

Western provinces form caucus

MONTREAL — Filmmakers in four western provinces have formed a lobby in an effort to make their concerns known in Montreal and Toronto.

Several film organizations met in Saskatoon, Sask. on Nov. 15 to form the Western Provincial Motion Picture Industry Association. These member organizations include the British Columbia Film Industry Association (BCFIA), Alberta Motion Picture Industries Association (AMPIA), Saskatchewan Motion Picture Industry Association (SMPIA) and the Manitoba Association of Picture and Sound (MAPS).

High on the agenda at the Saskatoon meeting were common concerns about inadequate representation in the western provinces by Telefilm Canada and the CBC. A series of recommendations have been sent to both government agencies as well as to Flora MacDonald, minister of Communications.

Stephen Onda, a representative of SMPIA and a member of the western caucus steering committee, says the consensus at the Saskatoon meeting was that the western-based industry is entering "a period of

rapid growth." Thus, he says, there was a sense of urgency in forming the new lobby in order to develop a strong private sector industry and take advantage of public sector support offered by Telefilm and the CBC.

"In the past," says Onda, "we all had the same concerns but we addressed them as individuals. Today, we can address policy issues on behalf of the whole industry. Our purpose is to become an effective lobby and to form a network of activity in the west."

Where Telefilm is concerned, the western caucus is recommending an "autonomous decision-making process which stems from a western Telefilm office."

Other recommendations are that Telefilm financial participation in regional production be maintained at its current level of 40 to 49 percent and that at least 25 percent of Telefilm's annual allocation be directed towards productions originating in Western Canada. Allan Stein, an Edmonton-based filmmaker who co-produces with Toronto's Alliance Entertainment Corp., says what is needed most is the decen-

tralization of the Telefilm process.

"The very existence of an institution like Telefilm in a major western city would have a stimulating effect on the volume of films produced here," says Stein. For too long, he says, western filmmakers have been troubled by the concentration of Telefilm resources in Montreal and Toronto.

"It's difficult to want to put out energy to make a project fly with Telefilm assistance when you are left with the impression that you are a country cousin," he says.

"Alberta told us that they didn't want an office," says Peter Pearson, executive director of Telefilm Canada, who agrees that increase in film production in Western Canada is expected in 1987 and that the objectives outlined by the western caucus are "the same as what Telefilm aspires to."

Pearson says that in terms of autonomous decision-making there are many aspects of the Telefilm process that would be too costly to duplicate.

"We are not going to duplicate structures," says Pearson,

cont. on p. 42

Quebec rolls back film tax shelter to 100%

MONTREAL — Reacting to a provincial announcement that the capital cost allowance for film will be reduced in Quebec, a memo warning of a bleak future for the Quebec film industry has been issued by the Association des producteurs de films et de vidéo du Québec (APFVQ). The memo, which insists that the 150 percent capital cost allowance on film investment be reinstated, has been sent to the Quebec minister of Finance.

The Quebec film producers did not lose any time in expressing their dissatisfaction with the Quebec government's decision to reduce the limit for tax deductions on investments in Quebec films to 100 percent from 150 percent.

In a move designed to save the Quebec government \$81 million in 1987, Quebec finance minister Gérard-D. Levesque announced, Dec. 11, that the government would diminish tax breaks available to Quebecers in the Quebec Stock Savings Plan (QSSP). This program allows for deductions on investment in mining exploration in Quebec and in Quebec-made films.

Louise Baillargeon, executive director of the 80-member producer's association, told *Cinema Canada* that a memo was sent to the minister on the following day objecting to the reduction in the capital cost allowance and requesting a meeting between the APFVQ and the minister.

"The tax shelter in Quebec is an example around the world of how governments can help to develop a vital film industry," says Baillargeon.

She says the reduction came as a "complete surprise" although the APFVQ had discussed forming a strong lobby in the event that such an announcement was made.

The film industry will not be able to avoid the ill-effects of a tax shelter reduction, says Baillargeon. She explains that this reduction combined with a recent \$12 million cutback in the overall budget of the Quebec minister of Cultural Affairs and speculation of further cutbacks to the tune of \$15 million will quickly erode investor confidence in the Quebec film industry.

"The future does not look too good," she says.

However, Richard Goudreau, of Cinéma Plus Inc., a Quebec-based distributor committed to increasing the market size for Quebec-made films' says there is no cause for alarm.

"I don't think this action will hurt production in Quebec. It will not decrease the volume," Goudreau told *Cinema Canada*, "there are new investment opportunities available that will compensate for this difference."

These opportunities, explains Goudreau, include inter-provincial and international co-productions and potentially ripe opportunities to enter into financial arrangements with U.S. interests.

He says the issue will be discussed at the next meeting of the Association québécoise des distributeurs et exportateurs de film de TV et de vidéo sometime in the new year.

Huge B.C. Film Centre for \$18 million

VANCOUVER — The construction and operation of any major film production centre should be left to the private sector, says Jim McLean, vice-president of lands and projects with the British Columbia Development Corporation (BCDC). McLean's advice comes on the eve of a major renovation project which will result in a British Columbia Film Centre in Burnaby B.C.

This \$18 million conversion of existing factory facilities into a motion picture production centre is scheduled for completion by April 1988. Private sector proposals have been evaluated and a decision as to who will control ownership of the film centre is expected in January.

"The sale price of the centre will more than pay for the renovations," says McLean, who warns that although the Canadian film industry must rely to a degree on government support, the development of a major film centre in any province should be market-driven. To do otherwise would be to court disaster, McLean told *Cinema Canada*.

"I don't recommend government subsidies for infrastructure. Government funding should go directly into indigenous production," he says.

Although McLean says he is not fully informed about federal/provincial government negotiations with the private sector to build a film and TV production centre in Montreal, he says public money should not be necessary if market conditions are favorable.

McLean explains that a film centre must be able to offer competitive rates for state-of-the-art technology and services rendered.

"The real estate and the production facility in itself does not guarantee success. You have to offer technological know-how at economical rates. If the customer can't bargain he will stay at home," says McLean.

Admittedly, says McLean, the production outlook in B.C. where 90 percent of production is foreign (U.S.), differs from that of Quebec and Ontario. Proximity to Los Angeles is the one sustaining factor supporting U.S. production in B.C.

A favorable U.S./Canadian exchange rate and supportive federal and provincial government policy have brought about a resurgence of U.S. production in Canada but how long this will last is anyone's guess, says McLean.

By no stretch of the imagination, he says, should these climatic factors, subject to change overnight, be the decisive basis on which to build a multi-million dollar production centre.

The completed British Columbia Film Centre will be second only in size to Pinewood Studios in England and will handle four productions at once, says an enthusiastic McLean, who adds, "We could shoot *Star Wars* with room to spare in here."

The main stage, equipped for special effects, will provide 40,000 sq. ft. and a 60 ft. overhead clearance. Three smaller sound stages of 15,000 sq. ft. will be partitioned by removable walls. A second building on the property site, formerly owned by Dominion Bridge, will contain living and commercial space.

CBC coming to terms

TORONTO — CUPE members have ratified a new contract with the CBC by an overwhelming majority, but two other unions say the possibility of a strike still looms.

Members of the Canadian Union of Public Employees (CUPE) approved on Dec. 15 a three-year agreement that will give them improved job security and wages. A CBC press release says a tentative agreement was reached with CUPE in December after 13 days of intense negotiations.

CBC senior vice-president Anthony Manera said that funding problems that the corporation has faced in recent

years and the cutbacks expected in future made negotiations complex. CUPE represents 2,500 office, professional and production workers outside Quebec.

Bob Paterson, president of CUPE's broadcast council, said 92 percent of the membership were in favor of the new contract that is retroactive to June 1985.

Under the new provisions employees with five years seniority or more receive job security provided they are willing to move to another job within the immediate area, he

cont. on p. 40



DID YOU READ THAT?

Vidéotron promises to behave

The chief executive of Le Groupe Vidéotron Ltée, Canada's second largest cable distributor, goes head to head with a CRTC federal commission of inquiry in defense of a proposed \$134.1 million acquisition of Télé-Métropole Inc. Reflecting concerns within the private sector, the commission asked André Chagnon for repeated assurances that the proposed acquisition of Canada's largest French-language broadcaster would not result in an excessive concentration of corporate/broadcasting power.

Five year license renewal for Global

The CRTC has determined that a proposed minimum of 166 hours of new Canadian programming by Global Television should be increased to 183 hours. A five-year license was renewed on the condition that this minimum be met for the first 11-month beginning in October and that the southern Ontario broadcaster program 200 hours of new Canadian drama and variety programming during each of the following four years.

Global executives say the higher minimum leaves no incentive to achieve levels beyond what is set down by the CRTC.

Life Channel: down but not out

"Unsupportable losses" or a debt of \$2.5 million finally resulted in a death knell for the Life Channel. Financial pressures forced the pay-TV channel off the air early during the morning of Dec. 1.

However, an application to the Canadian Radio Television and Telecommunications Commission may see the Life Channel brought back from the dead on the basic cable service.

Ultimatum

Quebec film producers presented an ultimatum to a 700-member technicians' union warning that refusal to sign a collective agreement would mean the complete withdrawal of the agreement and an end to collective bargaining.

Representatives of the Association des producteurs de films et de vidéo du Québec and the Syndicat des techniciennes et des techniciens du cinéma du Québec have been negotiating the renewal of the illusive agreement since 1979.

NFB vows equal opportunities

MONTREAL — It may take 10 years to implement but the National Film Board of Canada has become the first major Canadian cultural organization to sanction a mandatory program to assure that women achieve parity with men in all staff and contract positions.

François Macerola, chairman of the NFB, made the announcement Dec. 15, explaining that the NFB could not hope to be "culturally and socially responsive" without redressing the imbalance of men and women, in terms of numbers and wages, employed by the NFB.

The Equity Employment Program is based on an NFB-sponsored study entitled *Equality and Access: A New Social Contract* by Francine Fournier, a professor of political science at the University of Montreal, former president of the Quebec Human Rights Commission and by Bonnie Diamond, a management consultant.

Macerola told *Cinema Canada* that this study, conducted in 1986, and the gradual implementation of over 50 recommendations, is an NFB initiative unrelated to the employment equity Bill C-62 (April, 1986), framed by Flora MacDonald in her previous portfolio as minister of Manpower and Immigration, which does not apply to the NFB.

"We decided to take a social consensus which told us that something was amiss," says Macerola.

He explains that the decision to make the equity program mandatory is partially the outcome of a voluntary equal opportunity program in effect at the NFB since 1978 and of

the success of the women's Studio D, established in 1974, in raising the general profile of women filmmakers.

"Although the percentage of women who work in distribution and as filmmakers has doubled since 1975, we still have a long way to go to achieve equality," says Macerola.

Macerola's appraisal of the unsatisfactory degree of equality at the NFB is supported by the results of the Fournier/Diamond study which also takes a comparative look at the private sector.

The study reveals that women make up 28 percent of the Canadian film industry but hold only 15 percent of the principal positions in feature film production. Women filmmakers earn on average almost \$5,000 less per year than their male counterparts, according to the study.

At the NFB, women make up 22 percent of management, 31 percent of filmmakers, 15 percent of technicians and 34 percent of information and distribution personnel.

Also revealed is an average pay inequity at the NFB, similar to that in the private sector, of \$5,000 in favor of males in all categories except support staff where women account for 72 percent of employees.

The study concludes that women experience job segregation, training is inadequate and ad hoc, contract dollars to men are more than double contract dollars to women, women are rewarded less than men in merit pay and that while personnel policies are relatively free of discrimination, the performance evaluation system is not applied with

one standard across the NFB.

"Our objective is equal numbers," says Joan Pennifather, vice-film commissioner at the NFB, in charge of the program to date. She explains that strict equality in terms of the numbers of men and women employed at the Board is an objective to be aimed for but one that will not compromise the hiring of qualified persons regardless of gender.

Pennifather also describes as realistic the recommended 10-year implementation period during which time recommendations in the Fournier/Diamond study would give rise to new policies.

Among the first recommendations in the study is the appointment of an Employment Equity director. Pennifather told *Cinema Canada* that this could happen as soon as January 1987 with operations getting underway by April.

Other recommendations include a review of so-called "women's positions" or those in which women are in a majority to determine if employees are receiving equal pay for work of equal value; a women's training program created in consultation with Studio D and the women's program in French production with an emphasis on training women filmmakers in areas where women are under-represented; management training which sensitizes management personnel to the employment status of women.

As of February 1986, the NFB employed 825 personnel, full-time and temporary (for more than six months), of which 377 are female and 448 male.

Current situation doubtful Women's studio in desperate straits

MONTREAL — The acting executive producer of Studio D, the women's filmmaking studio at the National Film Board, says the future of a Federal Women's Film Program is not as secure as it appears to be in an NFB study entitled *Equality and Access: A New Social Contract*.

The report, released Dec. 16, which contains recommendations for an Employment Equity Program with the aim of eliminating inequities between men and women hired by the NFB, has been approved by the NFB board of trustees.

The report states that parity will be achieved by the continued hiring practices outlined in the NFB operational plan and that funding to

women filmmakers will be increased.

Also recommended in the report is sustained support of Studio D, the Federal Women's Film Program and the recently established French-language women's production unit.

Ginny Stikeman, executive producer of Studio D, told *Cinema Canada* that she questions the current status of the Federal Women's Film Program established in 1980-1981 under the administrative control of Studio D.

The program was established to employ women filmmakers in the production of documentary films supported on a 50/50 cost sharing basis with various federal government agencies. In all, 12 films have been made

to date including the *Moving On* series.

Stikeman says it is uncertain whether the four most recent films in this program will receive funding for the final stages of post-production. Studio D is in need of close to \$375,000 in additional funds to complete several of its own films and develop new projects.

"On a first glance at the (Equality and Access) report, it would appear that the Federal Women's Film Program still exists," says Stikeman, "the fact is there is no program administration, no unit administration and four films yet to be released."

Alberta reports real progress

EDMONTON — The fact that Alberta was the first province to form a film commission in 1982 may have something to do with the promising statistics in the 1985-1986 annual report of the Alberta Motion Picture Development Corporation, says AMPDC president Lorne W. MacPherson.

"Our activities in previous years are beginning to bear fruit," says MacPherson, who adds that a growing pool of skilled technical people and the physical/geographical appeal of the province also account for increased filmmaking activity in Alberta.

Loans approved by the AMPDC in 1985-1986 (to March) amount to \$1,054,120 compared to a total of \$685,770 in 1984-1985.

"We had a number of expensive pilots in 1985," says MacPherson, accounting for the difference. Pilot projects usually require the maximum amount of \$200,000 per project as compared to an average loan of \$50,000 for what he refers to as "pure development."

Since the inception of the AMPDC in 1982, 58 loans have been approved amounting to \$3,334,750. Eight of these loans were based on applications for an increase on existing loans, leaving a total of 50 projects with AMPDC financing worth \$2,176,840.

Of 50 projects, 12 have been

completed with combined production budgets of \$16,997,130.

Best known among these completed projects, including TV movies, TV pilots, TV series and documentaries, are the following: *Loyalties*, directed and produced by Anne Wheeler, *Striker's Mountain* produced by Wendy Wacko, *K.D. Lang at Tsukuba* produced by Robert Barclay, and *Issac Littlefeathers* produced by Doug Hutton.

The largest portion of financing, including pilot production and development for the first 12 projects completed, came from Telefilm Canada at 30 percent of the total funds, followed by producers at 27 percent, broadcasters at 12 percent, international co-producers at 9 percent, the AMPDC and CBC each at 8 percent, distributors at 3 percent, Canadian co-producers at 2 percent and other sources of funding such as Canada Council at 1 percent.

Of the total production budgets for 12 projects completed since 1982, 60 percent or \$10,170,545 was spent in Alberta, according to the annual report.

Caryl Brandt, vice-president of the AMPDC, says the report's most significant highlight indicates that Albertan filmmakers are beginning to work in a "bigger field" with

international and eastern Canadian co-producers.

Of the 12 completed projects, 5 projects were made with Eastern Canadian co-producers and three were made with co-producers from West Germany, Britain, Japan, France.

Also during the fiscal year 1985-1986 a special filmmaking partnership was entered into with Quebec under the Quebec/Alberta co-production agreement.

To date, three applications by Quebec/Alberta co-producers have been submitted to the AMPDC and to the Quebec counterpart in the agreement, the Société générale du cinéma. A liaison committee will be established to rule on the applications as soon as last-minute details are completed in the agreement signed at the Montreal World Film Festival during the summer.

The agreement allows filmmakers to take advantage of tax incentives and funding in both provinces.

"We hope to have one film in production by the end of this year," says MacPherson.

The co-production agreement between the two provinces is part of a larger understanding in which the two agencies agree to a range of measures meant to facilitate relations between filmmakers of their respective provinces.

ACTRA speaks out for Juneau

TORONTO — Some members of a group supporting the CBC have called for the resignation of corporation president Pierre Juneau, but the executive of a major writers' guild says no.

The five-member national council of the Writers Guild of the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) unanimously agreed at a Dec. 12 meeting Juneau should stay on as CBC president.

The day before that meeting *The Globe and Mail* ran a story saying some prominent members of the group Friends of Public Broadcasting wanted Juneau to resign for the corporation's benefit.

Author Peter Newman, a founder of the group that is fighting CBC cutbacks, was quoted as saying it might take pressure off the CBC if the federal government made its own appointment to head the corporation.

Previously, Juneau was a Liberal cabinet minister and chairman of the CRTC. Since the election of the federal Progressive Conservatives, the CBC

has faced strict budget cutbacks.

Although the idea of Juneau's resignation became public, Friends of Public Broadcasting did not make a formal decision to recommend such a move, Walter Pitman, group member and former Ontario Arts Council executive director was quoted as saying.

In a press release titled "Friends of Pierre Juneau," the Writers Guild said Juneau has been an untiring supporter of the Canadian creative community.

"The writers council of ACTRA wishes to disassociate itself from comments made by the Friends of Public Broadcasting regarding CBC president Pierre Juneau."

The council, which represents about 1,800 Writers Guild members, said Juneau has long been a friend of ACTRA and has fought to increase Canadian programming and the use of Canadian artists.

Margaret Collier, national executive director for the Writers Guild, said her group didn't want to get involved with any of the current prob-

lems facing the CBC. Federal auditor-general Kenneth Dye recently refused to sign the corporation's annual report because its accounting system was in disarray.

Collier said a statement was issued because what had appeared earlier in the press had gone unchallenged.

"It was felt that this was something that happens in Canada from time to time — a form of character assassination — and that we're not at all happy and that Juneau has a long and distinguished history in the business," Collier told *Cinema Canada*.

The council members felt the argument that everything would be fine at the CBC if Juneau resigned was not fair, she said.

The press release says since taking on the CBC presidency Juneau has faced challenges, but his dedication to making Canadian broadcasting an effective channel for Canadian programs and artists has never been an issue.

Collier said the Writers Guild plans no further action aside from the press release.



Who's got the Geminis

Televising the Gemini (Television) Awards ceremony became an experiment in last minute television syndication when CBC labour troubles threatened to leave the inaugural ceremony without a broadcaster.

No guarantees that the gala event would be carried by the public broadcaster forced the Academy of Canadian Cinema and Television to bypass the CBC, one week before the event, and go to private syndication.

However, on the day of the event, the academy was still uncertain as to who was carrying the program in Quebec.

Oscars for animators

National Film Board producers of animated films say they follow the rules set down by the Academy of Canadian Cinema and Television, the Academy of Canadian Cinema and Television say they follow international rules and the Academy of Motion Picture Arts and Sciences in Los Angeles told *Cinema Canada* that it may change the ruling which prohibits animated film directors from representing a winning film at the Oscars.

Board supports boss

Department heads and the board of trustees at the National Film Board threw their support behind NFB Film Commissioner François Macerola in his defence of a controversial report on the non-theatrical film industry. The 300-member Syndicat général du cinéma et de la télévision still intends to have words with the commissioner.

Third national network

Global Television says it may apply for a third national network next year when the CRTC meets in June to review applications for such a venture.

Mount Royal is high drama

CTV has unveiled plans for Canada's answer to *Dallas*. Murray Cherkover, president of the CTV Television Network announced that Mount Royal, a prime-time weekly series revolving around the life of a wealthy French-Canadian patriarch and his family will be produced by the Alliance Entertainment Corporation in association with CTV.

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CBC negotiations

cont from p. 37

said. Those with less than five years seniority may have to move to jobs within a regional limit. The regional limit is basically defined by provincial boundaries, Paterson said.

Employees receive a three percent wage increase the first year, two percent the second

year and three percent the final year of the contract. An employer-paid dental plan will also kick in during the third year.

Another clause will allow a co-producer working with CBC to bring a maximum of three outside workers onto a production location. If it is a small location, Paterson said, the number of outside workers cannot total more than the CUPE members.

Paterson said CUPE members also got more complete health and safety provisions.

"We went into these negotiations with the CBC seeking some fairly ambitious concessions in the collective agreement and we feel that we came out of that round with some pretty reasonable improvements in our agreement." Paterson said CUPE received strong support from its members.

In the meantime, representatives of both the 2,300-member National Association of Broadcast and Electronic Technicians (NABET) and 600 members of the Canadian Wire Service Guild say the possibility of a strike looms on the horizon.

Mike Sullivan, an international representative of NABET, said CBC and his union were still meeting during the third week of De-

cember. He said a settlement could be reached in the next few days or the talks could linger into the new year.

The main issues of job security, the hiring of non-contract workers as well as wages remain, Sullivan said. He said NABET's last contract expired in June 1985, and the union has not had a wage increase since June 1984.

Members of the wire service guild, mainly representing English-language reporters and editors, voted 76.5 percent in favor of striking if necessary. The vote was conducted the first week of December.

Jerry MacDonald, executive officer of the guild, said one of the main issues is job security. He said the guild is opposed to the extension of any of the terms under which temporary employees are hired, especially if it means the loss of full-time jobs.

Another major issue is how the corporation will recognize a group of about 20 full-time and 30 long-term temporary French current affairs program employees.

Richard Chambers, CBC director of public relations, said the corporation wants these guild members under a contractual or renewable relationship.

MacDonald said talks broke off December 12. He added that a strike is possible at any time. He said the guild has not negotiated a full contract since 1980 and that the last wage increase was in November 1985.

On Dec. 12 the CBC suggested talks adjourn, Chambers said. But he added the corporation is willing to return to the bargaining table when the guild is prepared to talk about major issues.

In Quebec the CBC reached a tentative agreement with the 1,200 member Syndicat Canadien de la Fonction Publique Dec. 10.

The union represents office, professional and contract employees in Quebec and Moncton, New Brunswick. Negotiations that produced the tentative agreement were conducted with a conciliation officer, a CBC press release states.

Also a tentative agreement was reached with French-language technical workers of the SGCT-RC Dec. 16, Chambers said.

Chambers said agreements have been reached with three of the seven major unions the CBC deals with and negotiations are continuing with most others.

"We're pleased ... however we realize a bit of work remains to be done," he said about the overall situation.



**National
Film Board
of Canada**

**Office
national du film
du Canada**

NEWS

EMPLOYMENT EQUITY PROGRAM

Early in 1987, the NFB will appoint an employment equity director who will be responsible for implementing a mandatory employment equity program designed to increase women's participation in Canadian film production and ensure that by 1996 women achieve parity with men in all NFB staff and contract positions. The program is the outcome of a 1986 study of training programs, film production statistics and hiring and funding practices within the NFB and the industry. A report entitled *Equality and Access: A New Social Contract* outlines the findings of the study. It will be published in its entirety in 1987 by Supplies and Services Canada.

WOMEN'S PRODUCTION UNIT ESTABLISHED

Veteran film editor and director Josée Beaudet has been appointed producer of a new women's production unit within the NFB's French Program Branch. Beaudet plans to concentrate on documentary films using NFB directors and freelance filmmakers. She also hopes to establish a talent bank of actresses and women narrators, scriptwriters, composers, musicians and graphic artists and also offer workshops in practical film skills. Two films are slated to be made during the winter of 1987. Research will soon begin on several other film proposals.



• Tina Viljoen and Gwynne Dyer, winner of the GEMINI award for best writing in a documentary program

INPUT 1987

Two NFB productions have been selected by the International Public Television Selection Committee to be part of the 1987 INPUT screening conference to be held in Granada, Spain in April 1987, *Sonia*, a one-hour drama about Alzheimer's disease, directed by Paule Baillargeon and *L'Homme à la traîne*, a short drama from the Bioethics series, directed by Jean Beaudin.

GEMINI AWARDS

At the first Gemini Awards honoring English television, Gwynne Dyer and Tina Viljoen received the award for best writing in a documentary program for *The Space Between* from the *Defence of Canada* series. Donald Brittain and Richard Nielsen took the prize for best writing in the dramatic program category for *Ca-*

nada's Sweetheart: The Saga of Hal C. Banks. Brittain also won the best director award for his work on this NFB/CBC co-production.

VIDEO RENTAL PROGRAM TO DOUBLE

The National Film Board is planning to double the number of its film titles available on video. Beginning in the spring of 1987, the Board will begin adding nearly 300 new titles to its collection. Videos will be available to the Canadian public through NFB offices for a daily \$2 fee.

THEATRICAL VIGNETTE PROGRAM

In 1987, in a joint collaborative venture, Cineplex-Odeon Theatres across Canada will begin showing some 20 one-to-two minute NFB films before the feature presentation.

NFB Offices in Canada:

- Headquarters - Montreal (514) 283-9253
- Pacific region - Vancouver (604) 666-3411
- Prairie region - Winnipeg (204) 949-2812
- Ontario region - Toronto (416) 973-0895
- National Capital - Ottawa (613) 996-4259
- Quebec region - Montreal (514) 283-4823
- Atlantic region - Halifax (902) 426-7350
- plus offices in most major cities

Shoot's accent a plus

MONTREAL – Lower ratings in English Canada come as no surprise to Claude Héroux, producer of *Lance et Compte (He Shoots, He Scores)*, a dramatic series about a young hockey player's rise to stardom – the most ambitious and expensive television series ever produced in Quebec.

The success of the 13-part series on Radio-Canada with a quarter-hour average of 2,148,000 viewers (Nov. 11, episode 9) and relative success with CBC's English-language version (1,200,000 viewers for the same episode) has assured the shooting of a second 13-part series to begin Jan. 5 in Switzerland.

For the first series, Héroux had filmed both a French version and an English version, but had dubbed those characters whose French accents were considered too pronounced for an English audience. This time around, Héroux has decided not to dub for English-language consumption and rely strictly on language coaches and the ability of his principal actors to speak the English language.

Héroux's decision was prompted in part by a sudden rise in the ratings for episode 9 which was the first English program broadcast undubbed.

Episode 8 had attracted 770,000 viewers in English Canada.

He told *Cinema Canada* that it did not take long to realize that something was lost in the translation of the series and that English-language viewers were dissatisfied.

"The translation was stilted. We were unable to capture the street-level ambience," says Héroux.

However, Héroux adds that the English-language ratings, averaging just under the 1 million mark for the first nine episodes, look much better when one considers that CTV carries the popular *Moonlighting* (CBS) in the competing 9 p.m. slot on Tuesdays.

"Ratings on the English side are never as high unless you have something like *Anne of Green Gables*," says Héroux.

Suggestions that CBC take a lesson from Radio-Canada and move the series to an 8 p.m. slot do not rest well with Héroux who replies that he would not want to tone down the sometimes gritty, locker-room style of the show for a potentially larger and younger audience.

The second series, budgeted at \$11,500,000, will be aired in January 1988 for 13 weeks. Richard Martin, a veteran di-

Quebec labor troubles near end?

MONTREAL – There is a difference of opinion among the executive members of the Syndicat des techniciennes et des techniciens du cinéma du Québec (STCQ) as to whether a collective agreement is necessary with the Association des producteurs de films et de vidéo du Québec (APFVQ).

François Leclerc, president of the 700-member technicians union, says that although the board is divided on this question as a result of discontinued contract negotiations with the APFVQ, the general membership will decide the outcome in an ongoing referendum.

At presstime, Leclerc told *Cinema Canada* that the results were flowing back to the union office on St. Denis Street and that the union's position

rector at Radio-Canada, will direct the new series written by Réjean Tremblay and Jacques Jacob. Foreign shoots will include locations in Switzerland, Finland and France.

The new series is produced in association with O'Keefe Breweries Ltd, Ultramar, Radio-Canada, CBC, Société-Nationale de Télévision Française (TF-1), Telefilm Canada and La Télévision Suisse Romande (SSR).

would be clear by mid-December on whether or not to accept the producer's final offer.

"If we do not sign an agreement we will negotiate with each producer and stick to a strict code of ethics," says Leclerc, who personally favors using a collective agreement as a means of guaranteed negotiating strength.

Leclerc explains that the referendum question asking whether or not the final offer is acceptable is clear and straight-forward. A preamble outlines the historical facts leading to the referendum and explains the consequences of either an overall yes or no vote.

The union has been without a renewed collective agreement since 1979. A series of negotiations between new executive committees on both sides of the table since the early summer had resulted in an agreement on all but 17 wage positions.

A decision by the STCQ committee to renegotiate all 56 wage positions forced the producers to deliver an ultimatum to either accept a final offer based on an August 1985 wage agreement or to consider

the agreement annulled, said the producers.

Responding to suggestions by the producers that a majority of technicians were in favor of signing the collective agreement prior to the last negotiation meeting on Nov. 10, Leclerc says there was no doubt that a minority of technicians were unsatisfied.

"We only had a minority of positions left to agree upon," says Leclerc, who explains that the wages offered were not compatible with an STCQ wage scale mandate (Oct. 21, 1986).

"I am not against the content of the agreement," says Leclerc who supports the use of a collective agreement but who will vote against accepting the final offer in the referendum.

"The producers have no right to decide what our pay scale will be. This is what I am against and I will vote on principle," says Leclerc.

Louise Baillargeon, executive director of the APFVQ, says that should the results of the referendum favor the producers' final offer, a general assembly could be held as soon as Jan. 5 to determine whether to, once again, recognize the union and sign the agreement.

From usher to V.P., Dillon climbs the ranks

TORONTO – Famous Players Limited has appointed a veteran employee, who started work at the Canadian theatre chain as a part-time movie usher, senior vice-president.

Gerry Dillon was appointed senior vice-president after working in a variety of jobs for Famous Players. He joined the company 41 years ago as a part-time usher at the Imperial theatre in Ottawa.

In 1951, Dillon moved to Toronto to help with the start up of Famous Players' drive-in theatre operations, which as a press release notes, was one of the company's major growth areas at the time.

Later he worked for Theatre Confections Ltd., a subsidiary of Famous Players, as a branch manager, general manager and vice-president.

In 1979 Dillon returned to Famous Players' corporate division as vice-president and general manager.

Walter Senior, chairman of Famous Players, made the announcement of Dillon's appointment in December.



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Western caucus

cont. p. 37

"but in terms of recognizing the quality of a project, that is as close to autonomous as it's going to get."

Regarding this decision-making process and the

number of film projects that are submitted to the Vancouver office of Telefilm (there is a second regional office in Halifax), Pearson says that only one application out of the Vancouver office has been turned down.

On the topic of the 25 per-

cent regional allocation, Pearson replies that there is no federal program that offers such allocations.

Although the western caucus claims to support the "longstanding" and "well-defined" mandate of the CBC, a recommendation has been

made calling for greater regional participation in the national broadcasting system. More specifically, the caucus has recommended a substantial increase in the number of prime-time slots for western regional production on the national network.

The caucus is also asking the CBC that a "more significant role" be given to regional offices in determining which programs fill these time slots.

John Dimond, in charge of regional programming for CBC, told *Cinema Canada* that compared to other regions, there seems to be a reluctance on the part of western independent producers to take advantage of what is available from CBC, namely a \$450,000 script development budget for the regions offered in conjunction with Telefilm Canada.

He says his regional directors have reported that "feedback has not been great" from the western producers.

"In St. John, Newfoundland, there are five or six projects in development," says Dimond, "but if you look back across the west - with the exception of British Columbia and Manitoba - the producers are not fully utilizing what is available," he says.

Dimond says he attended the Saskatoon meeting to let the producers know directly what the CBC has to offer.

"The western independent producers should understand," he says, "that success is not necessarily being carried by the network. It is being aired in the region where the stories are pertinent."

Among the observers at the Saskatoon meeting was a representative of the Atlantic Independent Film and Video Association, formed in 1981 as a lobby for the film industry in the Atlantic region of Canada.

Barry Burley, executive director of the AIFVA told *Cinema Canada* that he looks forward to joining forces with the newly formed western caucus.

"We have many similar concerns and we hope to work with them," says Burley.

He explained that filmmakers in the east and west are alarmed by the high concentration of Telefilm spending or close to 92 percent in Quebec and Ontario compared to eight percent in the rest of Canada.

"This revenue is gathered from across Canada and we would like you see a significant portion returned," says Burley.

The next general meeting of the Western Provincial Motion Picture Industry Association has been tentatively scheduled to coincide with the AMPA Awards in March.

A steering committee has been selected to determine the structure of the new organization. Committee members are George Chapman, IATSE (B.C.), Allan Stein, Stein/MacLean, Alberta; Merit Jensen; Winnipeg Film Group Manitoba; and Stephen Onda, SMPA (Saskatchewan).

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TVOntario gets praise, French license from CRTC

TORONTO — Given the go-ahead for its new French language network last month, TVOntario goes on the air with the service New Year's day.

The Canadian Radio-television and Telecommunications Commission (CRTC) gave La chaîne française its broadcast license and renewed the existing English service in December.

The new French service is intended to serve about 1 million Ontarians whose mother tongue is French or who have a working knowledge of the language. The French network license expires Sept. 30, 1991.

CRTC chairman André Bureau lauded TVO saying its two networks make it "unparalleled in the world."

"Not even Quebec has educational networks in two languages. TVOntario is making a real contribution and Canadians should be proud," Bureau said.

La chaîne française is distributed to cable companies by satellite. The network predicts that by the end of February 1987 the French language service will reach about 90 percent of its target audience.

In the next five years TVOntario proposes to spend about \$40 million on French programming and broadcast about 3,700 hours of French programs each year. Sixty percent of those programs will be Canadian, a CRTC press release states.

While no conditions of license were outlined for the

French service, the CRTC outlined several conditions for the English network that received a license renewal until August 31, 1992.

TVOntario was told it must increase its Canadian content levels to 70 percent in its 1990-91 broadcast season.

A second condition requires that TVO follow the Canadian Association of Broadcasters self-regulatory guidelines on sex-role stereotyping.

During the CRTC license hearing the Association of Canadian Radio and Television Artists (ACTRA) supported the quality of TVO productions, but expressed concern that TVO has reduced the number of original productions. ACTRA also said the repeat factor is too high.

Bernard Ostry, TVOntario's chairman, said lack of money has affected the quantity of original programming Ontario's provincial broadcaster can create.

"We have requested additional funding. If it is forthcoming, we will be able to meet our obligations to Canadian artists and the production industry, and meet the requirements of our licenses," he states in a press release.

The TVO board has committed to improve on its current levels of programming, the CRTC said. TVO will produce more than the 2,100 hours of new Canadian programming broadcast in the last five years, spend more on programming and increase Canadian content.

At the hearing the Ontario Closed Captioned Consumers acknowledged the provincial broadcaster's efforts to provide closed captioning, but urged that more be done.

TVO said it exceeded a target of 46.5 hours of closed captioned programs last year by 22.25 hours, but outlined ways it would do more. The public broadcaster said progress in closed captioning was "slow and still inadequate."

Theatre Action, a group dedicated to promoting Franco-Ontarian theatre, supported TVO's intention to provide Franco-Ontarian programming. It asked, during the hearings, that priority be given to Ontario based actors, writers and producers.

The new network will broadcast about 70 hours of French programming per week and also provide English programming from noon to sign off Sundays. The English network provides English programs during the week with French programs on Sundays.

La chaîne française, the only provincial French language network, is funded on an equal basis by the provincial and federal governments who will provide about \$15 million each in the next five years. TVO also receives about \$8.6 million in base grants for French programming from the provincial government.

CRTC regulations require the French network to be carried on the basic service offered subscribers by cable

companies. In the next two years transmitters will also be built in areas of high Francophone population in Ontario.

Programming for the new service falls into children and youth, general and educational categories.

TVO has developed a range of programs for the new French service, some of which are to be made through co-production agreements with European French language

broadcasters.

Three regular shows that involve cinema are to air on the new French service each week.

Cinéma Cinéma is introduced by a host who talks about the French films from abroad and from Quebec that are about to be shown. **Matinée en Soirée** presents films that are more appropriate for family viewing. **Les Ateliers du reve** is a show that tours the film studios of the world.

Producers on sun break

TORONTO — Fourteen Toronto-based movie and advertising producers travelled to Jamaica for a 10-day trip to see possible shooting locations last month.

Margarietta St. Juste, a representative of the government agency Jamaica National Investment Promotion Ltd. (JNIP), said the trip was intended to show Canadian producers the locations, facilities and personnel available in the Caribbean nation.

St. Juste said it was the first time a trip of this scale was done with Canadian producers. She said the producers all expressed an interest in filming in Jamaica, but the results of the trip depend on scripts and the requirements of each production.

The producers visited sev-

eral cities in Jamaica and took tours of the coastlines, forests, a mountain range, hotels, great houses and castles, a press release states.

St. Juste termed the trip a co-operative effort and added she did not have details on the cost, which was split between JNIP, Air Jamaica and the Jamaica Tourist Board.

The Canadian production companies that sent representatives include Alliance Entertainment Corp., Atlantis Films Limited, Boardwalk Pictures Ltd., the Partners' Film Company Limited, Primedia Productions Ltd., Rawifilm Inc., Shlutz Productions, Avcor, Pascoe Productions Limited, McWaters, Vanlint and Associates, TDF Broadcast Productions and David Cook and Associates, the release states.

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Toronto site of tour

TORONTO — Toronto could be the future home of a unique movie studio tour that would be funded by entertainment industry giants Cineplex-Odeon Corporation and MCA Inc.

Garth Drabinsky, the head of Cineplex-Odeon Corporation, revealed at a recent Toronto press conference that officials from the two companies have been discussing the idea.

Cineplex is also planning to expand and build new facilities in Toronto, Drabinsky said.

Unlike other studio tours Drabinsky said the idea for Toronto would be to house the whole project under one roof.

He said Toronto doesn't have the climatic advantages of Orlando, Florida, where MCA and Cineplex plan to build a studio tour on a 414-acre site. The announcement of the Florida project was made at the same press conference.

Drabinsky said he has envisaged a possible 150,000-200,000 square foot complex broken into 12 to 15 attractions.

"You could even do King Kong indoors. It is not that difficult."

Comparing the idea to other entertainment theme parks Drabinsky said you can only get shook up and splashed on so many times. As a result, he said, the Toronto tour idea could work by taking advantage of something different.

Drabinsky, the president of North America's largest movie exhibition chain, said he thinks Toronto is a city that would be "turned on" by the concept. He told *Cinema Canada* that similar projects may work in Europe.

Jay Stein, vice-president of MCA Inc., said he is intrigued by the idea of stacking a studio tour and production facilities in one centre — especially in a city where land is obviously expensive.

Stein said he already had discussed the idea twice with Drabinsky who was "educating" him about the possibility of making a Toronto tour.

Drabinsky said Cineplex is committed to the Canadian production scene and said MCA has been supportive of the company's operations

north of the border. In May 1986, MCA purchased a 50 per cent interest in Cineplex.

He said MCA is doing virtually all its printing through The Film House Group, which was purchased by Cineplex in July 1986. He said Film House is now doing the equivalent of about \$40 million worth of work a year compared to \$15

million when purchased.

With the success of Film House, Drabinsky said there is now a possibility of building an additional \$3.5 million facility on Toronto's Adelaide Street in 1987.

The company may also expand production facilities at its Kleinberg studios north of Toronto, Drabinsky said.

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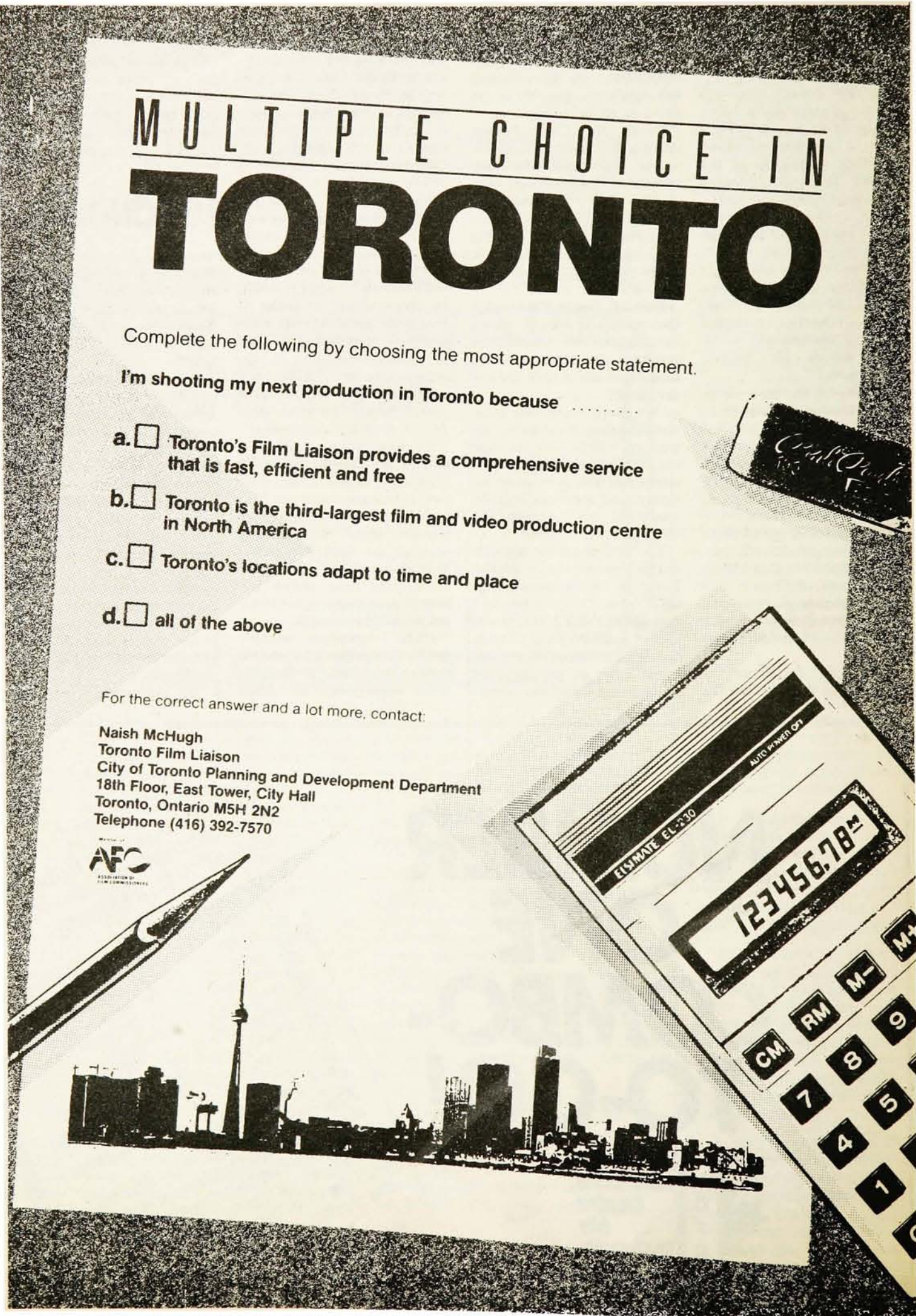


Frittaion to TF

MONTREAL — Julia Frittaion, co-ordinator of the 1986 Vancouver Trade Fair and unit publicist, has been hired by Telefilm Canada as the marketing officer in the international marketing sector.

Frittaion will join Francine Allaire, director of international marketing. Her appointment, effective Dec. 17, follows the departure of Margot Raport, in May 1986.

As marketing officer, Frittaion will be based in Toronto as a liaison with the international media to promote Canadian sales in foreign television and film markets.



LEGAL EYE

by Michael Bergman

Controversy in color

Interference with an artist's creation has always been a controversial matter, whether it be placing scarves or other Christmas decorations around the geese mobile in the Toronto Eaton Centre, the relocation of a piece of sculpture or the tearing down of a wall mural. All artists claim the right to maintain the inherent integrity of their work. Feature films are no different. However, feature films, being not simply a matter of art but of commercial enterprise, the latter dominates the former. The principle of the director's artistic and creative control over a feature film is well recognized not only in principle but as a covenant in virtually all directors' contracts and film-union collective agreements. An aspect of the director's creative control is the "director's cut," the ability of the director to prepare the cut of the negative to conform to his artistic and creative tastes.

The director's artistic and creative rights though can be measured on a diminishing

scale the further one gets from principal photography. In the absence of a contractual provision these rights tend to be reduced to zero once a final answer print has been made. In Canada and the United States where the notion of moral rights has nominal if any statutory basis and where the theory of the director as author of the film is purely an abstract argument, a feature film's destiny as a work of art is not safe.

One of the latest and most controversial problems in the field of the director's artistic rights is the issue of colorization. This is a process whereby black and white feature films are rendered into color by means of computer and other electronic technology. The incentive for many producers is the expectation that audiences of today would like to see past greats in living color, thereby prolonging if not increasing the commercial life of an old movie.

In the United States the prospect of colorization has created some considerable

outrage amongst many reputable and well-known directors. At the same time producers insist on their right to colorization whether because they have acquired in the past all the rights to the film including whatever residual rights the director may have had, or the copyright in the film has expired and the director has long since passed away. In Canada colorization is not presently a hot topic despite the fact that Canadians are active in the development of the colorization technique and Canada is one of the places with the equipment to apply it. Presumably the lack of an active concern is because colorization is primarily an issue with respect to American - particularly studio-made - feature films. No one has yet shown an interest in colorizing early Canadian black and white films. Perhaps even if this were a problem for Canadian films, the concern would be muted by the desire to revitalize, if that is the correct word, early works to promote the Canadian film industry.

Nevertheless colorization is a Canadian issue because it is symptomatic of the problem of where to draw the line between the necessities of commercial exploitation and the integrity of creativity.

There are many laws in the statute books to protect historical properties, there are few to protect the integrity of existing artistic works.

Unless an entrenched system of inalienable, moral rights for the artist is adopted, the integrity of artistic works, particularly audio-visual ones, will always be subject to tampering. There are legislative alternatives. The implementation of a regime governing artistic works which makes consultation with the creator a precondition of alteration, is a first step.

However, for film directors substantive protection must ultimately emanate from their contracts. This will be a slow and difficult process of negotiations both for the individuals concerned but more importantly for the organizations that represent their interests who have the clout to, over a period of time, effect a change in the degree of directors' rights.

Colorization is a useful basis for commencing this dialogue because it has nothing to do with the cutting or recutting of a film. Colorization for the producer is an added if unexpected bonus.

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

Meta in full expansion

VANCOUVER - Meta Communications Group Inc. aims to gain enough vertical integration by the end of 1987 to develop, finance, produce, and distribute Canadian films which appeal to an international market.

To that end Meta was listed on the Toronto Stock Exchange in late October, and in November a Los Angeles office was set up to initiate co-venture deals. Already the L.A. office is bearing fruit - Meta president Alan Morinis announced in December that a feature film development deal has been struck between Meta's subsidiary company, Northern Lights Media Corp., and international producer Kim Jorgensen (executive producer, *Out of Africa*). The deal was handled by Peter Martin Nelson (formerly a New York entertainment lawyer) who is Meta's vice-president of U.S. Operations and Business Affairs in L.A.

A minimum of two feature films will be financed as a package (\$6 million total) and will be co-produced by Northern Lights and Jorgensen in Canada. Both films will satisfy all Canadian film regulations,

though Telefilm funding may not be required. Pre-sales to cable and video will be part of the financing. Jorgensen's distribution company, Landmark Films, will handle U.S. theatrical distribution, while an as yet unnamed Canadian company will take Canadian rights. Jorgensen also co-owns Landmark Theatres, a chain of 36 screens in the U.S. which will provide the initial launch of the two pictures.

Jorgensen, a Danish citizen and self-described internationalist, listed the advantages of co-venturing with a B.C. company: Canada is considered to be a kind of cultural bridge between the U.S. and the rest of the world; economically, Canada's interest in co-productions with Common Market countries (of which Denmark is one) is another asset. Other advantages which drew him to the deal were the usual ones - B.C. is beautiful, inexpensive, close to L.A., and chock full of world-class technicians.

Meta's four subsidiary companies include Northern Lights Media Corp., Interaxis Visual

cont. p. 52

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FRONTS WEST

by Kathryn Allison

The latest expedition of Telefilm mandarins took place in late November when chairman of the Board Jean Sirois (along with cohorts Peter Pearson, Linda Beath and Neil Court) came to Vancouver to meet the western barbarians. Sirois and Beath held a luncheon press meeting during which the unique problems of the West Coast producers were rehashed. The lack of a provincial government film fund, coupled with the lack of broadcasters with a) money and b) clout combine to disenfranchise B.C. producers of funding and development opportunities.

Sirois and Beath adamantly rejected the suggestions that Telefilm allocate more money to B.C. (the favourite figures being used to embarrass Telefilm these days are: B.C. contributed 16% of the total amount of the broadcast fund and has only received 2% back). Beath insisted that they had been "erring on the side of generosity in regional decisions" and repeatedly stated that there just aren't many proposals coming in from B.C. She pointed out that Sandy Wilson,

the darling of Canadian cinema, and certainly the most attractive director in terms of revenue potential, hasn't even submitted a proposal for her next project. Sirois asked where all the producers in B.C. are, "Don't you have any Anne Wheelers here?" It was pointed out that many B.C. producers move to Toronto or Los Angeles because of lack of growth opportunities here.

Another subject of concern was the apparent lack of lobbying power for local producers in B.C. Alberta, Manitoba, Ontario and Quebec's lobby groups have succeeded in getting their provincial governments to set up film funds, and co-production agreements between several of those provinces are being forged. But in B.C., the lobbying for the independent production industry was agreed to be fragmentary and just plain weak. Most producers from B.C. who want to get anywhere simply pack up and leave, justifying Peter Pearson's tongue-in-cheek description of the B.C. industry as essentially "below the neck". Yet it was pointed out that there is a strong lobby group

for the support industry that has blossomed from the large amount of U.S. runaway production in the province. There's plenty of lobbying for a studio centre, and the Dominion Bridge building is getting \$5 million worth of renovations to that end. There's plenty of lobbying against the tax on U.S. performers. There's plenty of concentrated effort going into keeping these Americans coming in and employing B.C.'s technicians. But not a lot of effective lobbying for local production.

In a public meeting the same day, Peter Pearson responded to Ron Devion's suggestion that both Telefilm and CBC give decision-making powers to this region, by pointing out that Wayne Sterloff already did have decision-making power at Telefilm's Vancouver office, and that perhaps Pierre Juneau should be invited to Vancouver next. (While Sterloff does make the decisions in the West, he can be overturned by specialists back East who often quibble over budgets of financing structures. Fiscal responsibility is felt in the West to be a catch-all phrase that enables the Eastern mandarins to stonewall Western decisions over creative differences.)

Pearson had already protected himself from the challenge of dual decentralization by starting the evening saying that Telefilm is a "reactive, not an active" organization. He repeatedly stated that Telefilm cannot function as a studio, and that therefore the onus for determining the quality of projects must be determined by the market. His attitude was his usual one - that Telefilm wants to fund B.C. projects, and have been very generous in the past, but it's up to producers to lobby whoever it takes to get all of the other support structures in place, as other provinces have done.

Katharine Neilsen, a scriptwriter who also sat on the panel, provided relief from the all-too-familiar rhetoric from both sides with exasperated one-liners. Reacting to the favourite buzzword of the day: Market driven! What is that? I'm sorry but I don't think the thing is being driven by anyone." On having to rewrite scripts: "I don't mind being told to rewrite by somebody who understands dramatic action and structure, but there are story editors out there who shouldn't be allowed to make vowel sounds."

But she wasn't there just to entertain - she brought up the thorny problem of the plight of writers who receive abysmally poor payment in options, and virtually nothing while they develop scripts. There were no easy answers. Peg Campbell repeatedly asked for more Tele-

film funding for script development and for more recognition of low-budget features (less than half a million dollars) as safer bets for recoupment. Neither was forthcoming.

By the end of the evening, the Telefilm contingent had held firm in refusing to define their organization's role as being obliged to compensate for the weaknesses of other players in B.C. But Sirois ended the discussions on a conciliatory note, and promised that they would try to do better in the future. It was rumoured afterwards that he intends to continue talks about the CBC's centralist bias when he goes back East.

Genie screenings will be held in Vancouver in early January. A selection of videos to Video Culture's program were shown in November. Several Western Canadian entries were shown, though Karen Firus submitted her award-winning *Fashion 99* video too late that day for the evening screening. But there was a second chance - she threw a purple fashion bash on December 3 for the screening of the video at Robson Square Centre. Chris Bruyere had his screening of *Shelley*, his new feature about a teenager who is molested by her stepfather, also at Robson Square, as did Ivan Horsky and

his one hour documentary about child prodigies directed by Robert Chesterman, *Which Way to Carnegie Hall*.

Another headache for Hollywood North - the Hollywood unions have agreed to lower their rates, in an effort to keep U.S. productions at home. It is an indication that the golden days of B.C. as a favourite location for U.S. shoots may be coming to a close, or at least a slump. And just when we were getting Directors Guild of Canada directors on series (*Airwolf*), and holding onto complete post-production (Jumpstart is using Gastown and Pinewood for all their posting).

Congratulations to the people who made *Vancouver, City by Choice*, a Rogers Cable TV-Vancouver production which recently won the Grand Prize (\$10,000) in the City Assets Film Competition sponsored by the U.S. pay-TV channel, The Arts & Entertainment Network. Robert Carver directed, Ron Fisher wrote the script and Julie Markus did narration.



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SHOOT ALBERTA

by Linda Kupecek

an Reid stopped in Edmonton to show some of the Golden Sheaf winners from the Yorkton Film Festival. The only Alberta-produced entry to win an award was Wendy Wacko's documentary **Herman Buhl - Nanga Parbatt**. It picked up a craft award for best sound editing.

Reid claims the competition was still, and organizers are especially pleased at the number of independent filmmakers represented. Reid estimates that 60-75 percent of Canadian producers had submitted entries. But the NFB production **Ikwe** picked up most of the major awards, including Superchannel's \$1,000 cash award for best script. Superchannel rep Glynnis Whiting took time off of **Stone Fox** to present it at Yorkton.

Tony Allard of Superchannel and a squad of producers from Hanna-Barbera and Taft Entertainment Productions have been fidgeting over temperamental weather - "not enough snow and then too much of it" - and flu bugs that threaten **Stone Fox's** production schedule. Old-timer Buddy

Ebsen stayed fit, but 13-year-old star Joey Cramer was sick for two days.

The wrap date was still set for Dec. 17. Cast and crew will move to Pinscher Creek in southwestern Alberta for the last five days of shooting.

Stone Fox is one of the largest-budget productions to be filmed in Edmonton. At \$3.5 million, it is certainly one of the largest Canadian productions. Director Harvey Hart, D.O.P. Richard Leiterman, and the majority of the cast are Canadian. Ironically, it will premiere on an American television network. NBC is set to air it later this spring as part of a five-part series of family movie presentations.

Just before **Stone Fox** crews, were scheduled to leave for Pinscher Creek, crews on Bo Ho Films' latest feature returned. Bo Ho Films and Vancouver-based director/star Sammo Hung shot a Canadian-produced feature in Edmonton last summer. The new project is financed through Hong Kong and uses locations in central Alberta.

Alan Stein thinks he may

keep crews busy after Christmas. His association with Alliance Entertainment was announced a year ago, and now he says "We should be shooting by the first part of the year." The project, **Smoke Bellew**, is a mini-series based on stories by Jack London.

Stein describes his deal with Alliance as representing "a two-way street." Stein will produce the mini-series and he and Alliance are "in negotiation" on an Alberta film that Alliance will get financed. Production on that might go through for next fall. Stein won't say what this project might be, but he says "it's in every sense an Alberta film."

The Edmonton film community is bracing itself against a severe recession and impending government cutbacks by organizing a series of screenings. Lynn Miller of AMPIA and Glynis Whiting think that the "Brown Bag" noon-hour screenings of local producers' work will boost morale and improve communication. Whiting says "I really feel it can make a difference." The direct advantage will be that it can "get producers familiar with people" - including crew members and reps from government agencies.

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E A S T E R N W A V E

by Chris Majka

Well the first snow has come and gone, the leaves are all off the trees and the Snow Buntings are returning to the fields from their summer homes in the Canadian Arctic. There's no doubt about it anymore - we're definitely embarking upon another winter.

Fleeing the grey skies and the dropping temperatures are a good portion of the Salter Street Films crew. Leaving the rest of us looking anxiously south, they are now on location in Argentina preparing to begin shooting **Normanicus**. On the heels of **South Pacific 1942**, **Seige**, and **Def Con 4**, **Normanicus** is next in their series of slash, gouge and come-out fighting survival flicks. It is set in Switzerland and involves some scientists from the CERN nuclear facility who are inadvertently sent back to the year 60 AD. They meet the indigenous Celtic population as well as the Roman occupiers and the melee begins. **Normanicus** is perhaps the first film to have dialogue in both Celtic and Latin.

Partly funded through Telefilm, **Normanicus** employs cast and crew from both Cana-

da and Argentina and equipment from Miami. It is being shot on location in San Martin de los Andes in the west of Argentina, an area which looks appropriately rustic for first-century Geneva - something which contemporary Switzerland does not. While Paul Donovan directs this one, his brother Michael is staying firmly Halifax-bound beginning post-production on **The Codco Show**, the six-part television series which recently wrapped in Halifax.

Also flying off to warmer climes (is there a trend here?) is Domsday Studio's Ramona MacDonald. She's just recently returned from an initial trip to Ras El Khaimah, one of the seven member states of the United Arab Emirates, casting and scouting locations for her film **Golden Sand**, **Silver Water**, a romance set in the Persian Gulf in the 1870s. Funding for this project is being developed partly through the United Arab Emirates who have built the lavish Ajman Independent Studios with their petrodollars and are looking for projects for it. Canadian filmmakers take note! The animation unit of Doms-

day, in the guise of Pat Colp, has started work on the CBC's **Sesame Street**. She told me that they wanted something with an East Coast flavour so she has a cast of sculpins and squid telling the story.

Maritime winters don't scare everyone off, however. A small core of us believe that experiencing snow, sleet, sea-smoke, and "slob" is the only way to grasp the "essential" nature of the East Coast character. Among the converts is a Dutch company called Film Productions Orthel which is preparing itself for a two-month on-location shoot in Cape Breton in the dead of winter. They are making a feature film called **Mind Shadows** based on a book of the same name which involves the story of a Dutch couple who retire to a small village in Canada. The quietly paced drama of the film develops with the realization that the husband has Alzheimer's disease and the effect that this produces upon him and his wife. Director Heddy Honigmann read the novel and was inspired to write a screenplay of it and to involve Dutch producer Rolf Orthel. It is being shot in 35mm in both Dutch and English with funding from Dutch television and a possibility of Canadian involvement. They are also seeking Canadian theatrical distribution for the film. On this coast Halifax's Red Snapper Films is serving as the Canadian terminus of the production with Chris Zimmer serving as Canadian co-producer, Lulu Keating helping with casting, and Gary Swim from the Atlantic Filmmakers' Co-op scouting locations.

Another feature being currently shot in Cape Breton (did Dan Petrie start a fad here with **The Bay Boy**?) is Robert Frank's **There Ain't No Candy Mountain**. Frank, equally known for his documentary photographs and for his films, is a part-time resident of Mabou in Cape Breton. In these days of international film production he has put together a package which includes money from Switzerland, France, and Quebec companies. The film is being shot in both Cape Breton and New York City. The story involves a bummed out guitar player searching for an elusive guru of guitar makers. It is being produced by Claude Bonin, Suzanne Henon, Philippe Diaz and Ruth Woldburger, directed by Frank with a screenplay by Rudy Wurlitzer. All manner of intriguing rumours are circulating about various musical luminaries who will appear in this film, the star of which is Kevin T.O'Connor of recent **Peggy Sue Got Married** fame.

Another feature, long in planning, is Bill MacGillivray's

Picture Plant production, **Life Classes**, which recently wrapped in Halifax after six weeks of shooting. Filmmaker Ken Pittman, in town from Saint John's to work on **Life Classes** told me he was hurrying back to "the rock" to continue pre-production work on **Finding Mary March**, the "almost shot it last year, I'll shoot it this year" feature he has been working on. Rumour is that after a dazzling cinematic debut, **Life Classes** lead, Jacinta Cormier, is also going to appear in **Finding Mary March**.

Wormwood's Dog and Monkey Cinema, Halifax's home of the eclectic, eccentric, electric and occasionally ecstatic in terms of cinema, has been looking for new and more spacious quarters for some time and a new situation in the old Keith's brewery seemed to be hovering on the threshold of possibility. This deal has collapsed, however, and Wormwoods is once again beating the streets, measuring tape in hand. Proprietor/impresario Gordon Parsons, speaking regretfully of the dearth of situations available for a cinema, told me, "It's not as if I can move into a single-family residence, tear out a few partitions, and show films on the back wall." Suggestions are al-

ways welcome.

Word has come to me of a new event being organized this year in the Atlantic area. A group called "Femmes en Focus" in Moncton is proposing to put together a festival of film and video showing works which are directed by women. The simple aim of the festival is "to allow us the pleasure of viewing videos and films which are rarely available here". Participation is similarly open with entries being invited in "fiction, documentary, experimental, animation, to short, medium and long features and to works in 16mm or video." The festival is slated to take place in Moncton from February 19-22, 1987 so keep your eyes open. More on this in the future.

In the Annapolis Valley, Hubert Schurman's Hollow Reed Productions is continuing work on an NFB on-production called **South Mountain**, which examines rural poverty in this agricultural region of the province.

So, as we wait for the Rough-legged Hawks and the Snowy Owls to sweep south out of the Arctic this winter we can take comfort in a reassuring whirr of film cameras which tells us that production is alive and well and carrying on into those long, cold winter nights.

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Cineplex studio in Orlando

TORONTO – Cineplex-Odeon Corporation, the largest movie exhibition chain in North America, and MCA Inc., the parent firm of Universal Pictures, are joining forces to build a huge entertainment complex in Florida.

Garth Drabinsky, chairman of Toronto-based Cineplex-Odeon, announced the two companies will build Universal Studios Florida starting in 1987.

The two companies will each put up about \$95 million (Cdn.) as part of a joint venture to get the project started, Drabinsky told a Toronto press conference. The joint venture will be equally owned by the two companies.

The entertainment and movie production complex will be built on a 414-acre site near Orlando, Florida, about 10 miles from Walt Disney World.

Despite persistent requests from reporters, officials from the two companies would not reveal the total cost of the project that includes a studio tour and studio production facilities.

It is to open in 1989, although studio production could start in 1988. Walt Disney World has also announced plans for a studio tour in the Orlando area.

Universal Studios Florida is expected to attract about six million visitors a year and will be considerably larger than Universal's studio tour in Los Angeles, reported Jay Stein, vice-president of MCA.

Stein adamantly refused to give further financial details about the project because of stiff competition with Disney.

He explained that in 1981 MCA announced plans for a movie studio in Orlando and were completely open about costs. But in 1985 Disney announced a proposal with a number of "remarkable similarities."

"We do not want them to know what we are building. It is really that simple," Stein explained to reporters. He added that the projected returns will make shareholders of both companies smile.

"This project has been a dream of ours for a number of years," he said. He said MCA,

which owns a 50 percent share of Cineplex-Odeon, was looking for a compatible partner and began discussions with Cineplex.

Universal Studios Florida will include live shows, films, exhibits and a selection of "the

most famous and celebrated movie sets and streets..." a press release states. Drabinsky said the Florida project will almost double the number of shows at the Universal tour in Los Angeles.

By designing the attraction from the start, rather than being limited to a pre-existing studio condition, as was the

case in Los Angeles, the Florida studio will have more diversity and entertainment value, Drabinsky said.

Drabinsky said Cineplex is committed to the Canadian production scene and added that MCA has been enormously supportive of Cineplex's operations in Canada.

He said MCA has brought a

lot of benefits to Canada including increased film printing work for Toronto's Film House Group Inc., the remaining shares of which were bought by Cineplex in July 1986.

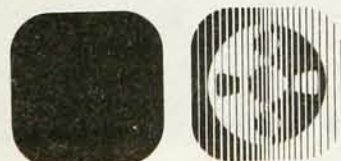
"The benefits are flowing both south of the border and north of the border for our corporation," concluded Drabinsky.

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TORONTO – The First Choice/Superchannel network has brought a new member onto its management team to head the drive for more subscribers.

Ian Bell will join First Choice Canadian Communications Corporation as vice-president of sales and marketing effective January 1, 1987, Fred Klinkhammer, president of First Choice announced.



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ON (EXPERIMENTAL) FILM

by B. Sternberg

One of the ways experimental films are shown is at a screening to which the filmmaker is invited to introduce/explain/answer questions about/discuss his/her work. The thinking behind this, I presume, is that this personal contact will draw an audience, facilitate understanding and thus make the work more accessible, will personalize the work and, in paying the filmmakers an honorarium which increases the rather meagre returns from rentals, will contribute to their continued output.

Peter Rose, a filmmaker who has travelled 'a fair bit' in the exhibition of his films, is a film-programmer in the Philadelphia area who has written an open letter in *Media Arts* on this subject. He speaks of his own very uneven experiences: "an adventure, a thrill, an inspiration, an insult, or a waste of time (for all concerned)" and asks the following questions to

ascertain what produces the differences:

"Is the purpose of a given presentation merely to satisfy some grant-related requirement? Is the commitment to the presentation pro forma or underlain by a real feeling for the field?"

"What do we as artists expect from such occasions?"

"Is there any connection between the exhibition context and the attitude encountered by the travelling artist?"

"What do programmers have a right to expect from the artist? In what ways should it make a difference that the artists attend the screenings of their own work?"

In answering some of these questions, Rose points out that the experience of presenting one's work to an "attentive, recipient, articulate audience" must be the source of "nourishment" for filmmakers whose work finds few opportunities for constructive feed-

back, and that the only support a filmmaker has in that experience is the sponsoring agency. It makes a difference how they handle the event.

Whether the filmmaker *should* or *shouldn't* speak (the work speaks for itself) is a question many grapple with. Rose considers it the obligation of artists to clarify the work to others, especially in the absence of much "critical metalogue", and to find ways of doing this without feeling compromised.

It is rather a dilemma. Yes, filmmakers know what they're doing and why they've made the choices they have (although often others see or read more in a work or are better at the business of discussing a film than the filmmakers themselves), but I see a danger in our tendency towards verbalizing work. The work exists as a film exactly because it needs to be that. Words can't give the same experience. Discussing work is good and necessary — as long as it is kept as distinct from the work, a parallel not an equivalent ac-

tivity. Perhaps when the talking is being done by the filmmaker and accompanies the viewing, it is harder to keep this difference in mind. Also, it sometimes feels like the question period following a screening is a test of the audience! Peter Rose would probably respond that *not* creating this feeling is part of the responsibility that the sponsor and the filmmaker undertake. It may also be a reflection of how unprepared we are for informed discussion.

At a recent conference of Ontario art teachers, I had the opportunity to present a workshop on film. I was shocked out of any complacency vis à vis the acceptance or awareness of experimental film by the comments of two supposed participants who were explaining to me why they would *not* be attending my session. One said that if she were teaching theatre arts she might have thought it useful to attend; the other said she saw no relevance to her art classes unless this workshop involved drawing on film. Both were speaking from the presumption that live-action filmmaking refers only to dramatic, act-in-front-of-the-camera filmmaking and without a knowledge of other ways of treating and organizing filmed images

and sound that do very much relate to 'art' concerns, traditions and vocabulary (not to mention that film is a 20th century art form). The shock was that they didn't want to find out.

As a postscript I must add that I did have a number of very interested and willing participants in the workshop!

Some new films out and some more in the works: **Just Talk**, by Gary McLaren and **The Encyclopedia of Natural Defects**, by Sharon Cooke are in distribution; **Passing Through** by Phil Hoffman, **Consolidations** by Bruce Elder, **3:48** by Blaine Allan are almost in distribution and, Annette Mangaard just returned from Sao Paulo, Brazil where she showed **The Tyranny of Architecture** as a part of a performance-work-with-film. She reports great interest in this combining of film and live performance which audiences there had not seen before. Annette was in Brazil as one of 10 Canadian artists participating in a cultural exchange.

TORONTO — Canadian animated films will be one of the main topics when York University holds a three-part animated film festival in January.

Animation 87 is the tenth in a series of annual film festivals held at York's Vanier College. This year's festival will be held Jan. 14-16.

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Academy presents 'good show' for first Gemini Awards

TORONTO – *Anne of Green Gables* was the most celebrated production at the first Gemini awards held at the Metro Toronto Convention Centre over two nights last month.

The Gemini awards, which honor outstanding Canadian television production, were hosted by the Academy of Canadian Cinema and Television and brought together stars and behind-the-scenes workers from all television networks for the first time.

The now-scuttled ACTRA Awards for television honored principally CBC productions, due to a reluctance on the part of other stations to participate.

Anne won 10 Geminis including best dramatic mini-series as well as *TV Guide's* most popular program award, selected by readers of the magazine. CBC television's *Seeing Things* was next in line with five Geminis including best comedy.

Megan Follows won best lead actress in a mini-series for her title role as Anne Shirley in *Anne of Green Gables*. Richard Farnsworth won best supporting actor and Colleen Dewhurst won best supporting actress for her role in *Anne of Green Gables*.

Kevin Sullivan, who produced *Anne* with Ian McDougall, won best writing in a drama series along with Joe Wiesendorf. The program set audience records for the CBC when it aired last year.

Following the announcement of her award Follows told the press she was surprised and overwhelmed by the recognition she received. Follows

said *Anne* brought wonderful reactions from all groups of people and reserved her praise for Lucy Maud Montgomery, author of the book.

Follows said the sequel to *Anne* will have a different flavor than the television mini-series that swept the Geminis.

Some of the other winners in the 51 categories include:

– *Night Heat*, which airs on CTV and won for best continuing drama series. It is produced by Alliance Entertainment Corporation;

– *Love and Larceny*, which won best television movie. It was produced by Robert Sherwin;

– *Seeing Things*, which airs on CBC won best comedy series. Louis Del Grande and Martha Gibson won best actor and best actress in the comedy series.

– Donald Brittain, who won best direction and, along with Richard Nielsen, best writing in a dramatic program for *Canada's Sweetheart: The Saga of Hal C. Banks*;

– August Schellenberg, who won best lead actor in a single dramatic program or mini-series for his role in *The Prodigal*;

– Robert Clothier, who captured best lead actor in a continuing dramatic series for his work in *The Beachcombers* episode "Blue Plate Special";

– Marnie McPhail, winner of best performance by a lead actress in a continuing drama for *The Edison Twins* episode "Running on Empty."

Comments overheard about the awards festivities ranged from generally well done to very good. A variety of televi-

sion personalities took part hosting and introducing nominees and winners. Videos were used during the awards to poke some goodnatured fun at Canada's television industry, its movers and its shakers.

The risk of a labor dispute at the CBC prompted Academy organizers to withdraw the broadcast and co-production of the Geminis from the net-

work Dec. 1, 1986.

The Academy said it couldn't get assurances from the National Association of Broadcast Employees and Technicians, the Canadian Union of Public Employees and the CBC that there wouldn't be a strike or lookout on the night the awards were to be broadcast. (Clips from the first night were shown during the

live show Dec. 4, 1986).

Therefore a quick switch was made. It was decided to produce the show independently and broadcast it through a syndicated network of Canadian stations. The Academy had to apply for a temporary network license from the CRTC to set up the broadcast.

French version in works in Québec

MONTREAL – French-language television's exclusive answer to the Geminis awards ceremony has been scheduled for February 15.

Soirée des Prix Gémeaux, a gala awards ceremony honoring those responsible for the best of French-language television in 1985, will be broadcast throughout Quebec for the first time from the University of Montreal.

Marc Boudreau, director of the Academy of Canadian Cinema and Television in Quebec, told *Cinema Canada* in mid-December, that broadcast negotiations were underway with Radio-Canada.

"We are going to become very visible very soon," said Boudreau, explaining that advertising will be carried by two Montreal French-language dailies and the French-language *TV Guide*, who will also sponsor the awards ceremony.

By December 10, 114 finalists had been selected from a field of 300 entries. A press conference was called to

announce the finalists in 35 categories for Le Prix Gémeaux.

Among the programs that received several nominations are *Le Temps d'une paix* directed by Yvon Trudel, *Le Parc des braves* directed by Hélène Roberge, *Cyrano de Bergerac* directed by Jean Faucher, *Le Défi mondial* produced by Daniel Bertolino, *Jeunesse ad-lib* produced by Laurent Gaudreau, *Le Concert Ravel-Grieg* directed by Evelyne Robidas, *Le Reporter masqué contre Castafiore Liboiron* directed by Hélène Gédalof, *Victor le vampire* directed by Micheline Guertin, *Le point* directed by Nicole Messier.

Pre-selection committees consisted of 75 members of the academy living in Quebec. The academy opened an office here in May 1986, appointing Boudreau to head it after it had closed a previous office, managed by Katherine Morrow for two years.

Boudreau says the success of the Soirée des Prix Gémeaux

will increase membership in the province to an expected 300 members from over 100 members in November.

All members of the academy can vote for the Gémeaux awards. Members number close to 1,300 in four different regions across Canada, Boudreau states. Screenings will be held in Montreal and Toronto 10 days prior to the voting deadline and members who live outside of Quebec will have to attend the screenings of the programs to be eligible to vote.

However, Boudreau adds that because these programs are rarely seen outside of Quebec, the onus will be on the Quebec-based voters to honor their own French-language colleagues.

Meta expands

cont. from p. 45

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