

Interim support for TV Canada

OTTAWA — Support for TV Canada and an immediate amendment to the broadcasting act to give the federal government power to issue policy direction to the Canadian Radio-television and Telecommunications Commission (CRTC) have been recommended in an interim report by the Parliamentary Standing Committee on Communications and Culture.

May 6 is the new date for a final report by the committee on legislative recommendations in the Caplan-Sauvageau report on broadcasting policy.

In the interim report, the committee asks Communications Minister Flora MacDonald to develop a proposal for TV Canada, a French and English nonprofit Canadian satellite television channel which will include Canadian programming exclusively.

Meanwhile, the CRTC had set an April 30 application deadline for specialty services. Following consultation with the standing committee, the original deadline of Oct. 24 has been pushed ahead twice by the CRTC.

Also in the report, the committee has asked the CRTC to leave open the option of establishing the satellite service "in any licensing decision it may make as a result of receiving applications to establish specialty services."

In a series of recommendations on specialty services policy, the committee approves case by case consideration of applications from Canadian specialty services on basic cable but opposes the carriage of non-Canadian services which would compete directly with Canadian specialty channels.

Immediate legislation, prior to a complete overhaul of the broadcasting act, would give the federal government power to issue policy direction to the CRTC. This power would be subject to a series of conditions including provisions for public comments before government directives go into effect.

The CRTC has agreed with this recommendation in the past and has suggested that the power of appeal (of a CRTC decision to the federal cabinet) should also be an open process.

Pierre Pontbriand, director of information for CRTC, told *Cinema Canada* that the CRTC is prepared to accept a government decision on policy direction and an open appeal process.

"The CRTC has stated that it is in favour of these recommendations and that it can live with both."

However, with the April 30 deadline approaching, the CRTC has also advised that

these directives not be issued while CRTC proceedings are underway.

"If the government is considering issuing directives, it should be done before CRTC starts considering specific applications. This will not preempt issuing directives, it is only fair to the parties involved," explains Pontbriand.

The interim report was released April 15 by the committee following two and a half months of hearings on the legislative recommendations in the Caplan-Sauvageau report. A second phase of the review to examine the non-legislative findings in the report was also announced April 15.

The tabling of the interim report in the House of Commons was delayed on April 15 due to a filibuster on another unrelated issue in the House of Commons.

Flora MacDonald has asked for the full (final) report on legislative recommendation prior to the summer recess beginning in June. Legislation of a new broadcasting act is expected in the fall.

Regions encouraged by Telefilm and CBC

MONTREAL — Regional production was a hot issue when independent film and television producers met behind closed doors, April 9-10, with Telefilm officials to future-gaze and discuss the next five years of coexistence.

Billed as Independent Production and Broadcasting: The Next Five Years, this Telefilm-sponsored confab drew public and private broadcasters, producers, representatives of unions and government agencies, politicians and regulators into a round table discussion at the Le Chantecler hotel in St-Adèle, north of Montreal.

The guest list was limited and the press uninvited in order to facilitate "open and honest discussion," according to a Telefilm spokesperson.

However, observers say discussion ranged from Telefilm funding disparities between Montreal/Toronto and the rest of Canada; a consensus that a capital cost allowance for film be maintained in upcoming federal tax reform legislation,

and ways and means to raise broadcast licensing fees.

Among higher profile guests at various round table discussion sessions were Pierre Juneau, president of the CBC-SRC; André Bureau, chairman of the Canadian Radio-Television and Telecommunications Commission; Flora MacDonald, federal minister of Communications and Jim Edwards, chairman of the Parliamentary Standing Committee on Communications and Culture.

Although the Chantecler conference did not yield any formal resolutions, Flora MacDonald did reiterate that the Broadcast Fund would be administered on a permanent basis.

CBC representatives, with the support of Telefilm, entered into the first phases of a production agreement with regional independent producers.

According to Brian O'Leary, director of regional programming, English television at CBC, details are sketchy. However, at press time, O'Leary told *Cinema Canada* that the "piddly little pot that CBC once had to work with in the regions," has expanded as a result of pressure from independent producers and Telefilm.

"Based on our own feelings that not enough was being done in the regions, we all had a meeting and worked out a ground plan together," explains O'Leary.

This ground plan, calls for a 26-part thematic drama series. 13 parts will be produced independently and 13 parts will be produced in-house by CBC in 1988-1989 and again during the following year.

"The independent producers will end up with 26 of their own programs which hopefully can be marketed elsewhere," says O'Leary.

The details concerning themes, script writing, who triggers the money, and who receives it have yet to be determined. CBC has approved of the project with an increase in the CBC budget for regional independent production of half-hour dramas to \$1.2 million in 1988-1989 plus a current \$650,000 for development and Telefilm has guaranteed 49 per cent participation.

"There is a lot to work with but little time to get it going," says O'Leary, who hopes to work out a process by the end of April.

Alliance/Cooper merge

TORONTO — In a Canadian version of 'the strong just get stronger', film and television giant Alliance Entertainment Corporation has joined forces with Los Angeles-based Robert Cooper Productions.

The two companies have agreed in principle to merge with the new venture operating under the banner of Alliance Entertainment Corporation.

Stephen Roth, former Alliance president, is chairman of the new firm with David Ginsburg, the former president of Robert Cooper Productions, stepping in as Alliance president.

Alliance, a Canadian production house with more than \$110 million in film and television shows in 21 months of operation, has joined with a Canadian company that has penetrated the U.S. film and television market.

Alliance spokesmen at a recent Toronto press conference stressed their commitment to remaining Canadian-based.

Robert Lantos, a principal owner of the new firm, said the merger is a major step towards achieving the goal of growing into a fully developed film and television company.

"We remain committed to our Canadian roots and intend to stem and reverse the long-standing tradition in the Canadian entertainment business of fleeing south at the first flash of success in the pursuit of greater opportunity," Lantos said.

"We're exporters and we're committed to staying exporters and not becoming émigrés," Lantos told reporters.

Robert Cooper said negotiations for a merger have been going on for a long time. He said the two companies have merged from a position of strength and not a position of weakness.

"You don't merge because of a restricted view of the past, but a clear vision of the future."

Robert Cooper has produced or co-produced four films for HBO including *The Terry Fox Story*, *Between Friends*, *The Guardians* and *Florida Straits*.

He also produced the 1985 television movie *Murder in Space* for Showtime and *First Choice* and in 1986 *Vanishing Act* for CBS and CTV. He is currently co-producing the *Adderly* adventure series that

Contagion feared by Valenti

WASHINGTON — American movie industry attempts to stop a government plan to open up foreign movie distribution in Canada have run up against a head strong federal communications minister.

Despite protest from Jack Valenti, Hollywood's chief lobbyist and director of the Motion Picture Association of America, federal communications minister Flora MacDonald was not swayed, a spokesperson for the MPAA said.

Valenti and MacDonald discussed the issue at a meeting in Ottawa, April 21, said Barbara Dixon, a MPAA vice-president of public relations. The MPAA represents the major Hollywood distributors.

"She was very courteous to listen to our views but I don't think (she) gave us much indication that she was willing to move very far on the issue," Dixon said in a telephone interview from Washington.

Jeremy Kinsman, deputy minister of cultural affairs in the department of Communications referred to the meeting as "positive." He explained that both sides are aware that the proposed legislation, in effect, codifies U.S. film distribution rights to 85 per cent of the Canadian market and that Valenti cannot argue with that.

"No other country in the world is in our position," Kinsman told *Cinema Canada*. "Valenti has not found a way to address Canada's specific interests in film distribution and neither have we found a way to address their specific interests."

He said the distribution proposal will go to legislation intact as outlined in February.

The MPAA is opposed to proposed legislation that will set up a film import licensing system in Canada for the first time.

The film import licensing

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Alliance announces productions

Merger *cont. from p. 39*

TORONTO - Alliance Entertainment Corporation has announced four new television projects scheduled for production next year.

Company of Adventurers will be an eight-hour mini-series based on the Peter C. Newman book about the Hudson's Bay Company. Robert Lantos is executive producer of the show to be made for the CBC and BBC.

Scales of Justice will be created by the team that started the award winning radio show. It includes six dramatizations of true criminal cases. George Jonas is the producer, Guy Gabriel Kay is the writer and lawyer Edward Greenspan is narrator and host.

The Marla Hanson Story will be a two-hour movie made for NBC. It's the story of a New York model's struggle to put her life back together after an attack in which her face was slashed repeatedly with a razor. Robert Cooper, whose company recently merged with Alliance, is the producer.

Cooper will also produce a four-hour mini-series called **Cuba** that is a look at America's involvement in Latin America from the days of

Teddy Roosevelt to those of Fidel Castro.

Alliance will also make **Eye of the Tiger** through a partnership with Cineplex-Odeon Films. It will be an English remake of the French hit thriller **Garde à vue** and will mark the movie directing debut of former Stratford Festival artistic director John Hirsch.

Eye of the Spider will be filmed in Ontario in the summer of 1987 and is to be produced by John Kemeny.

Black Robe is an Alliance film slated to be made in Quebec this fall with a budget of more than \$10 million.

It is one of Alliance's feature film projects that will be financed through a limited partnership, totalling \$40 million, sold by Richardson Greenshields of Canada Limited.

Carolco Pictures Inc. have distribution rights outside Canada to several Alliance features.

Some other Alliance projects slated for production include:

- **Delta of Venus**, a film series based on the '30s erotic writing of Anaïs Nin. Principal photography is to start this summer in Paris;

- **Smoke Bellew**, six one-hour episodes based on Jack London's stories of the Klondike goldrush. Principal photography is to start in the winter of '87-88;

- **The Gunfighters**, a high-action western drama to be made in Alberta and British Columbia in May as a two-hour television movie pilot.

Other news from Alliance includes **Night Heat's** move to prime time on the CBS network this summer in the United States.

Alliance chairman Stephen Roth said no major changes will be made in the six prime-time episodes.

The series, which is filmed in the Toronto area, has been CBS's top rated late night series for the past three years.

appears on the Global television network.

Cooper's theatrical movie credits include **Running and Middle Age Crazy**, both co-produced by Ronald Cohen, and the films **Bells and Utilities**.

The merged company will produce at least 80 hours of prime-time television and four feature films during the remainder of 1987.

Alliance is also in the midst of developing an extra 28 hours of prime-time television for the American networks.

Denis Héroux, also a principle partner of Alliance, later said the merged company will mean a wider variety of productions.

He added the attraction of the merger is not only stronger north-south links, but also improved links with Europe for

Alliance. Héroux is responsible for much of Alliance's France/Canada co-productions.

He did not have any details of the total worth of the new company, but said the merger means Alliance has grown by about one third in size.

The principal owners of the new Alliance are Roth, Ginsburg, Lantos, Cooper, Héroux, John Kemeny, and Guardian Growth Financial Service Limited. Victor Loewy is president of the company's distribution subsidiary Alliance Releasing.

With Lantos and Roth in Toronto, Kemeny, Cooper and Ginsburg in Los Angeles, Héroux straddling Montreal and Paris and Alliance Releasing distributing across Canada, the merger confirms Alliance's "position as the pre-eminent Canadian-headquartered international supplier of film and television productions," a press release states.

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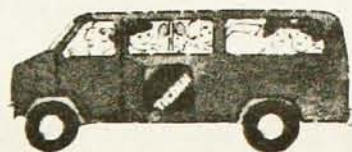
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Support gone for Cité de cinéma, Radio-Canada project on go

MONTREAL – It is unlikely, according to government sources, that the capital cost of building a *cité du cinéma* will be supported by a joint (federal/Quebec) financing agreement with the private sector as was expected during the summer of 1986.

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

However, both governments have stated that they favour indirect support for such a project in Montreal and that alternate uses could be found for the \$10 million allocation.

The focus has shifted, where *cité de cinéma* is concerned, to a five-acre parcel of land located in the parking lot on the west side of Maison Radio-Canada on Dorchester Blvd.

Radio-Canada has received four proposals from the private sector in response to a call to take a lease on the property and build audio-visual facilities that will complement adjacent CBC-RC offices and studios.

Gilles Lalonde, director for policy planning in the federal department of Communications, told *Cinema Canada*, that a government decision on whether to fund the Maison Radio-Canada project directly will hinge on the content of the submissions and how far the private sector is willing to go.

"We are waiting to see what happens. Once the proposals have been evaluated, it will be determined whether direct public funding is warranted," says Lalonde.

Among the four submissions is a proposed joint venture by Canderel/SNC. Both compa-

nies are Montreal-based engineering firms.

Chateau St-Marc Inc., the Montreal-based construction firm, and Lavalin Inc., the engineering firm of which Clément Richard, former Quebec minister of Cultural Affairs, is vice-president, have each submitted proposals.

The fourth proposal belongs to a consortium formed under the name Le Centre de Production de Montréal (Dorchester) Inc. whose shareholders are Astral Bellevue Pathé, the Alexis Nihon Group, 153088 Canada Inc., Pathonic Communications Inc. and Hawco Construction Canada Ltd.

Paul-Emile Lamy, communications director of CBC-RC in Montreal, told *Cinema Canada*, that CBC-Engineering is currently carrying out a structured evaluation of the proposals and that no date has been set for a decision.

Demers' Tales take on international flavour

MONTREAL – Hot on the tail of **Bach and Broccoli**, producer Rock Demers has released yet another children's film – the fourth film in the 12 film *Tales for All* series.

Le Jeune Magicien, (**The Young Magician**), the first official Canada-Poland co-production directed by Waldemar Dziki, opened March 20 in five theatres throughout Montreal.

This tale about a young boy's uncontrollable penchant for magic is co-produced by Les Productions La Fête and Film Tor Unit (Poland).

The first three films in the *Tales for All* (family/children) series include **The Dog Who Stopped the War**, **Peanut Butter Solution** and the recent **Bach and Broccoli** which opened March 6 in English Canada. Box office gross for the original French-language version (**Bach et Bot-tine**) has exceeded the \$1.2 million mark since Nov. 1.

Recently signed film co-production agreements with Czechoslovakia (March 25) and China have paved the way for Demers to shoot episodes

of the *Tales for All* series in both countries.

Demers and director Bretislav Pojar will begin shooting **Butterfly Time** early next year.

Czechoslovakia will support half of the \$2.5 million budget with participation from Telefilm and private investors.

Butterfly Time is the story about a lonely boy whose life is changed by a magic butterfly.

Pre-production work will begin in May on **Tommy Tricker and the Stamp Traveller** to be shot in China, Montreal and Australia. The Chinese participation in this \$2 million film is an estimated 10 per cent of the budget. In exchange for domestic distribution rights the Chinese will finance the portion of the film shot in China.

No fewer than 4,000 dubbed prints of Demers' **The Dog Who Stopped the War** have been made for distribution in China. The film will open across China, June 1.



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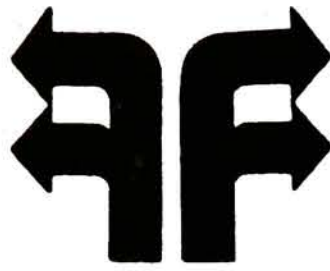
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Change at City Hall raises doubts about CIDEM-Cinéma

MONTREAL — Guy Trinque, Montreal's film commissioner, says major administrative changes at City Hall will not curtail the effectiveness of the film commission office.

"My style is to be accessible. If anything happened to change that you would hear about it," Trinque told *Cinema Canada*, in response to doubts raised in the industry about the future of his office under the new reform.

Trinque, a former location manager and film advisor to the city, was appointed to the one-man Commission d'initiative et de développement économique de Montréal (CIDEM-CINEMA) in 1985.

Responsible for location scouting and liaison work between the city and productions shooting in Montreal, and with a mandate to attract U.S. productions to the city, Trinque oversaw close to 34 fea-

tures shot in Montreal in 1986 generating close to \$110 million for the local economy.

According to Charles Peché, the manager of the newly reformed CIDEM, the rationale behind the administrative reform in City Hall is, in fact, to make City Hall more accessible.

This ambitious reform by the Jean Doré administration will in effect integrate and scale down the number of departments at City Hall. Thus, the film office will fall under the direction of Commission d'initiative et de développement culturel (CIDEC).

"The idea is to prevent confusion in the minds of everyone as to the natural affiliation of cinema with cultural developments," says Peché.

However, Quebec film technicians are concerned that the film commissioner will be less

accessible in the new bureaucracy.

"I don't understand it at all," says François Leclerc, president of the 700-member Syndicat des techniciennes et de techniciens du cinéma du Québec (STCQ). "Why destroy something that was working? They can't argue economics, because it was not expensive to operate."

Leclerc says that Trinque's film background and his discretionary ability to overstep bureaucratic channels at City Hall is vitally important for film production in Montreal.

"It is important when you consider how much preparation and last-minute changes go into location work. He can act independent of red tape. He has a good relationship with the police, public works and with the more difficult requests he has personally to make a presentation to city

council or the mayor himself," Leclerc told *Cinema Canada*.

Leclerc is also concerned that the economic and logistical considerations of location work will be ignored by the larger cultural office and that Trinque will lose his flexibility.

"To lose that direct access to the people who make the decisions and to have to deal with people who have no power will be a terrible thing for the industry," says Leclerc.

Trinque, who expects to finish writing a working mandate for CIDEC by the end of May, is confident that economic considerations will not be compromised and that a larger budget will mean greater flexibility.

The reorganization of city services, announced March 30, is part of an effort to eliminate an overlap of jurisdictions and save \$3.4 million over a period of eight years.

Promo office in Québec

MONTREAL — The Oscar ceremony was not the only crowd pleaser in Hollywood in late March. An estimated 200 people attended the gala launching of *La Guide de Production Québec* in the Beverly Hills Hotel hosted by Pierre MacDonald, Quebec minister of external trade.

The 212-page, bilingual production guide underlined the Quebec government's new commitment to the promotion of the film industry in the province. Of late, producers in the U. S. have been informed that Quebec's *services des industries culturelles* will serve as a film office here and assist in location scouting. Any American producer, anxious to spend money in Quebec, need only contact the office or consult the new production guide for a listing of technical and human resources, location suggestions and information on such things as tax laws.

With the announcement, Quebec becomes a late entry in the competition between the provinces for foreign productions. Alberta, Ontario and BC have had active promotion offices for many years.

David Novek, of David Novek and Associates, the Montreal-based public relations firm, says media and industry representatives at the hotel reception commented that the film guide and office was long overdue.

Novek, who organized the reception and tour of three studios for the minister, says that aside from the attractiveness of the Canadian dollar and comparatively low union rates in Canada, U.S. producers are taking notice of Montreal's distinct European-North American character and the close proximity of the Laurentians and Eastern Townships.

The guide is published by Claude Desjardins, of *Qui Fait Quoi*, in association with Charles Denis, director of cultural industries, department of external affairs (Quebec) who will be responsible for the distribution of the guide.

A production guide for the City of Montreal was published by the Commission d'initiative et de développement économiques de Montréal (CIDEM-CINEMA) in 1986.

In 1979-80, Editions Cinéma/Québec published the *Quebec Film Industry Handbook* in French and English.

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CTV renewed with higher Canadian content quotas

TORONTO — The CTV Television Network has received a five-year license renewal, but the private broadcaster must increase spending on Canadian programs 75 per cent during the new term.

Calling CTV "the most important privately owned element in the Canadian broadcasting system" the federal broadcast regulator renewed the network's license from Oct. 1, 1987 to Aug. 31, 1992.

The Canadian Radio-Television and Telecommunications Commission (CRTC) said spending on Canadian programs must increase to at least \$403 million in the next five years.

In the last five years the network spent \$230 million on Canadian programming.

CRTC chairman Andre Bureau said that at CTV's license hearing promises were made to change the structure of the network and cost-sharing arrangements with affiliates. He said the changes will allow more spending on Canadian shows.

"Without these and other administrative changes, and without the firm commitments made at the hearing together with the expectations and the

conditions of license imposed by the commission in the present decision, a five-year renewal would not have been possible," Bureau said.

"CTV can consistently do much more" Canadian entertainment programming, he said in a written release.

As a condition of license CTV must increase regularly scheduled Canadian drama each year of its license.

The CRTC said the network's original proposal to increase Canadian drama programming to 2.5 hours per week in 1987-88 and three hours per week each year afterwards fell short of its potential.

The CRTC instead ruled CTV must broadcast 2.5 hours per week of Canadian drama during evenings in 1987-88, three hours per week during the next two years, four hours in 1990-91 and 4.5 hours per week in the last year of the license.

(By way of comparison, in 1985-86 CTV broadcast 1.5 hours per week of Canadian drama programming during prime time.)

The commission ruled CTV must not broadcast more than one hour per week of this reg-

ularly scheduled Canadian drama before 8 p.m.

The network will also show 34 hours per year of Canadian dramatic features and series. The CRTC said 24 of those hours must be during network sales time.

Starting in 1988-89 the CRTC said CTV must also show a minimum of six hours per year of programs on new Canadian musical talent.

Bureau said the success of the network has enabled its affiliates to rank as some of the largest and most profitable television stations in Canada.

In the past, the CRTC expressed concern that the structure of the network and its cost-sharing arrangements with affiliates could hurt Canadian programming.

CTV outlined several changes at the hearing. In the license renewal the CRTC underlined a change that now allows the network's board of directors to make ongoing funding deci-

sions about the network without further consulting its affiliates.

A revised CTV affiliation agreement is to be given to the CRTC by August 31, 1987.

The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) and the Canadian Film and Television Association (CFTA) both expressed concern at the hearings last year about the relationship between the network's structure and the production of Canadian programs.

Both recommended a short-term license renewal so that a thorough investigation of the network's structure and cost-sharing arrangements could be done by the commission.

The Council of Canadians went a step further and asked for a short-term license renewal as well as a CRTC undertaking to revoke the license if Canadian program requirements weren't met.

On the other hand the CRTC

license decision also indicates that 13 written interventions from independent production companies supported CTV's license renewal.

The CRTC's chairman commended CTV for its news and public affairs shows.

Although not a condition of license the commission said it expects the level of service given news and public affairs to be maintained, Bureau said.

Bureau's comments come after a network decision to cut about 30 staff members, many of whom work in news and public affairs, in an attempt to meet a \$10 million budget shortfall.

Rumours that CTV plans to close some of its news bureaus have also been aired since the network's license renewal hearings.

"The commission also expects CTV to maintain all existing news bureaus, establish a full-time national news corres-

cont. on p. 47

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Image Organization into foreign sales for Malo/Nelvana

TORONTO – An international film sales company, formed by three major Canadian movie production firms, has been created to help promote foreign distribution of independent movies.

The Image Organization will have offices in Toronto, Montreal, and Los Angeles and was established by Nelvana, Ltd., The Malofilm Group and Pierre David Enterprises.

Patrick Loubert, president of Nelvana, is chairman of The Image Organization, while René Malo is president and Pierre David vice-president.

"It is exclusively a foreign sales company," said Malo, at a Toronto press conference.

Image will handle films made by the partners and also serve as a sales company for

Canadian independent producers trying to enter markets in the United States and in Europe. The company will also handle films made by American and European producers.

Image will have a dozen new titles and five world premiere screenings at the Cannes Film Festival in May, a press release states.

The productions for Cannes include Canadian projects from Nelvana, The Malofilm Group, Rock Demers' Productions La Fete, Allegro Films and a new production company formed by Malo and David called Lance Entertainment.

Image's films will come from all over the world, ranging from animation to family entertainment to mainstream shows, the release states.

Malo said Image will repre-

sent Canadian producers in the United States and Europe.

A European office will be headed by John Simenon.

"We decided to have somebody in Europe who is a specialist in marketing who will follow through the sales," Malo explained.

He said you can expect 50 to 100 per cent more income if you really keep a careful watch on international marketing of a movie.

Malo said the operating costs of the new company are \$1 million per year, but added money will be put into Image by the partner companies as needed.

Nelvana is a Canadian production company and one of the world's major animation studios. Among its other credits it has produced the Whoopi

Goldberg feature **Burglar** and the **Care Bears** movies.

Malo has both wide production and distribution experience in Canada. He was co-producer of **The Decline of the American Empire** which recently won a Genie for Best Canadian Film in 1986.

David was production executive on the Oscar winning **Platoon** and longtime Québécois producer and distributor before a move to California several years ago.

Aside from the principals, the top managers at Image are:
 – Ted East, vice-president, acquisitions, Toronto;
 – Sheila Murray-Tateishi, chief financial officer, Toronto;
 – Pierre Latour, vice-president, acquisitions, Montreal;
 – Johanne St-Arnauld, director of operations, Montreal;

Senior representatives in the Los Angeles office include Lawrence Goebel and Mark Horowitz.

cont. from p. 46

pendent in Newfoundland and, where possible, expand its team of foreign correspondents," Bureau said.

Other expectations set out by the federal broadcast regulator include:

- adherence to a network promise not to show programs containing gratuitous violence;
- scheduling of "adult" programming after 9 p.m.;
- improved service for the hearing-impaired;
- develop more regional programs;
- encourage independent television program production;
- co-operation with pay-TV operators in program development and scheduling;
- minimum annual spending of \$500,000 through a fund for script and concept development.

Bureau said CTV must submit a report on its long-term strategies and objectives by August 31, 1988.

"The commission is very disappointed and surprised with the network's failure to formulate long-term plans."

As a condition of its license CTV must also adhere to the broadcast industry self-regulatory guidelines on sex-role stereotyping.

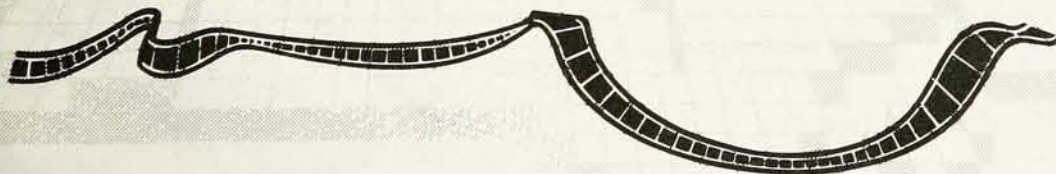
At the hearing, Mediawatch, ACTRA and New Democratic MP Lynn McDonald criticized CTV on the issue of sex-role stereotyping. All recommended conditions of license that required CTV to meet minimum standards with regard to the portrayal of women.

The National Capital Alliance on Race Relations (NCARR) said CTV programming doesn't adequately reflect the multicultural nature of Canada.

The NCARR stated: "We are here simply to point out that what we see on the television screens, when our sets are tuned to CTV, makes us feel as if we are in a foreign land, not one in which we are participating citizens."

The CRTC said it is concerned by that assessment and urged CTV to recognize the changing demographic make-up of Canada.

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"Mutual defense pact" needed for public broadcasting

TORONTO — TVOntario chairman Bernard Ostry is calling on the free world's public broadcasters to create "a mutual defence pact" to protect the future of non-commercial broadcasting.

At the urging of Ostry, public broadcasters from North America, Europe, Asia and the Caribbean have decided to hold a planning meeting in Toronto in June.

The meeting has been called to set up strategies for cooperation between public broadcasters, he said.

Ostry, in a March speech to the Canadian Club of Hamilton, cited concern for the future of public broadcasting throughout the free world.

He discussed cutbacks faced by the CBC, the BBC, and PBS in the United States, problems of audience fragmentation caused by new technology and pressure for more commercialism in public broadcasting.

"Once overthrown, the principle of public broadcasting will be hard to restore," Ostry cautioned in written remarks.

"The notion, central to TVOntario, that there can be programs designed for viewers and learners, that there can be broadcasting without commercial distortions, programs without sales pitches and propaganda, will be lost."

In Scotland last year Ostry first proposed the idea of a meeting of public broadcasters. He said public broadcasters around the world are on the defensive.

Each public broadcaster, he said, "tries to preserve the means by which it can serve the public good, while making compromises in the face of competition from the private sector and hostility from governments impelled by ideology."

Acting together, however, public broadcasters can develop "a mutual defence pact" with basic principles and goals to remind viewers and governments of the importance of non-commercial broadcasting, he explained.

Public broadcasting traditionally has played an essential part in the Canadian communications system, he said, adding it must remain so.

"Public broadcasting is a public good — like education, like our highways, like proper medical care. It is up to the public to ensure that it isn't allowed to wither — or in the worst case, be taken away from them," Ostry said.

In Canada, the CBC is in

danger of deterioration and possible collapse and is unable to carry out its mandate, he added.

Despite recent calls from the federal broadcast regulator for more money to support the

CBC, the federal government cut an additional \$55 million from its budget, Ostry explained.

"The result: 320 lost jobs, fewer Canadian programs, more repeats and more U.S.

programs in prime time. Even the private broadcasters are calling for a halt to the cuts."

He said TVOntario is an exception to the downward trend facing public broadcasters in the free world.

Ostry added that TVO, a provincial educational broadcaster, can take a leading role in solving the international crisis facing public broadcasting.

A second meeting is planned for 1988.

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Juneau calls for superstation to beam to United States

TORONTO - A television superstation beaming Canadian programming into the United States would help counter-balance the deluge of American entertainment and news flooding Canada, CBC's president says.

Pierre Juneau, in a speech to Toronto's Canadian Club, again raised the CBC idea of a Windsor superstation that he says could be economically viable.

"Based on very realistic assessments of both cable and advertising revenue, we think it could break even in about three years and become an important source of revenue," Juneau said.

The comments come less

than two months after the Canadian Radio-television and Telecommunications Commission cautioned CBC about pursuing new goals like the Windsor superstation until separate funding for such projects is found.

Juneau said Canadians have learned to live with three U.S. commercial networks, one public network, independent stations and many specialized American networks like the Cable News Network and the Arts and Entertainment network.

"Some U.S. personalities have bravely insisted that they are not afraid of the cultural threat of Anne of Green Gables. I'm sure that their bravery could also withstand one Canadian English-language television channel..."

Juneau said American colleagues and business partners are interested from business, cultural and social points of view in such a Canadian broadcasting move.

It is not just a case of waving the flag, but an attempt to satisfy the need of Canadians to understand and speak to the rest of the world in many areas, Juneau told businessmen.

"For the first time in the history of Canadian-American relations, it would counter-balance, not fully but significantly, the overwhelming one way flow of information and entertainment in our direction from the U.S."

CBC earlier proposed the Windsor superstation in a 1985 report to the Federal Task Force on Broadcast Policy.

The report suggested the use of a range of programming consisting mainly of repackaged material taken from CBC, educational broadcasters, independent producers and the National Film Board.

But special coverage of issues central to both countries such as free trade and live coverage of some political events was also envisaged.

The report said the service should be free to American cable companies with support from both Canadian and American advertisers. Also, a financial partner should be found to help market the channel, the CBC suggested at the time.

During his speech Juneau said progress has been made in exporting Canadian information on radio. He said CBC's *Sunday Morning* is heard on

36 American public radio stations and *As It Happens* on 43 stations in the U.S.

Juneau also lamented the small number of Canadian television reporters working abroad, adding that a Canadian point of view is needed on world events.

"When somebody else sets the coverage agenda, we tend to see, in fact, a world which reflects the priorities of CBS, or NBC or The Los Angeles Times," he stated in his written remarks.

"It's obvious that there isn't a uniquely Canadian perspective on everything that takes place in the world. But often there is."

Juneau said CBC has already applied to the CRTC for a Canadian 24-hour television news channel.

CTV shows top ratings

TORONTO - Two CTV programs, *W5* and *The Campbells*, achieved top ratings for the network in mid-March.

W5, CTV's weekly public affairs show, reached an audience of more than 1.6 million viewers, which is the largest audience for the show this season.

The March 15 segment of *W5* was the most watched of CTV's Canadian prime time shows, a network news release says.

The Campbells, a Canadian pioneer adventure series, attracted an audience of more than 1.3 million for the March 12 episode. That audience represents a 32 per cent increase so far this season, CTV says.

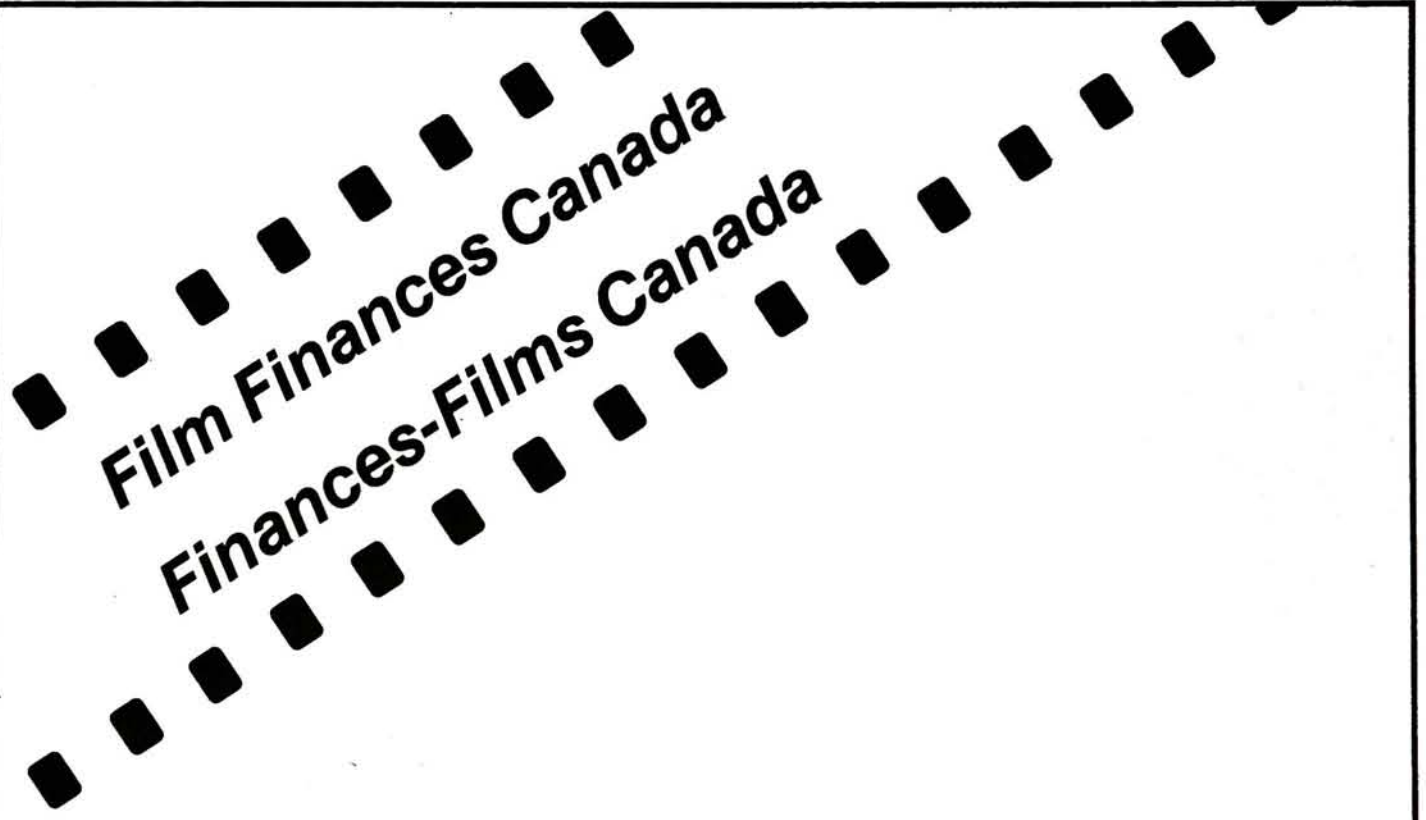
The statistics come from Bureau of Broadcast Measurement ratings for the period March 9-15.

Atlantic confab in PEI in June

CHARLETTOWN - The Atlantic Film and Video Producers Conference will be held June 24-27 in Charlottetown, P.E.I.

Sponsored by the Island Media Arts Co-op, this gathering of filmmakers will be held on the campus of the University of P.E.I. Sessions will include: Production (finance) structuring, script development and marketing, distribution, new technology.

A showcase of short films produced in the Atlantic Provinces will also be featured. Registration will be held June 24 at the delegates' reception. For more information contact Valerie Pane at (902) 892-3131.



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E A S T E R N W A V E

by Chris Majka

A couple of years ago I had the pleasure of attending the Grierson Seminar in Brockville. Although not quite as heated as the previous year in Niagara-on-the-Lake when filmmakers had literally come to blows in the name of documentary cinema, the discussions were nevertheless spirited and intense. Peter Greenaway, of *The Draughtsman's Contract* fame and an extraordinarily talented and ingenious director of documentaries and satires of documentaries, became a kind of resident mischievous demon and leapt like a lyrebird on unsuspecting filmic snakes slithering blindly in the thick grass of cinema. The point Greenaway kept slyly reinforcing was that Canadian filmmakers, at least as represented that year by the Grierson crowd, were strikingly ignorant of film language. I must admit that he made a point. Upon reflection, it was apparent that many filmmakers were unaware of the unconscious choices they had made in bringing their visions to the screen and were often equally in the dark as to the myriad possibilities of film language available. The reason, alas, seemed to be a lack of knowledge of the history of cinema and the broad cinematic terrain which has been mapped-out by previous explorers of the form.

Now, not every filmmaker need be a critic and theoretician but methinks a smattering of such knowledge could only enrich, which brings me to the subject of this month's essay — how do filmmakers in the East have an opportunity to learn something of the history of cinema and the diverse forms of visual language which have developed as a result? How do actors, visual artists, and even the public at large find an opportunity to extend their knowledge of film? The answer is, of course, from many sources. Halifax is fortunate to have a repertory theatre, Wormwoods Dog and Monkey Cinema, which offers a diverse assortment of contemporary and classic films. Operating on a smaller scale a number of film societies, mostly associated with universities, exist in other parts of the region and aspire to the same ends. On the academic side, there are a few offerings and it is these and an intriguing new plan which is afoot that I thought I would focus on.

Besides idle oil derricks, Halifax also has a substantial number of establishments of higher education and several

of them make a token nod to film. At Dalhousie University, Robert Merrick, a professor in the Theatre Department, also has an abiding interest in film and offers a course called Introduction to Film. It is precisely that; an introduction and he draws both hardcore film buffs as well as people who have enjoyed the movies and would like to learn more. Unfortunately his teaching requirements are such that he can only offer the course during the summer semester — a time when few theatre students are actually present and able to take the course.

At the Nova Scotia College of Art and Design (NASCAD) there are two courses in film. The first is a technical course in 16mm filmmaking which is taught for NASCAD by members of the Atlantic Filmmakers Co-op. It is a hands-on approach which teaches students the fundamentals of cinematography, sound, and editing. The second is taught by the National Film Board's Terry Ryan, pinch-hitting at NASCAD. Called Structural Principles in Dramatic and Documentary Films, its focus is on "how filmmakers solve problems of structure," and it aims to develop "an ability to analyze the elements which filmmakers use to give coherence to their work." The course is an introductory look at film language geared to people who, as students of the arts, already have some visual literacy. Ryan draws on the resources of the NFB as well as bringing in films and relying on the offerings of the local cinemas for the material for discussion in his seminar classes. Saint Mary's University offers a course through the English Department on screen adaptations of literary works.

Mount Saint Vincent University, perched high above the Bedford Basin, is perhaps the stronghold of cinematic academe in the province. David Monaghan, a professor in the English Department teaches a first-year course called Popular Cinema. It is an introduction to the basic concepts of cinema and utilizes films which are currently showing in town. Also at the Mount is French-trained Josette Deleas Matthews, a bona fide film academic and a woman passionately interested in cinema. She currently teaches a course called Aesthetics of Film which, she tells me, is more of an introduction to film language. This is because she finds that most of the students who come to her are largely visually illiterate. In this course

she quickly looks at the history of film as art, the development of the concepts of space and time in cinema, as well as specific contributions to film language by various directors.

Matthews is enthusiastic about film studies and, with this in mind, has several irons

on the fire in terms of bringing more opportunities for people interested in film. One is a proposal to the administration of the Mount to teach a second course called an Introduction to Film Language. Her plan is to teach what she currently does within the framework of

this course which would then allow her to do more advanced work in her Aesthetics of Film course. This proposal seems likely to be approved but another one, to teach a further advanced course called Women Directors, is more in

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doubt because of the ever-present shortages of, you guessed it, funds.

An even more ambitious proposal by Ms. Matthews is to create a mini Film Studies Programme here in Halifax by pooling the various academic courses which are offered by Dalhousie, Mount Saint Vin-

cent and NASCAD into a film minor which could be taken by students at any of the above institutions. This would certainly be an important step forward and she has received encouragement from the administrators she has talked with. However, the enterprise again rests on the frail foundations of

money. The current state of educational funding is such that the various institutions involved seem only prepared to support the proposal if it will involve no additional costs.

I wish her the best of luck in this. If filmmakers, as well as artists, actors, and students of literature are to better appreciate and learn more about film, the establishment of a film program, no matter how modest, will be an asset. It might even mean that in the long run we'll even see better films.

CRTC budget to help with deregulation measures

OTTAWA - The federal broadcast regulator will receive \$1 million this year to help implement deregulation measures for the television, radio and cable-TV industries.

The Treasury Board's main estimates for the 1987-88 fiscal year show The Canadian Radio-television and Telecommunications Commission

(CRTC) will receive \$1 million more to pay for the increased workload needed to implement deregulation.

The estimates outline how the federal government plans to spend its money in the coming year.

The cost of deregulation issue was raised at a recent hearing of the House of Commons Committee on Communications and Culture.

Lynn McDonald, a New Democratic MP and committee member, asked CRTC spokesmen why there is \$1 million earmarked for deregulation and not a similar amount for research.

CRTC chairman André Bureau said the commission will receive more than 1200 applications this year that will have to be reviewed in light of the deregulation measures.

Under existing rules, cable operators must apply to the CRTC to change their existing conditions of license to ensure they comply with new deregulation measures.

"It is \$1 million for one year and I cannot hire any permanent employees or term employees," Bureau said, according to committee transcripts.

The money has to be spent on temporary help to process the applications so that the CRTC doesn't delay the rest of the service it provides, he said.

A CRTC spokesman said the money will be used to handle changes in the regulation system and upcoming licensing requests. He stressed deregulation in this case should not be equated with the lack of any regulation as the term is sometimes applied elsewhere.

The total budget of the CRTC for 1987-88 is \$27,734,000.

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MONTREAL - Astral Film Enterprises has announced the development of an additional eight romance movies in the *Shades of Love* series for home video and television release. The first four titles in the initial eight-part series, budgeted at close to \$1 million a piece, are available in video outlets in Canada and the U.S. The second half of the first series will go on sale in the fall.

Shades of Love is produced by Astral Film Enterprises in association with First Choice Canadian Communications Corp. and L/A House Romances of Los Angeles with the participation of Telefilm Canada. Stewart Harding is producer. Ken Atchity is executive producer. World distribution rights are held by Astral.

Regional production gets attention of new ACRMPIA

MONTREAL — The ambitions of independent filmmakers living and working in regions outside of Montreal and Toronto have been exhumed by the newly formed Alliance of Canadian Regional Motion Picture Industry Associations, ACRMPIA.

This umbrella group of five independent filmmakers' associations from the maritime and western provinces has set a mandate to promote regional production and gain greater access to the full CBC television network.

A series of meetings have been held with government and television network officials since the formation of ACRMPIA in late January fol-

lowing the formation of a western caucus in November.

At press time, a meeting with CBC President Pierre Juneau had been tentatively scheduled for April 15.

Lawrence Carota, president of the Atlantic Independent Film and Video Association (AIFVA) and the Atlantic representative of ACRMPIA, says regional producers have reason to be hopeful that the CBC will soon be issuing licenses and fees in the regions. He says Juneau has indicated a need for greater regional participation on the full network.

Regional producers are feeling the pinch between CBC funding cutbacks and an exces-

sively high concentration of programming produced in Montreal and Toronto. Carota advocates an even-handed and conciliatory approach by producers to this problem.

"We have tried not to be negative with CBC but on the other hand we are not begging. The fact is that we are at a tremendous disadvantage and we have a lot of talent waiting to produce."

In short, says Carota, "We have been ignored by the industry for too long."

Part of the solution is a five point list of recommendations presented by ACRMPIA to the CBC for further detailed discussion.

This five point list is as follows:

— A working group to be set up with the CBC, Telefilm and

representatives from the regions.

— License fees for programs produced in the regions for the network should be on a par with license fees in Toronto.

— More of the decision-making re: network licenses for the regions should be made regionally.

— The CBC should make a more concentrated effort towards producing 50 per cent of independent productions in the regions by 1991.

— Two half-hour slots per week should be made available for independent productions to be carried across the full CBC network. In addition, allowances should be made for one complete hour each month and four features per year.

ACRMPIA is also asking that

regional representation be placed on the board of Telefilm Canada, the federal government funding agency, which spends over 90 per cent of its film and television development funding in Quebec and Ontario.

Telefilm is the sponsor of a two-day conference in St. Adèle, Quebec, April 9-10, entitled Independent Production and Broadcasting: the Next Five Years (see story).

All five ACRMPIA member organizations will attend. They are British Columbia Film Industry Association (BCFIA), Alberta Motion Picture Industries Association (AMPPIA), Saskatchewan Motion Picture Industry Association (SMPIA), Manitoba Association of Picture and Sound (MAPS) and the Atlantic Independent Film and Video Association.

Regions encouraged

cont. from p. 39

"We will take some time developing scripts and we will operate on a first-come-first-serve basis. There will be no regional quota system," says O'Leary.

Lawrence Carota, spokesperson for ACRMPIA (see story) says he welcomes the CBC plan.

"CBC is just one step forward. There are other broadcasters who we could work with and there are emerging mega-companies such as Alliance, Atlantis and Astral."

The conference, he says, was a useful exchange of ideas where many of the regional grievances were heard once again by an industry that is currently centered in Toronto and Montreal.

"The big players sat around the table," says Carota. "It was obvious we are not among the big players."

Looking south

MONTREAL — Groupe Vidéotron Ltée, the new owner to Télé-Métropole, Montreal's biggest French-language television station, is seeking a dominant position in a U.S. television distribution company.

The rapidly expanding Vidéotron, Quebec's biggest cable-television operator, has announced that it has close to \$100 million with which to cement an alliance with a U.S. distributor through which Télé-Métropole-produced programs can be sold in the U.S. market. Such an alliance would also facilitate the purchase of U.S. programs for Télé-Métropole.

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In BC, Cannell to build Cineplex to trade on U.S. Exchange big studio complex

VANCOUVER – Michael J. Dubelki, President of The Cannell Studios has announced that the company is planning to build a major studio facility in North Vancouver, B.C. The project, known as North Shore Studios, will be located at the former Park & Tilford distillery. The 14.6-acre site was purchased in January from Park & Tilford Canada, Ltd., a subsidiary of Schenley Canada, Inc., which is headquartered in Montreal. Construction is scheduled to begin in mid-'87, and when completed will include seven sound stages and over 100,000 square feet of offices, technical support and production support facilities. With a capacity of seven stages, the studio will be the largest production facility in Canada. Although firm development cost figures are not yet available, the company estimates the facility will cost in excess of \$20 million.

Stephen J. Cannell, chairman of the Board and chief executive officer of The Cannell Studios, has expressed his be-

lieve that the studio will be far superior to anything of its type and size anywhere in the world. Cannell Films of Canada, Ltd., will be the studio's primary tenant. In March, Cannell had five projects underway in Vancouver: **Stingray** (NBC), **21 Jump Street** (Fox), **Starbuck** (NBC), **Wiseguy** (CBS) and **Sirens** (CBS). However, the company plans to take advantage of the lucrative rental market in the Vancouver area, where an average of 10-15 film projects vie for studio space at any one time. Once construction is underway, the studio will begin an aggressive marketing program to attract both permanent tenants and individual film projects.

Prior to '86, when most of the company's projects were filmed in the Los Angeles area, it had used converted warehouses as stages and production support facilities. But when it began moving a substantial amount of television production to Vancouver, it began to pursue the concept of

TORONTO – Cineplex Odeon Corporation has filed with the United States Securities and Exchange Commission for a proposed offering of 3.65 million common shares.

At the close of the U.S. common share financing, Cineplex said that entertainment giant MCA Inc. will buy a further 1 million Cineplex subordinate restricted voting shares.

The purchase, which is pursuant to existing agreements between the companies, will

allow MCA Inc. to maintain its 50 per cent equity interest in Toronto-based Cineplex which it first acquired in May 1986.

Cineplex said it expects the 3.65 million common shares to be offered to the public in late April through an underwriting group managed by Merrill Lynch Capital Markets and Allen Company Incorporated.

It is the first public offering of Cineplex common shares in the United States.

Cineplex president Garth Drabinsky recently announced that his company is very close to filing for a listing on the New York stock exchange.

Drabinsky termed the New York stock exchange move very significant both in terms of growth and for shareholders. He said it will give Cineplex a higher profile in the United States.

In other news, Cineplex has agreed in principle to acquire the outstanding shares of The Walter Reade Organization,

developing a full service studio here. In spite of the studio development, Cannell does not plan to move its entire operation to Canada – the company's executive, creative and administrative staff will continue to be housed primarily in its headquarters in Hollywood.

Steve Sassen has been named executive vice-president of Cannell Films of Canada, and will be in charge of the North Shore Studios development.

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Drabinsky termed the New York stock exchange move very significant both in terms of growth and for shareholders. He said it will give Cineplex a higher profile in the United States.

In other news, Cineplex has agreed in principle to acquire the outstanding shares of The Walter Reade Organization,

Inc., a New York-based company that runs 11 theatre screens at eight Manhattan locations.

The purchase price is \$32.5 million (U.S.) and consists of \$22.5 million in cash and 652,742 common shares of Cineplex Odeon for the remaining \$10 million.

The Walter Reade Organization shares are to be purchased from Entertainment Holdings, Inc., a wholly-owned subsidiary of the Coca-Cola Company.

The deal is to close after approval by regulatory bodies and boards of directors.

At the same time as the Walter Reade Organization transaction closes, Cineplex said it will sell the lease for the Roosevelt Field Century Theatre, an eight-screen movie complex on Long Island, to Loews' theatre circuit.

RKO Century Warner, Inc., Cineplex's New York-based subsidiary, will sell the lease for \$17 million (U.S.).

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Grierson Documentary Seminar '87

The Ontario Film Association invites film and videomakers to submit recent productions for the 13th annual Grierson Documentary Seminar.

GDS '87 will take place from Nov. 8-13 in Toronto at the Royal Ontario Museum.

This year's programmers, Lisa Steele, Geoff Pevere and Tom Waugh, will make selections from applications submitted during the Spring and Summer months. Canadian (and International) film and videomakers selected to present their work will be guests of GDS '87.

For further information, contact:
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SHOOT ALBERTA

by Stacey Bertles

The Alberta Motion Picture Industry Association's (AMPIA) 13th annual awards celebrated the achievements of local filmmakers. Anne Wheeler could probably build a wall out of the A-shaped trophies by now. **Loyalties** picked up prizes for Best Drama over 30 minutes, Best Director (Dramatic), Best Performance for Tantoo Cardinal, Best Script (Dramatic) for Sharon Riis, and, not surprisingly, Best of the Festival.

Editor Peter Svab won a double award for his work on **Long Lance**, a National Film Board documentary, and **A Sick Call**, a NFB/Atlantis half-hour drama. Those two productions scooped up the lion's share of awards. **Long Lance** netted "A"s for Best Documentary, Best Director (Non-Dramatic) to Bernie Dichek and Jerry Krepavech, Best Cinematography to Jim Jeffrey, Best Script (Non-Dramatic) to Dichek and Donald Bretton, Best Musical Score to Roger Deegan, and Best Overall Sound to Gerry Wilson, Jerry Krep, Don Paches, and George Terrant. **A Sick Call** was voted Best Drama under 30 minutes for producer Dale Philips, and Jay Smith got the nod for Best Performance (Actor).

Other awards included: Best News and Public Affairs to Sat Kumar (CBC Calgary) for **Pockets of Prejudice**; Best Motivational to Fred Epuntain for **Radiation Safety**; Best Educational to Michelle Syirling of ACCESS (educational) TV, Best Commercial to Michael Hamm (Frame 30 Productions); Best Musical/Variety to CRFN (Edmonton) for **The Guitar**.

Peter Campbell's Dreamland Picture Co. netted awards for **Synergy**, an Expo film about a ballerina in Fort MacMurray's tar sands plant (Best Short or Vignette) and his promotional film **The Alberta Energy Advantage**.

Richard Hudolin and Ted Kuchera were honoured for Art Direction on Wendy Wacko's **The Climb**. Special jury awards went to **Beyond The Bend in the River** (produced by Rossi Cameron) and **Close to the Heart** (produced by Shona Rossel). AMPIA also recognized young talent in Southern Alberta Institute of Technology student Richard McNeal. McNeal produced the Best Amateur Film, **Hot Air**.

Awards ceremonies generally only interest the people involved — but the quality of both projects and personnel in the industry is recognized well beyond the limits of the province. Anne Wheeler wasn't at

the ceremony because she was in New York for the New Director's festival. The judging panel included British Columbian Sandy "iz-great-beeg-thrill-to-bee-here" Wilson; Robin Jackson of the federal department of Communications; and Derek Mazur from Manitoba. David Scorgie, the Alberta Culture rep who chaired the jury, said that there was an accord between members. "It was remarkably easy to judge the winners. We had no big disagreements this year."

The strength of the film community here is reflected in events like the AMPIA awards and less formal ones, like the monthly Brown Bag Screenings. They've been well-attended from the beginning, both by producers and techs. Interest from government agencies has been increasing. Right now, virtually every production organization in the province has or will be formally participating.

Organizations in other provinces are drawing on the local community to enrich their own events. Ian Red and the mayor of Yorkton, Saskatchewan came to promote the Yorkton film festival at the AMPIA awards. They've invited Marcella Bienvenue (who won an award for experimental film at last year's AMPIA awards) as a judge and panel expert to Yorkton this year. Bienvenue is executive director of the Calgary Society for Independent Filmmakers, and an "inter-media" artist in her own right.

Reid also announced that a short film by local up-and-coming filmmakers Frances Damberger and Lars Lehman called **The Road to Yorkton** will be showcased this year.

Centrally-based production companies are moving out west, too. Atlantis has been producing short films through NFB offices for several years. **Hamilton's Quest** television series was produced through a conglomeration of companies last year. Now Alliance Entertainment Corp. announced that production on **The Gunfighters**, a two-hour television movie, starts in late May.

Gunfighters heralds the agreement producer Allan Stein made with Alliance a little over a year ago. The film is a "high-action drama" written by Jim Byrnes and starring Art Hindle, Tony Addabbo, and Reiner Schoene. It's the pilot for a weekly half-hour series slated to premiere on Global Network in the fall of 1988.

Allarcóm co-productions brought projects to Alberta

and B.C. for shooting. Now reps say that **Stone Fox** marks their move into locally-based productions. They're starting a casting pool out of the Edmonton office and are "negotiating" on several projects.

In the meantime, even inde-

pendent television stations are being introduced to the Alberta Industry, via the CITV-hosted Pan-Pro festival. Whether they were drawn by visions of a Truck Stop theme room at West Edmonton Mall's Fantasyland Hotel or André

Bureau's remarks about Canadian programming remains to be seen. Registration is up from last year. Over 250 stations representing what CITV rep Heather Grue says is "basically everyone who's not CBC" attended April 4-7.

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SDA/Schulz join to share resources

MONTREAL – Two production companies – one in Montreal, the other in Toronto – have agreed to share production facilities and staff exclusively.

François Champagne, president of SDA Productions Ltée. in Montreal, says the agreement with Schulz Productions in Toronto will strengthen the position of both companies in what is generally perceived as a slow market in television commercial production across North America.

"Our agreement will cover television commercials and a feature film," says Champagne. The theatrical feature entitled *Nickels and Dimes* will represent the first foray into feature film production by Schulz who can expect tutoring in the art of film financing by the more experienced SDA.

"With all their (production) staff potential they do not yet

have expertise in financing," says Champagne, who expects in turn to tap into Toronto-based production talent.

Established in 1951, the privately-owned SDA has produced over 3,000 commercials, TV series, documentaries and theatrical films.

One of the largest TV commercial production companies in Canada, Schulz has produced commercials for Canada Tire, Petro Canada and Dominion Stores among many others.

In the realm of television and feature films, SDA has recently made one of the two public offerings it plans on a mixed package of four television series and one feature film. Financing is \$4.3 million on a total budget of \$8 million; the offering is registered with the Quebec Securities Commission.

Programs in this package in-

clude: *Bonjour Docteur, Escalade à Memphis, Le Monde de matin* and *A Plein Temps IV*. Also included in the package is the feature film *Le Testament du Docteur Moreau*, a Canada/France co-production to be shot in June.

This public offering is the first in 1987 of two such packages that Champagne hopes to launch every spring and fall in order to safely assume bridge (capital) financing on upcoming projects (see license fees) which he says are necessary due to low broadcast licensing fees.

Last September, SDA offered \$2.8 million worth of units on a \$5.9 million television production package of four television series and one feature film. Champagne says all public shares were sold. He adds that three English-language television networks are viewing a dubbed version of the *A Plein temps* series.

To date, SDA has placed 16 public offerings for various film and television productions.

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LEGAL EYE

by Michael Bergman

The Australian Film Commission came out with a very interesting little book in 1986 entitled *Film Assistance: Future Options*. This publication is a review of the Australian Federal Government's film funding initiatives and recommendations for future policies. For Canadian filmmakers this publication can serve as an interesting comparison between the Australian and Canadian techniques of encouraging the film industry.

It seems that Australia has principally relied on fiscal incentives in the form of tax shelters, better known as Division 10BA which is similar to our Capital Cost Allowance (CCA) scheme. In Australia the amount of depreciation that can be taken under their CCA seems to have diminished considerably over the years and may be abolished or further reduced. In Australia it is recognized that these tax shelter devices cost the government tens of millions of dollars in taxation revenue, a problem rarely addressed in Canada.

As a substitute for the CCA system the Australian Film Commission is recommending the setting up of a kind of film investment and banking corporation. The entity would be capable of loaning filmmakers up to 100 per cent of the project's budget. These loans would carry the option in favour of this financing corporation to convert the loans into equity thereby enabling it to participate in profitable films and convert defaulted loans into equity assets. The corporation itself would be capitalized by an initial input of \$25 million by the Australia-

lian government and would then raise other funds by selling bonds and debentures on the public market guaranteed by the government. It is expected in this manner to raise some \$120 million per annum.

The notion of an actual film financing bank is quite interesting since although it is, to some extent, relying on taxpayers' money, it is also self-financing through the bond and debenture market. This has the effect of making the bank not only more accountable to private industry but also an industry player much more separate and distinct from government policy. It also concentrates government policy into one dominant film financing tool rather than a combination of fiscal loans and subsidy incentives, all of which can be effected by changes in general government industrial, fiscal and public policy. The concept of a film financing bank is also a more mature step-ahead approach over CCA schemes which spawned film projects but not necessarily capitalized corporations nor the distribution and exhibition vehicles that would give reasonable exhibition time to indigenous products. Indeed, the Australian Film Commission's book has a very interesting and succinct analysis of the operation of a market on the role of producers, distributors and exhibitors in it, all of which, backed by a good analysis of figures, is certainly a welcome addition to film literature.

Canadian producers though seem to be quite anxious to preserve and maintain the CCA approach. This was certainly evident at the Telefilm Confer-

ence held during the weekend of April 10. CCA is still seen as the backbone of private investor incentives. In fact it seems some producers are developing new strategies to entice investors through the CCA concept, in particular the notion of buy-back. Buy-back is a concept whereby after the lapse of a certain length of time the investor has the option of either keeping his film units or selling them back to the producer at a predetermined price or according to a price set by a predetermined method of calculation. This is designed to give the investor a sort of guarantee that come what may he cannot lose money even if he will not make a profit. Another element of the buy-back scheme related to the growing concern of some producers that the CCA scheme, which necessitates selling equity in the picture, has the corresponding effect of reducing their profit if the film is successful. Buy-backs can be used as a way to ultimately diminish the number of persons entitled to participate in the profits.

Buy-backs require an analysis of an element of CCA rarely considered in film financing. Capital Cost Allowance schemes are only a means of tax deferral, not tax elimination. It permits an investor to depreciate all or part of a capital cost of an equity investment. It is designed to encourage capital investment on which revenue is earned. The tax that is deferred as a result of CCA schemes can become exigible on the sale of the capital investment. This happens roughly as follows. An investor buys a \$10,000 unit in a film and writes off the entire cost thereof in accordance with the film tax shelter CCA scheme. He has thereby depreciated

the entire capital cost of the unit. If he sells a unit at a price equal to or less than his original cost, the amount of money he received will be taxable as revenue to the extent that it equals the difference between the original cost of the unit or its sale price, whichever is lesser and any depreciation that was not taken. If the unit sells

for less than its original capital cost the difference between the original cost and the sale price can be reported as a capital loss. Consequently, the sale of a film unit has adverse tax consequences even if it is not sold at a gain. These consequences increase once the unit is sold at a capital gain, in other

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Davies' novel adapted for screen

words, for more than the original cost of the unit.

Capital gains are subject to the ordinary capital gain tax rules, that is, one-half of any capital gain is taxable at the taxpayer's normal income tax rate. The consequence of all this is that selling a tax-sheltered film unit investment can undo the tax savings that were the original reason for this investment. For this reason, even if there were a market for trading in film units, there is probably nothing to be gained by an

investor selling his unit. This deficiency in the CCA concept justifies its re-evaluation in a film industry where profit is now very possible and expected.

In this context the Australian alternatives being examined in that country appear attractive.

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system would allow Canadian companies a better chance at domestic distribution rights for some foreign-made movies.

Under the terms of the anticipated licensing legislation, foreign distributors will be able to distribute films which they have produced or to which they hold world sales rights. All other films must be distributed by a Canadian distribution company.

MacDonald said it is an attempt to stimulate both Canadian movie distribution and production and will not mean a decrease in the number of foreign movies which enter Canada.

But Dixon said the proposed system is too harsh.

"Canada is the only nation in the free world that has that kind of a system and it would not be acceptable to our member companies and to American film producers to work within that system."

In a Canadian Press story after his meeting with MacDonald, Valenti was quoted as saying that the proposed system could have a "contagion

effect" on movie distribution around the globe.

"I think he is very concerned that it sets a terrible precedent," Dixon explained.

André Link, president of the Association Québécoise des distributeurs et exportateurs de films de TV et de vidéo, says the contagion effect - or fear of setting a world-wide precedent - is "no argument at all".

"I recognize Valenti has a job to do but that is a strange argument to make," said Link, who describes the distribution proposal as "fair and equitable."

Link says the contagion effect is Valenti's problem and that the fact that this was the thrust of Valenti's argument is testimony to the validity of the proposed licensing legislation.

As for any sort of reprisal from the MPAA, Link says Canada is too lucrative a market for the U.S. majors to threaten a boycott as was the case when Quebec attempted to implement restrictive legislation.

"You can be sure that they will fight this tooth and nail but it is more the independents than the majors who will be hurt," said Link.

TORONTO - The work of Canadian literary giant Robertson Davies will at last be recreated for the camera under a plan to produce a major television mini-series.

Two Toronto companies, Primedia Productions and John McGreevy Productions, have acquired the option to Robertson Davies' *What's Bred in the Bone*.

It will be the first time one of Davies novels has been made into a television show. Rights to one of Davies' earlier novels, *Fifth Business*, is in the hands of a Hollywood producer and the story is to be made into a television show.

During a recent press conference in the book-lined walls of his University of Toronto office Davies said he is glad the series will be made by Canadians.

"I was delighted about this because I have a very strong feeling that there is in the Canadian landscape and Canadian architecture and Canadian sur-

roundings marvellous backgrounds for fascinating filming," Davies said.

Canada should be able to make more lasting movies than Hollywood, such as quality European or Australian films, he added.

"We could do the same sort of thing and it would be great because there is a great thrill about this northern country."

What's Bred in the Bone is the second volume of the current trilogy being completed by Davies. The agreement reached by the two companies also includes right of first refusal on *The Rebel Angels*. The third novel is not yet complete.

The television mini-series has a budget of between \$6 million and \$10 million and initial support from the CBC, Telefilm Canada and the BBC. The series is expected to air in 1989.

"It is incredibly important to finally get Robertson Davies on the national screen," John Ken-

nedy, head of CBC drama, said. Kennedy said he is delighted that barrier is at last broken.

Davies said Hollywood is too conventional.

"The Hollywood people have got to be after the last dollar and that is death to doing anything properly," Davies said. "If that is your main object you're sunk."

He said of the Canadian producers, "They will do it their own way and they will see things that Hollywood doesn't see because they haven't got a gigantic industry standing on their backs."

Co-producer John McGreevy said, "We've satisfied ourselves that there is a strong market for this...and we're quite confident that we'll be able to make this one happen - in contrast to the fantasies of Hollywood."

Davies isn't going to get involved in the creation of the television series because, he said, it is an area he isn't familiar with.



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Vita and inquiries should be addressed to Associate Professor André Herman, Head of Film Production, Department of Cinema, CONCORDIA UNIVERSITY, 1455 de Maisonneuve Blvd. West, VA-259, Montreal, Quebec, H3G 1M8. The deadline is May 1st, 1987 or until the position is filled.

Radio-Canada labour troubles

MONTREAL – Labour-management problems at Radio-Canada (CBC) and the scheduling of the NHL playoffs has forced the discontinuation of one popular dramatic series and the farming-out of a game show to an independent producer.

The most obvious effects of a two-and-a-half-week (March 13-30) strike by television production crews and support staff are the discontinuation of **Le Parc des Braves** and the production of **Ultra Quiz, Lance et Compte** by independent producer Claude Héroux.

A walk out on the set of **Ultra-Quiz**, prior to March 13, caused the sponsor to re-locate the production outside of CBC-RC facilities.

Le Parc des Braves will be renewed in September, says Jean-Marc Lefebvre, director of public relations for CBC-RC, French service.

Lefebvre explains that the short duration of the strike was not seriously disruptive and since **Le Parc des Braves** had to be re-slotted to make room for the NHL playoffs, it was feasible to discontinue the weekly series which would have ended in June.

"Had the strike lasted any longer, we might have had to cancel some series scheduled for next season as we are already in production," says Lefebvre.

On March 13, the 745 member Syndicat des employés de production de Québec et de l'Acadie (SEPQA), staged a 48-hour walk-out to protest wages in a CBC-RC contract proposal.

Refusal to give management assurances that work would resume as normal lead to a lock-out, by the CBC-RC, of television production and support staff in the province of Quebec and in Moncton.

The lock-out ultimately led to a three-year contract settlement on March 30 in which the SEPQA won a three per cent increase in the first year followed by a two and three per cent increase in the second and third year, respectively.

Guy Thériault, a spokesman for CBC-RC in Ottawa, says the SEPQA settlement is in line with 16 collective agreements covered by CBC-RC and renewed on a three-year basis since 1985.

"The great majority of the unions are settled with a three-

year contract taking all to the summer of 1988," Thériault told *Cinema Canada*.

Contracts yet to be settled include the 200-member Syndicat des journalistes de Radio-Canada consisting of news service employees as well as some contract employees in Montreal, Quebec City, Rimouski and the Canadian Wire Service Guild - Local 213 of the Newspaper Guild consisting of all news staff outside of these three cities.

SJRC negotiations are progressing according to schedule, says Lefebvre; however, Local 213, in a legal strike position since December 1986, has lodged (January 1987) a complaint of unfair labour practice against CBC-RC. Negotiations have been discontinued pending the outcome of a Canadian Labour Relations Board hearing in Toronto, April 7-10.

The subject of the dispute is whether working conditions for contract employees in the French services outside Quebec, formerly under the jurisdiction of the Union des Artistes (UDA), should be included in the Local 213 agreement.

ONTARIO ARTS COUNCIL

The Ontario Arts Council takes pride and pleasure in having assisted these filmmakers:

Brigitte Berman, in the production of her film *Artie Shaw: Time Is All You've Got*, Best Feature Length Documentary, Academy Awards;

Kalli Paakspuu and Daria Stermac with *I Need A Man Like You To Make My Dreams Come True*, Best Live Action Short, Genie Awards;

Patricia Rozema with *I Heard The Mermaids Singing*, which has been accepted to show in the Directors' Fortnight at the Cannes Film Festival.

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TORONTO'S 12 ANNUAL FESTIVAL OF FESTIVALS SEPTEMBER 10-19, 1987 PRE-SELECTION SCREENINGS FOURTH ANNUAL PERSPECTIVE CANADA PROGRAMME

This year, pre-selection screenings for the 1987 Festival of Festivals' Perspective Canada programme will take place in Toronto over two separate periods. **Short films** will be pre-selected June 1-5, and features will be pre-selected June 15-26. Please call or write to the Festival office for entry forms or if you require further information.

ELIGIBILITY:

1. Any Canadian film (except sponsored or industrial film) is eligible — feature, short, documentary and experimental.
2. Films must be certified Canadian productions or co-productions.
3. Films must have been completed after September 14, 1986.
4. **Preference will be given to Canadian premieres.**
5. Films for **pre-selection** screenings may be submitted in 16mm, 35mm, 3/4" or 1/2" video.
6. Films will be presented at the Festival in 16mm and 35mm only (optical sound) and in their original language with English subtitles.
7. Deadline for receipt of entry forms is **Monday, May 25** for short films, and **Monday, June 8** for feature films.
8. Deadlines for receiving prints or cassettes for preview are **Friday, May 29** for short films, and **Friday, June 12** for feature films.
9. Running time for short films is 59 minutes and under, features, anything over 60 minutes.



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12^e FESTIVAL DES FESTIVALS DE TORONTO DU 10 AU 19 SEPTEMBRE 1987 VISIONNEMENTS DE PRÉ-SÉLECTION QUATRIÈME PROGRAMME ANNUEL "PERSPECTIVE CANADA"

Cette année, les visionnements de pré-sélection pour le programme Perspective Canada du Festival des Festivals 1987, se dérouleront à Toronto, pendant deux périodes distinctes. Les **courts-métrages** seront visionnés aux fins de pré-sélection du 1^{er} au 5 juin et les **longs-métrages** seront visionnés du 15 au 26 juin. Veuillez communiquer avec le bureau du Festival si vous désirez obtenir des formulaires d'inscription ou des renseignements supplémentaires.

ADMISSIBILITÉ:

1. Tout film canadien (sauf les films de commandite ou industriels) est admissible qu'il s'agisse d'un long-métrage, d'un court-métrage, d'un documentaire ou d'un film expérimental.
2. Les films doivent être certifiés comme étant des productions ou des co-productions canadiennes.
3. Les films doivent avoir été terminés après le 14 septembre 1986.
4. **La préférence sera donnée aux premières canadiennes.**
5. Pour les visionnements de **pré-sélection**, les films peuvent être soumis en 16mm, 35mm, ou bande vidéo de 3/4 po ou de 1/2 po.
6. Les films seront présentés au Festival en 16mm et en 35mm uniquement (son optique) en version originale avec sous-titres anglais.
7. La date limite pour la réception des formulaires d'inscription et le **lundi 25 mai** pour les courts-métrages, et le **lundi 8 juin** pour les longs-métrages.
8. La date limite pour la réception des cassettes destinées aux visionnements de pré-sélection est le **vendredi 29 mai** pour les courts-métrages et le **vendredi 12 juin** pour les longs-métrages.
9. Sont considérés comme des courts-métrages les films de 59 minutes et moins, et comme des longs-métrages, les films de plus de 60 minutes.



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FRONTS WEST

by Kathryn Allison

The big news this month has to be the confirmation that Stephen J. Cannell Productions bought 14.6 acres of the Park & Tilford distillery (where Atlantis' *Airwolf* shot for six months) as part of a \$20 million plan to build a seven-studio complex called North Shore Studios.

Rumours had been flying for months regarding Cannell's possible studio plans for Vancouver, and now that they're confirmed, everyone feels even more secure about the continued presence of a bevy of U.S. runaways. Certainly, the Cannell studio will draw a lot of L.A. cronies (and would-be pals) up the coast. Insiders at the company's L.A. office report that Cannell is doing more work in Vancouver than back home.

As for the B.C. Film Centre, it opened officially May 1 (all renovations are complete, with the exception of the entry gate) and British Columbia Development Corp. executive John Erickson says they have an NBC TV movie booked for May. Still no decision on who will be chosen to run the studio, but word is that the Dominion Stages group (a coalition of Vancouver unions, guilds, and service companies) is busy playing offer-counteroffer with the owners. Erickson had no comment on the Cannell Studio complex.

Production manager/studio owner Justis Greene doesn't consider North Shore Studios as competition for his new television studio in Burnaby-North Star Studio, a co-venture between his company, Pacific Films and an L.A. group, The Alexander Group. They intend to fill up their studio with their own product.

Apparently, Paramount is building a large courtroom set somewhere in town, in co-operation with the City of Vancouver - the courtrooms at City Hall have been used by film companies so many times in the past two years that the city is willing to maintain the set, so they can keep film crews out of the real thing.

A local TV station, BCTV, ran a news item in early April about B.C.'s new film policy, but, alas, the TV station was way ahead of reality. While Bill Reid, minister of Tourism, Recreation and Culture appeared on the clip and commented that a draft is ready to go to Cabinet, he didn't release any figures. The draft will go through two sub-committees before it goes to Cabinet, and no one in the government wants to com-

ment on what's in it until it gets Cabinet approval. The recommendations that Paul Audley submitted have been made public, but no word on how closely they're being followed in the draft.

The Alliance of representatives from B.C.'s book publishing, sound recording and film industry is continuing to lobby the federal/provincial governments for an ERDA agreement for B.C. Renamed the B.C. Cultural Industries Task Force, the group has become the main bulwark that keeps the \$30 million agreement (which was agreed to in principle last

year) from slipping into oblivion.

Apparently, one of the reasons for the lack of fruition of the agreement is that the federal government is reconsidering the structure of the ERDA programs in general. The ERDAs have been described as a powerful political tool, being tuneable to a wide variety of projects, and the fed-

eral government is concerned that the provinces are tuning them too much to provincial rather than national economic concerns. While they ponder the problem of who gets the credit, the B.C. ERDA could be shelved.

What makes the situation seem hopeful is the current

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sense of embarrassment in federal circles concerning cultural funding figures: B.C. is last of all the provinces in the amount of dollars spent per capita on culture by both the federal and provincial governments. Ottawa officials with the DOC have requested a brief from the B.C. task force, and it is hoped that the depart-

ment's interest may help to push the ERDA through.

Representing the film industry on the task force are Crawford Hawkins, Bob Fredericks and Ray Hall. There have been concerns raised that the ERDA may interfere with the evolution of the B.C. film fund, but the ERDA is being stressed as a separate entity, focusing more

towards professional and structural development rather than on individual film projects. Another concern is that the ERDA will put cultural pressure on the film industry, but Tony Gregson (executive director of the association of Book Publishers of B.C.) has stated that the purpose of the fund is to stimulate economic

growth within cultural industries, without cultural definitions, "Canadian product is whatever Canadian companies produce."

The service sector of the B.C. film industry is expanding into post-production, particularly

in the area of film soundtracks. With Vancouver's Little Mountain Sound sharing an Oscar for Sound (for Oliver Stone's **Platoon**) and Mushroom Studios recently having completed two movies of the week for NBC and a feature (Empire Pictures' **The Collar**), it seems that L.A. producers are adding sound recording to their checklist of Vancouver attributes.

MGM was so impressed with Vancouver's musicians and facilities, after Mushroom did a stereo track for **Dirty Dozen III**, that they started asking about facilities for larger projects. According to Charlie Richmond, Mushroom's owner, "They were interested in doing a couple of sessions for 70-80 players, but there's nowhere big enough in Vancouver right now."

Richmond, a sound designer who also owns a company that designs commercial sound systems, has an idea to outfit the Orpheum Theatre into a place for large-scale recording sessions. Local composer Michael Conway Baker is actively involved in the project, and has been trying to convince the City, which owns the Orpheum, that if the theatre were set up for film scoring, it would attract business for the City and for the financially strapped main resident -- the Vancouver Symphony Orchestra.

Donna Wong-Juliani is back in active gear as a producer. She took a sabbatical from her post at Telefilm a couple of months ago to be a supermom, and promptly got involved in her son's activities as a member of the B.C. Boys Choir. Now she's an executive producing a documentary on the group, which is off to Holland and Germany for a summer tour this year. Producer/director of the documentary is music specialist Robert Chesterman, who last year completed a documentary on Vancouver's child prodigies **Which Way to Carnegie Hall?** with Ivan Horsky.

Sandy Wilson has CBC and Telefilm development money for her feature **Broken Dates**. It is assumed that she'll be looking for an 8 pm Sunday slot for that one. Peter Bryant has a Superchannel development deal for his feature **Fat Patty**, which has been in final script stage for some time. Bryant also has Telefilm development money for a pilot for a series called **No Way Out**. Ric Beirsto's feature **Come with Me** is in development, but he's not ready to name the financial participants. Beacon Group



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Bankruptcy possible for Ann McNeil

anglophone audiences showed for Quebec writers.

Productions Ltd. (Grant Allen) have got Telefilm script development money for two features, **Lion's Flight** (an action-suspense thriller) which they hope to shoot here in late summer, and **Mermaid Moon** (a Canadian WWII action mystery). Writers on both are Stefan Arngrim and Sean Allen — both are Canadians who live in Los Angeles.

Lorraine Chan is the new NFB publicist for women's films. Last year, the Board decided to implement a women's marketing development group to deal specifically with films by/for/about women. Chan's position in Vancouver was created as part of that program — Newfoundland was the first province to gain a women's film publicist, and B.C. is second.

The new attitude of the Board is due to the tremendous success of women's films, which reportedly are the most popular films in the collection, no doubt due to the controversial, high-profile issues that women at the NFB have tackled in recent years, as well as the Oscar for **If You Love This Planet**. With more accessible and interested audiences, and a larger collection of films on major issues, a clearly defined marketing strategy can now replace the earlier, grass-roots efforts.

Chan's presence at the Board has already resulted in several press packages arriving at my doorstep — one of her first projects was the April 23 Western premiere of Studio D's **Firewords**, a 90-minute film about Quebec women writers. The idea for the film, which was directed by Dorothy Todd Héault, came about at the 1983 Women and Words National Conference in Vancouver, where Héault noticed the enthusiasm that

Went to visit Peg Campbell's final night of shooting on the NFB drama **Nuclear Fear**, among the sand dunes along the Fraser River. The location was eerie — huge walls of sand were lit with green gels and could be seen several miles away. It was an unusually cold, windy night and sand was blowing over the tops of the dunes in constant jetstreams. Child actor Kimberly Manson Kong, dressed only in a flannel nightgown (with long underwear pushed up her legs for the shot) repeated a descent then ascent of a 15' dune — endlessly repeated for batteries gone dead, cranes too low, another closeup — while the rest of us stood silently shivering. As soon as cut was called, she was enveloped by two crew members who swathed her in a cocoon of blankets and heavy wool socks where she remained while technical requirements were adjusted and met.

Since it was an NFB shoot, I suppose, the crew appeared younger than most, more heavily populated by women, and in spite of the bundling, more fashionable. They worked quietly and quickly and tempers were surprisingly good considering that they were in their 10th hour of a very uncomfortable outdoor shoot. DOP was Tobias Schliessler.

We stood for an hour or so, with a woman who had never heard of the National Film Board, and wanted to know where she could see the finished product. It was cold and uncomfortable, but the lights, the tinkling of nearby fishing boats and the quietly cooperative figures running back and forth under towering walls of sand held us fascinated. And the image of that little girl running through the bleak, annihilated landscape is still with me. The film will be released in late summer.

MONTREAL — Failure to find the financial means to remount a \$5 million feature film, cancelled in pre-production last October, could result in bankruptcy for a Montreal-based film production company.

Les Films Ferrican Ltée had until May 2 to inform the Syndicat des techniciens du cinéma du Québec (STCQ) about the future status of **Ann McNeil**, originally scheduled for a six-week shoot starting Oct. 10, in St. Armand, Quebec.

Producer Yves Hébert told *Cinema Canada* in early April that negotiations to relaunch the production are moving ahead.

"We are working hard with some people," says Hébert. "We intend to relaunch it. It is a good subject."

Hébert would not comment on the nature of the negotiations. He said that such comment would be premature.

François Leclerc, president of the STCQ which is claiming over \$120,000 for work completed and work contracted (guaranteed days), told *Cinema Canada*, that the May 2 deadline was set in late March after repeated meetings with Hébert.

"In early December, he told us he would try to sell the project or refinance. He asked us to give him a break and we did," says Leclerc.

According to Leclerc, the finances of Les Films Ferrican is such that filing a grievance against the company "will get a judgement that is useless in terms of compensation."

Thus, the STCQ will wait until May in the hope of a refinancing deal or sales of the project and the possibility of recouping at least a percentage of the money owed. In the event of a sale, the STCQ would like assurances, says Leclerc, that all debts are brought into account for the new producer(s).

An additional \$40,000 to \$50,000 is owed to the Alliance of Canadian Cinema, Television and Radio Artists

The NFB will retain all rights on these projects to be produced in accordance with standard production criteria during the 1988-1989 and 1989-1990 fiscal years. The winning filmmakers will be remunerated according to the NFB salary scale.

Candidates must state, in writing, their intention to participate in the *Premiers long métrages de fiction francophones* contest before May 15, 1987. Names of the twelve finalists will be announced on May 1, 1988.

(ACTRA) in miscellaneous fees, including cancellation fees, travel and wardrobe. The production was cancelled one week prior to the shooting date.

Judith Harvey, coordinator of the ACTRA office in Montreal, told *Cinema Canada* that the Performers Rights Society has been told to initiate action against Les Films Ferrican by mid-April.

Also owed for services, according to the STCQ, are businesses in the St. Armand

area involved in the construction of a historical village set.

As it was originally scheduled, **Ann McNeil**, a Canadian historical drama, circa 1840, directed by Jean Beaudin and featuring Geneviève Bujold and Frederick Forest, was subject to joint Canadian and U.S. private financing when one of three U.S. partners withdrew.

At that time, Hébert said that he hoped to find a new partner by December (1986), have money in place by March and start shooting in June and July.

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MONTREAL — In 1989, the National Film Board will celebrate its 50th anniversary and, coincidentally, the 25th anniversary of the release of its first French-language dramatic feature, *Le chat dans le sac* by Gilles Groulx. In honour of the occasion, the NFB has announced a nation wide competition for French-language filmmakers.

French Program's - Studio C is seeking six to 12 candidates with a professional short film (at least 20 minutes) to their

credit and a rough script outline, in French, for a fiction film of 70 to 120 minutes in length.

Selected candidates will be awarded \$10,000 to finalize their scripts and develop draft plans and schedules under NFB supervision.

Once the development stage is completed, these projects will be reviewed by a selection board. A maximum of three winners will be chosen to make their first feature-length fiction film.



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