *Une Guerre dans mon jardin* directed by Diane Létourneau.

The members of the advisory committee are Claire Bonenfant, a member of the Régie du cinéma du Québec; Claire Fradette, a Quebec distributor at the NFB; Diane Beaudry, an NFB director; Francine Debiens, an NFB animation director; and Lucille Veilleux, representing the private sector.

## CTV gets dramatic in Mont Royal

TORONTO — In a move that will help CTV double the amount of Canadian drama it currently shows each week, the network has unveiled plans for a new prime-time television series to be called *Mont Royal*.

The program, which revolves around the life of a wealthy French-Canadian patriarch and his relationship with his family, will be produced by the Alliance Entertainment Corporation in association with the CTV Television Network Ltd., network president Murray Chercover announced.

A two-hour premiere episode will be followed by one-hour weekly programs shot on location in Montreal as well as other Canadian and international locations.

Arthur Weinthal, CTV's vice-president of entertainment programming, said *Mont Royal* will be scheduled for sometime during the 1987-88 season with the first episode likely to air in 1988.

At present CTV broadcasts 90 minutes a week of regularly scheduled prime time Canadian drama. The network, at Canadian Radio-television and Telecommunications (CRTC)

hearings in November, promised to increase that level by 30 minutes.

The weekly episodes of *Mont Royal* bring the level of regularly scheduled Canadian drama to be shown on prime-time to a total of three hours from that of two hours. Weinthal said CTV's commitment to Canadian drama also includes specials and mini-series.

He said with the arrival of *Mont Royal* CTV will have doubled its Canadian drama level within a two-year period.

The announcement of the new program was made Nov. 17, the same day as the CRTC started hearings into the network's application for a five-year license renewal.

During the four days of hearings CTV was criticized by some intervenors and CRTC chairman André Bureau for not producing enough new Canadian drama.

When asked if the announcement of *Mont Royal* was in response to some of these criticisms Weinthal told *Cinema Canada* he did not view it that way.

When responding to questions about the cost of the new program Weinthal said CTV

does not release information about the financing of its shows.

He said the network is currently working on the script for the premiere and is reviewing the program's format and other details.

*Mont Royal* will be produced under the Canada/France co-production treaty with the participation of TFI, a national channel in France.

CTV has also announced a new half-hour Saturday morning television series for children to be produced in Montreal. During its upcoming five year license period CTV is also committing to show 11 new prime-time children's specials, a press release says.

*Cinderella*, a two-hour holiday special starring Karen Kain and actor and husband Ross Petty is scheduled for prime time in 1987. The special, which is to be a pantomime, will be filmed in Vancouver during a stage production of the show. It will be produced in association with CTV's Vancouver affiliate BCTV and Primedia.

Chercover termed the announcement of the children's programs "a major commitment."

**What? The features and news stories in the last issue of Cinema Canada. Published once monthly, Cinema Canada brings you not only the latest trade news but in-depth articles, reviews and comments from across Canada. If you missed the articles summarized below, subscribe today using the coupon on p. 12.**

## Electronic Free Trade: How the CBC brought U.S. television to Canada

Examining the origins of television in Canada, professor Peter Morris outlines how the CBC participated in the choices which set up the Canadian system. It is widely accepted that the CBC played a key role in buttressing Canadian culture and that the current Americanised state of Canadian television was created by government indifference and the cupidity of commercial broadcasters. Morris' discussion, based principally on the CBC's own corporation records, argues that the CBC's own decisions set the pattern for the future.

## Forms at Odds: Theatrical Films on Television

What happens when the big film meets the small screen? Noise, distortion and psychological closure says writer Mark Medicoff. He examines the problems encountered when theatrical features are squeezed onto the small box.

## In search of an Atlantic industry

Reports from the Atlantic Festival take the pulse of the industry and review the many films screened during the week.

## Revenue Canada pulls back

Revenue Canada revises its new regulations pertaining to foreign film and television workers. Earlier this fall, harsh measures to collect deductions from non-resident workers caused the loss of several American productions, notably the Perry Mason film which left British Columbia and caused a stir heard all the way to Ottawa.

The lobby of provincial ministers, mayors and tax service companies was unanimous: the U.S. unions would gain by retrieving the "run-away" productions which were becoming the bread and butter of Canadian locations, especially in B.C. and Ontario.

After revisions, reasonable per diems can be given without the withholding tax of 15 percent being charged to the production. Those who earn less than \$10,000 are also exempt. For additional details, see *Cinema Canada* No. 136.

## Supreme Court overrules censors

Ontario and the censors! Will there be no end?

A successful appeal by the Ontario Film and Video Appreciation Society reversed the decision of the Ontario Film Review Board to forbid the screening of *Al Razutis' Amerika*.

With the wind behind them, the OFAVAS went on to ask the court to decide whether Ontario had the constitutional power to ban films and whether banning and cutting films was not counter to the provision of freedom of expression guaranteed by the Charter of Rights. The court declined to rule on this latter issue.

## MacDonald promises to open Broadcast Fund to pay-TV

Pay-TV nets have always participated in productions backed by the Telefilm Broadcast Fund, but only as secondary players when a non-pay broadcaster had already issued a license.

Now, at a meeting of the Canadian Association of Broadcasters in Vancouver, the minister of Communications, Flora MacDonald, promised to modify the regulations to allow pay-broadcasters to issue licenses directly. While this would increase the number of primary players to whom producers can turn, it would allow productions to be made with public funds which might only be available to those who subscribe to pay-TV.

# Centre, Institute don't compete

TORONTO — Canada has room for both the National Screen Institute and the recently established Canadian Centre for Advanced Film Studies, a screen institute official says.

Tom Radford, executive director of the National Screen Institute, told *Cinema Canada* in a telephone interview from his Edmonton office that the two groups should complement one another.

In fact, Radford said, Canada cannot afford to do without one or the other. The National Screen Institute, which currently has 21 participants working on a three-phase film production and study program, is sufficiently different from the advanced film studies centre so that both can successfully exist, he said.

Having worked for the last 10 years on the professional development of filmmakers in Canada, Radford explained it is hard not to be pleased with the attention that is now being heaped on the area of professional development.

"The more high quality teaching and professional development opportunities that are available to filmmakers in this country the better," Radford said. "In that sense I really welcome the new centre," he said about the Canadian Centre for Advanced Film Studies that is to be housed on the 22-acre Windfields estate of the E.P. Taylor family in North York.

Director Norman Jewison announced the establishment of the advanced film studies centre, which is modelled after similar centres in the United States, the United Kingdom and Sweden, at a recent high-profile press conference in Toronto.

But Radford said it is hard to tell at this early stage exactly what the film centre's program will look like.

"Out hope is that down the road there may be areas where collaboration can take place between our program and theirs."

He said the film studies centre seems to want to aim its participants toward developing high-budget theatrical feature films.

"We have always felt that a greater need in this country is short drama and television drama and that we want to be getting to the Canadian public on a weekly basis through television — through non-theatrical distribution."

Radford said the approaches of the two groups will work well together.

The National Screen Institute views the Canadian film industry as being built on various regional industries and attempts to work within that framework, he explained. Radford said his group doesn't want participants to all gather at one place in the country.

"For us the building and maintaining of strong regional industries is very key to our whole professional development goals.

"To me a vital view of Canada is this enormous country with these different cultures and these different industries working in it and what we still haven't solved is getting really top world-class films that have those different cultures speaking to each other," he said.

The institute is working hard to have its upcoming program include work done in both official languages, Radford said.

Participants in the National Screen Institute's program are just embarking on the third phase of their course where three-person teams are sent back to various regions to work on scripts for a national television series to be called **The Border**. The shows, budgeted at between \$200,000 to \$250,000, will focus on stories around the Canada-U.S. border. Funding comes from Telefilm Canada, the CBC and the Agency for Tele-education in Canada, a group of four provincial television networks.

The current screen institute course began with a national pilot program called *Dramalab* in 1985. In phase-one participants were involved in a two-month film immersion program and were asked to pay tuition. In later phases participants are paid at industry rates.

In phase two a series of short science fiction films were made in Montreal with \$630,000 of support from the National Film Board.

If the National Screen Institute decides to start a fourth phase, which probably won't be until the next program, it will be to make a low-budget and regional feature for television, he said.

A regional feature, said Radford, may be an area where his group can work together with the advanced film studies centre.

Radford said meetings between himself and Janice Platt of Atlantis Films Limited, who is chairman of the screen institute board, and Norman Jewison and Mickie Currie-Daniel, administrator for the advanced

film studies centre, have been held.

Despite the differences in the two programs Radford said both groups will be looking for similar things in some areas. Both want top-notch participants.

"We are going after exactly the same level of quality." He said screen institute participants have experience with anywhere from one to three or four films behind them.

"We have to have world-class filmmakers working on films," he added.

Radford said that, for example, Janice Platt is an academy award-winning drama producer and that is the professional level his group needs.

He said Jewison has put together a strong Toronto-centred group, but added that the National Screen Institute considers Toronto just one of several important film regions in Canada.

The National Screen Institute will hold a press conference in Toronto in the spring of 1987 to announce that a two-year *Dramalab* program will start again next year, according to Radford.

## Cinéma femmes meets Cinémama for joint fest

MONTREAL — Two organizations dedicated to the promotion of international film and video directed by women will combine their talents to produce the third annual International Festival of Films and Videos by Women, to be held in Montreal June 4 to 14.

Cinéma Femmes Montreal, the organizer of the festival for the past two years, will collaborate with Cinémama, a three-year-old organization which has just completed a series of film screenings, workshops and panel discussions over a period of three weekends in Montreal (Nov. 21 to Dec. 7).

Albanie Morin, co-ordinator of Cinéma Femmes Montreal, says that pooling the resources of both organizations will be economically advantageous and will strengthen both the screening and workshop components of what will now become one yearly event in June.

"We are pulling two forces together," says Morin, "the addition of Cinémama will give the festival a more reflective and intellectual dimension."

# Jewison launches dream Centre

TORONTO — Surrounded by a roomful of cultural and political heavyweights, director Norman Jewison unveiled plans for the creation of the Canadian Centre for Advanced Film Studies last month.

The centre, with an initial budget of about \$1.2 million from government, the film industry and the private sector, will provide a two-year course in film studies for a select group of mature students.

Jewison said everyone attending the crowded press conference at a Toronto hotel was involved in a historic moment in Canadian film. Jewison spoke of the centre as a place where people will be involved in a search for excellence in their field.

Speaking at times with emotion and at times with humour Jewison asserted, "We are going to dig deep in this country to find those people."

He said if Australia can make a film that can dominate the American market then Canada can do the same.

"Who knows, there maybe a *Crocodile Dundee* hiding in the backwoods of Chicoutimi."

The centre, which will bring together students with established film masters, is to be housed in the municipality of North York at the 22-acre Windfields estate outside Toronto. The sprawling mansion and property was donated by the family of Canadian financial magnate E.P. Taylor.

Taylor's son Charles said his family is terribly excited about what is to become of the property.

Scheduled to open in the fall of 1987 the centre is to have more advanced level programs than those offered by university film schools, Jewison explained.

Asked why he spearheaded the drive to get the centre off the ground, Jewison said, "I guess I am a nationalist." He then added that one of the main reasons is because it is simply something that doesn't exist in Canada.

He said it will provide a foundation for film in Canada, adding that you only become a film editor by working, talking and studying film for many years.

In a press release the new film centre is described as a way to counterattack the domination of foreign films in Canada.

"Film sets the agenda for our culture. It quite literally creates our heroes and exalts our victories. If we have fea-

ture films which are acclaimed by the world we can repatriate control over our culture."

Jewison said the private sector is already committed to providing \$350,000.

Tory MP John Bosley said that the federal government will give the centre \$200,000.

Ontario Premier David Peterson said it is hard not to be swept up by the vision of Norman Jewison. He added the provincial government will provide \$1 million over the next few years.

In a joking verbal jab at Bosley, Peterson said: "I don't want to make you feel like a piker John, but..."

The premier said he looks forward to the day when Hollywood is known as North York South.

Ontario Minister of Citizenship and Culture Lily Munro said she always knew Canadians would be able to put a project like this together.

"Watch out world and be ready to eat Canadian dust one more time."

The Canadian centre follows in the footsteps of similar institutions built in the United States, Australia, Sweden and the United Kingdom.

The program for first year residents is built on three videotape production assignments. A tutorial learning approach will be used where residents go over scripts, budgets, rough and final cuts with accomplished filmmakers.

Twelve first-year students will be selected and those who show "special talent" will be invited for the second year of the program. At this stage residents specialize in either directing, screen-writing, producing or cinematography.

The second-year projects are to be made on film and will be available for public viewing, unlike the first-year productions, a press release says.

At the second-year level, once the budget and script are approved, the centre's involvement stops. Provided students stay within the limits of the centre's budget they can ask anyone from professional filmmakers to students to help them with the project. In addition to the centre's budget the residents are allowed to personally raise up to a matching sum, the release says.

The list of Canadian film, cultural and business personalities on the centre's various boards and councils is extensive.

The centre's chairman is actor Donald Sutherland. The

co-chairmen include Garth Drabinsky, president of Cineplex-Odeon Corporation, Jewison, Marilyn Lastman, wife of North York mayor Mel Lastman and Alan Edwards.

Some of the others listed on the boards include businessman Trevor Eyton; film directors Denys Arcand, David Cronenberg, Daniel Petrie; entertainment lawyer Michael Levine; actors Gordon Pinsent, Geneviève Bujold, Al Waxman, Margot Kidder, Kate Nelligan, Montreal Film Festival head Serge Losique; City-TV president Moses Znaimer; authors Margaret Atwood, Farley Mowat and dancer Karen Kain.

The press release says the residents selected for the program will "be Canadians who have something to say and who have already revealed this with some distinction."

It also says not many of the residents will be young or unknown in their professional circles before attending the centre.

## Prix France-Canada

MONTREAL — The jury for the Prix France-Canada screened features at Telefilm Canada during the week of Dec. 1. Daniel Vigne from France joined Canadian members Louise Marleau and Marcia Couëlle for the deliberations.

Jury president Marleau has won many awards for her acting, most recently for her role in *La Femme de l'hôtel* at the Chicago festival in 1984.

Producer Couëlle has many credits to her name, and shared the Genie for Best Film when *Les Bons débarras* swept the awards several years ago.

The prize, to be awarded for the first time early next year when Prime Minister Jacques Chirac visits Canada, will be given to one of the following films: *Adolescente sucre d'amour*, *The Bay Boy*, *Carré blanc*, *Clémence Aletti*, *Le Crime d'Ovide Plouffe*, *Hold-up*, *La Louisiane*, *Lune de miel*, *Le Matou*, *Night Magic*, *Paroles et Musique*, *Le Sang des autres*.

Eligible films are official co-productions, produced between May 1983, when the most recent co-production treaty was signed with France, and December 1985. The award winner will receive a statuette entitled "Emerillon" by Charles Daudelin and a cheque for \$10,000.



## Trouble on Quebec's labour scene

Union trouble is serious trouble in Quebec, a province which has already known a 9-month strike/lock-out in its private sector industry.

Again, the producers and technicians are squabbling over the latest collective agreement and making little headway.

Working without an agreement since 1981, the Syndicat des techniciennes et des techniciens du cinéma du Québec is getting testy and several work stoppages have occurred on feature film sets.

## Studio D needs urgent funding

What does the National Film Board do with its most successful studio? Cut off funding.

That is the complaint of the women at Studio D whose films are among the most requested and profitable for the Board. Studio spokesperson Dorothy Todd-Hénault is afraid that the success of Studio D might cause its own downfall: that regional efforts to reach other women filmmakers and allow them to work may cut the funds available in Montreal. Already, plans are underway to set up a French-language equivalent of Studio D.

## Festival flap

Leonard Schein, of late director of the Festival of Festivals in Toronto, joins Serge Losique to help program English-language films for the Montreal World Film Festival.

As soon as he arrives Losique charges the Toronto fest with inflating its figures, and provides the press with computer print-outs of "real" attendance figures, theatre by theatre.

For Losique, the issue is critical. Attendance figures back up each festival's request for funding, and accountability is the name of the game. He challenges Toronto to come clean.

## London Market is falling down

Become the favourite foreign market for Canada's Anglophone foreign sales agents, the London Multi-Media Market is closing down.

The market organization was bought out by the people that bring you the rival MIPCOM and MIP-TV, and they have decided that two trips to Cannes a year is just about right. Canadians preferred the unpressured atmosphere in London.

## Broadcasters gather to rebut Task Force

Despite gestures to the contrary, the cable companies are wary of some of the recommendations of the Caplan/Sauvageau Task Force Report on Broadcasting. "The task force is really suggesting that Ottawa should decide what viewers want, create public channels to supply it, and then compel people to buy them," states Clint Forster, national chairman of the Canadian Cable Television Association.

## The Jolly Roger

Michael Bergman addresses the problem of piracy in his regular Legal Eye column. Not only are the majority of illegal tapes sold in Canada made locally, Canadian programs are being used abroad without the consent of the producers and no one is worrying about it. Bergman outlines the parameters of the problem and talks about the repercussions for the film industry.

## Plus

- Film reviews
- Book reviews
- On location reports
- The production guide
- On (experimental) film
- Shoot Alberta
- Fronts west
- Eastern wave
- Scanlines
- Mini-reviews

## Governments to OK Cité du cinéma

MONTREAL – Montreal's Cité du Cinéma, a state-of-the-art film and television production complex, could become a reality by mid-January, at least on paper. *Cinema Canada* has learned that a joint statement, outlining the extent of government participation in the project, will be drafted by federal and provincial officials and released by mid-December.

Just who will build this complex, the whereabouts of its location and the extent of government involvement in the building project are questions that have been the source of rumour and speculation since 1984 when the Trudeau administration offered the contract to a Montreal consortium just prior to a change of government.

The contract was subsequently withdrawn and since that time a succession of communications ministers and a series of studies have left a number of concerned parties guessing.

There is a suggestion that a new emphasis on television production and the involvement of Richard French, the Quebec minister of Communications, in discussions with Lise Bacon, Quebec minister of Cultural Affairs and Flora MacDonald, federal minister of Communications, has added momentum to the project.

Jean-Pierre Bastien, director of Cultural Industries in the department of Cultural Affairs

in Quebec, told *Cinema Canada* that although details could not be released prior to an official announcement, government participation could be limited to the purchasing of services by government broadcast agencies.

Gilles Lalonde, director of policy planning for cultural affairs in the federal department of Communications, also suggested the strong possibility of government participation in lieu of capital investment which would be left to the private sector.

Both government officials will not rule out the possibility of joint government financing in a cost sharing agreement with the private sector.

Under the Canada-Quebec Subsidiary Agreement on Cultural Infrastructure, \$10 million has been allocated for the construction of the Cité du cinéma in Montreal.

According to repeated reports in the press, the three main private sector contenders for the Cité du Cinéma contract are Mel Hoppenheim of Panavision Canada Ltd., Harold Greenberg of Astral Bellevue Pathé and the Lavalin Engineering firm of which Clément Richard, former Quebec minister of Cultural Affairs, is vice-president.

However, Richard told *Cinema Canada* that Lavalin is not interested, at this time, in building a production complex.

"We will not be submitting any proposal to the federal or provincial governments," said Richard.

Hoppenheim, who has raced ahead with major renovations on the Expo '67 theatre, told *Cinema Canada* that his production complex will be completed in June '87 with or without government assistance.

Greenberg could not be reached for comment at presstime.

As for the location of the Cité du Cinéma, Paul-Émile Lamy, director of Communications at CBC in Montreal, told *Cinema Canada* that there is a "definite relationship" between the Cité du Cinéma and the projected Maison Radio-Canada production centre to be built on the 24.2-acre parking lot adjacent to the existing CBC building on Dorchester Blvd. in Montreal.

CBC has called for building proposals from the private sector with a closing date set for Jan. 15, 1987.

A project outline issued by CBC indicates that the main part of the project "must consist of facilities related to audio, video and film industries." The second component consists of CBC office space; however, the outline states that CBC reserves the option to include or not to include the second component.

## CBC to regain control

TORONTO – A special task force has come up with a three-phase plan to help the CBC regain control of its troubled accounting system.

The task force was appointed by CBC president Pierre Juneau in August 1986 after the public corporation ran into trouble with the start up of its computerized National Finance System (NFS).

In the first phase of the plan the CBC will stabilize its current system so that an auditor can reach an opinion on the public broadcaster's financial statements for the year ending March 31, 1987.

Federal auditor-general Kenneth Dye refused to sign the CBC's annual report for the year ending March 31, 1986 because of what he termed "serious problems" with the corporation's new computerized system.

Dye said problems with the start of the computerized system, which cost \$3.5 million, meant he couldn't "express an opinion as to whether these financial statements are presented fairly in accordance with generally accepted accounting principles."

To stabilize its current accounting system the CBC says it will produce an adjusted balance sheet as of April 1, 1986 with properly supported balances. The corporation will also reduce and maintain suspense and clearing accounts at "acceptable levels" and in a way that can be easily audited.

CBC had earlier placed \$57 million in suspense accounts, which are used to keep track of money spent or received for which not enough detailed information was available to open a regular computerized file. The corporation faced strong public criticism for what some described as "having lost" the money.

Concerning work to be done on the April 1, 1986 balance sheet the CBC will co-ordinate audit plans and requirements with the auditor-general, a press release says.

In the second part of its plan the CBC will improve the efficiency of finance and data processing staff in operating the system.

For the long term, the final phase of the plan will try to establish a complete NFS as originally planned. The last phase could start in 1987 and run for two years. It will be used to alter the CBC's accounting system so that it will serve a wider range of needs.

The modified system should

meet CBC business requirements and provide reliable financial information on custom production and distribution units with divisions by geographic area and programming activity such as radio, television drama and television sports, task force accountants recommend.

## Manera promoted

OTTAWA – The appointment of Anthony S. Manera to the position of Senior Vice-President of the Canadian Broadcasting Corporation was announced Nov. 27 by the President, Pierre Juneau.

Reporting to the President, Manera assumes responsibility for various staff functions, including Finance, Human Resources, Law, Engineering, Management Information Systems and Supply and Services.

Prior to this appointment, Manera served as CBC Vice-President, Human Resources since March 1, 1985. He holds a B.Sc. in electronics engineering from Northrop Institute of Technology and an M.Sc. in electrical engineering from the University of Southern California, and is the author of a textbook on solid state electronic circuits.

## Gala for Centre

TORONTO – A gala premiere of Gordon Pinsent's *John and the Missus* will be held as a benefit for the Canadian Centre for Advanced Film Studies.

Independent Pictures and Norstar Releasing Inc. will hold the world premiere screening at the Premiere Dance Theatre, located in Harbourfront's Queen's Quay Terminal, February 1, 1987.

*John and the Missus* is a romantic comedy about a Newfoundland town and a family's attempts to save their community after the local mine closes.

Gordon Pinsent directs and stars in the movie. Pinsent also wrote the book by the same name. Also starring in the feature film are Jackie Burroughs and Randy Follett.

*John and the Missus* was shot in Newfoundland over six weeks last summer and features Newfoundlanders in 18 of 23 major speaking roles.

## Atlantis in Chicago

TORONTO – Atlantis Films Limited has taken a string of awards at the third annual Chicago International Festival of Children's Films.

The Toronto-based production company swept the top three spots in the live action under-30-minutes category. First prize went to *A Good Tree*, second prize to *Jack of Hearts* and an honorable mention to *Red Shoes*.

All three films are part of the Atlantis-National Film Board series Global Playhouse.

Audiences of children at the festival selected Atlantis' *Brothers by Choice* for second place in the most popular film selected by audience vote category. *A Good Tree* placed fourth in the same category.

Atlantis and the National Film Board won recognition as one of three international film producers for developing quality children's television films. Australian Children's Televis-

ion Foundation and Wonderworks/WQED, Pittsburgh were the other two winners.

The festival attracted more than 160 entries from more than 40 countries.

## Cinemas collect food for needy

TORONTO – The five Festival repertory cinemas – the Bloor, Fox, Kingsway, Revue and Roxy – are offering moviegoers a chance to help out the needy at Christmas time.

Free admission will be given in return for a non-perishable food donation on Dec. 16, 1986. The food will be given to Food Share, a Toronto food bank, to distribute to the needy at Christmas.

Distribution companies Norstar Releasing, Universal Pictures, Orion Pictures, Astral Films, Paramount Pictures, Columbia Pictures, Spectra

Film, United Artists, Warner Brothers and 20th Century Fox all supplied films free of charge.

MONTREAL – A Concordia University professor has won first prize at the third annual Experimental Film Festival in Chicago during the last week in November.

Rick Hancox took the first prize of \$400 U.S. away from a number of better-known American experimental filmmakers with his nine-minute experimental short entitled *Beach Events*.

Hancox, who teaches film production in the Communication Studies department at Concordia University in Montreal, describes his film, shot in P.E.I. in 1984, as "dealing with the metaphysical aspects of film, landscape and time."

*Beach Events* was the runner-up in the San Francisco Poetry Festival in 1985. It will be shown during the Convergence Forum in Montreal, Dec. 8 to 11.



# ...and the Gemini winners are ...

## PROGRAM CATEGORIES

**BEST CONTINUING DRAMA SERIES**  
NIGHT HEAT – p. Andras Hamori

**BEST DRAMATIC MINI-SERIES**  
ANNE OF GREEN GABLES – Kevin Sullivan, Ian McDougall

**BEST TV MOVIE**  
LOVE AND LARCENY – p. Robert Sherrin

**BEST SHORT DRAMA**  
OAKMOUNT HIGH – p. Peter Lower

**BEST COMEDY SERIES**  
SEEING THINGS "The Night Has A Thousand Eyes"  
– p. David Barlow, Louis Del Grande, Martin Wiener

**BEST ENTERTAINMENT SPECIAL**  
THE CANADIAN CONSPIRACY – p. Bill House,  
Barbara Tranter

**BEST INFORMATION PROGRAM OR SERIES**  
THE FIFTH ESTATE "Getting Clear/Two Is Enough"  
– p. Ron Haggart, Robin Taylor

**BEST DOCUMENTARY, SINGLE PROGRAM OR SERIES**  
GLENN GOULD: A PORTRAIT PARTS 1 & 2 – p.  
Eric Till, Vincent Tovell

**BEST PERFORMING ARTS PROGRAM**  
PIRATES OF PENZANCE – p. Norman Campbell

**BEST ANIMATED PROGRAM, SINGLE PROGRAM OR SERIES**  
THE BESTEST PRESENT – p. W.H. Stevens Jr.

**BEST CHILDREN'S SERIES**  
FRAGGLE ROCK "The Perfect Blue Rollie" – p.  
Larry Mirkin

**BEST CHILDREN'S PROGRAM**  
GRIFF GETS A HAND – p. Linda Schuyler, Kit Hood

**BEST SPORTS PROGRAM**  
NOT ANOTHER SCIENCE SHOW – p. Craig Moffit,  
David Stringer

**BEST PAY TV DRAMA**  
BRADBURY TRILOGY "Marionnettes Inc." – p.  
Seaton McLean

**BEST MUSIC VIDEO**  
CRYIN' OVER YOU – Platinum Blonde – p. Michael  
Rosen

## CRAFT CATEGORIES

**BEST DIRECTION IN A DRAMATIC PROGRAM/SERIES**  
DONALD BRITAIN – Canada's Sweetheart – The  
Saga Of Hal C. Banks

**BEST DIRECTION IN A COMEDY/VARIETY/ENTERTAINMENT/PERFORMING ARTS PROGRAM/SERIES**  
ROBERT BOYD – The Canadian Conspiracy

**BEST DIRECTION IN A DOCUMENTARY PROGRAM/SERIES**  
LARRY WEINSTEIN – Making Overtures

**BEST WRITING IN A DRAMATIC PROGRAM/SERIES (Original Drama)**  
DONALD BRITAIN, RICHARD NIELSEN –  
Canada's Sweetheart: The Saga Of Hal C. Banks

**BEST WRITING IN A DRAMATIC PROGRAM/SERIES (TV adaptation)**  
KEVIN SULLIVAN, JOE WIESENFELD – Anne Of  
Green Gables

**BEST WRITING IN A COMEDY/VARIETY/ENTERTAINMENT/PERFORMING ARTS PROGRAM/SERIES**  
DAVID COLE – Seeing Things "The Night Has A  
Thousand Eyes"

**BEST WRITING IN A DOCUMENTARY PROGRAM/SERIES**  
GWYNNE DYER, TINA VIJJOEN – Defence Of  
Canada "The Space Between"

**BEST PHOTOGRAPHY IN A DRAMATIC PROGRAM/SERIES**  
RENE OHASHI – Anne Of Green Gables

**BEST PHOTOGRAPHY IN A COMEDY/VARIETY/ENTERTAINMENT/PERFORMING ARTS PROGRAM/SERIES**  
NIKOS EVDEMON – Seeing Things "I'm Dancing  
With Stars In My Eyes"

**BEST PHOTOGRAPHY IN A DOCUMENTARY PROGRAM/SERIES**  
JOHN WALKER, PAUL VANDERLINDEN – A Fragile  
Tree... Has Roots

**BEST PICTURE EDITING IN A DRAMATIC PROGRAM/SERIES**  
RALPH BRUNJES – Oakmount High

**BEST PICTURE EDITING IN A COMEDY/VARIETY/ENTERTAINMENT/PERFORMING ARTS PROGRAM/SERIES**  
ANDREW BROWN – Floating Over Canada

**BEST PICTURE EDITING IN A DOCUMENTARY PROGRAM/SERIES**  
LES HARRIS – 444 Days To Freedom

**BEST SOUND IN A DRAMATIC PROGRAM/SERIES**  
RALPH BRUNJES, ANDY MALCOLM, ARNOLD  
STEWART, JOHN MCGILL, JOE GRIMALDI –  
Bradbury Trilogy "Playground"

**BEST SOUND IN A COMEDY/VARIETY/ENTERTAINMENT/PERFORMING ARTS PROGRAM/SERIES**  
ERIK HOPPE, AERLYN WEISSMAN, ANTHONY  
LANCETT, HINS-PETER STROBL – Magnificat

**BEST SOUND IN A DOCUMENTARY PROGRAM/SERIES**  
TOM HIDDENLEY, BRIAN AVERY, ERIC  
GODDARD, JAMES PORTEOUF – Peter Ustinov's  
Russia "Catherine The Great"

**BEST PRODUCTION DESIGN/ART DIRECTION**  
CAROL SPIER – Anne Of Green Gables

**BEST COSTUME DESIGN**  
MARTHA MANN – Anne Of Green Gables

**BEST MUSIC COMPOSITION FOR A SERIES (Dramatic Underscore)**  
GLENN MORLEY, LAWRENCE SHRAGGE – The  
Campbells "Free And Clear"

**BEST MUSIC COMPOSITION FOR A SINGLE PROGRAM (Dramatic Underscore)**  
HAGOOD HARDY – Anne Of Green Gables

**BEST TECHNICAL ACHIEVEMENT**  
RON BERTI, DOUG KOCH – Deeper (Billie  
Newton-Davis)

## PERFORMANCE CATEGORIES

**BEST PERFORMANCE BY A LEAD ACTOR IN A CONTINUING DRAMATIC SERIES**  
ROBERT CLOTHIER – The Beachcombers "Blue  
Plate Special"

**BEST PERFORMANCE BY A LEAD ACTRESS IN A CONTINUING DRAMATIC SERIES**  
MARNIE MCPHAIL – The Edison Twins "Running  
On Empty"

**BEST PERFORMANCE BY A LEAD ACTOR IN A SINGLE DRAMATIC PROGRAM/MINI-SERIES**  
AUGUST SCHELLENBERG – The Prodigal

**BEST PERFORMANCE BY A LEAD ACTRESS IN A SINGLE DRAMATIC PROGRAM/MINI-SERIES**  
MEGAN FOLLOWS – Anne Of Green Gables

**BEST PERFORMANCE BY A LEAD ACTOR IN A COMEDY PROGRAM/SERIES**  
LOUIS DEL GRANDE – Seeing Things "The Night  
Has A Thousand Eyes"

**BEST PERFORMANCE BY A LEAD ACTRESS IN A COMEDY PROGRAM/SERIES**  
MARTHA GIBSON – Seeing Things "I'm Dancing  
with Stars In My Eyes"

**BEST PERFORMANCE IN A VARIETY/ENTERTAINMENT/PERFORMING ARTS PROGRAM/SERIES**  
HEATH LAMBERTS – One For The Pot

**BEST PERFORMANCE BY A SUPPORTING ACTOR**  
RICHARD FARNSWORTH – Anne Of Green Gables

**BEST PERFORMANCE BY A SUPPORTING ACTRESS**  
COLLEEN DEWHURST – Anne Of Green Gables

**BEST PERFORMANCE BY A BROADCAST JOURNALIST (Gordon Sinclair Award)**  
ERIC MALLING – The Fifth Estate "Product Of  
Canada"  
JIM REED – W5 "Charter Special Edition"

**BEST PERFORMANCE BY A HOST/INTERVIEWER**  
DAVID SUZUKI – Nature Of Things "Open Heart"

**TV GUIDE AWARD (for most popular program)**  
ANNE OF GREEN GABLES

**MARGARET COLLIER AWARD (for outstanding body of work by a TV writer)**  
CHARLES E. ISRAEL

**JOHN DRAINIE AWARD (for distinguished contribution to broadcasting)**  
PAT PATTERSON

**EARLE GREY AWARD (for outstanding body of work by a TV actor)**  
ED McNAMARA

# Société générale publishes investment figures

MONTREAL – The annual report of the Société générale du cinéma du Québec (SGCQ), released in November, goes a long way to reflect the vigor evident in the Quebec film industry. Downplaying television production as a matter of policy, the SGCQ pumped \$10.2 million into the film industry during its fiscal year ending March 1986.

The SGCQ, contrary to the practice at Telefilm Canada, furnishes a detailed breakdown of all its investments and grants: the items falling under the categories development and production are reprinted in the tables below.

In all, \$859,368 was expended in investments for development and \$7,065,596 went for production.

In the category "diffusion," the SGCQ regroups aid for the marketing of individual films, direct aid to distributors and foreign sales agents, monies for the

renovation of theatres, and help for the regional distribution of certain films. In this category, a total of \$1,554,060 was disbursed, \$1,276,790 as direct grants, \$20,000 as a loan and the rest as investment. Among the beneficiaries were 14 distribution companies while just under \$1 million went to renovate 25 theatres throughout the province.

Finally, the Société spent \$766,593 on promotion and support, helping 12 provincial festivals and aiding films and their directors to travel to festivals abroad to promote Quebecois films. All of these disbursements were grants.

To encourage quality production, the SGCQ awarded two jury-chosen features a "quality prize" of \$100,000 each. Directors André Melançon (**The Dog Who Stopped the War**) and François Bouvier and Jean Beaudry (**Jacques et novembre**) received the monies, to be invested in their next films.

## Production

**Title of project  
screenwriter, director, production company**

### FICTIONAL FEATURE FILMS

Bach et Bottine Bernadette Renaud/André Melançon/Les Productions La Fête inc.	500 000,00
Déclin de l'empire américain, Le Denys Arcand/Denys Arcand/Corporation Image M&M Itée	244 936,00
Dernier havre, Le Denyse Benoit/Denyse Benoit/ACPAV	335 000,00
Équinoxe Arthur Lamothe/Arthur Lamothe/ Les Ateliers audio-visuels du Québec inc.	418 301,00
Guêpe, La Gilles Carle, Camille Coudari/Gilles Carle/ Via le monde (François Floquet) inc.	400 000,00
Henri Jacques Jacob/François Labonté/Les Films Vision 4 inc.	500 000,00
Keeping Track Jamie Brown/Robin Spry/Les Productions Téléscène inc.	450 000,00
Morning Man, The Danièle J. Suissa, Robert G. Geoffrion, Clark Wallace/ Danièle J. Suissa/Les Productions SDA	400 000,00
Qui a tiré sur nos histoires d'amour? Louise Carré/Louise Carré/La Maison des Quatre inc.	350 000,00
Soirée avec Hortense, La Jean Chabot/Jean Chabot/ Les Ateliers audio-visuels du Québec inc.	414 684,00
Visage pâle (Vérification comptable) Claude Gagnon/Claude Gagnon/Yoshimura Gagnon inc.	7 035,00

### FIRST FEATURE FILMS

Ligne de chaleur, La Hubert-Yves Rose, Micheline Lanctôt/Hubert-Yves Rose/ACPAV	302 500,00
Tristesse modèle réduit Robert Morin/Robert Morin/ Coopérative Vidéoscopique de Montréal	295 142,00

### SHORT AND MIDDLE LENGTH FICTIONAL FILMS

Élise et la mer Stella Goulet/Stella Goulet/Spirafilm	60 000,00
Enfants aux petites valises, Les Suzanne Guy, Céline Côté/Suzanne Guy/ La Maison des Quatre inc.	13 781,00
Fleur de peau Michèle Cournoyer/Michèle Cournoyer/ Les Productions de la Pleine Lune	25 000,00
Gardien de l'île, Le Alain Gagnon, Pierre Vallée/Les Films Tango enr.	5 140,00
Jour au lendemain, Du Jeannine Gagné/Jeannine Gagné/ Les Productions Vent d'Est inc.	55 000,00

**Title of project  
screenwriter, director, production company**

### SHORT AND MIDDLE LENGTH FICTIONAL FILMS

Monsieur Léon François Girard/François Girard/Zone Production inc.	24 846,00
Zone 4 Luc Bourdon, François Girard, Bernar Hébert, Miguel Raymond/Luc Bourdon, François Girard, Bernar Hébert, Miguel Raymond/Zone Production inc.	50 000,00

### DOCUMENTARY FILMS

Choix d'un peuple, Le Michel Pratte, Bernard Lalonde, Hugues Migneault/ Hugues Migneault/Les Films de la Rive inc.	55 000,00
Jean Desprez ou Les Contes des mille et un jours Iolande Cadrin Rossignol/Iolande Cadrin Rossignol/La Maison des Quatre inc.	150 000,00
Justice blanche Françoise Wera/Nathalie Barton/InformAction	5 000,00
Marie-Victorin - 1885-1985 Jean Duval, Jacques D'Aragnon/ Jacques D'Aragnon/Ciné Mundo inc.	10 000,00
Mémoire d'une guerre oubliée Richard Boutet/Richard Boutet/ Les Productions Vent d'Est inc.	150 000,00
Nous près, nous loin Gérard Le Chêne, Nathalie Barton/ Gérard Le Chêne, Nathalie Barton/InformAction inc.	40 238,00
Oscar Thiffault Serge Giguère/Serge Giguère/ Les Productions du Rapide Blanc inc.	41 488,87
Pellan André Gladu, France Pilon/André Gladu/Les Films Vision 4 inc.	155 000,00
Philippines, un changement s'impose Steven Carscallen Griffiths/Steven Carscallen Griffiths/Les Films Nord-Sud inc.	53 159,00

### TELEVISION FILMS

Apocalypse Carle Raymond Dupuis/Raymond Dupuis/ Les Productions Le Cheval ailé inc.	27 000,00
Arts sacrés du Québec, Les (série) Nicole Cloutier, Laurier Lacroix, Danièle Pigeon, Jean Belisle, Luc Noppen, Robert Derôme, John R. Porter, Jean Trudel, Claude Sylvestre/François Brault/Les Films François Brault inc.	40 000,00
Aventure Torngat Marc Blais/Marc Blais/Les Productions La Sterne inc.	52 000,00
Bande à Ovide, La (série) Jean-Pierre Liccioni/Jean Sarrault/Ciné-Groupe inc.	100 000,00
Faune nordique (série) Jean-Louis Frund, Odas White/Jean-Louis Frund/ Les Productions Jean-Louis Frund inc.	192 600,00

**Title of project  
screenwriter, director, production company**

### TELEVISION FILMS

Inventer! Pierre Brochu/Carlos Ferrand/Imagerie PB Itée	34 000,00
Lance et compte (pilote) Louis Caron, Réjean Tremblay/ Jean-Claude Lord/Lance et compte inc.	115 000,00
Lance et compte (série) Louis Caron, Réjean Tremblay, Jean-Claude Lord/ Lance et compte inc.	200 000,00
Livre ouvert II (série) Réal Tremblay, Daniel Marleau/Réal Tremblay, Daniel Marleau/ Les Productions Prisma inc.	100 000,00
Manipule et les jeux vidéo (pilote) Gilles Carpentier, Marc Vachon/Michel Beaudry/ Les Films Cénatos	34 919,00
Manon (série) Guy Fournier, Jean-Raymond Marcoux, Suzanne Gilbert, Francine Ruel/Rolland Guay, Claude Maher, Gilbert Lepage, Garry Plaxton/Les Productions du Verseau inc.	230 000,00
Ordinateur au coeur, Un (pilote) Jean Vincent Fournier, Martine Beauchemin, Raymond Vermette, Ronald Houle, Claude Fournier/Claude Fournier/Rose Films inc.	88 700,00
Poil aux pattes comme les Cwac's, Du Maryse Pelfetier/Daniel Roussel/Les Films Stock Itée	50 000,00
Soleil dans la nuit Jack Zolov/Jack Zolov/Zolov Productions inc.	19 167,00

### PRIZES FOR QUALITY

**Prix de la Société générale du cinéma du Québec**

Bouvier, François et Beaudry, Jean Jacques et novembre	100 000,00
Melançon, André La Guerre des tuques	100 000,00

### OTHER

<b>Title of project</b>	
Ciné II (1982) Itée Sonatine et Rien qu'un jeu	40 729,00
Ciné II (1983) Itée La Dame en couleurs et Les Années de rêve	7 730,00
Étoile m'a dit, Une (Pré-production) Gilles Carle	COR 10 000,00
Recherche visuelle sur New York (Pré-production) Guy, Suzanne	COR 10 000,00
Yves Goulet - Poésie d'ombre et de lumière (Pré-production) Goulet, Stella	COR 2 500,00

## Development

LMF: Fictional feature film  
 MMF: Middle-length fictional film  
 CMF: Short fictional film  
 LMD: Feature documentary  
 MMD: Middle-length documentary  
 CMD: Short documentary  
 SER: Series  
 AD: Acquisition of rights  
 SC: Script  
 RE: Script rewriting  
 MF: Structuring the funding  
 MM: Marketing  
 COS: Continuity of screenwriters  
 COR: Continuity of directors

### Title of project screenwriter, director, production company

#### FICTIONAL FEATURE FILMS

Affaire Élie Rimbaud, L' Jacques Jacob	SC	10 000,00
Affaire Giaccone, L' Paul Tana, Bruno Ramirez	SC SC	3 000,00 15 000,00
À la vie à la mort Normand Desjardins	COS	2 500,00
Amour cage, L' Yves Simoneau, Francine Ruel/Les Films Lenox inc.	SC	20 000,00
Amour fou, L' Claude Jutra	COR	10 000,00
Animaux, Les Gilbert Taggart/Animation 2000	MF	5 900,00
Archange Gabriel n'est pas un auto-stoppeur en blue-jeans, L' Daniel Rancourt, Mario Rancourt/ ACPAV et Les Productions du Foin Fou inc.	RE	8 000,00
Auprès de ma blonde Gilles Noël	COR	2 500,00
Avril Prairie Louise Pelletier, Andrée Pelletier/ Pelletier et soeur Productions inc.	SC	18 000,00
Bons baisers de Rio Raoul Held	COS COR	3 846,15 3 846,15
Cercle des vainqueurs, Le Gilles Noël	COS	2 500,00
Coeur atout Jean-Pierre Liccioni/Les Films Vision 4 inc.	RE	8 000,00
Conséquence, La Louise Arbique	SC	22 000,00
Coquin ou Telle paire tel fils Marc F. Gélinas	SC	20 000,00
Distant Links François D'Auteuil	COS COR	2 500,00 2 500,00
Douceur du doute, La Franck Le Flaguais	COS COR	2 500,00 2 500,00
Espace sonore, L' Léa Pool	COR	10 000,00
Étoile du Nord, L' Belkacem Bazi	COS COR	3 076,92 3 076,92
Fait divers Hubert-Yves Rose/Stopfilm inc.	RE	7 500,00
Fou du prince, Le Jean-Claude Labrecque	COR	10 000,00
Gars d'Archambault, Les Pierre Falardeau, Francis Simard/ACPAV	SC	10 000,00
Grand air de Louise, Le Micheline Lanctôt, Jean-Pierre Gariépy, Hubert-Yves Rose/Stopfilm inc.	MF	8 000,00
Histoire d'aéroport, Une (Les Étrangers au voyage) Jean-Pierre Gariépy, Benoît Dagenais/Cinéfort inc.	SC	8 000,00
Howard Jacques Paris/Les Productions 3J inc.	SC	17 000,00
Jésus de Montréal Denys Arcand	COS COR	5 000,00 10 000,00
Jouer le jeu Gilles Carle/Filminter itée	SC COS	20 000,00 5 000,00

### Title of project screenwriter, director, production company

Marie s'en va en ville Marquise Lepage/Les Productions du Lundi Matin inc.	RE	5 060,00
Menaud, maître draveur Iolande Cadrin Rossignol	SC	17 000,00
Morning Man, The Robert Geoffrion, Daniele J. Suissa/Trois Thèmes inc.	MF RE	5 057,70
Mundial-Folie Jean-Claude Burger, Jean-Pierre Liccioni/InformAction	SC	15 500,00
Nuit pâle Jean Beaudry	COS COR	5 000,00 5 000,00
Nous irons à la chasse ensemble Jean-Claude Lauzon/Les Productions Oz inc.	RE MF	13 000,00
Point de fuite Marcel Beaulieu	SC	10 000,00
Portes tournantes, Les Jacques Savoie/ACPAV	SC	4 330,00
Prima Donna Michel Garneau, Claude Fournier/Rose Films inc.	RE	5 000,00
Race orange, La Jacques Renaud	SC	10 000,00
Raoul Barré Laurent Gagliardi, Pierre Guénette/ACPAV	SC	7 000,00
Rêve de Guy La Lune, Le Roger Cantin, Daniele Patenaude	COS COR	2 500,00 2 500,00
Rock'n Roll François Bouvier	COS COR	5 000,00 5 000,00
She's a Pearl Michèle Sterling, Claude Fournier/Rose Films inc.	MF MM	7 880,00
Tinamer Jean-Guy Noël/ACPAV	RE MF	10 000,00
Trou dans le toit, Un André Melançon	COR	10 000,00
23.05.85 Bernar Hébert/Agent Orange inc.	SC	12 000,00
Werther Marilù Mallet/Les Films de l'Atalante inc.	SC	4 600,00
Zone libre Claire Wojas	COS	10 000,00

#### MIDDLE LENGTH FICTIONAL FILMS

Abri, L' Pierre-Alain Dostie/Spirafilm	SC	9 000,00
Ascenseur, L' (Les Contes urbains) Robert Gurik/Les Films Allegro inc.	SC	10 000,00
Bassari Michel de Smet, Félice Schaeffli, Jean-Pierre Liccioni/InformAction inc.	RE	10 000,00
Bella Luce Guilbeault	SC	4 000,00
Bottes rouges, Les Jacques Jacob/Les Productions SDA inc.	SC	10 000,00
Chien d'or et Le Sac magique, Le Roger Lemelin	COS	10 000,00
Enfants d'ailleurs, Les (série) Louise Lahaye/Les Productions du Regard inc.	SC	14 000,00
En plein vol Lise Bonenfant, Jacqueline Barrette/Spirafilm	SC	10 000,00
Maison du Carré St-Louis, La Andrée Pelletier, Louise Pelletier, Denys Arcand/La Maison des Quatre inc.	RE	15 000,00
On n'en parle pas c'est un secret Jacques Paris	COS	5 000,00
Second souffle, Le Michel Poulette	COR	2 500,00

#### SHORT FICTIONAL FILMS

Un amour de quartier II Robert Ménard	COR	10 000,00
Ce que femme veut Denise Filiatrault/Cinévidéo inc.	SC	12 000,00
Ciel de métal Yves Laferrière, Daniel Langlois, Duncan Taylor, Pierre Gendron/Les Productions Oz inc.	SC	24 307,00

### Title of project screenwriter, director, production company

Fils et filles tu honoreras Jacqueline Barrette	SC	5 000,00
Jockey perdu, Le François Girard/Zone Productions inc.	SC	6 700,00
Lac des rêves, Le Miguel Raymond	SC	5 000,00
Neon Art Bruno Carrière	COS	1 538,46
Quanta Richard Desjardins	COS	5 000,00
Retrouailles, Les Mario Rancourt, Réjean de Roy/ Les Productions du Foin Fou inc.	SC	5 250,00
Rien Robert Morency	COS	1 250,00

#### FEATURE DOCUMENTARY

Montréal Robert Monderie, Daniel Corvec	COR	5 000,00
Portrait de Félix-Antoine Savard Iolande Cadrin Rossignol	SC	5 000,00
Rire, c'est la santé, Le Michel Moreau/Educfilm inc.	SC	25 000,00

#### MIDDLE LENGTH DOCUMENTARY

Aimé Césaire Paul Legault/Cinaméric inc.	SC	10 000,00
Blonde au Stradivarius, La Michel Lemieux	COS COR	1 250,00 2 500,00
Canada en peinture, Le Pierre Savard/Ins Cinéma Télévision	SC	10 000,00
Croisades vues par les Arabes, Les Kristina Von Hlatki/ Les Productions du Sagittaire inc.	SC AD	3 000,00 3 000,00
Droits des jeunes (série) Luc Héту, Roger Tétreault	COS COR	10 000,00 10 000,00
Enfants surdoués, Les Nathalie Barton	COS COR	1 666,66 1 666,66
Homme photographié, L' Robert Monderie	SC	5 000,00
Il était une fois... Un peuple «Alfred Laliberté» Jean-Pierre Lefebvre, Michel Lessard/ Les Productions François Brault inc.	RE	5 000,00
Illustres inconnus, Ces Michel Trouillet-Collet/ Les Productions SDA inc.	SC	12 500,00
Impact d'une vie Denis Dupont	COS COR	5 000,00 10 000,00
Marché du couple, Le Gérard Le Chêne/InformAction inc.	SC	6 350,00
Métiers de l'ombre, Les Suzanne Guy	COS	10 000,00
Retour du condamné à mort, Le Gérard Le Chêne	COS COR	1 666,66 1 666,66
Rimbaud Michel Bouchard/Cinékina inc.	SC SC COS COR	3 111,00 14 124,00 5 000,00 5 000,00
Route promise, La Philippe d'Hauterive	COS	5 000,00
Saumon atlantique, Le (La Uuananiche malade de l'homme) Carl Brubacher	COS COR	8 275,00 10 000,00
Sigrande famille, Une Jean-Claude Burger	COS COR	1 666,66 1 666,66
Tapis vert Jacques Rivart/Jacques Rivart et Associés inc.	SC	10 000,00

#### SHORT DOCUMENTARY

Longue marche, La (série) Monique Crouillère/Cinaméric inc.	SC	14 000,00
Yves Goulet - Poésie d'ombre et de lumière Stella Goulet	COS	2 500,00

# CINEMA

C A N A D A

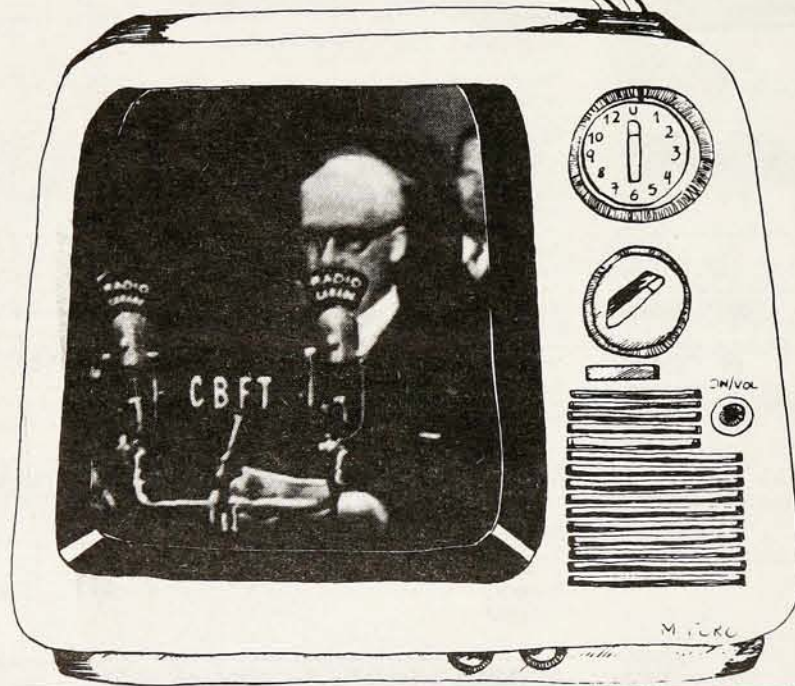
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