

## Uncertainty breeds pessimism

MONTREAL — Uncertainty about the federal government's resolve concerning the licensing of film distributors is causing alarm in the private sector and discomfort in the department of Communications.

The minister of Communications was subjected to tough questioning on May 4 when she came before the Commons Standing Committee on Culture and Communications, and the question was raised in the House on May 8 and May 9. At stake is whether or not the government has been intimidated by Jack Valenti, president of the Motion Picture Association of America (MPAA), and pressures emanating from the Congress of the United States into letting the proposed legislation die before it is tabled or comes to a vote in the House.

In a much publicized speech in February, the minister of Communications Flora MacDonald announced her intention to introduce legislation to license film distribution companies within "a few weeks." The purpose of the legislation was to curb the American Majors, allowing them to distribute only films which they had

produced themselves or to which they held world rights while releasing all independently produced films for sale to Canadian companies. Her own timetable has come back to haunt her.

After several months of silence on the subject, the MPAA, the lobby group for the American Major distributors, launched a series of broadsides, condemning the proposed legislation.

It became known, first in the U.S. press and then in Canada, that President Reagan had raised the question of distribution of films with Prime Minister Brian Mulroney and voiced his concern. Soon afterward, the minister of Communications met with Valenti, a meeting which she had previously avoided.

Valenti followed up the April 21 meeting with a series of comments to the press and an appearance on CBC's *The Journal*, claiming that the proposed legislation would do grievous harm to American distributors, and might have a contagious effect which would cause other countries to follow suit. His

tone was hysterical and press coverage was abundant.

Before the Standing Committee on May 4, MacDonald reiterated "We have made a commitment...to introduce legislation shortly...", but that didn't stop the questions. Asked Sheila Finestone (Lib. Mount Royal), "I am curious to know how you are going to respond to the alleged threats made by Mr. Jack Valenti with respect to Hollywood movie producers... that would lead to a boycott of Canada by the major film producers... I got the feeling that I was listening to a Gulf and Western scorched earth situation all over again."

The minister answered that she didn't feel she needed to respond to "people outside of Canada." She continued, saying she "cannot imagine someone seriously sitting down, saying 'We are going to boycott Canada'..."

Meanwhile, in the film industry the rumour circulated that the minister would table legislation prior to the opening of the International Film Festival at Cannes, and that date, May 7, came and went.

*Cont. on p. 45*

## Ontario offers credit

TORONTO — Independent film production companies in Ontario will receive a boost from a provincial government pilot project to provide guaranteed lines of credit with financial institutions.

The provincial treasurer will guarantee lines of credit to eligible production companies under a program recommended by the Ontario Film Development Corporation.

Jonathan Barker, OFDC legal counsel, said the project will be extended to only four to six companies in the first year.

To be eligible production companies must be Canadian-owned and controlled with 75 per cent of shareholders and employees living in Ontario.

The company must have two years film work under its belt and an existing minimum line of credit of \$50,000 and no more than \$750,000.

The additional line of credit

guaranteed is available to a \$250,000 maximum.

The OFDC, through the provincial treasurer, will guarantee a maximum of 90 per cent of the credit and banks will handle the remaining risk, program guidelines state.

The full line of credit will be released gradually depending on need and the ability to repay the loan and interest.

The interest rate will be set at prime plus one per cent.

To qualify, at least 51 per cent of production and development costs must relate to a Canadian production as defined by the Income Tax Act or the Canadian Radio-television and Telecommunications Commission.

The guidelines explain guarantees are intended to strengthen growing independent Canadian production companies.

Through guaranteed credit

*Cont. on p. 44*

## Cable lobbies for license

MONTREAL — A fair access proposal filed by the cable industry should convince the Canadian Radio-television and Telecommunications Commission (CRTC) that cable industry ownership of license, pay and specialty services is permissible, says a spokesperson for the Canadian Cable Television Association (CCTA).

An interim report released in April by the Parliamentary Standing Committee on Communications and Culture has recommended that the CRTC not be allowed to permit cable industry ownership of license, pay and specialty services unless the regulatory body can satisfy all concerns of fair access.

The report follows examination by the committee of the legislative recommendations in the Caplan-Sauvageau report on broadcasting policy.

"Cable has always made a great contribution to community programming and there are some services that we could best provide. Thus, we feel we shouldn't be precluded from that role," says Bill Allen, spokesperson for the CCTA representing over 400 cable television operators.

In a communique released shortly after the interim report, Michael Hind-Smith, president of the CCTA, applauded the committee's recommendations to reject several key propositions dealing with cable television in the Caplan-Sauvageau report.

Among these propositions are mandatory "must carry/must pay" national service on every cable system in Canada for which all cable subscribers would pay an additional fee.

Instead, the committee advised that the carriage of these services be linked to the carriage of other Canadian specialty services and that, although generally favourable, aspects of the TV-Canada concept be redeveloped by Communications minister Flora MacDonald and her provincial counterparts.

As proposed in the Caplan-Sauvageau report, TV-Canada is a nonprofit national satellite-to-cable service devoted to Canadian and foreign programming including NFB programs and performing arts. It is to be supported on a "must carry/must pay" basis.

The CCTA has rejected the mandatory component of this service (as has the committee) and has stated its support for a nonprofit national service with an emphasis on regional production.

"There are still a lot of unanswered questions about TV-Canada," says Allen, who explains that the means of adequate funding remain uncertain given the CCTA's opposition to the "must carry/must pay" concept.

"We can't even accept specialty services on a 'must carry/must pay' basis," says Allen.

## CanPro sees future in CanContent

EDMONTON — The 13th annual CanPro conference of independent television stations was held in Edmonton early April. Two ironic things resulted from the four-day wingding: private broadcasters managed to produce what is probably the best awards show ever (by virtue of eliminating all acceptance speeches) and, amidst the decadent splendour of West Edmonton Mall's Fantasyland Hotel, they attempted to grapple with the inevitability of Canadian content.

Specifically, the industry seemed resigned to the fact that it is going to have to start producing Canadian programming that is not news. A record number of private broadcasters listened to CRTC chairman André Bureau tell them that advertising revenues from imported American programming have now peaked, and that "the future strength of Canadian television, in financial terms, lies in Canadian programming." No one disagreed.

This change in attitude might stem from the fact that broadcasters recognize there is money to be made in production — specifically from foreign

sales. Industry reports estimate that television export sales totalled about \$14.5 million (U.S.) in 1986, up one-third from 1985. Expanding markets in Europe and Asia, increasingly cost-conscious American networks, and the video industry have created growing demand for new products.

Competitive production costs and the oft-cited expertise of Canadian crews encourage producers to meet that demand.

The CRTC is using those markets as lure to coax broadcasters into production. Bureau told his audience that the commission "would like to encourage full scale syndication of the domestic product coming out of individual stations." Recent CRTC decisions to loosen regulations governing twinning and co-production ventures and the re-definition of local programming reflect that attitude.

If the CanPRO convention's program is any indication, broadcasters are responding. Half the workshops dealt with fundamentals of development, production, and distribution of primetime dramatic shows. Claude Veillet of CFTM Mont-

real and Pierre Potvin talked about *téléromans*; Stan Thomas of CFND Winnipeg hosted a panel on drama production and script selection; and Cathy Ellis headed a discussion about export marketing.

Some basic truths presented themselves: production is complicated, expensive, and the return does not come quickly. Bill Mackie, a 20-year veteran of television who produced Hamilton's *Quest for Pentagon*, a consortium of western CTV affiliates, told the conference that "the rule of thumb is \$250 — \$300,000 per episode." (Hamilton's *Quest* ran at \$2 million for 10 half-hour episodes.)

Cathy Ellis of Ralph C. Ellis Enterprises, a Toronto-based distribution company, used the model of a 13 episode, half-hour dramatic series to illustrate that "there are no fast bucks to be made from production of programs." It is very difficult to recoup an investment from Canadian sales, and foreign sales can literally take years. The old adage that broadcasting is a license to print money may or may not be true,

*Cont. on p. 44*



Cont. from p. 43

"the OFDC will help them overcome the day-to-day fluctuations in operating capital which often occur during periods of rapid growth," the guidelines state.

The programs' objectives are to help the film and television industry meet day-to-day costs, improve business practices and increase the banking industry's understanding of the financing of the industry, the OFDC states.

The province's film agency also outlined that film production and distribution companies will be included as part of a tax incentive program run by the province.

Premier David Peterson first announced the move in the fall of 1986, but further details were released at a recent OFDC press conference.

To be eligible under the Small Business Development Corporations (SBDC) program a production company must maintain 51 per cent of its spending on Canadian films. A distribution company must maintain at least 20 per cent of distribution costs on Canadian films.

The program is to encourage the start-up and growth of ongoing companies and is not aimed at single project companies, the OFDC states.

The company must be Canadian controlled, with a maximum of 150 workers and pay 75 per cent of its wages toward Ontario projects.

Barker said the program is to offer financial incentives to private investors looking to invest in film and television.

Individual investors receive a 25 per cent grant from the government in return for every dollar they invest in an SBDC project, Barker said. Corporate investors receive a 25 per cent tax credit for each dollar they invest.

## CanPro

Cont. from p. 43

but it is unlikely that any single station could invest that kind of money when the returns come so far down the road.

Even if one could, production itself is complex. Not many stations have the capability to expand their production. Bill Mackie pointed out that "most stations do not have the in-house personnel who are experts in shooting film." One station manager added that "if our people have time to work on a production like that they aren't properly employed at the station."

Broadcasters may want to create their own programming, but they don't want to produce it. "Independents are in love with film," one distributor said, "but they aren't looking at what they have the capacity to do

themselves." Toronto's CITY-TV averages involvement in 12 to 14 feature projects each year, but only one is produced in-house. The rest are co-produced with independents on what Jay Switzer called an "arm's-length basis."

Stations which set precedents for in-house production are considering this trend a necessary evil. Stan Thomas, program manager at CFND Winnipeg admitted that "it is somewhat difficult for particular stations who have been so deeply involved to get both feet out of that creative process." Still, he supports the "network approach" in which stations pool the financing and hire independent producers. "Hamilton's *Quest* is a very good new model. We've been talking about just that for five or six years."

The profit motive might be strong enough to induce historically fractious independent

broadcasters to join forces. Companies like Alliance Entertainment Corporation will increase their production budgets by almost 40% from 1986 to 1987. Network sales of series like *Night Heat* established a precedent for other potential production consortiums to follow.

André Bureau pointed out that syndication revenues have not kept pace with advertising revenues, and suggested that the potential for revenue from "non-Canadian market opportunities" has never been so apparent. In fact, he challenged broadcasters to target a goal of 10% syndication revenue.

Increased investment from broadcasters would be wonderful for the production industry, and for independent producers, but it might not have the effect Bureau desires. Locally-produced series designed to captivate a foreign market will not necessarily re-

fect local (or Canadian) culture.

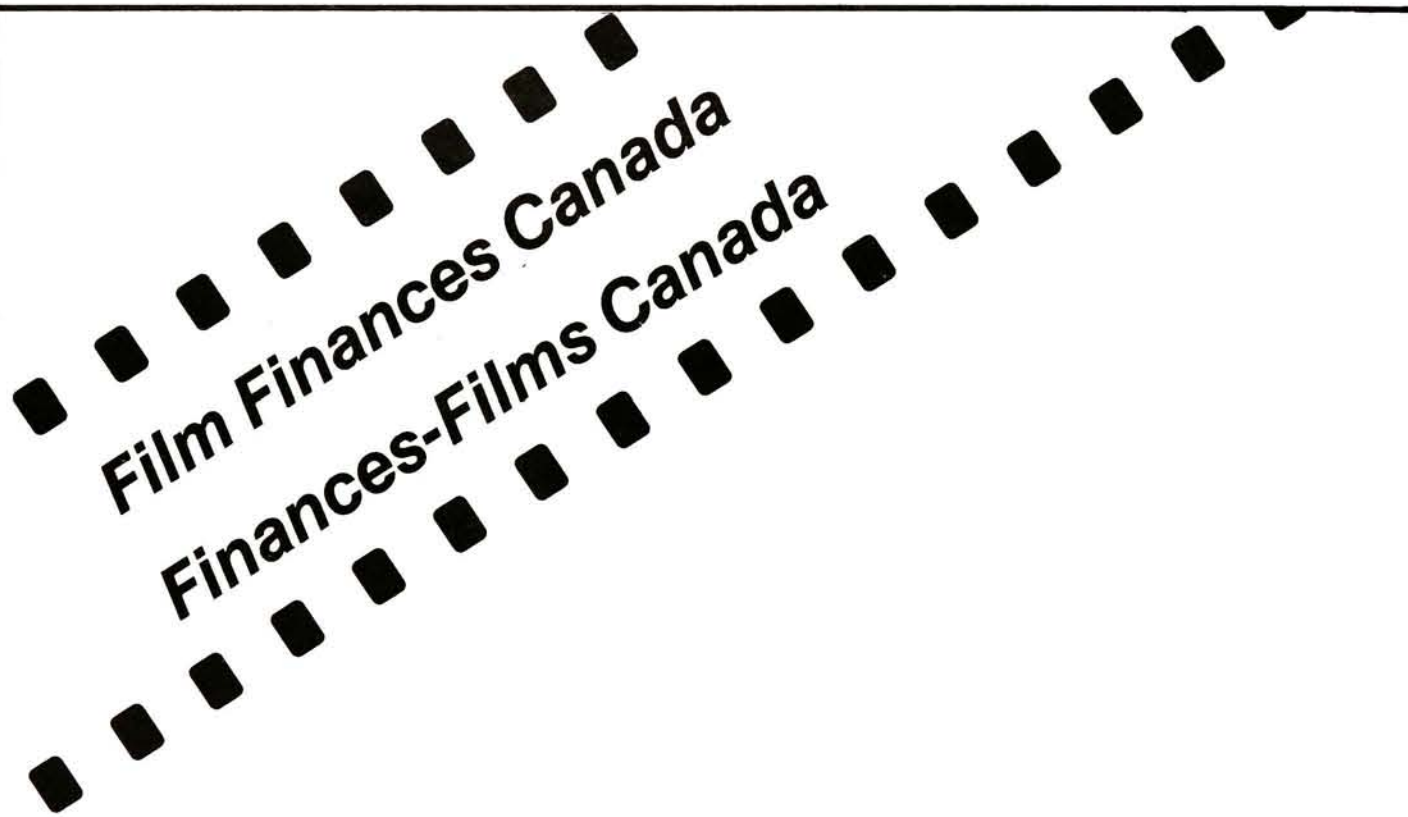
Alliance co-owner Robert Lantos has remarked that his company's strength lies in the "fact that we straddle the American and the European marketplace, bridging them through Canada, where we have great access to both financing and to network time. We have found a way to marry these - on the surface - disparate worlds."

At the same time, some of the products which appeal to world markets are distinctly generic. It has been argued that *Night Heat* could be set in virtually any city in North America. Admittedly, the CBC has sold *Anne of Green Gables* and *The Beachcombers* worldwide, but there may very well be a limit on universally appealing Canadian tales.

Bureau made it quite clear that the CRTC expects local stations "to offer more and better oriented services," but felt

there should be no conflict between local service and production for worldwide markets. Expecting broadcasters with virtually no expertise in production to develop programs that are universally appealing and locally-oriented for several stations in a consortium might be unreasonable. Hamilton's *Quest* followed a young man's search through various western Canadian cities with CTV affiliates. After a group of maritime and central Canadian and west coast broadcasters have done their version, what next?

Stacey Bertles •



**THE COMPLETION GUARANTORS**  
for features,  
television series,  
and international co-productions

**LES GARANTS D'ACHÈVEMENT**  
pour séries de télévision,  
longs métrages  
et co-productions internationales

**Michael Spencer, President**  
1001, de Maisonneuve Blvd. West, Suite 910  
Montreal, Quebec H3A 3C8  
Telephone: (514) 288-6763  
Telex: 055-62276

**36 years of experience**



**Uncertainty**

*Cont. from p. 42*

May 8, Finestone raised the same question in the House, this time when MacDonald was absent. The minister of International Trade, Pat Carney, answered that "the Government is acting on this issue. Legislation will be introduced."

This was not enough for Steven Langdon (NDP, Essex-Windsor) who asked for confirmation that members of the Ways and Means Committee of the U.S. Congress had written to the government about the Bill. "Have they tied what they have written to whether or not they would support free trade when the issue goes from Canada to the U.S. Congress later this year?"

Carney could only respond that she and the Deputy Prime Minister felt that the Americans had over-reacted to the issue and that "The Prime Minister has responded saying that he feels that this is an issue which should not cause any concern to the Americans."

In the light of the obvious concern it does cause, her answer appeared weak.

On the same day, ACTRA released a statement on film distribution, addressing the rumours which were now rampant. Afraid that the govern-

ment would back down, it made public the following text which was sent to the Prime Minister: "In view of the entire Canadian film industry, the immediate introduction of the proposed Bill on film distribution is paramount to the development of the industry in Canada. Rumours that the government is altering its priorities are causing serious alarm. Any change in the declared policy and intentions of the government could only result in concern and apprehension regarding the government's commitment and firmness of resolve in relation to all cultural issues, particularly in relation to the free trade discussions. We urge that the film distribution Bill be proceeded with as a matter of priority."

The statement had the full accord of the 12 organizations which comprise industry associations.

By the following Monday, exasperation was apparent at the department of Communications as the reassurances of the government failed to quell the pessimism in the industry that the project was indeed being abandoned. Deputy Minister Jeremy Kinsman spoke with *Cinema Canada* about the need to "legally sanitize" the legislation (see accompanying article) before it could be ta-

bled, and insisted that it would go forward as soon as it was ready.

Meanwhile, one of two things seemed certain. Either the minister — generally considered a veteran of the political process with a lot of clout in the

Cabinet — was naive in believing she could produce such legislation "within a few weeks," or she has run into opposition which is using the legislative process to slow her down.

Either way, time is running

short. Parliament is due to recess for the summer by the end of June and experienced observers suggest that may be just enough time to table the legislation for first reading and let it die before second reading discussions can take place.

**A legislative adventure for DOC**

MONTREAL — Deputy minister of Communications Jeremy Kinsman explained to *Cinema Canada* in a telephone conversation the process which was slowing down the distribution legislation.

Originally, he said, the legislation was conceived to hinge on the inter-provincial trade powers which would put the question in the federal domain, but there were fears of provincial opposition. Currently, it is being dealt with at

the point of importation of films.

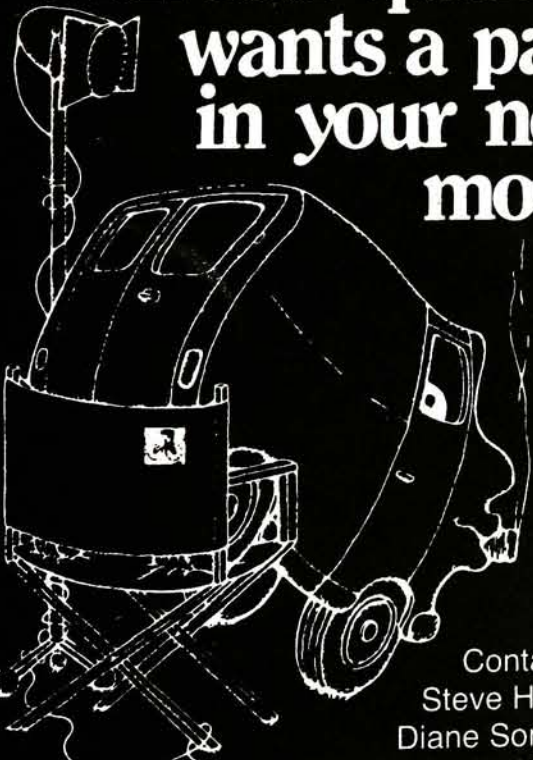
Explaining the process, he insisted that "things come up which have nothing to do with film," but which must be dealt with. For example, he stated that a "recent Supreme Court decision on the licensing of energy products was sufficiently unassertive of the federal position" to make the writers of the film legislation consider, once again, the language of the law.

Everytime it (the legislation)

hits a new set of approvers, it snags." He wondered rhetorically, now that it deals with the importation of films, "Does this now become a trade bill?" The department must now consider the repercussions of this possibility.


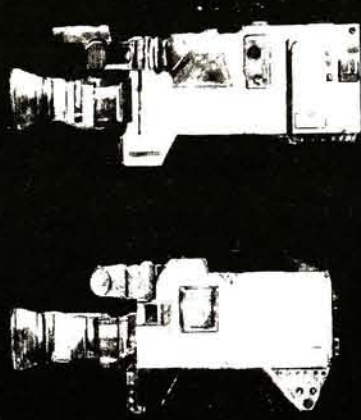
All the while insisting that the legislation will be tabled and that the government is committed to it, he concluded saying, "Writing laws is tough. It's an art form." One art form, obviously, which is not in danger in Ottawa.

**Car and Truck Rental Company with star quality wants a part in your next movie**



Contact  
Steve Hacker  
Diane Somerville  
(416) 763-5591

**SOMERVILLE**  
Car & Truck Rental Ltd.  
1968 Bloor St. W., Toronto, Ont. M6P 3K9

**SIM VIDEO**

**TECHNICAL SERVICES**

- Betacam
- Ikegami
- Sachtler
- Cetec Vega
- Neuman
- Nagra
- Arrilites

**FIELD PRODUCTION**

- Packages
- Crews

**SOUND**

- Film
- Video
- Wireless
- Digital

**CONTACT:**

- Rob Sim
- Sim Video Productions, Inc.
- 58 Third Street
- Toronto, Ontario M8V 2X8
- 416-255-9914

**Sim Video**



## SHOOT ALBERTA

by Stacy Bertles

Allarcom held a press conference late April to announce that construction of the largest production facility in Canada was beginning immediately. The completion date is set for December of this year.

Rumours of the production facility have been circulating for months. The deal was finalized when the federal government agreed to a \$1.1 million grant. Edmonton South MP Jim Edwards is chairman of the House Standing Committee on Communications, and pulled the grant from a Western Industrial Development program. He rationalized the diversion of funds from a program designed to offset Crow rate shipping disadvantages by explaining the development represents diversification of the industry.

"We recognize that Alberta has the capability of achieving a world-class production facility...It is not in the national interests to have all such work concentrated in central Canada."

Edwards also used the occasion to criticize inequities in Telefilm Canada's dispersal of funds. Pointing to the "lamentable fact" that 91.8% of last year's Broadcast Fund was spent in central Canada, he said he hoped the production centre would attract more funding to western Canada. "I would hope Telefilm Canada would be involved in use of this building."

Some 15,000 square feet of the 52,000 square-foot centre will be occupied by a sound stage. Support facilities include carpentry shops, stage assembly bays, paint and set design studios, lighting and grip storage space, rehearsal rooms, wardrobe and make-up rooms, production offices, mobile television production unit facilities, full control-room and videotape facilities, and administrative offices.

Allarcom intends to hire about 30 full-time employees and contract 90 other ones on

a freelance basis. One floor of office space will be allocated for independent producers who want to rent the facility: Allarcom does not expect to keep it filled with their own productions.

Whether these renters will be foreign or Canadian is unknown. Charles Allard, founder of Allarcom, said he wants to book the studio with "as many Canadian productions as we can."

Harold Roozen, executive vice-president of Allarcom, said that company representatives toured "most of the major production facilities in North America" and the latest innovations in technology have been incorporated. These include blue-grey tanks for filming underwater sequences, as well as film and video studios.

The centre will also house complete post-production facilities. Film scanning, off and on-line editing, special effects, computer animation, and duplication facilities will be included. Allarcom expects to generate revenues of more than \$56 million over the first three years of operation. There is probably no telling exactly what effect the facility may have upon the industry.

New news: Alliance mega-corp will produce **Bordertown**, a series of 26 1/2-hour episodes about border skirmishes between Alberta and Montana. It is set in the 1880s, making it a companion to **The Gunfighters**, the other Alliance project to shoot out west.

It has now been officially announced that Costa-Gavras will shoot **Summer Lightning**, a contemporary drama about the farm crisis in the U.S. midwest, outside Lethbridge. Stars are Tom Berenger and Debra Winger. Production is scheduled to begin in late July.

## Specialty applicants for cable

OTTAWA — On its third call for applications the Canadian Radio-television and Telecommunications Commission has received 36 proposals to provide specialty television programming.

After several delays, caused by policy changes and requests for extensions, the Canadian Radio-television and Telecommunications Commission (CRTC) has accepted the applications and set a hearing date.

Hearings on applications ranging from family and youth programs to an all-news channel to a weather service will begin July 20, 1987.

Although no firm time-frame had been set by press time the hearings are expected to last at least two weeks.

Here is a list of applications broken down by programming area:

#### — Family and Youth Service

— Homeworthy Inc. of Beaver Lodge, Alberta wants to provide a youth/family oriented television service; — The Family Channel of Toronto wants to run a national, general interest English-language pay-TV service for children, youth and families; — Tele-Jeunesse Canada/Young Canada Television proposes English and French language services for youth to be included on basic cable. Francis Fox is the president; — Premier Choix: TVEC Inc. of Montreal applied to provide family oriented French-language service on a discretionary basis; — YTV Canada, Inc. (Rogers Communications Inc., CUC Limited and Robert Burton) wants to provide a national children's, youth and family service on basic cable; — Vidéotron Ltée. of Montreal has applied to renew its broadcasting license to provide youth programming **Télé-des Jeunes**; — John Roston of Montreal wants to provide a program service for Canadian youth with arts, regional and documentary programming.

#### — Sports Service

— The Sports Network of Toronto wants to amend its license so its sports programming becomes part of basic cable rather than a discretionary pay service; — Le réseau des Sports (The Sports Network faisant affaire sous la dénomination Le Réseau des Sports) wants to distribute French language sports programming on basic cable in Quebec; — La télévision des Sports Ltée. has applied to run a French sports and leisure network in Quebec.

#### — Ethnic Service

— Telelatino Network Inc. of Toronto wants to amend its license to distribute its programming on basic cable; — MTV Broadcasting System Inc. of Toronto has applied to run a national ethnic broadcasting service on basic cable.

#### — All News Service

— The Canadian Broadcasting Commission wants to provide a CBC owned and operated, 24-hour, English-language national news and information service on basic cable; — Allarcom Limited of Edmonton has applied for a new Canadian service to be devoted to news, public affairs and information programming.

#### — Teleshopping Service

— David Brough of Milton, Ontario wants to provide a television shopping service with public service features; — David Brough of Milton, Ontario wants to provide a Canadian programming network; — David Brough of Milton, Ontario wants to provide a travel related programming network; — The Canadian Value Network of Toronto has applied for a teleshopping channel; — Canadian Home Shopping Network Limited of Toronto wants to provide English and French specialty programming related to home shopping and consumer ideas on basic cable;

#### — Health Service

— Canal Santé Inc. of Montreal

has applied to provide a French-language health programming service.

#### — Music Service

— CHUM Limited and Radiomutuel Limitée want to distribute **MusiquePlus** on basic cable; — CHUM Limited (MuchMusic Network) of Toronto want to amend their present license by distributing **MuchMusic** on basic cable; — CHUM Limited (**MusiquePlus**) of Montreal wants to provide a French music channel throughout eastern Canada on a discretionary pay-TV basis. Also CHUM wants to amend its **MuchMusic** license by deleting **MusiquePlus**. — Réseau de musique télévisée du Québec of Montreal wants to offer a French-language music service on basic cable.

#### — Religious Programming

— David Nostbakken and Randolph Lyle Naylor want to distribute a religious programming service on basic cable.

#### — Public Affairs

— Cable Public Affairs Channel wants to provide a House of Commons/Public Affairs service on basic cable; — 318710 B.C. Ltd. has applied for a new channel called the **Money Channel** to cover Canadian markets; — Judith Noel of Ottawa has applied to provide talk shows with news and information.

#### — Other applications

— François Macerola and Canadian Non-Commercial and Public Television, Inc./La Télévision canadienne publique et noncommerciale, Inc. wants to operate a national non-profit, public, general interest network in both French and English on basic cable; — TPTV Inc. wants to offer a programming service for native Canadians and the general public; — Consortium de Télévision Québec Canada has applied for a French language television service called **TV 5 Qu[bec, Canada]**; — Metromedia Inc. has applied to operate a Canadian weather network.

PROFESSIONALISM, FLEXIBILITY AND DRIVE  
THE BEST CREWS IN FILM AND VIDEO ANYWHERE

All film and videotape crafts *including* camera.

Call us at 416/536-4827. We're negotiable.

**NABET 700** Association of Film Craftsmen  
National Association of Broadcast Employees & Technicians

1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5



# Cabinet muscles CRTC in Ottawa license appeal

OTTAWA — The federal broadcast regulator has been told to reconsider a television license it granted Baton Broadcasting Inc. for an Ottawa television station.

The federal cabinet has also asked the Canadian Radio-television and Telecommunications Commission (CRTC) to set a new hearing date for the licensing of the English-language station.

Several broadcasters, including Standard Broadcasting — the owners of CTV affiliate station CJOH-TV in Ottawa — appealed the March 2, 1987 CRTC decision to grant the license.

Federal Communications minister Flora MacDonald announced the move to refer the decision back to the CRTC. She said, at the time, the government wanted to "ensure that all relevant factors were fully taken into account."

MacDonald said Cabinet only intervenes in a CRTC decision when it is satisfied major concerns demand the action.

"After thorough study of the appeals made to the Governor in Council (cabinet), the CRTC's decision is being referred back for reconsideration in light of its possible impact on the CTV network and consequently on the Canadian broadcasting system," MacDonald explained.

Baton, the owners of CTV's flagship Toronto station CFTO-TV, was granted a license for Nation's Capital Television Incorporated to operate a new independent English-language television station in Ottawa.

Alan Slaight, president of Standard Broadcasting whose CJOH-TV would be in competition with the new station, later predicted the decision could have serious consequences for the CTV network.

Douglas Bassett, president and chief executive officer of Baton, said he would have preferred if the cabinet and the minister of communications would have reaffirmed the CRTC decision.

"All the scores of people that we were going to hire, all the equipment we were going to buy, all the land we were going to buy and the bricks and mortar to put up a studio and television broadcasting station are on hold," Bassett said.

He said the move to review the decision will have an impact on the Canadian broadcasting system.

"It's a whole new concept in television broadcasting. You know, strong Canadian programming in the heart of prime time," Bassett told *Cinema Canada*. He vowed to win with that formula.

The CRTC, in its earlier deci-

sion, said the new station would be independent and provide Ottawa viewers with 60 hours per week of local programming. As well, the new station promised to spend \$31 million over five years on Canadian programming.

A total of 26 hours per week of Canadian programming was to be shown between 6 p.m.

and midnight.

Bassett said CFTO in Toronto and other Baton stations in Saskatchewan were going to provide financing on top of the amount promised to finance Nation's Capital television.

He termed "ridiculous" suggestions that Baton, with the establishment of an Ottawa station, was planning to leave the

CTV network fold to form its own network.

"We are fiercely, proudly CTV all the way," Bassett said.

"We're the largest shareholder in CTV. If we screw up CTV we screw up ourselves."

As well, he said Baton is committed to being part of the CTV network through conditions of license set up by the CRTC.

MacDonald's office, in a press release, notes the Ottawa area is already served by four English-language over-the-air broadcasters as well as four French-language over-the-air stations. Cable networks carry 18 conventional television services in the area.



National  
Film Board  
of Canada

Office  
national du film  
du Canada

## NEWS

### EASIER ACCESS TO NFB FILMS AND VIDEOS

During the past two years, the NFB has established several programs that make it easier for Canadians to see NFB films and videos. These include an expanded video rental collection; electronic reproduction and off-air video taping programs and a public library video acquisition program. Today, in addition to seeing Film Board movies in NFB and commercial theatres, on television, in schools and at public screenings, Canadians can obtain National Film Board productions through the following sources.

- **Video rental**

The NFB has just added many new titles to its video rental collection, making it the largest existing body of Canadian films on video. Over 800 of the best dramas, documentaries and animated films are now available on video and can be rented by phone, mail or in person from NFB offices for a daily \$2.00 fee. Twenty-six NFB offices house the entire English collection and 14 carry the French collection. Numerous video stores and public libraries also carry selected titles. Video catalogues can be obtained free of charge from NFB offices. NFB videos can also be purchased by the public. Prices start at \$39.95 and occasionally, certain titles are made available at special discount prices. Over 100 new videos will be added to the collection each year.

- **Public library video acquisition program**

In keeping with the special relationship the NFB has had with public lib-



• Eugene Levy discovers *Home Safety*

raries for the past 25 years, the Board offers VHS and Beta videocassettes of its films to libraries for \$24 each, provided they purchase a minimum of 50 titles per year for three years. Libraries can choose from a list of 500 titles offered by the NFB.

- **Electronic reproduction**

Non-profit organizations may make video copies of a film for which the NFB owns all necessary rights. The organization must purchase a 16 mm or 1" video master and pay a nominal fee of \$3 per minute for three years or \$6 per minute for six years. The videos may be shown to the organization's members provided there is no cost to viewers. The rights granted

under this program cannot be transferred from one organization to another.

Numerous organizations have taken advantage of this program to show their members **Feeling Yes / Feeling No**, the highly acclaimed program for the prevention of child sexual assault. To date, the NFB has sold nearly 8000 films and videos of the English and French versions of this production and another 4000 copies are in circulation through the electronic reproduction program. In addition, through the concerted efforts of the NFB, Health and Welfare Canada and the Canadian Library Association, copies of **Feeling Yes / Feeling No** will soon be available from most public libraries in Canada.

- **Single copy off-air video taping**

Designed primarily for educational and public institutions, this program allows viewers to video-tape any NFB film broadcast by a TV station or a cable company. The recording can be held for preview purposes without fee for 7 days after which users purchase an off-air taping license (a preprinted form available from NFB offices) Cost is \$2.00 per minute for three years.

- **16mm purchase and lending**

In addition to being able to rent videos from NFB offices, individuals may also purchase or borrow 16mm films.

- **Multi-media products for educators**

Slide sets, multimedia kits, filmstrips and filmstrips on video produced by The NFB's Studio G are available in English from McIntyre Educational Media in Toronto and in French from Multimédia Audiovisuel Inc. in Montreal.

### NFB Offices in Canada:

Headquarters — Montreal (514) 283-9253  
Pacific region — Vancouver (604) 666-3411  
Prairie region — Winnipeg (204) 949-2812  
Ontario region — Toronto (416) 973-0895

National Capital — Ottawa (613) 996-4259  
Quebec region — Montreal (514) 283-4823  
Atlantic region — Halifax (902) 426-7350  
plus offices in most major cities



## ON (EXPERIMENTAL) FILM

by B. Sternberg

An interesting change in programming habits has become evident; namely, that of intermingling experimental films with screenings of documentaries and narratives. This happened to a film of mine that was invited to the Women's Film Festival organized in Moncton by *Femmes à Focus*. As one of the few experimental films shown, and the only one that day, it was seen by people who had not especially selected an experimental programme, but who were surprised, pleasantly so I might add, by the difference, the change this form presented. Quite a bit of response, discussion, questioning and mulling over occurred. The willingness to consider my film was aided, by being situated amongst films that were easier to see; easier in that their structure/conven-

tions/language are already known by the audience.

This intermingling of genres has occurred also in programmes investigating the documentary itself; for example, *Transmutations: Formal Inventions in Documentary* included experimental films in each of its programmes: Richard Fung and Peter Steven of DEC Films are planning a seminar on politically-intentioned films and are looking at films whose form itself is revolutionary, asking, as did feminist theory, whether conventional forms or language that reflects the status quo can speak of other perspectives. And last year's Grierson Documentary Seminar invited Vera Frenkel with her tape of *Lost Art: Cargo Cult Romance*, a reconstruction in documentary style of an invented historical

event as a foil by which to examine traditional documentary.

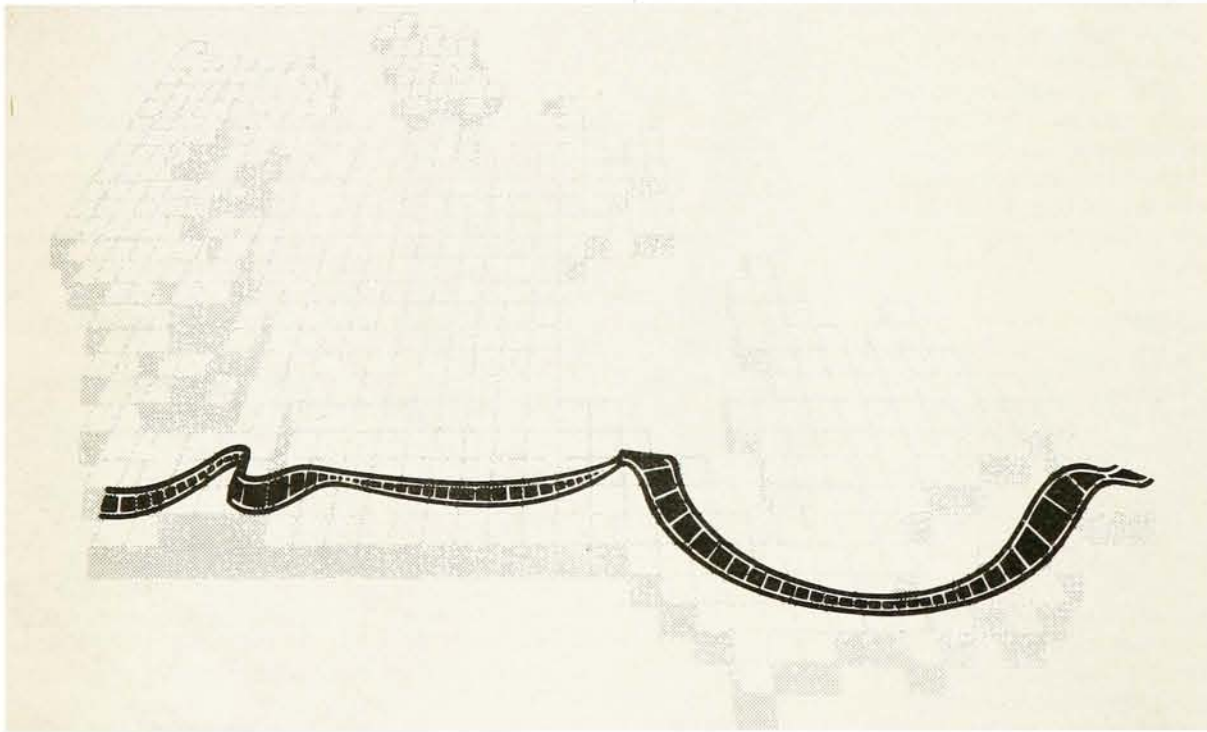
An article by Yvonne Rainer, "Thoughts on Women's Cinema: Eating Words, Voicing Struggles", published in April's *Independent Film and Video Monthly*, addresses the problem of voicing women's experiences without using narrative. She comments: "In relation to the various notions of an avant-garde... [this] emphasis on voicing what has previously gone unheard, gives priority to unmasking and reassessing social relations rather than overturning previously validated aesthetic positions." Later in the article she asks:

*"Should a film whose main project is to restore the voice and subjectivity of a previously ignored or suppressed person or segment of the population, should such a film contain argument, contradiction, or express the director's ambivalence within the film directly, through language, or*

*indirectly through stylistic intervention?... My own solution runs to keeping an extra-diagetic voice, a voice separate from the characters and story, fairly active in every scene... In this film [The Man Who Envied Women] fictional and documentary modes come into play more fully than in any of my previous work, offsetting the calculation of my still-cherished recitations and readings with the immediacy of dramatic and documentary enactment. These last are, admittedly, the strategies that offer the spectator the most powerful sense of the real. But reality, as we do so well know, always lies elsewhere, a fact that we nevertheless endlessly seek to disavow and from which we always retreat. I shall continue to remind us of that disavowal by challenging reality's representational proxies with assorted banky-panky. I hope others continue to do likewise and otherwise."*

As much as experimental film is being included in diverse programmes, it is still omitted from articles on ART!! For example; John Benty Mays' year-end synoptic look at the Toronto art scene in the *Globe and Mail* did not so much as mention the word film nor, as I understand it, will he be including any experimental filmmakers in his upcoming book on 10 years of Toronto art; Diana Nemiroff's extensive preface to the catalogue of the exhibition *Songs of Experience* which thoughtfully outlines various directions, trends, strategies of recent art-making does not draw on any experimental films to exemplify her points despite the fact that she was using examples of work beyond that of the 15 artists in the show and that many experimental films would have been so appropriate and were, in fact, initiatory of the strategy under discussion (not to mention that there were film programmes with the show). Similarly, I noted in reading an article in an ICA publication *Document A 4 Post Modernism* the examples given of postmodernist strategies were strikingly familiar; for example 'bricolage'... has anyone seen any of David Rimmer's films, especially a recent one entitled *Bricolage*????

## We put it all together coast · to · coast



**WILLIAM F. WHITE  
LIMITED**

A Canadian Company  
Established since 1963

Camera, Lighting, Grip... A Complete Film Service

36 Parklawn Road  
Toronto, Ontario  
M8Y 3H8  
(416) 252-7171

715 St. Maurice Street  
Montreal, Quebec  
H3C 1L4  
(514) 866-3323

43 West 6th Ave.  
Vancouver, B.C.  
V5Y 1K2  
(604) 873-3921

The Art Gallery of Ontario presented a retrospective exhibition of Joyce Wieland's work, including her films: *Reason Over Passion/La Raison avant la passion*, *Pierre Vallières*, *Patriotism, Part I*, *Patriotism, Part II*, *Catfood*, *Birds at Sunrise*, *Water Sark*, *Handtinting Solidarity*, *A and B in Ontario*, *Experiment in Living*, *Rat Life and Diet in North America*, *The Far Shore*, *Peggy's Blue Skylight*, *Short Shave, 1933*, *Dripping Water and Sailboat*.

A feature of the presentation of the films, I noted happily, was the scheduled re-screenings on different days and then on different time slots. A welcome change from one-time-only-sorry-you-missed-it programming.

On the first evening of screenings a panel of four presented talks on different aspects of Joyce's work: Kass Ban-

*Cont. on p. 49*

OTTAWA - The Seventh Annual Summer Institute of Film and Television will be held in Ottawa, June 21 to 26.

Among invited workshop and seminar leaders is Burt Metcalfe, executive producer, director and co-writer of the television series *M.A.S.H.*, and Patricia Rozema, director of *I've Heard the Mermaids Singing*.



# Merger discussions on agenda in June for producers

TORONTO - The possible merger of two producers' associations in English Canada has moved a step closer to reality.

Both the board and the membership of the Canadian Film and Television Association (CFTA) approved at a meeting March 31, 1987 general terms of a merger proposal with the Association of Canadian Film and Television Producers (ACFTP).

The CFTA states in a news release that it postponed its annual general meeting one month to June 3, 1987 in a

move intended to give the ACFTP time to consider the merger proposal.

The ACFTP is a group of about 40 production companies and financiers that split with the CFTA about three years ago over organizational

and policy differences. The CFTA represents a broader group of interests including producers.

Sam Jephcott, executive director of the CFTA, said once both groups agree to the merger proposal, the next step

is to get approval for a detailed final agreement.

Jephcott said the objective of the merger is to create a unified voice for producers.

"I think it is probably one of the most significant things we could do," he said.

Members of the Canadian Television Program Distributors Association have also decided to discuss a merger with the CFTA. The CFTA states it's optimistic the idea can be ratified at the June 3 meeting.

## Magic in Laon

MONTREAL - The **Young Magician**, a Canada/Poland co-production produced by Rock Demers of Les Productions La Fête, has won two Grand Prizes at the Laon Youth Film Festival in France.

For the first time in the history of this international festival, two juries have awarded top honours to the same film.

The **Young Magician**, directed by Waldemar Dziki has been awarded grand prizes by both the children's and adult jury. This film is the fourth and most recent release (as of April) in the 12-film *Tales For All* series of family-oriented films.

The first five films in the series, including **The Great Land of Small** by Vojtar Jasny will be presented at the Cannes Film Festival.

## On (experimental)

Cont. from p. 48

ning discussed the film **Reason Over Passion**; Leila Sujir spoke more broadly on the source and manner of Joyce's work - from the heart and flesh; Kay Armatage pointed out the strength and complexity of Wieland's picture and sound and editing and Lauren Rabinovitz gave an insightful reading of **The Far Shore** in its relation to conventional melodrama and Wieland's experimental films.

**Artist on Fire**, a documentary film about Wieland directed by Kay Armatage, premiered during the retrospective. The film linked her various art-making practices (film, painting, quilts, drawings) with her perspective on life, her ideals, her light and joy.

The retrospective is travelling and will be in Charlottetown, Oct. 16, Fredericton, Dec. 4, - Jan. 30, Regina, Feb. 19 - March 31. The tour ends in British Columbia.

B. Sternberg •

**MULTIPLE CHOICE IN TORONTO**

Complete the following by choosing the most appropriate statement.

I'm shooting my next production in Toronto because .....

- a.  Toronto's Film Liaison provides a comprehensive service that is fast, efficient and free
- b.  Toronto is the third-largest film and video production centre in North America
- c.  Toronto's locations adapt to time and place
- d.  all of the above

For the correct answer and a lot more, contact:

Naish McHugh  
 Toronto Film Liaison  
 City of Toronto Planning and Development Department  
 18th Floor, East Tower, City Hall  
 Toronto, Ontario M5H 2N2  
 Telephone (416) 392-7570

MEMBER OF  
AFC  
ASSOCIATION OF FILM COMMISSIONERS



LEGAL EYE

by Michael Bergman

# Free trade update

President Reagan during his recent visit to Ottawa affirmed his support for the Free Trade talks between Canada and the United States. These talks have been continuing apace trying to meet the fast-track deadline imposed by the United States Congress for its simplified ratification in that country.

Despite media coverage and the intent of at least the leaders of the two countries, it still remains far from clear what the talks encompass and what their effect on the economy will be. In the specific area of cultural industries it remains difficult to reconcile the statements of the American Free Trade ambassador and various members of the United States Congress that cultural industries are a subject matter for negotiation and the Canadian government's continued insistence that they are not.

For the Canadian film industry the issue of cultural sovereignty in the Free Trade talks continues to be of cardinal concern and so it should be since the industry has grown and flourished under a series of protectionist devices from subsidies, fiscal incentives, content quotas, etc. Interestingly enough, even if the subject matter of cultural industries is excluded from the Free Trade talks, the result of a Free Trade deal could still have an extremely adverse effect on the Canadian film industry.

The Free Trade talks are aimed at reducing trade barriers between the two countries. Barriers such as duties, import/export quotas, etc. are obvious, but it is also apparent that one of the results of the talks, and certainly the Americans seem to be pressing this position, is that the economies of the two countries should offer each other's citizens equal opportunity of investment and competition according to rules which make the marketplace more or less standardized. An element of this standardization would be that lower costs or greater return would be based on pure market factors and not artificial conditions created by government subsidies or legislation. Right there is the nub of an important problem for the Canadian film industry if Free Trade is successful, even if cultural industries are not directly addressed in the talks.

The current boom in feature filming in Canada is fueled by both Canadian and American production. Canadian produc-

tion is primarily financed by an effective subsidy from a crown corporation, Telefilm Canada. It is further aided by fiscal incentives in the form of the Feature Film Tax Shelter. Notwithstanding this assistance, the monies generated from these sources do not cover the costs of a Canadian feature film. More often than not the balance comes from American financing, whether in the form of a guaranteed sale or other investments into the project. Canadian producers who do not accept government assistance are more often than not in reality servicing American productions which, by shooting in Canada through the umbrella of a Canadian production house, save money on the exchange rate, union benefits and fringes and still have the advantage of certification for Canadian content regulations. American production in Canada shoots here primarily for the benefit of the exchange rate and lower costs as well as reduced union benefits and fringes.

There is no doubt that for better or for worse the current boom in Canadian feature film production is heavily reliant on American financing. This creates an iceberg effect where the visible portion of the industry seems to be Canadian film which is really resting on a base of invisible American support. Presumably if it were not for financial considerations, the level of American production and American investment in Canadian film would be significantly reduced.

The standardization that could result from Free Trade talks would probably affect the exchange rate between the two currencies making the Canadian currency stronger and therefore reducing the difference between them. Since Canada hopes that the result of Free Trade would be increased exports to the United States, Americans buying Canadian dollars to purchase these exports would push the value of the Canadian dollar up. Furthermore it is difficult to see how the American government would tolerate a Free Trade situation where Canada was more competitive purely because of the significant difference in the exchange rate.

Free Trade would result in pressure to bring Canadian film budget costs in line with American standards. One can easily imagine a scenario where

American film unions begin to insist that in light of the Free Trade Treaty and the demise of at least economic barriers between the two countries, Canadian film crews, actors and directors should be paid a fee

comparable to the American norm and Canadian film unions should be charging similar benefits. This pressure towards standardization would push Canadian costs up for the film industry and not down.

These factors would tend to cause Americans to remain home when it comes to film production and draw Canadian producers into the United States, closer to the financial

# CARERE

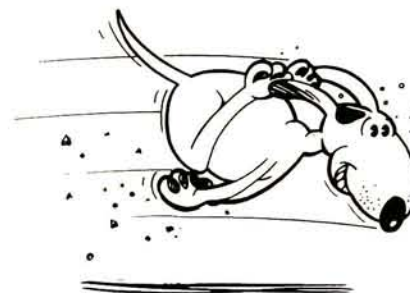
## SPECIAL EFFECTS

SPECIAL VISUAL EFFECTS / FRANK C. CARERE

- DESIGN
- MOBILE FACILITY
- MECHANICAL EFFECTS
- THE ELEMENTS
- PYROTECHNICS
- EQUIPMENT SUPPLY

FRANK C. CARERE (416) 460-0034  
PO BOX 5818 STATION 'A' TORONTO CANADA M5W 1P2 (416) 463 6656

*See Spot!*



Dailies - Film or Tape!

- 24 hour film and video services
- 16mm/35mm neg. processing and printing
- scanner film to tape transfers
- Datascan 500XL digital audio to videotape synchronization system
- complete audio post-production

*See Spot Run!*

## SPOT FILM & VIDEO

487 Adelaide Street West,  
Toronto, Ontario M5V 1T4  
(416) 366-8001



base with which they are currently working in an attempt to ingratiate themselves as makers of American films at a lower cost to the extent possible in Canada.

Economic standardization also means increased and more developed across-the-border growth of distribution networks. All trade needs distribution. Free Trade would presumably encourage the develop-

ment of such systems on the basis of a complete open area where there is no trade boundary between the two countries. This would leave any attempt at Canadianization of the film distribution system in this country by other than purely market forces feeble at best. At any rate, Free Trade would necessitate the elimination of such things as the requirement under the Canada Business Corporations Act that the majority of a board of directors

of the corporation be Canadian. Such a measure would be necessary to facilitate the new open-door Free Trade ethic which would reduce economic discrimination against Americans. By this means Americans could acquire and assert control over Canadian distributors, even if Canadian law required Canadian ownership.

For these reasons it is difficult to see how the Canadian film industry can be heartened by any success the Canadian

government has in excluding the cultural industries from the Free Trade talks. The government may find that the picket fence around its film flower garden is no substitute for a cash-watering.

**MICHAEL N. BERGMAN**  
*Barrister & Solicitor  
Member of the Bars of Quebec,  
Ontario and Alberta with offices in Montreal and Toronto*

## Mini-series takes on Dieppe battle

TORONTO - Atlantis Films Limited will co-produce a \$6 million television mini-series based on the lives of Canadian soldiers in the World War II battle of Dieppe.

Toronto based-Atlantis and Paris-based FIT Production will co-produce three 90-minute dramas in the **Dieppe '42** series.

Shooting is scheduled to begin in March 1988 in Canada, France and England. The series will be ready for release in 1989.

The television mini-series is based on an idea by French author Giles Perrault.

The story will follow the lives of four young Canadian soldiers about to be embroiled in the tragic battle of Dieppe in 1942. **Dieppe '42** will also look at the political climate in Canada at the time and then follow the soldiers to England as they train for the upcoming battle.

Atlantis spokesman Jeremy Katz said part of the story will also deal with the political intrigue involved in the battle and examine behind-the-scenes strategy of the Allied forces.

The script will be co-written by Perrault and Canadian writer Bill Gough. Most recently, Gough was producer of the CBC television movie **Charlie Grant's War** and also the television movie **The Marriage Bed**.

**Dieppe '42** executive producers are Michael MacMillan, president of Atlantis, and Jean-Pierre Ramsay, president of FIT Production. Atlantis partner Seaton McLean is producer.

Katz said the mini-series is not an official co-production under the terms of the treaty signed by the Canadian government and other countries.

The private co-production deal between Atlantis and FIT Production will allow for more artistic freedom, Katz said.

At press time broadcasters and a director were yet to be lined up. With scripts currently being developed, Katz said, the budget is tentatively set at \$6 million (Cdn.)

# rosco products

FOR THEATRE,  
FILM AND  
VIDEO PRODUCTION

## Here are the products that make it happen!

- Lighting Filters
- Projections
- Screens
- Designer Materials
- Fog and Smoke
- Painting
- Dance Floors
- Stage Platforms
- Special Effects
- Computer Software

For further details contact Rosco or your local authorized Rosco dealer

# rosco

1271 DENISON STREET #66 MARKHAM, ONTARIO L3R 4B5 TEL. 416/475-1400

serving the performing arts

## Women crown Loyalties

MONTREAL - **Loyalties** directed by Anne Wheeler has won the Grand Prize at the ninth annual International Women's Film Festival in Creteil, France. The Grand Prize is shared with **Seppan** directed by Agneta Fagerstrom-Olsson (Sweden).



# Board copes with propaganda

TORONTO — A ruling of the United States Supreme Court to label three National Film Board productions as propaganda is a disappointment, a film board spokesperson says.

Mireille Kermoyan, director of Communications for the National Film Board (NFB), said the board is examining exactly what the U.S. Supreme Court decision means.

In a 5-3 decision the court recently ruled that the use of the term "propaganda" did not have a negative connotation. The ruling, means the films will have to carry a statement saying they are foreign political propaganda.

The three films involved are **If You Love This Planet**, which is about the devastating impact of nuclear war; **Acid Rain From Heaven**; and **Acid Rain; Requiem or Recovery**. **If You Love This Planet** won an Academy Award in 1983.

In 1983, the U.S. Justice Department ruled that the films

had to be classified as "political propaganda" under the U.S. Foreign Agents Registration Act. That meant the documentarists had to carry a notice that they were distributed by an agent of the Canadian government and were registered with the U.S. Justice Department.

But Kermoyan said the films achieved quite a broad circulation.

She explained that the NFB doesn't think the Supreme Court decision on the Foreign Agents Registration Act means copies of the films already in circulation will have to be labelled as propaganda.

As well, "the circulation of those films is not restricted," Kermoyan said. She said the film board will interpret the judgement, but still comply with the decision.

Kermoyan added that she is not sure what impact the decision will have on the circulation of future NFB productions in the United States.

The Supreme Court decision was handed down April 28.

## Lévesque in biz

MONTREAL — René Lévesque, former Quebec premier, is returning to television journalism as host of four 60-minute television documentaries on political and cultural events that have characterized Quebec from 1960. As scriptwriter and creator of the series, Lévesque will project the theme into the year 2000.

This \$1 million docudrama series, produced by Pierre Thibault for André Perry Productions, is scheduled for shooting in July on locations in Montreal and Quebec City. Both French and English versions will be ready for broadcast in early 1988.

Lévesque, age 64, was the host of **Point de mire**, a popular public affairs show on Radio-Canada during the '50s.

# Allarcom into building boom with big \$6.9 studio

EDMONTON — The development of a \$6.9 million motion picture and television production studio in Edmonton has been announced by Allarcom Ltd. Construction, adjacent to existing Allarcom facilities, is scheduled for completion by December.

The Edmonton-based communications company with interests in broadcasting, pay-TV, production and distribution of entertainment programming will build the studio with \$1.1 million in federal government assistance.

Jim Edwards (PC-MP, Edmonton South) says that government funding will come from the Western Transportation Industrial Development Program.

At 51,750 sq. ft. the Allarcom facility will be the largest of its kind in Canada, creating 30 full-time positions. It is expected that over \$56 million in sales will be generated by the state-of-the-art facility which will incorporate film/television production and post-production technology.

Harold Roozen, executive vice-president of Allarcom, says the facility will be made

available for use by independent producers.

"The facility will be an opportunity for western Canada, and in particular Edmonton, to participate in what is rapidly becoming a growth industry," said Roozen.

## AB/QC prize

MONTREAL — Canadian filmmakers have been invited, once again, to qualify for the Quebec-Alberta Prizes for innovation in cinema and television.

Two \$5,000 prizes are given annually to individuals or organizations distinguished through innovation in television or cinema. The Quebec-Alberta Prize for innovation in television 1987 will be awarded at the Banff Television Festival this month, followed by the presentation of the Alberta-Quebec Prize for innovation in cinema 1987 at the World Film Festival in Montreal.

Sponsors of the Quebec-Alberta Prizes are Société générale du cinéma du Québec and Alberta Culture. Application deadline was May 19, 1987.

Standards  
Conversions

PAL • SECAM • NTSC



Broadcast quality digital conversions of Betacam, 1", U-Matic Hi-Lo Band, VHS, Beta and Video 8 to and from the three world TV Standards For all your worldwide video needs

Call Us At  
416-449-3033

INTERNATIONAL  
**Image**  
CONVERSIONS INC.

29 Prince Andrew Place, Toronto, Ontario, Canada M3C 2H2  
(416) 449-3033 TELEX 06 986958 INTL. IMAGE TOR

TORONTO'S ULTIMATE LIMOUSINE SERVICE

*Dunhill Limousine*  
& EXECUTIVE SERVICES LTD.

- SPECIALIZING IN PICTURE CARS
- PROFESSIONAL UNIFORMED CHAUFFEURS
- CELLULAR TELEPHONE IN ALL CARS
- YACHT CHARTERS
- OUT OF TOWN, CITY TOURS AND AIRPORTS

80 Antibes Drive, PH #7,  
Willowdale, Ontario  
M2R 3N5  
(416) 967-5460  
or 967-LIMO



# War Amps want debate, withdraw suit against The Kid

TORONTO — In an attempt to prompt public debate, War Amputations of Canada has dropped its Supreme Court of Ontario case against the controversial film *The Kid Who Couldn't Miss*.

The National Film Board production about Canadian World War I flying ace Billy Bishop has been opposed by War Amputations of Canada because it discredits the war record of Bishop.

Last November 10, the War Amps applied to the Supreme Court of Ontario for an injunction requesting the film be withdrawn from circulation, "citing a number of inaccuracies and flaws in the film."

The case was scheduled to be heard in the Supreme Court on May 26.

Clifford Chadderton, War Amputations chief executive officer, said a court case could be started against the film again, but a decision was made to drop this particular injunction.

Chadderton said the NFB

wouldn't talk about the film while the case was before the courts and public debate had stopped.

"We are now moving into another stage of this thing. We are not dropping it by any means," Chadderton told *Cinema Canada*.

He said War Amputations wants public debate to now take place, any errors in the film to be acknowledged and the NFB to voluntarily withdraw the film.

Mireille Kermoyan, the NFB's director of Communications, said the NFB would not withdraw the film from circulation.

Kermoyan also said the NFB had participated in public debate at a Senate hearing into the controversy and also at a forum at McGill University.

A 1986 report of a Senate sub-committee inquiry on the film said the film should be released with a notice stating it was a "docudrama."

On the issue of public de-

bate, Kermoyan said the film has received extensive media coverage.

"It is difficult for a film to be more publicly debated than this one," Kermoyan told *Cinema Canada*.

She questioned whether the court case was really dropped because of technical and legal arguments put up by the NFB.

Kermoyan said when someone thinks they are going to win a case they don't usually drop it. Instead they would normally pursue it.

The decision to withdraw the injunction came as a surprise, she explained. Kermoyan said the NFB prefers that decision, but added the controversy has been going on so long the board wonders what will be next.

*The Kid Who Couldn't Miss* questions the total of 72 victories claimed by Bishop on the Western Front; they are the basis on which he received the Victoria Cross.

Bishop received the Victoria

Cross for a solo raid on a German airfield. The film suggests the raid never took place.

"It is a very challenging film and it is a film that doesn't deny Billy Bishop's bravery...but raises some questions," Kermoyan said.

She added, "A hero can be a human being as well."

Chadderton said Bishop may have had character flaws, but added he didn't have flaws as a fighter.

Chadderton, who has done

extensive research on Bishop's claims himself, said the vast majority of historians have long supported Bishop's war record.

He said if proof could be shown of the claims made in the film, then he would accept them. In the long run, Chadderton said he is concerned about the impact the film will have on the historical record of Bishop.

Speaking of Bishop, Chadderton added, "He was a Gretzky in the air."

## Brooker moves to Astral Toronto

MONTREAL — Ron Brooker has been named vice-president of distribution at Astral Films Ltd.

The former manager of Astral's Winnipeg branch will be based in Toronto where he will be responsible for coordinating theatrical distribution and serve as a member of the acquisition committee.

Brooker's appointment was announced by Stuart Cobbett, president of Astral Film Enterprises, the coordinating company for the entertainment activities of Astral Bellevue Pathe Inc.

Astral Films Ltd. is the theatrical distribution unit of Astral Bellevue Pathe Inc. Astral Films former president, Gordon Guiry, has moved to Cinema Plus.

TORONTO — Primedia Productions has joined an association of European production and distribution companies known as Vision.

The stated purpose of the one-year old association is to pool resources, increase funds and compete with American programming in Europe.

Other Vision members are: HTV (Britain), Télécip and FMI (France), TV60 (Germany) and Racing Pictures (Italy).

## How about Mobile Image for openers?

# Your TV Shows will get off to a great start.

Computer generated images and on-line editing for your Television Programming. Mobile Image... the affordable video production house. Ask about our new demo tape. Call 416/591-1400 for openers.



## JACK THOMPSON

Dadoun Thompson Associates Ltd.

Insurance Specialists  
for the  
Entertainment Industry

- professional
- personal
- service

Your Complete Insurance  
Broker

Call:  
**Jack Thompson**  
100 Drumlin Circle, Suite 204  
(Steeles & Keele)  
Concord, Ont. L4K 2T9  
(416) 669-6400



# Low fees burden producers, increase production risks

MONTREAL – Low broadcast licensing fees have created an extra financial burden for Canadian independent producers, says François Champagne of SDA Productions Ltée in Montreal.

Champagne, whose company is a member of the Canadian Film and Television Association (CFTA) and the Association of Canadian Film and Television Producers (ACFTP), is not alone in sharing this view.

In March, the CFTA, representing over 200 film and tele-

vision producers, told the Parliamentary Standing Committee on Communications and Culture that license fees paid by Canadian broadcasters are a small fraction of the actual cost of production – "...a state of affairs with disastrous long-term implications for the health of our industry and hence the viewing choice of Canadians."

The CFTA continues that "...ridiculously low license fees (in Canada) are less than a quarter of the fees paid in any

other producing country as a proportion of typical production budgets."

Producers, says the CFTA, are forced to resort to various means of funding including tax shelter investment and foreign co-productions as a means of compensating for low fees.

The brief also reveals the CFTA contention that Telefilm Canada "...does not subsidize our production costs but rather underwrites the license fees paid by public and private sector broadcasters for our programming."

The ACFTP has suggested to the parliamentary committee that the CRTC develop license fee guidelines for Canadian broadcasters which indicate the norm of 35 per cent of production costs is the minimum expectation for independently produced Canadian content

programs. Current fee levels range from 15 to 25 per cent.

"Low fees place an extremely heavy weight on the shoulders of producers in this country," says Champagne.

The immediate effect of what amounts to inadequate funding by the broadcasters, he explains, is an intensified effort to pull together up-front financing and have principal photography completed by year-end for certification and investor/tax purposes.

"There is extremely high competition to get a (programming) slot which you don't want to lose. Therefore most start shooting very often before financing is in place."

This sort of risk-taking is not for the weak of heart or weak of pocketbook, says Champagne, who has recently launched a public share offering of an in-

vestment package of four television projects. Bridge financing or the flexibility to provide sufficient up-front capital for each of the projects is the main advantage (for the producer) of similar package offerings.

Producers strong enough to withstand the pressures of alternative financing due to low broadcast fees are often faced with a particular "Catch-22" dilemma.

Explains Champagne: "If you prove that you can do it, you set a precedent. So don't try asking for higher fees next time around."

"There are few players who can do it," adds Champagne. "It is unfair that the broadcast fees are so low that all the burden of network funding cuts are placed on our (independent producers) shoulders."

**MAINTENANT EN LOCATION.** **PLACE JACQUES-CARTIER FACE AU VIEUX-PORT.**



2 bureaux séparés 1500 p.c. - 1700 p.c. ou le plancher complet: 3200 p.c.

Rénové à fond: Tout y est neuf. Climatisation centrale contrôlée par le locataire.

Équipement: Cuisinettes avec frigos, fours micro. Salles d'aisance avec douches. Système d'intercom. Monte-charge.

Location: 3 à 5 ans, renouvelable. Prix ajusté selon bail, + option d'achat de l'étage.

Dépliant disponible. **341-4039**

*the source for books on*  
**FILM • T.V. • VIDEO**  
**THEATREBOOKS**

specialist booksellers since 1975  
 25 bloor st. w. toronto, canada  
 m4w 1a3 (416) 922-7175

PHONE/MAIL ORDERS/MASTERCARD/VISA

*Petra*  
 F I L M S  
 POST PRODUCTION SERVICES DIVISION

1149 HORNBY STREET, VANCOUVER  
 1/2 BLOCK FROM ALPHA CINE

(604) 669-1333

Quality Picture & Sound Editing  
 Custom Sound Effects Recording & Transferring  
 Complete 16 and 35 mm Post Production Facility



**Association of Canadian Film Craftspeople**

Our symbol on your film is our guarantee of excellence

**65 Heward St., Suite 105, Toronto, Canada**  
**(416) 462-0211**



# Sunrise into Civil War

Toronto - Sunrise Films Limited of Toronto is producing a four-hour television mini-series for Operation Prime Time in the United States.

**Hoover vs the Kennedys: The Second Civil War** will be produced in association with Los Angeles-based Selznick/Glickman productions.

It marks the first time Selznick/Glickman Productions have co-produced a project in Canada. In 1983 the company produced the Emmy award-winning **Blood Feud** that dramatized the battle between Robert Kennedy and teamster union president Jimmy Hoffa.

**Hoover vs the Kennedys: The Second Civil War** was written by Canadian Lionel Siegel. The mini-series is budgeted at more than \$4 million, said publicist Laura Goldstein.

A Sunrise press release says the mini-series explores the jealousies and power struggles that separated Bobby and John Kennedy from longtime FBI director J. Edgar Hoover.

Oscar - winning actor Rod Steiger is cast as Hoover and Canadian Nicholas Campbell as U.S. attorney - general Robert Kennedy.

Steiger during an award-studded career captured, among other awards, the 1967 best actor Oscar for work on **In the Heat of the Night**.

Campbell's most recent role was in the World War I drama

**Going Home**, which aired on CBC television earlier this year.

Campbell trained in the theatre in England. His other film credits include **The Eagle Has Landed**, **A Bridge Too Far**, **The Omen** and **The Dead Zone**.

The mini-series began shooting in mid-May in Toronto. It will also use a large amount of original footage from the period.

It is scheduled to air on Operation Prime Time in November, 1987.

Rights to the books *Kennedy Justice* by Victor Navasky and *Of Kennedys and Kings* by Harris Wofford were acquired by Sunrise and Selznick/Glickman.

Sunrise, in a press release, promises to bring to light untold facts about both Hoover and the Kennedys.

"The sexual exploits of the Kennedys (JFK's relationship with Marilyn Monroe and Judith Campbell; Bobby's affair with Monroe and Martin Luther King's extramarital affairs) will be treated in context," Daniel Selznick said.

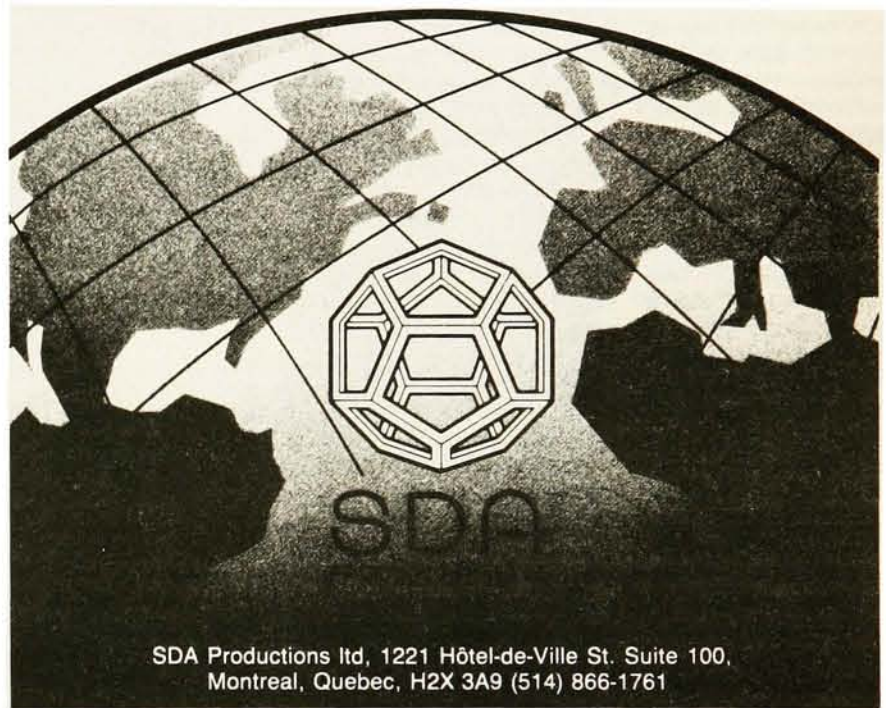
Selznick said they aren't included for shock value, "but to reveal the psychological blackmail with which Hoover tried to control the Kennedys and destroy King and his family."

Executive producers are Paul Saltzman, Selznick and Joel Glickman. Glickman will also direct the series.

**IN COMPETITION**

at  
The Banff Television Festival

# LES BOTTES



**SETTLER**  
FILM PRODUCTIONS

...brings back Family Adventure



# the CAMPBELLS



## FRONTS WEST

by Kathryn Allison

With summer having arrived early in Vancouver, hundreds of sun worshippers are hitting the city's beaches, but film people aren't among them – four series, one mini-series, three features and three TV movies are currently in production in the province.

The spectre of a Directors' Guild of America (DGA) strike still hangs over the summer production schedule, with DGA negotiations having begun in mid-May and expected to last as long as three months. Several months ago, the tentative strike date was hovering at the beginning of June, now insiders predict if there is one, it'll be closer to September. Directors' Guild of Canada (DGC) president John Juliani, meanwhile, is continuing work to bring the two guilds into a more cooperative relationship – he met with DGA president Gilbert Cates in April and reached an agreement in principle to support each other in their collective bargaining with feature film and television producers. A draft reciprocal agreement stemming from their Vancouver meeting was presented to their respective executive boards at the end of April in the U.S., and in mid-May in Toronto.

The B.C. Film Commission has lost its production/location consultant – Brent Clarkson left the Commission in late April for a job with Cannell Films of Canada. He is currently production manager on Cannell's TV series *J.J. Starbuck*. The Film Commission has already been deluged with applications for the vacant position.

Harvey Crossland of Hy Perspectives Media Group is in Saudi Arabia through July shooting a documentary for the Saudi government. It's one of a series of 42 films that the government has commissioned on various aspects of life in that country. Meanwhile, Crossland's partner, Rick Beairsto, will continue work on their first feature film project, *Come With Me*, which has development money from Telefilm and from Astral Films Ltd. Apparently, theirs is the first feature to get cash from a distributor for development. He and Crossland are co-writing the script (which was originally a 90-minute TV drama) and are committed to producing a final draft and a complete creative team by the fall. They hope to shoot next summer in Vancouver and the Gulf Islands.

John Conti of Talk Art Films was in Los Angeles in May talking to actress Chloe Webb (*Sid and Nancy*) who reportedly is interested in Conti's new-wave action-suspense thriller *Ricochet*. The stylish fugitive story will shoot this summer in Vancouver if Conti gets his leading lady.

Phil Savath is writing the pilot script for a half-hour series being developed (for U.S. cable) through Columbia's new television arm Coca-Cola Television. The premise involves a group of orangutangs that inherit a large sum of money and move into a mansion in Beverly Hills. Savath was in Las Vegas in

May catching the act of the series' stars – The Berosini Orangutangs. Their trainer, Bobby Berosini is executive producer on the series along with former Torontonian Larry Mollin. According to Savath, the simians' credentials are not to be laughed at – their credits include *Any Which Way But Loose*, *Silver Spoon* and *Going Ape*.

On the post-production end of things, Tegra Enterprises announced in late April that its Alpha Cine Lab has been selected as the film processing lab for *Bethune, The Making of a Hero*. The Canadian / Chinese / French co-production, directed by Vancouver's Phil Borsos, began shooting in China in April and will continue there for three months. Alpha Cine is processing the dailies.

Pinewood Soundtracks has expanded its sound services facilities to accommodate the film industry's expanding needs. In May it opened a new mixing theatre that has a 10-foot-wide screen and a super high-definition Sony video projector; the equipment room accommodates 80 tracks of tape and features mag playback. Pinewood is currently mixing Cannell Film's *21 Jump Street*.

The New Play Centre (NPC) is continuing its work developing screen and TV writers. To date it has been involved in developing 10 half-hours for CBC's *Lies from Lotus Land* series, and are also in development with CKVU on a feature script. A five-day screenwriters workshop with Quebec screenwriter Jacques Paris was held in early May by the MPC, with participation

by Cineworks (the local film cop). A feature film workshop which will involve not only scripting refinements but the taping of 10-15 minute segments of the three participating features will be held in June and July. Thirty-two submissions were received.

Tom Howe has been elected to the Board of Directors of First Choice's Foundation to Underwrite New Drama (FUND). He and partner Bob Fredericks (Orange Productions) are putting together the financial package on their first feature, *First Season*. The family drama was scripted by Vancouver's Victor Nicolle.

Howe's distribution news has a new twist this month – in addition to the myriad of Canadian product that Thomas Howe and Associates is distributing here it

## HONEYWAGONS

State of the Art, Custom Designed Honeywagons. Seven private dressing rooms, each with its own facilities, two crew washrooms. Each unit climate controlled for 40° below or 110° above. 400 hundred gallon water tanks, aerodynamic design for greater fuel efficiency, reliable 30K base camp generator capacity, and 1987 G.M.C. 350 Diesel complete the package. For rentals or walk-throughs, call **The Club Car Company** or **On Location Inc.** at 416/761-5726.

**FOR YOUR ON LOCATION NEEDS:** Honeywagons, Make-Up Winnies, Cellular Phones, Craft Service Gennies, Portable Make-Up Mirrors, or Craft Service Motorhomes, call: **ON LOCATION INC.** at 416/761-5315

## THE CLUB CAR CO. – ON LOCATION

## YOUR OPINION IS IMPORTANT TO US.

Canadian private television and issues related to its future... Bill Roberts, Senior Vice-President (TV) of the Canadian Association of Broadcasters would like to discuss them with you. Attending the Festival from June 7 to 11. You can contact him at the Traveller's Inn (403) 762-4401.

### Pleased to hear your views on:

- Canadian content
- Voluntary industry standards
- Violence
- Sex-role portrayal
- Free-trade's impact on the Canadian cultural industry
- Independent production
- Broadcast Fund, etc.



The Canadian Association of Broadcasters,  
350 Sparks, Suite 306, Ottawa, Ontario, K1R 7S8  
(613) 233-4035



has acquired Canadian rights to some solid foreign properties. Among these are Paul Simon's *Graceland* concert (Zenith Production) which Howe acquired from central Television in the U.K., and the CBC TV movie *Escape from Sobibor* which Howe acquired from the Chrysler Corporation and has

already sold to the Global network.

The resolution of the conflict over ownership of CKVU still hasn't come. The trial drags on, with local and national media commentary reiterating the conflict's identifying features in two catch phrases: "endless

complications" and "bizarre twists".

The Department of Communications released a glossy 80-page background information paper on cultural industries called *Vital Links: Canadian Cultural Industries*. The report is a handy, clearly written refer-

ence guide to what's going on in the cultural industries themselves and also provides illustrations of the government's perceptions of what's going on in the cultural industries.

A very interesting philosophical point was made in the Feature Film chapter, in a subsection entitled "A positive approach for the future." After outlining the creation of the fea-

ture film fund, and describing the Canadian distributor involvement requirement to access the fund, the report states very clearly the purpose of the fund:

*...the intention is very much that this new fund will favor films valued for their cultural significance in Canadian terms. The objective is to enable Canadians to communicate their stories and perceptions with each other. The fund helps Canadian filmmakers to finance projects without having to immerse their values in those of a foreign commercial market. The gamble is that Canadian cinema will, with enough concentrated initial support, earn a sufficient reputation for quality and appeal to permit Canadian films to succeed elsewhere on their own terms.*

*The cultural bias expressed in the paper must have Telefilm decision-makers doing double-takes. The Telefilm line has always been that fiscal responsibility and commercial viability of submitted feature projects were the primary areas of concern in the Telefilm vetting process. Now that the federal government is pushing for cultural considerations, it will be interesting to see how Telefilm will adjust its philosophy to suit. One can only suppose that there'll be fewer comments such as, "We're not a studio, We're just a bank" wafting down the Telefilm administrative corridors in the future.*

CANNES 1987 • SÉLECTION OFFICIELLE  
QUINZAINE DES RÉALISATEURS • DIRECTOR'S FORTNIGHT

# UN ZOO LA NUIT

CONGRATULATIONS  
on your success at Cannes!

LES PRODUCTIONS OZ EN ASSOCIATION AVEC L'OFFICE NATIONAL DU FILM DU CANADA  
PRÉSENTENT  
UN FILM DE JEAN-CLAUDE LAUZON  
UNE PRODUCTION DE ROGER FRAPPIER ET PIERRE GENDRON  
AVEC GILLES MAHEU ET ROGER LE BEL IMAGE GUY DUFAUX MUSIQUE JEAN CORRIVEAU

CINÉ

## CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Robert Vince

Jacque Ross

Eva Bjurstrom

Beryl Fox

Doug Leiterman

Montreal (514) 481-8233 Melbourne (03) 529-8852

14 Birch Avenue, Toronto Canada M4V 1C9 Telephone (416) 968-0577 Fax (416) 960-0474 Telex 065-24697

Behind every  
successful designer...  
is a dynamic  
business manager.

WE SERVE:

- Freelance Professionals
- Small Businesses
- The Film Industry

WON'T YOU CALL US TODAY?

**GATS**

CREATIVE ARTS  
TAX SERVICE

Kofi Hadjor MBA, CA  
(416) 923-6431

10 Summerhill Avenue  
Suite 104  
Toronto, Ontario  
M4T 1A8



## E A S T E R N W A V E

by Chris Majka

Recently, I attended the premiere of **No Accident**, a well crafted new short produced by the National Film Board of Canada.

Directed by Paul Cowan and Mike Mahoney, the film examines the topic of drinking and driving by following Bert Robertson, whose son was killed by a drunken driver, as he speaks to a high school class on the issues and responsibilities involved. It is a powerful 13 minutes intercut with black and white dramatized footage of the accident.

Many educators and law-enforcement officers at this screening seemed to agree that the film could be a powerful and effective tool, especially for educating young people. One observer suggested that it be compulsory viewing for inhabitants of the detox cells at the local police station where it could be shown non-stop 24 hours a day! This screening reminded me of all the carefully targeted, narrow-focus films an important and current topics that the NFB produces and which many of us never see. It was a pleasure to see this one.

Another current topic in the Atlantic provinces is censorship. The New Brunswick Film Classification Board has decided to ban David Lynch's **Blue Velvet**. (George Rom-

ero's **Day of the Dead** was also banned but received comparatively scant publicity). The case of **Blue Velvet** has drawn ire from a number of people including Fredericton film producer John Pedersen of Capitol Films.

New Brunswick is the only province in Canada which has banned the film. The decision has received support from people like Rev. Ivan Rayner, the past-president of the Saint John and District Ministerial Association, a group which encourages letter-writing campaigns against certain films which it feels could be psychologically damaging. E.H. Bringloe, who has been chairman of the Classification Board for a year and a half, argues that the quality of a film has nothing to do with the board's decision, it simply follows "acceptable community standards"

New Brunswick is in an odd situation - its English-language films are classified by this Board, whereas French-language films, shown in the province's 18 francophone theatres, are classified in Quebec by the **Régie du cinéma**. Now, I wonder what would happen if a French-language version of **Blue Velvet** were to be released?

The lower end of Argyle Street in Halifax may someday

become Nova Scotia's answer to London's Wardour Street - a veritable warren of filmmakers are settling in. On one side of the street is the NFB and facing them are Gerard Dolan's new company Videoactivity, Lulu Keating's Red Snapper Films and Chris Zimmer's Imagex.

The latter served as the Nova Scotia production end for the Dutch company which filmed **Mind Shadows** in Cape Breton this winter. Their joint association is continuing through this summer, when final sequences will be filmed in Amsterdam, to the final release planned for

early fall. The film will be released in English, English-Dutch, and English-French versions targeted for specific audiences in Canada (by Cinefile) and in Europe (by a Dutch distribution company). This kind of trans-Atlantic co-operation

MUSIC AND  
POST PRODUCTION

**SOUND PRODUCTIONS LTD.**

322 DUFFERIN STREET, TORONTO, ONTARIO M6K 1Z6 • (416)534-4211

**TAILLEFER, DEVINE  
& ASSOCIATES  
INSURANCE BROKERS LTD.**

Offering a comprehensive insurance package on all your feature, television, commercial, theatrical or special event production.

Our specialists, with twenty years of experience, can design an insurance program to suit your specific needs. We have world-wide facilities.

**MICHAEL DEVINE, C.I.B.**

or

**JACQUES TAILLEFER, C.I.B., F.I.I.C.**

240 St. Jacques Street, 10th Floor  
Montreal, Quebec H2Y 1L9

Telephone: (514) 288-2544  
Telex: 055-61159



is most exciting for us in this region. Zimmer pointed out to me that several Canadian crew members have already received job offers in Europe as a result of their participation on this film.

Red Snapper/Imagex is also hard at work in pre-production on Lulu Keating's feature **Africa Chronicles**. They have visited Africa once and are planning a second trip this summer to Kenya and Tanzania to scout locations and make various local contacts. Zimmer told me that funding is falling into place and, if all goes well, they hope to be filming in Africa.

From Chris I learned that though the legislation for the proposed provincial Film Commission is still pending, the province has through the department of Culture, Recreation and Fitness become active in providing production funding for film projects. It provided some financing for **Mind Shadows**, for Bill MacGilliv-

ray's **Life Classes** and Michael Donovan's **Codco** productions. It is encouraging to see the province starting to take this positive stand with respect to film financing.

Anyone out there remember Star Channel, Atlantic Canada's shortlived contribution to the pay-TV marketplace? After a year of head-to-head competition with First Choice and C-Channel (another shortlived entity) the star fell and Star Channel went into receivership. In the path of this plummeting meteor another entity was formed - Studio East.

During its brief existence Star had built a small but sophisticated, studio facility from which it broadcast its packaged programs and which it hoped to turn into a small production center. Now this facility has been rolled into Studio East and under former Star mover and shaker, Andrew Cochran, is developing various projects. A recent one is two half-hour episodes of a chil-

dren's TV drama called **Blizzard Island** which it has undertaken jointly with CBC. Directed by **Fraggle Rock** alumnus George Bloomfield, they will serve as pilots for a full-fledged series. It is a fantasy show involving two children who have to return a magic necklace to its rightful owner, the Great Argon, and pass through a variety of adventures in the pursuit of this goal. The production uses both CBC and Studio East facilities as well as a veritable bestiary of puppets. I can hear the chains rattling in the dungeons already.

**ERRATA**

Director Ed Riche (not Rich) telephoned to tell me that his film is called **Rolland's Progress** and not **Rollin's Progress** as I had misspelled it in *Cinema Canada*, #138. Furthermore he told me that although it has comic elements in it, it is more properly in the dramatic mold than the comedic one. I also heard from Maurice Victor

Thorburne in New Brunswick who informed me that the Tourism, Recreation, and Heritage Film Commission which I had reported as already being set up in *Cinema Canada*, #139, is only in the process of being established. My apologies to both.

**Christopher Majka •**

**MONTREAL - Anne of Green Gables** and director/producer Kevin Sullivan have been awarded a George Foster Peabody Award for meritorious service in broadcasting in 1986.

The highly acclaimed Canadian television - movie is the first Canadian production to win a Peabody Award, presented by the University of Georgia School of Journalism and Mass Communications.

In all, 25 'Peabodys' were awarded. They are to broadcast what a Pulitzer prize is to literature, a Sullivan spokes person explains.

**Decline video goes to market**

**TORONTO** - Hailing it as the most highly acclaimed movie in the history of Canadian cinema, New World Video has released **The Decline of the American Empire** on video.

Denys Arcand's sex comedy began its run in theatrical movie houses starting in July 1986. Still playing in major movie houses across Canada **Decline** has grossed over \$4 million so far with \$3 million of that coming from Quebec alone.

The video version of the **Decline** will be available in both subtitled and dubbed versions, states a New World Video news release.

Marshall Forster, vice-president and general manager of New World Video, said that based on **Decline's** theatrical success he is hoping it will be equally popular on video.

Forster said a market-by-market advertising campaign will be used. He said an embossed cover has been produced that is "very classy."

**Decline** won eight Genies including best picture and best director, was nominated for an Academy Award as best foreign picture of 1986 and won the Critics International Award for Best Picture at the Cannes Film Festival. In total it has won 21 prizes worldwide.

The video will be available starting June 11.

New World Video is a division of New World Mutual Pictures of Canada Limited.

**Roxy closes as old theatres get converted**

**TORONTO** - One of Toronto's most well-known repertory movie houses has closed down after a 15-year stint as a revue venue.

The Roxy Cinema, located on Danforth Ave. in the eastern part of the city, closed on June 5.

The building that houses the Roxy has been sold and plans have been made to redevelop the facility, said Tom Litvinkas, who manages the Roxy. Litvinkas also owns and operates a group of other repertory movie houses in Toronto.

The Roxy is a 670-seat cinema that had one of the biggest movie screens left in Toronto, Litvinkas said.

He added that he anticipates the Bloor theatre will pick up the slack left by the closing of the Roxy.

**STACK THE CARDS...**



**IN YOUR FAVOR!**

Deal yourself a winning hand... call SONOLAB!

YOUR BEST



**SONOLAB INC.**

1500 PAPINEAU AVE.  
MONTREAL, QUE. CANADA H2K 4L9

TELEX: 055-61722

TEL.: (514) 527-8671

SHOOTING STAGES  
LAB. SERVICES  
NON LINEAR EDITING  
RE-RECORDING STUDIOS  
POST-SYNC. DUBBING FACILITIES  
POST-PRODUCTION ASSISTANCE  
VIDEO DUPLICATION



## Arcand gets \$100,000 from provincial SGCQ

MONTREAL – Denys Arcand, director of the highly successful *Déclin de l'empire américain*, is the winner of this year's \$100,000 prize presented by the Société générale du cinéma du Québec.

The prize, which must be re-invested into the winning filmmaker's next film within 24 months, is awarded by a jury for overall quality of excellence. Sixteen Quebec-made feature films were in the running this year.

An additional \$100,000 for excellence, also to be re-invested, was divided evenly between two films: *Pouvoir intime* by Yves Simoneau and *La Couleur encerclée* by Serge and Jean Gagné.

Two \$50,000 prizes – *primes au succès* – went to producers Rock Demers for *La Guerre des tuques* and to Denis Dupont for his documentary series entitled *Images perdues*.

Both films were recognized for cost efficiency – the best ratio between the cost of production and revenues.

Presiding over the awards ceremony at the Montreal City Hall, April 28, was cinematographer Michel Brault.

Prizes for excellence were awarded last year to *La Guerre des tuques*, directed by André Melançon and *Jacques et novembre* by François Bouvier and Jean Beaudry.

## Video by Nicholls to fight cancer

MONTREAL – *L'Esprit d'équipe/Closer Together*, a 25-minute film in aid of young cancer victims, starring the Montreal Canadiens, directed by Allan Nicholls and shot by the award-winning director of photography Pierre Mignot, is now available on video cassette.

This story about a young boy undergoing cancer treatment, who seeks solace in his dreams of becoming a rock star and a member of the Montreal Cana-

diens, was written and produced by Liz Morency of Les Productions Liz Morency.

Proceeds from the sales of video cassettes will go to LEUCAN, a Montreal-based non-profit organization, which provides financial assistance and moral support to young cancer patients and their families.

## Vision 4 co-prod

MONTREAL – Sir John Gielgud, age 78, will star in *Daddy Nostalgie*, a feature-length drama to be directed by Francis Mankiewicz. This father-daughter drama will co-star French actress Miou-Miou.

It will be produced by the Montreal-based Film Vision 4 and AB Films (France). Shooting is scheduled for autumn in France.

# FilmArts FilmArts

16/35 post-production  
Television and feature  
production

461 Church Street  
Toronto – Canada  
M4Y 2C5

Telephone: (416) 962-0181

# TORONTO'S TOP GUN!

TOP GUN EDITORS and COLOURISTS working with leading edge technology for your video post-production needs.

Last year we introduced the da VINCI COLOUR CORRECTORS and the ABEKAS DIGITAL DISC RECORDER to our market, watch for STEADI FILM, ULTIMATTE and a PAINT SYSTEM capability this spring.

Now offering an efficient, economically viable, COMPLETE video post production method for your long form projects. Features one light picture with sync sound on film to tape transfers, off-line editing systems in your production office with your editors or ours, video tape master conform and tape to tape final colour correction. ALL with the MAGNETIC NORTH guarantee of quality service and technical back-up throughout.



The Magnetic North Corporation  
70 Richmond St. E. Toronto, Canada (416) 365-7622

## ONTARIO ARTS COUNCIL

The Ontario Arts Council offers grants to professional artists who are residents of Ontario, working in the following disciplines:

### SCREENWRITING

to assist with the development of feature-length dramatic screenplays.

Deadline: February 1

### FILM

towards the production costs of documentary, dramatic, animated or experimental films.

Deadlines: April 1, November 1

### VIDEO

to assist with the production of original video art.

Deadlines: February 1, August 15

Please note: all applications must be supported by examples of recent work.

For further information and application forms, contact:

Film, Photography and Video Office  
ONTARIO ARTS COUNCIL  
151 Bloor Street West, Suite 500  
Toronto, Ontario M5S 1T6 (416) 961-1660



*Caution... we are  
inflammable!*



AN  
**ALLIANCE OF STUNT  
ARTISTS INC.**

MARC DESOURDY  
YVES LANGLOIS  
STEPHANE LEFEBVRE  
JEROME TIBERGHIE

◆  
FOR ALL ACTION CONCEPT, STUNT PERFORMERS, STUNT COORDINATORS,  
SECOND UNIT DIRECTING FOR CINEMA, VIDEO, TV, STAGE SHOWS AND PUBLICITY

MAILING ADDRESS: P.O. BOX 127 HOWICK  
P.Q. J0S 1G0

1-514-825-2164

SPECIAL THANKS TO



**FALKOR**  
Productions Inc.

EFFETS SPÉCIAUX  
MONTREAL, (QC), CANADA — (514) 274-3144



**PyroTector International Inc.**  
723 Meloche, Dorval, Que., Canada H9P 2S4  
Tel.: (514) 631-4038 Telex : 05-25134 MTL CMI