

Telefilm monitored "intensely" Tax relief in February

MONTREAL — "This is the showdown." The words were used by an Ottawa insider on Oct. 8 to describe Peter Pearson's attempt to safe-guard his job as executive director of Telefilm Canada (TFC) against increasing opposition from the members of TFC who constitute the board of directors, and their chairman Jean Sirois.

Staff defections and low morale, coupled with a precarious administrative and financial situation at TFC are some of the elements which have led to opposition to Pearson's continuing in the top post at Telefilm.

On Oct. 8, *Cinema Canada* was also told by various sources within TFC that a check on finances revealed the agency had fully committed its production budget through March 31, 1988 and would have no resources to back additional projects. Worse yet, some sources reported that the agency was over-committed.

Officially, deputy director Judith McCann told *Cinema Canada* that the financial check was simply routine, that "Telefilm is a crown corporation and crown corporations are well-run and don't overspend."

At presstime on Oct. 16, Jean Sirois held a meeting of the staff of TFC in Montreal to announce that Peter Pearson had resigned. Judith McCann will be the interim director while a replacement for Pearson is found.

In an agency which has been fueled by innuendo and rumour, and from which hard facts are difficult to obtain, news is leaked to the press in various versions.

Head of Communications Denise Melillo told *Cinema Canada* that a press conference had been planned, though never officially announced, for Oct. 7 at which time a public account of the financial situation was to be made. The announcement was postponed as accountants brought in from Thorne Ernst Whinney continued working to "get the figures right."

Rock Demers, president of the Association des producteurs de films et de vidéo du Québec, reported meanwhile that the amount of \$17 million, which TFC had been obliged to

return to the federal consolidated funds because it had not been spent in the last fiscal year, was, in fact, erroneous. Verification, says Demers, puts the proper amount which TFC should have returned at \$8 million. If TFC is unable to retrieve the \$9 million returned in error, it will not be able to meet its present commitments, Demers concluded.

While no one inside TFC seems to have a handle on the real figures, the above is indicative of the rumours spreading through the industry.

As for Pearson's status with the agency, he took a two-week holiday from Sept. 20 to Oct. 1 and was three days late returning to the office. During that time, the members of TFC spoke with Pearson, considering the question of his resignation.

Officially, "No one is asking for his resignation, nor is he offering it," says a department of Communications spokesperson. Unofficially, however, there is other news.

Pearson is reported to have spent time during the week of Oct. 3 and again on Oct. 12 in

cont. on p. 30

TORONTO — A federal budget in February may spell relief for the Canadian film industry.

Representatives of the Department of Finance and National Ad Hoc Screen Industries Committee are continuing their discussions about the impact of The White Paper on Tax Reform (June 18) on the film industry.

On August 31, Finance announced that the reduction of a 100 per cent capital cost allowance for certified Canadian film to 30 per cent will be subject to an extended grandfather clause initially set in place to exempt films acquired or in production prior to Jan. 1, 1988 from the CCA reduction.

The grandfather clause has been extended to July 1, 1988. Television series with principal photography completed before Jan. 1, 1988 will also fall under the 100 per cent CCA when certain conditions are met.

Finance Minister Michael Wilson also clarified, on August 31, that capital gains exemptions will continue in effect for films covered by the grandfather clause.

Peter Mortimer, NAHSIC coordinator, told *Cinema Canada* that the extended grandfather clause and ongoing meetings indicate a willingness by Finance to redress the issue of tax reform and its effect on the Canadian film industry.

"They are being very receptive and they now have an appreciation of how much the white paper would hurt us," says Mortimer. "What they know now (what they didn't know then)" he explains, "is the absence of internal capital in the industry."

Mortimer says he is hopeful that the NAHSIC proposals will ultimately find a place in the next federal budget.

Changes in the White Paper sought by the industry are:

- upgrading of the proposed 30 per cent level of CCA to 65 per cent exempted from the current half-year rule and 70 per cent if the half-year rule applies. This would be implemented in conjunction with refundable investment tax credits accruing to the producer or distributor.

- a change in the half-year rule to reflect a true half-year. Investments made in the first six months of any given year would be exempt from the half-year provision. This would provide an incentive for investors to move early and relieve the bunching of investment productions in the second half of each year.

- a change to the arm's-length rules governing distribution guarantees as long as the distribution company is a bona fide Canadian-owned company. This would replace the current proviso that the distributor's guarantee must come from a third party.

- allow investments in certified productions which achieve in excess of six out of 10 possible points, under the current certification system, to attract an increasing CCA rate above the proposed floor of 65 per cent CCA. This sliding CCA scale would have four steps from 6/10 points for 65 per cent CCA, 7/10 points for 70 per cent CCA, 8/10 points for 80 per cent CCA, 9/10 points for 90 per cent CCA, 10/10 points for 100 per cent CCA.

Mortimer says the proposals are aimed at the eventual development of a strong self-generated capital base within the industry.

Meanwhile, Telefilm Canada has introduced emergency interim financing measures in an effort to shore up flagging investor confidence.

Larry Pilon, executive in charge of legal and financial services at Telefilm, told *Cinema Canada* that "problem productions" are being considered for assistance on a case-by-case basis. These are the productions with anticipated private investment capital which failed to materialize.

cont. on p. 31

CBC restructures for CanContent

TORONTO — In an effort to focus and streamline the work of key creative personnel a senior organizational shakeup has taken place at CBC's English television network.

One of the main changes is that program departments have been moulded into six "all creative" development areas.

Ivan Fecan, director of television programming, said the main idea was to split creative from administrative duties. He said that it doesn't make a lot of sense, for example, to have key creative personnel worried about problems like proper office temperatures or taxi chits.

"It's a feeling that more attention ought to be paid to the creative side and it's also a feeling that if we're going to Canadianize the schedule in the next few years we need a massive amount of development work done," Fecan said.

To replace shows you need to have other ideas and shows "in the bull pen" that are ready for use, Fecan told *Cinema Canada*.

The new system will allow more flexibility to move money and resources to specific areas as need arises, Fecan explained.

The new structure also means that in-house and independent producers are on equal footing, Fecan said, because in the drama department there will no longer be a separate unit for independent production.

"People are equal and they are judged on the ideas."

Under the new system, producers from inside and outside the CBC will take projects for consideration to one of the six heads of development. But Fecan stressed that in future the new administrative structure will be flexible as audiences and television change.

"I'm not really interested in building another bureaucracy here; I'm just trying to shake this one down a bit."

Details of the new setup at CBC are as follows: — Dave Martin becomes director of operations and reports to corporation vice-president Denis Harvey. Martin is responsible for co-ordination of the English television network; — Ivan Fecan is director of television programming and has the six heads of program development

reporting to him. Fecan also will handle the administrative, financial and production parts of the departments; — John Kennedy is head of development for movies and mini-series; — Nada Harcourt is head of development for dramatic series; — Angela Bruce is head of development for children's shows; — Carol Reynolds is head of development for variety; — Hugh Gauntlett is head of development for arts, music and science; — the head of development for sitcoms has yet to be announced; — Roman Melnyk is deputy director of television programming with special responsibilities for long-range scheduling and acquisitions; — Jean-Claude Tanguay is director of program production and administration; — Ed Robinson is head of program administration; — Bob Bleasby is head of production; — Rick Field is manager of television planning; — Jim Foster continues as television network production manager; — John Dimon is manager of administration and finance in the drama department.

The reorganization was done by switching personnel. No new staff were added.

Unions determine B.C. project

VANCOUVER — A proposed 14-acre film production complex in North Vancouver is one step closer to completion. The municipal council has given permission for the rezoning required to construct a shopping mall and film studio.

Cannell Studios of California is planning six sound stages and auxiliary buildings on the site. There will also be a Cineplex Odeon Theatre and shopping centre. The overall responsibility for the project lies with B.C. Economic Development Corporation.

However, at presstime, it was still unclear whether Cannell would proceed with the complex. The U.S.-based company is trying to negotiate a long-term agreement with various Vancouver film unions. If unsuccessful in that effort, the company says it may pull out of the project.

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C I N E M A G

Middle-level staff loses four more

MONTREAL — Two veteran staffers at Telefilm Canada's have resigned citing "personal reasons" for their departure after four years with the federal film funding agency. A third executive has resigned for a job in the private sector.

The resignations of Myrienne Pavlovic, manager of Communications and Francine Allaire, assistant manager of Festivals and International Marketing, became effective on Oct. 2.

Pavlovic joined Telefilm

Canada in September 1984 as a promotion officer. In June 1986, she became interim executive in charge of Communications. She was promoted to manager of Communications in January 1987.

Allaire was hired as a festival officer in September 1984. In January 1986 she became assistant manager of International Marketing.

Neil Court, formerly of Simcom/Norstar, has also just resigned after one year as manager

of Business Affairs in Toronto. Court, who joined Telefilm in October 1986, is now employed by Nelvana.

Two other recent Telefilm resignations include those of Michelle Maheux, a promotion and distribution analyst since January 1987 and Phil McPhedran, a financial analyst since November 1986 when he was hired on a short-term renewable contract.

All resignations were received by Executive-Director Peter Pearson who was unavailable for comment at press time.

Robinson joins Famous concessions

TORONTO — John K. Robinson has been appointed director, concessions and merchandising for Famous Players Limited.

Responsible for all the concession operations in the Canada-wide theatre chain, Robinson has had extensive experience in the food service industry holding senior positions at Pepsi-Cola, Humpty Dumpty

Foods, Proctor and Gamble.

The appointment, effective Sept. 8, was announced by Brian Holberton, vice-president, operations, who also announced the appointment of Douglas Bower as director, construction and facilities.

Bower was the project manager for Giffels Associates Limited and has worked for the

City of Toronto and the architectural firm of A.J. Diamond and Barton Myers. He is a member of the Project Management Institute, the Royal Architectural Institute of Canada, the Toronto Society of Architects and the Ontario Association of Architects.

Host wraps

MONTREAL — Shooting of *The Host*, a supernatural thriller, co-financed by Astral Film Enterprises, wrapped in early October.

Produced by the Trilogy Entertainment Group, co-produced by John Watson and directed by Pen Densham, *The Host* began a seven-week shooting schedule in Montreal on Sept. 17.

Starring in the film are Joanna Pacula, Meredith Salenger, Mimi Kuzyk, Nick Kilbertus and

Jan Rubes. The executive producer is Richard Lewis.

Trilogy Entertainment's production credits include work on *Rocky II*, *Quicksilver*, *Footloose* and *Coal Miner's Daughter*.

Kiely to ACCT

TORONTO — Sean Kiely has joined the Academy of Canadian Cinema and Television as managing director, cinema division and special projects. He will oversee the organization of the 1988 Genie Awards.

Kiely's most recent projects include organizing the Trade Forum at the Festival of Festivals (1987) and the International Film Festival for the 1988 Winter Olympic Games in Calgary.

Jonathan Holiff has been appointed coordinator of the television division and special projects. He is responsible for coordinating the Gemini Awards.

Prior to the appointment, Holiff founded and managed the music division for the entertainment public relations firm of Promotionally Yours... Martin/Kierans.

Telefilm situation still precarious

cont. from p. 29

Ottawa. While APFVQ sources told *Cinema Canada* that he was consulting with the Prime Minister's Office, the magazine has been unable to confirm this information. Marjorie LeBreton, deputy chief of staff of the PMO, says she has no record of a visit by Pearson to senior staff.

This most recent crisis was triggered by the departure on Oct. 2 of four more TFC staffers (see story). The personnel situation is now so dire that, in the words of Toronto producer Stephen Ellis, "I feel like I have to tell the staff how to do their job. No one's been at the agency long enough to know."

On Oct. 7, Pearson was rallying the TFC executives, asking for their support in his opposition to the board, inside sources reveal.

The basis for the severe dissatisfaction among the staff of TFC is outlined in the Ad Hoc Report, initiated by André Picard when he was second in command, and Linda Beath when she arrived at TFC, and submitted by Beath, Francine Forest, Martine Darrouzes, Lisa Scardocchio, Dorothy Bennie, Francine Allaire, Neil Court, Gilles Bériault and Judy Watt in January, 1987. Of the above, Forest, Allaire and Court have since left the agency.

This unsolicited staff report defined problems and

their consequences — both for the staff and for the production community — made recommendations and did cost and time estimates for implementation of the recommendations. In the opinion of the staff, the executive director has failed to give due consideration to these suggestions. Neither have the repercussions of the Coopers Lybrand Report (see *Cinema Canada*, No. 144) been adequately dealt with.

At the DOC by week's end, the word was that Pearson, although not proposing solutions to the administrative chaos within the agency, was "digging his heels in". The department is monitoring the situation "intensely."

Quebec B.O. hits 10%

MONTREAL — Films "made-in-Quebec" occupied 10 per cent of the screen-time in the province this year for the first time since 1974. As a result, seven Quebec-based distributors of Quebec films have shared a total of \$150,000 from the Société générale du cinéma du

Québec as a result of its "automatic aid" program.

The provincial funding agency for film and television has invested this money in companies that have used SGCQ Film Funding.

The money is divided according to percentage of box

office returns from films in which the SGCQ has participated.

The recipients are: Cinéma Libre (\$277.54), Cinéma Plus Inc. (\$39,488.79), Ciné 360 Inc. (\$6,699.29), Les Films René Malo Inc. (\$86,706.15), Prima Film Inc. (\$167.73), Provifilms Inc. (\$1,465.44), Viva-film Inc. (\$15,195.06).

The films which garnered the largest box-offices were **The**

Young Magician and **Bach and Broccoli** for Cinéma Plus, **Anne Trister** for Ciné 360, **Le Déclin** for René Malo, and **Pouvoir intime** and **Le Matou** for Viva-film.

Two Quebec films currently in production have received a total of \$618,346 from the SGCQ.

Duluth et. Saint-Urbain, the second feature co-directed by François Bouvier and Jean

Beaudry (winners of le Prix de la Société générale du cinéma du Québec, 1986) has received \$600,000 while **Dans l'ombre de nous**, an experimental black-and-white short film written and directed by Guylaine Roy, has received \$18,346.

Kid Brother launches new prod/dist co.

MONTREAL — Claude Gagnon, director of **The Kid Brother**, a Canada/Japan co-venture which won top prize at the Montreal World Film Festival (1987), has announced the formation of Aska Films International Inc and Aska Films Distribution Inc.

Formerly known as Yoshimura-Gagnon Inc., the new production/distribution company will expand its activities in the production of feature films, shorts and documentaries for theatrical and television release. The company will also concentrate on foreign sales and the promotion of Japanese cinema in Canada and Canadian cinema in Japan.

Company principals are Claude Gagnon and Yuri Yoshimura. Jean Colbert, formerly of Ciné Maison Bellevue and Films Mutuels, will head the distribution operation.

The company is currently involved with the Canadian distribution of **The Kid Brother**. More than 12 countries have requested rights to the film including the U.S., China, U.S.S.R., France, Germany, Australia, Yugoslavia, Korea and Bulgaria.

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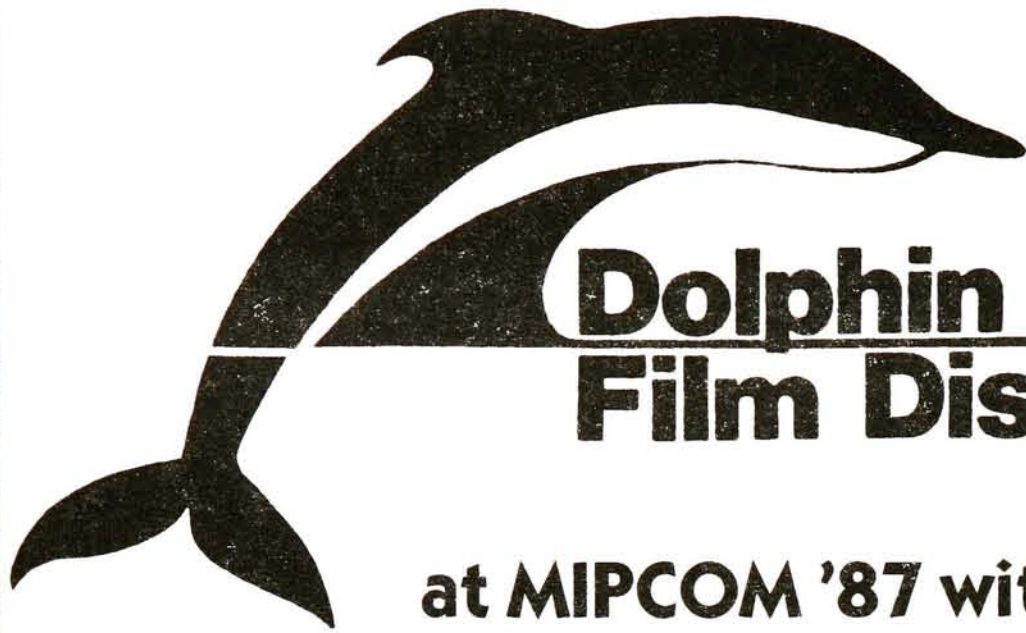
Tax relief

cont. from p. 29

"We are covering the shortfall where it exists," says Pilon, who did not know how many productions, to date, have applied for assistance.

Interim measures include a temporary suspension of the administration fee charged to clients on all transactions (retroactive to Aug. 1, 1987 until March 31, 1988) and additional investment in Telefilm-funded productions up to and not exceeding 49 per cent.

Telefilm is also studying ways to prop up the capital base within the Canadian film industry. Means of achieving this end might include corporate loans for producers and distributors, non-voting minority interest equity shares in production companies which would facilitate proper lines of credit from lending institutions, and the funding of distribution companies to trigger production as opposed to production-oriented funding.



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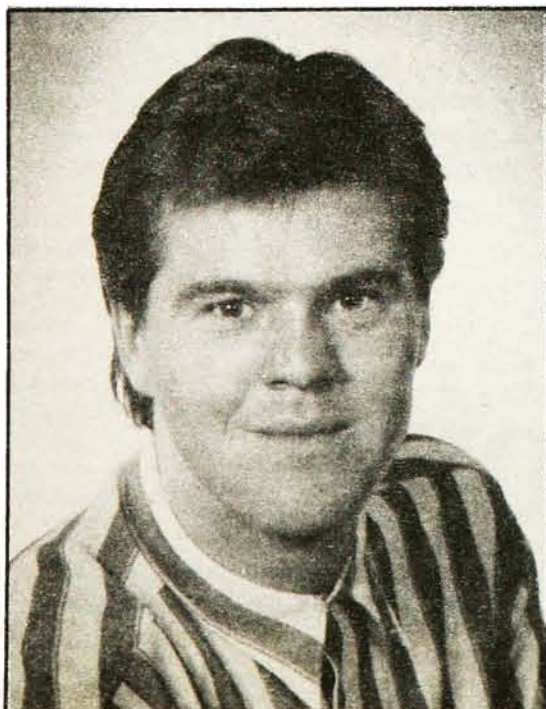
Rising from the performing ranks in Italy, Mr. Pischiutta has written, directed and produced dramatic features which, among his many credits, won him the Bronze Award for direction of *THE COMOEDIA* in the International Film & TV Festival of New York in 1982.

On arriving in Canada in 1983, Mr. Pischiutta continues to add to his list of achievements with the international success of *"LIFE'S CHARADE"* and *"THE TELEGRAM"*, two made-for-TV dramatic features he has written, directed and produced.

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Director Bruno Pischiutta on set of "LIFE'S CHARADE" starring Josette Garamone and William Sved.



Philip Sellick, President,
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Markle wins Emmy



TORONTO — Wilson Markle, president of Mobile Image Canada Limited, has received an Emmy for development of the Colorization process.

Markle received the Emmy from the National Academy of Television Arts and Sciences for outstanding achievement in engineering development.

Markle and Brian Holmes developed Colorization, which is the process of changing black and white movies into colour video, in 1983. Development tests and the first colorized movies were produced through the facilities of Mobile Image in Toronto.

Cadieux opens The Papineau



MONTREAL — Germain Cadieux has proudly reintroduced a fully restored Papineau Theatre to fans of repertory cinema.

The reopening, in late September, of the elegant theatre building, built in 1921, revealed extensive interior renovations and elaborate restoration to the exterior facade.

Two Dolby-equipped theatres, 450 and 590 seats, will show a repertory film schedule of close to 30 French-language films (majority) each week.

In his address at the official opening, Montreal businessman Cadieux said Montreal is receptive to projects that restore its architectural heritage. When he bought the theatre in June 1987, it was a rundown porno theatre. A \$250,000 infusion (\$70,000 from the Société générale de cinéma du Québec) and two labor-intensive months of restoration and interior renovation brought the building back to its former glory.

Cadieux is no stranger to the world of film exhibition. In the early 1960s, he was one of the founding executive board members of the Montreal International Film Festival. In 1972, Cadieux opened the Towne Cinema in Ottawa which became, under his guidance, a popular repertory cinema. The opening of the first French-language art cinema, le Phœnix, followed in 1980.

Cadieux is a former director of publicity for Radio-Canada and director of programming services for the Canadian Radio and Television and Telecommunications Commission. From 1964 to 1966 he was manager of French-language production at the National Film Board of Canada.

Sarin on his own



TORONTO — Longtime CBC cinematographer and director Vic Sarin has resigned after 23 years to focus on his own film production company Sepia Films Ltd.

Sarin has won six CBC Prix Anix awards for Best Photography during a career that has included work on numerous series, specials, documentaries and movies.

Sarin told *Cinema Canada* he still has very strong feelings for the CBC, but added he now wants to tell stories that he wants to do.

Sepia Films is based in Toronto and Sarin says the company has about six ideas for dramatic films that will take an international focus.

So *Many Miracles*, a documentary that premiered at this year's Festival of Festivals was co-directed by Sarin, who also acted as director of photography. Among his many other credits Sarin was also d.o.p. on two acclaimed Canadian movies last year, *Dancing in the Dark* and *Loyalties*.

Cadieux leaves CBC

TORONTO — CBC Enterprises general manager Paul Cadieux has left the corporation and the chairperson of a CBC management review committee has taken over the job until a new appointment can be made.



Théberge moves up



MONTREAL — André Théberge has been appointed assistant to the director-general of the Société générale du cinéma du Québec.

The appointment was announced by Jean-Guy Lavigne, president and director-general of the SGCQ.

Théberge joined the SGCQ in 1984 as the director of creative affairs. His career as a director, writer and critic of films started in 1967. Since then he has directed eight films. He is a founding member of l'Association des réalisateurs et réalisatrices de film du Québec (directors' association) of which he was president in 1981 to 1983.

Lucente's first feature



CALGARY — Francesco Lucente's first feature film will be released in the U.S., in Oct.-Nov., by Crown International Pictures.

The 27-year-old producer/director says *The Virgin of St. Francis High* is an effort to counter the wave of lowbrow teen movies that promote sex without love. He says his film, two years in the making, handles the courting process with sophistication.

The \$400,000 budget is 100 per cent Canadian, says Alex Tadich, associate producer with Pioneer Pictures and marketing manager with American Artists (Canada) Corp. in Calgary.

The film, written, acted, directed and produced by Calgarians tells the story about a young woman, played by Stacy Christensen, who chooses old-fashioned virtues above peer pressure.

Tadich says the film will be released first in the southern U.S. where "New Morality Movies" — a term coined by the Canadian filmmakers — will have the biggest impact.

Pichelin to SGCQ



MONTREAL — Marie-Noël Pichelin has been appointed director of Communications for the Société générale du cinéma du Québec.

The appointment was announced by Jean-Guy Lavigne, president and director-general of the SGCQ, a provincial funding agency for film and television.

Pichelin is the former editor-researcher of *La Revue du Cinéma Outremont* and assistant to Roland Smith, former president of the Outremont theatre, the Laurier and L'Autre Cinéma. She was the production coordinator of les Editions de l'Étincelle (publisher) and has worked as the assistant director for cultural information at the Canadian Embassy in Paris.

She was educated in Montreal and in Paris.

Pichelin replaces Jean O'Neil who was Communications director since November 1986.

Hebb shooting



TORONTO — No sooner was *Cowboys Don't Cry* in the can when cinematographer Brian Hebb was preparing to shoot four episodes of *Ray Bradbury Theatre* set to begin shooting in Toronto in mid-October.

Both *Cowboys Don't Cry*, directed by Anne Wheeler, and *Ray Bradbury Theatre* are produced by Atlantis Films of Toronto.

Since leaving a staff position at CBC over two years ago, Hebb has worked on the Atlantis series *Airwaves*, for Universal Pictures on *Alfred Hitchcock Presents* and for the CBC on *Street Legal* for which he won critical acclaim.

Other recent projects include the feature film *Overnight* directed by Jack Darcus and *Sadie and Son*, a CBS movie-of-the-week starring Debbie Reynolds.

Stand up for Stoneman



OTTAWA — John Stoneman, Canadian underwater cinematographer, was given a standing ovation for his work during a special screening of the first two episodes of *The Last Frontier*.

The screening, held recently at the Natural Museum of Natural Sciences in Ottawa and organized by the CTV Television Network, was attended by approximately 200 guests, including the minister of Communications, Flora MacDonald, CTV president Murray Cherkover, director of the National Museum of Canada, Dr. Alan Emery and Muriel Sherrin of Telefilm Canada.

The full 70-part series, produced by Mako Films Ltd., is currently being aired on CTV.

G & W takes minority position as Famous goes public

TORONTO — Canadian movie exhibition chain Famous Players Ltd. has started the process that will see 51 per cent of the company's shares offered to the public.

When the offering is complete, Gulf and Western Inc., which currently owns 100 per cent of Famous Players, will be left with 49 per cent of common shares.

A preliminary prospectus has been filed with various securities commissions across Canada, but it didn't, at press time, contain financial details of the offering such as the share price.

Although, after completion of the offering, Famous Players will only be 49 per cent owned by American-based Gulf and Western, Famous Players will still be considered a non-Canadian company under Investment Canada regulations.

As a result, if Famous Players chooses to buy or start new businesses in the "cultural heritage" area in Canada, it may be required to get Investment Canada approval, the prospectus states.

The reason Gulf and Western is giving up precisely 51 per cent of Famous Players in a public offering isn't clear at this point. However, movie industry finance experts suggest it could offer tax advantages or be a way of including the company as an investment on Gulf and Western balance sheets rather than as a subsidiary and being forced into more detailed financial statements.

Famous Players officials will not discuss the proposed public offering at this time.

The prospectus does show that Famous Players' total revenues for the year ending Oct. 31, 1987 are forecast to be \$205 million. Of that total about 73 per cent will come from ticket sales and 27 per cent from concessions.

Also for the year ending October 31, 1987 the company's net income is forecast to be \$16.3 million, which is 104 per cent more than the previous year.

Famous Players will also operate about 150 theatres with 430 screens and 168,000 seats at the year-end date, according to the prospectus.

During the past five years Famous Players estimates it has attracted more than 30 million patrons annually and further

predicts that number will exceed 34 million in fiscal 1987. It says that is the highest level since the 1950s.

The recent hiring of a new management team to respond to increased competition in the Canadian film exhibition business and plans for ongoing expansion of the Famous Players

theatre circuit are also outlined.

The prospectus notes a restructuring of the business that will result in the consolidation of various Famous Players Limited companies under the name Famous Players Inc., when the offering is complete. It also outlines that on Sept. 16, 1987 Famous Players Limited

acquired the outstanding shares of an unrelated corporation, the name of which was then changed to Famous Players Inc.

The preliminary prospectus outlines an initial public and secondary offering of common shares. The offering is being managed by a syndicate led by Wood Gundy Inc., which also includes Dominion Securities

Limited, Lévesque, Beaubien Inc. and Pemberton Houston Willoughby Bell Gouinlock Inc.

The preliminary prospectus, which is dated Sept. 28, 1987, is a document that outlines details about the company, its finances and the public offering. The preliminary document is still subject to changes before a final offering is presented to the public.

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CBC heading for 95 per cent Canadian Content in prime

TORONTO — Despite being forced to teeter on a financial tightrope, CBC television is aiming for 95 per cent Canadian content during prime time.

Corporation vice-president Denis Harvey told reporters at the network's annual fall launch that the higher level of Canadian programming is a goal for the 1991 season.

"We want to do it. We believe we can do it, but it's going to be very, very difficult," Harvey said.

The 95 per cent Canadian content goal is significantly higher than the present level. By comparison, last year, CBC television aired 76 per cent Canadian television programming on the English network in the prime-time hours of 7 p.m. to 11 p.m.

CBC won't repeat costly programming such as the \$750,000 per hour *Chasing Rainbows* mini-series, Harvey said. He also added money used on U.S. series could be directed elsewhere.

The network vice-president emphasized that for the first time in CBC's history the corporation is being forced, through budget constraints, to air some repeat programming during prime time.

He said CBC can't go on with across-the-board cutbacks and will have to make some tough decisions. Harvey explained that a corporation study group is working on a plan to be presented to management within the next few months. By the end of this year, Harvey said that he expects some major changes in CBC programming will be announced.

With no indication from any level of government, the Canadian Radio-television and Telecommunications Commission or the Department of Communications as to what should be done about budget cutbacks, Harvey declared the CBC will decide on its own.

Elsewhere, the CBC's financial statements for 1986-87 received the endorsement of Auditor-General Kenneth Dye, who also said he is now satisfied with the corporation's adjusted financial statements from the year before. Dye found major problems with last year's financial statements and decided he couldn't approve them at that time.

The 1986-87 annual report shows CBC's revenue for the year was \$1.049 billion. That includes parliamentary appropriations of \$782.7 million, advertising revenue of \$238.7

million and other revenue of \$27.6 million.

The corporation's spending last year amounted to \$1.107 billion, which is an increase of \$45.4 million from 1985-86. In the end, CBC was left with a \$10.2 million deficit for the fis-

cal year 1986-87, which accumulated over the last two years.

CBC Enterprises, the corporation's marketing arm, was cited in the report as the major reason for the deficit. A high level management committee

has been set up to oversee the operations of CBC Enterprises.

Throughout the annual report, CBC continues to hammer away at the impact of on-going budget cutbacks.

In the area of English television, for example, the report

states "continuing budget restraints were felt in the daytime schedules... in the production of fewer sports, arts and variety programs... fewer original episodes in some series, and fewer *Journal* documentaries."

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Juries to pick Gemini finalists

TORONTO — The second annual Gemini Awards for excellence in Canadian television are set to go December 8-9, this time with an American twist.

In Canada, a total of 27 juries made up of more than 100 members of the Academy of Canadian Cinema and Television (ACCT) are currently judging over 700 entries (an increase of 20 per cent over last year) in 58 award categories.

Meanwhile, in Los Angeles, the ACCT, host organization for the Gemini Awards, has entered into a reciprocal arrangement with the Academy of Television Arts and Sciences (ATAS).

A special ACCT jury has adjudicated two award categories — Best Information Series (Network) and Best Information Series (Independent) — for the 1987 Emmy Awards. In

return, ATAS has received a list of nominees in the Gemini category of Best Sound in a Dramatic Program or Series for the 1987 Gemini Awards. ACCT members will vote on the final selection of the ATAS jury.

ACCT director Donna Dudinsky explains that such an arrangement is in the best interest of the Canadian academy with its mandate to promote Canadian cinema and television.

In no way is it presumptuous of Canadians, says Dudinsky, known internationally for documentary and information programming, to judge the U.S. nominees. As for the ATAS jury, she says Canadian technicians have been winning awards in the U.S. for years.

Once the juries have announced the final nominees on

Oct. 21, ACCT members will participate in a secret ballot supervised by the accounting firm of Thorne Ernst and Whinney.

On Dec. 8, most of the awards will be presented followed by the televised presentation on Dec. 9 of 22 awards at the Metro Convention Centre.

Dudinsky explains that the high number of awards necessitates the presentation over two nights with the choice of televised awards determined on a rotating basis. Air Canada will sponsor the event.

Les prix Gémeaux, for excellence in French-language television production between Sept. 1, 1986 and Aug. 31, 1987 will be awarded early in 1988.

O'Leary in charge of indy CBC production

VANCOUVER — Brian O'Leary, executive-in-charge of regional drama production for the CBC, met recently with independent producers in Vancouver to discuss details of a 26-week anthology drama series.

Titled *Family Matters*, the series will come entirely from regional producers — that is, from all areas outside Toronto. Broadcasting of the half-hour programs will begin in October 1988 and will be in a format similar to that of *The Way We Are* series.

"This is a response to an effective lobby by independent producers and directors," says O'Leary, whose background includes production work on programs such as *This Hour Has Seven Days* and *Razzle Dazzle*.

Projects chosen for development will receive funding from CBC and from Telefilm. The CBC will commit \$600,000 this year and up to \$1.2 million in 1988; Telefilm will contribute three times this amount.

The biggest question at O'Leary's meeting in Vancouver centered on who the distributor would be. A single distributor will handle all of the

productions as a package, but at the time of the meeting, had not been chosen.

Chris Bruyère, as a member of the Alliance of Canadian Regional Motion Picture Industry Association, worked to negotiate the arrangement.

"It's a gift," Bruyère says. "As a spokesperson for the region I think it's a great initiative that will help get projects underway and will give local producers a track record."

Derek Gardner, a producer at CBC Vancouver, says about 10 script ideas have already come in from local producers. "Some are a bit simplistic," he says, "but one or two are really sharp." He suspects there will be more outlines coming in soon.

"This series is an opportunity for independent producers to show what they can do," says O'Leary. "If we are successful in this endeavour we may be able to maintain and develop this program. We've got to prove we're worth the commitment — we won't get many other chances."

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Mermaids sing sweet song of success foreign sales

TORONTO — Patricia Rozema's hit feature film *I've Heard the Mermaids Singing* continues to turn heads and rack up top box office returns in Canada and the United States.

In Canada, *Mermaids* grossed \$83,171 during two weeks in two cities, while at New York's 68th Street Playhouse the movie had the second highest opening weekend box office gross ever.

Miramax Films, *Mermaids'* U.S. distributor, reports that in its opening three-week run in New York the Toronto-made, low-budget feature brought in just under \$100,000.

In fact, Mark Lipsky, Miramax's vice-president for distribution and marketing told *Cinema Canada* he expects *Mermaids* will collect about \$175,000 in the United States by the end of the first week of October.

Audience surveys show people love the movie, Lipsky said adding, "It's as close to unanimous as you ever get with a movie."

Based on its current strength Lipsky said he expects *Mermaids* to continue its theatrical run in New York until January or February next year.

By the end of October the film was to have opened across Canada and in the top 20 U.S. markets including New York, Los Angeles, Boston, Seattle and San Francisco.

Mermaids is a lighthearted tale about a temporary secretary named Polly, played by Sheila McCarthy. It also stars Paule Baillargeon and Ann-Marie McDonald.

Jan Rofekamp, president of Films Transit Inc., the international sales agent for the movie, said nearly every major country in the world has bought *Mermaids*.

Already it has brought in \$1.3 million in advances and has the potential to bring in still more depending on its success at international box offices, Rofekamp said. The film is to open in most European countries before Jan. 1988, he added.

André Bennett, head of the Canadian distribution company handling *Mermaids*, said early returns are excellent and added

that it's breaking records for all types of films including big-budget Hollywood movies.

In its first week in Ottawa (Sept. 18-24) *Mermaids*, which premiered at the 1987 Cannes Film Festival and captured the *Prix de la jeunesse*, was the second highest grossing movie in the city, said Bennett, president of Cinephile Films Ltd.

"The emphasis should be on the fact that it is a world-class film," Bennett said, and not whether it's Canadian or American or made on a small budget.

The only reason to talk about the budget, he said, is to show that a high-quality film can be made on a low budget. *Mermaids* was made for \$350,000 Cdn.

Alexandra Raffé, *Mermaids* co-producer, explained how the financing of the movie was

put together. She reported the nucleus of funding was a \$20,000 Ontario Arts Council grant and a \$45,000 Canada Council grant for a project originally intended to be about one hour long.

Following a revision of the script, a feature film production was decided on with a larger budget. At that point, the producers went back to the arts councils to explain they hadn't originally intended to go over the council's budget limits, Raffé said.

At the next stage a certain amount of luck was involved. Raffé explained that at the time *Mermaids* was ready to go both the Ontario Film Development Corporation and Telefilm Canada's feature film fund were established to help filmmakers.

Telefilm Canada provided \$163,000 and the OFDC

\$100,000 to go along with the \$65,000 in grants. The final piece of the total \$349,162 budget came in the form of about \$20,000 in producer fee deferrals. The National Film Board offered editing facilities as well. Raffé said no private financing was involved in the production of the movie. Despite the film's low budget, the cast and crew of *Mermaids* weren't asked to defer their fees, Raffé said.

She told *Cinema Canada* that it's very difficult now to sit back and imagine what her expectations were at the start.

"The object was to make a good film — period," she said. One of the prime concerns was to provide credibility for everyone involved.

With *Mermaids'* selection to Cannes, U.S. distributors and overseas sales agents started to

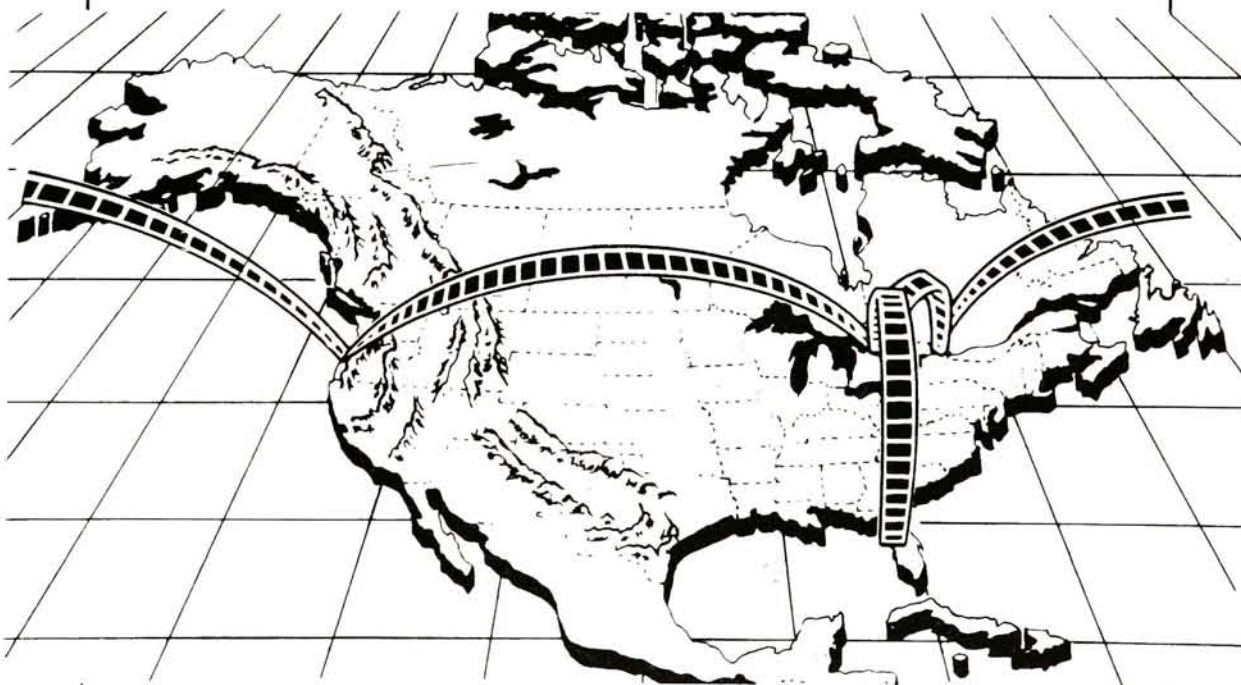
call, Raffé added. Screenings and press response were the next step.

Raffé said although she and Rozema were "appalling ignorant" about distribution and marketing at the start, they made sure the distributors were people they trusted and who also had a track record they liked.

Looking back at her experiences of helping put the production together, Raffé explained that as the amount of money involved grew larger the amount of responsibility and professionalism at the administrative level became greater.

When you start talking about larger sums of money you begin to think of the film more in terms of business than strictly as an artistic expression, she said.

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MONTREAL — Sylvie Gaudreault has been hired as the coordinator, communications and public relations for L'Académie canadienne du cinéma et de la télévision.

Gaudreault was the director-general of CEREP Inc. In her new position she will be responsible for press relations and coordinating special events organized by the academy.

New Cinema Fest to screen English Canadian features

MONTREAL — Patricia Rozema, Atom Egoyan and Wim Wenders will accompany their latest films to the 16th Montreal International Festival of New Cinema and Video, Oct. 22 to Nov. 1.

Two award-winning Canadian films — Rozema's *I've Heard the Mermaids Singing* (Prix de la Jeunesse, Cannes) and Egoyan's *Family Viewing* (Best Canadian Film at the 1987 Festival of Festivals, Toronto) — will headline the festival in their Quebec premieres.

Halifax-based filmmaker Bill MacGillivray will be on hand for the screening of *Life Classes*, one of the more popular Canadian films at the Festival of Festivals (1987).

Other Canadian film entries are *Undivided Attention* by Chris Gallagher, *Celestial Matter* by John Kozak, *A Winter Tan* directed by a group of filmmakers, namely, Jackie Burroughs, Louise Clark, John Frizell, John Walker and Aeryn Weissman.

Canadian videos will include works by Lise Steele, Kim Tomczak, Dennis Day, Mark Owen and many others.

"What we are seeing is the first spark of something very different in Canadian film and video," says Claude Chamberlan, festival director, who adds that the best of Canadian productions can compete with anything in the international market.

Chamberlan says subtitled versions of all the current English-language Canadian films, compliments of Telefilm Canada, will help to open wider markets for these films.

"Subtitling Canadian films is an important step towards opening doors in the francophone countries. It should have been done long ago. It doesn't cost much and its effectiveness is immeasurable."

German director Wim Wenders will attend the festival with actress Solveig Dommartin and actor Peter Falk to introduce the final version of his latest film *Les Ailes du désir* (*The Wings of Desire*). Wenders will also launch the 400th edition of the *Cahiers du cinéma* which he edited.

Fanny Ardant and Jean-Pierre Léaud, long associated with the late François Truffaut,

Zgarka moves

MONTREAL — Michel Zgarka has joined Ciné-Groupe J.P. Inc. as director of marketing and sales.

Prior to joining the Montreal-based animation house, Zgarka worked with Rock Demers of Les Productions La Fête

are also scheduled to attend the festival.

Another festival highlight will be the North American premiere of the series *Cinéma de notre temps* (*Filmmakers of Our Time*), a series of essays and portraits on contemporary filmmakers produced for television between 1964

and 1972 by Janin Bazin and André S. Labarthe. This film premiere will be presented in collaboration with France's Institut national de l'audiovisuel.

A major series entitled *Camera On Stage* will include 30 films and videos providing an overview of contemporary theatre. This series will be shown

at the Cinéma Le Milieu from Oct. 22 to Nov. 1. A number of conferences with theatre celebrities have also been planned.

Four theatre venues will be used in downtown Montreal — the Milieu, Parallèle, Cinéma-thèque québécoise, Papi-neau. Once again, the Alcan

Awards for the best feature (\$5,000) and short film (\$1,000) in the international selection and best video production (\$2,000) will be awarded on Nov. 1. The winning entries will be selected by members of the Association québécoise des critiques de cinéma.



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NEWS

JUST RELEASED

The 48th Annual Report of the National Film Board has just been published and highlights include the implementation of the Board's employment-equity program for women and its submission of an application for the creation of TV Canada and Télé-Canada, two new non-commercial, specialized public-interest television services. Government Film Commissioner François Macerola states: "The National Film Board constantly stresses the importance of making its films more accessible to a greater number of Canadians for whom these films were intended in the first place. When the means to meet this objective are inadequate or nonexistent, we must make every effort to create new mechanisms in keeping with this goal and the public need."

Other highlights include a report on the NFB's participation at Vancouver's World Fair through *Transitions*, its 3-D Imax film; the alternative drama program; the Board's entry into the home video market and new record sales of NFB films on the international market.

CANADIAN CONSULATE AND HARVARD HONOUR NORMAN McLAREN

Academy Award-winning filmmaker Co Hoedeman has been invited to the first Norman McLaren Screening at Harvard University this month where he will address an audience of filmmakers, students and the general public on the works of Norman McLaren. The event which each year will feature a different Canadian animator is

sponsored by the Canadian Consulate and the Harvard Film Archives in honour of McLaren. During his visit Hoedeman will present a selection of his own films at Boston College, the Boston Museum of Fine Arts and Rhode Island School of Art. The Consulate will also sponsor a Panorama of Canadian Animation at Harvard featuring the productions of several National Film Board Animators.

NFB ON CBC

Eighteen National Film Board productions were telecast on the CBC Network between April and August this year. Among those was the highly successful *At the Wheel* series, produced with Ideacom Inc. These four one-hour films on highway safety and tragedy averaged 686,000 viewers per episode. The opening film, *After the Crash*, directed by Paul Cowan and filmed, for the most part, at the Baltimore Shock Trauma Center, was seen by 867,000. When Giles Walker's comic feature *90 Days* was televised last April it drew 723,000 viewers.

LAST STRAW OPENS IN TORONTO

Giles Walker's *The Last Straw* which premiered last month at the Festival of Festivals in Toronto opened this month at two Toronto theatres and will open October 30 in Montreal and Vancouver. Firm dates for Calgary and Edmonton are set for November. Distributed by Cinema International Canada Ltee., this comic sequel to *90 Days* will compete at this year's Rio



Sam Grana and Beverley Murray in a scene from *The Last Straw*.

Festival in Rio de Janeiro, Brazil, and has been invited to festivals in Vancouver, Chicago and Halifax.

TRAIN OF DREAMS TO CINEMA PLUS

World rights for the distribution of the NFB's highly praised *Train of Dreams* have been sold to Cinema Plus International. This Montreal-Toronto based firm is negotiating distribution of the film in the United States and abroad. Directed by John Smith and starring Jason St. Amour, *Train of Dreams* premiered at the Montreal World Film Festival where it drew wide critical acclaim.

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TQS wins in CRTC hearing on TV sports broadcasting

MONTREAL – Télévision Quatre Saisons Inc. has been exonerated by the Canadian Radio-television and Telecommunications Commission (CRTC) following charges that the French-language network had failed, in its 1987 fall program schedule, to meet the criterion for its broadcast license.

The CRTC ruled recently against charges by two Quebec-based broadcast organizations, Réseau Pathonic Inc. and Réseau de télévision TVA Inc., that TQS had ruled out the broadcasting of sporting events in the licensing decision of Sept. 6, 1985.

The conflict arose when, in April 1987, TQS negotiated with O'Keefe Breweries, owners of the Quebec Nordiques, for the rights to four NHL playoff elimination rounds and the Stanley Cup finals after TVA backed out of the same deal with O'Keefe.

Unexpectedly, the Nordiques rose through the play-off standings, drawing an estimated two million television viewers to TQS. This season, the brewery signed with TQS for regular season (26 games) and playoff coverage after TVA

specified that it would carry only 15 games.

Following an Ottawa hearing on July 9, the CRTC ascertained that the TQS can carry sports according to the terms of its network license. Representing TQS at the hearing was Jean Pouliot, president and chief executive officer of CFCF Inc. (licensee of TQS), André Picard, TQS programme director and Jean Belanger, vice-president of governmental affairs for CFCF Inc.

Adrian Pouliot, vice-president and general manager of CFCF Inc. who was also in attendance, characterized the hearing as a "report card presentation" of TQS achievements since the CRTC authorized a single television station in 1985.

It was noted that one year later TQS (CFJP-TV, channel 35 cable 5 in Montreal), had developed into a satellite broadcasting network capable of reaching 85 per cent of the Quebec population through a rebroadcasting station in Quebec City and five regional affiliates (five or eight affiliates).

The transition from station to network with the blessing of the CRTC meant an increase in

broadcast hours from 77 to 94 hours per week and capital expenditure of \$40 million (1986/87) compared to an anticipated \$23 million.

It was during that initial licensing hearing in 1985, explains Pouliot, that TQS outlined plans for a distinctive programming look with which to find a competitive niche between existing broadcasters, and to counter VCR and pay-TV viewing trends.

Although sports coverage was not included in the initial TQS programming mandate, Pouliot says sports coverage was not ruled out as a "future possibility." Nor did the CRTC impose any condition regarding sports coverage when it issued the license in 1985.

"We looked at sports that were narrowcasted and decided that TSN did a fair enough job at covering darts. So we told

the CRTC that there was no room, at that time, for sports in our schedule, which didn't mean we would not eventually have sports," explains Pouliot.

"We never said that we would never carry sports. We said that we would not carry sports in the fall of 1986. There was a perception in the press that we would never carry sports. Even the CRTC got that impression. Perhaps it was our fault. But there is enough evidence in front of the CRTC to support what we did say."

The Montreal Canadiens and the Quebec Nordiques had already shown interest in negotiating with TQS for hockey broadcast rights should a network license be obtained by TQS. Furthermore, Pouliot says, the CRTC was informed of these negotiations prior to its decision to grant a network license in late 1986.

"Once we became equivalent to Radio-Canada and TVA in reaching 87 per cent of the Quebec population, the breweries (team owners, Molson and O'Keefe respectively) became very interested in us," says Pouliot.

This desire by all parties, including TQS, to have and to

hold larger audiences, combined with the evolution of TQS into network status and a reported decrease of 200 hours devoted to sports by CBC and TVA between 1985 and the winter of 1987, led to the broadcast coverage agreement between TQS and O'Keefe Breweries for the 1987-1988 NHL hockey season.

Sports programming on TQS in 1987-1988 will also include World Series baseball, curling, golf and the possibility of Formula One racing. Canada Cup hockey was featured several weeks ago.

A message to shareholders from J.A. Pouliot in the CFCF Inc. quarterly report for the nine months ending May 31, 1987 reads: "Our new fall 1987 program schedule, while keeping our top programs, includes several established television hosts with new programs, a new drama series, special sporting events and weekly NHL hockey which we feel will achieve high station ratings."

Accumulated costs at TQS for the nine months ending May 31, 1987 were \$11.8 million after revenues of \$11.6 million, costs of \$32.3 million and tax credits of \$8.9 million.

Grierson to T.O.

TORONTO – The Ontario Film Association will sponsor the 13th Annual Grierson Documentary Seminar to be held Nov. 8 to 13 at the Royal Ontario Museum in Toronto.

An opening night reception, public screenings and a public forum on Canadian broadcasting will be held in addition to the five-day seminar during which film and video makers, academics and industry professionals will exchange ideas on the state of film and video in North America.

The programmers are Geoff Pevere of the Perspective Canada series at the Festival of Festivals, Lise Steele, a Canadian video artist and Tom Waugh, professor of Film Studies at Concordia University. Magnus Isacson will chair the sessions.

Issac Julien, Robert Frank, Kay Armatage, Laura Sky, and Alanis Obomsawin will be among 17 invited film and video makers, and will bring films and videos dealing with sexuality, racism, new technology and other topics.

Explains Nora Currie, seminar coordinator: "The seminar is an attempt to get to the roots of the documentary film and video dealing with social issues and how we, as viewers, respond."

This year marks the first time that the Grierson Seminar has moved from Niagara-On-The-Lake to Toronto.

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FRONTS WEST

by Calvin Wharton & Mark O'Neill

There have been a few staff changes and additions at Cinema Canada on the West Coast:

Kathryn Allison left the magazine after almost a year of hard work to work even harder organizing the first Vancouver Film Festival Trade Forum. She has some other projects on the go and only a little time before beginning work on next year's Festival.

Calvin Wharton has been doing a good job pinchbitting for Kathryn and will continue to contribute as a writer. He's also involved in a number of literary organizations and publications.

Mark O'Neill is the new Chief Cook and Bottle Washer in Vancouver. He's a freelance writer and CBC broadcaster who specializes in the Arts. Over the next few months he'll be working to strengthen Cinema Canada's Western presence in terms of editorial content, distribution and advertising support.

Which brings us to Tim Trylinski, our news sales representative. Tim is a graduate of the Emily Carr Film School and is in the process of establishing his own three-man film company. He's also a Kung-Fu expert, which ought to do wonders when it comes to closing a sale.

Our new office phone number is 604-685-7661 or you can reach Tim at 683-7965. Now, on to other comings and goings:

* * *

Petra Films, a Vancouver production company, will be producing a 90-minute docudrama on the first contact between Europeans and North American natives. The script is being written by playwright John Gray. Petra producer Ray Hall says the project has been endorsed by the Glenbow Museum in Calgary.

* * *

Northern Lights is on schedule with their production of *The Outside Chance of Maximilian Glick*. The film begins shooting in Manitoba in early November.

Allan Goldstein is directing the film. Goldstein, a Canadian who lives in the U.S., has directed several American Playhouse specials, and received an Emmy nomination for his work on *The House of Dies Drear* for the PBS Wonderworks series.

* * *

The Vancouver International Film Festival set a record this year for sponsor participation in the event. Sponsors ranged from Air Canada (who presented the Canadian Tribute Evening in honour of actress Helen Shaver) to The Commonwealth Foundation and The Asia Pacific Foundation (who helped present a wide selection of films from India, Sri Lanka, Malaysia, Hong Kong and other Asian countries).

The Industry Trade Forum, held in conjunction with the festival, offered, among its many events, a Native filmmakers' seminar. This seminar was the first major gathering of New Zealand and Western Canadian natives to discuss the emergence of film in their cultures.

* * *

The British Columbia Film and Video Industry Association (BCFIA) is starting a producers' service for B.C. filmmakers, which will provide a script library, a reference library, a computer record of all B.C. production companies and services, workshops and seminars, and a monthly newsletter. Natalie McGowan, coordinator of the BCFIA, says there may even be translation and professional consulting services.

The association has also just published *Selling It*, a marketing guide for international distribution, written by BCFIA president Chris Bruyère.

* * *

November 24 and 25 are the dates for member-screenings in Vancouver of nominations for 1987 Gemini awards for English-language, Canadian television programs. The screenings are for Academy of Canadian Cinema and Television members only and will be held at the CBC.

* * *

The *Lies From Lotusland* series will present a mixture of old and new in its winter season. Along with contemporary productions, the series will feature a number of older shows, including some live-to-air programs from the '50s.

Episodes of *Caribou Country*, such as *The Education of Phyllistine* and *Antoine's Wooden Overcoat* (with a cameo appearance by Chief Dan George) will delight old-time television aficionados.

* * *

Wayne Sterloff's move down the hall to the new Film BC office leaves a vacancy at Telefilm's Vancouver operation. While the search for a new regional manager is underway, Bill Niven is keeping matters under control. Bill is a former Atlantic regional manager for Telefilm, now on loan from the Toronto office. He says he's torn between expediting the hiring process and delaying his return to a Toronto winter.

Martinique hosts festival

MONTREAL - Entries from Canada will be among the 21 feature films shown at the Festival of Francophone Cinema, Oct. 31-Nov. 7 in Martinique.

Organized, for the first time, by l'Association Française du Cinéma Francophone under the patronage of the government of France, the festival will include entries from Canada, Belgium, France, Switzerland, Africa and Maghreb.

Ten films will enter competition for the best in five categories to be selected by a seven-member jury.

Videotron to expand

MONTREAL - Vidéotron, Quebec's largest cable company, has announced plans to expand from a current 36 channels to 52 channels including 16 interactive electronic shopping channels.

With a Vidéotron investment of \$35 million over the next three years, the French-language cable company hopes to

increase subscriber penetration on Montreal's South Shore from 62 per cent (265,000) to 100 per cent.

TORONTO - Filmmaker Joyce Wieland and CityTV boss Moses Znaimer were two of eight recipients at this year's Toronto Arts Awards.

Wieland received the award in the Visual Arts category with Znaimer collecting his award in Media Arts. The winners receive \$5,000 each.

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Producer Group to distribute, market films/TV full-time

TORONTO — Citing unprecedented growth in the Canadian feature film and television industry, a new marketing and distribution company has been launched here.

Producers Group Interna-

tional, Inc. will focus on international and domestic television distribution, as well as program development, financing and sales for independent producers and marketing strategies for major corporations.

Charles Falzon, formerly president of the Toronto production and distribution company Taffner and Associates, is president of the new venture that has also been launched with a New York City office.

Falzon explained the new company is being set up because "we feel the industry is at a plateau." He said Producers Group will primarily distribute and market television series, but also feature films.

"Distribution isn't a part-time activity. If you're in distribution you have to be in with both feet," he explained.

Falzon, who was executive in charge of production for the CTV television series **Check It Out**, told *Cinema Canada* that Producers Group has "substantial" financial backing from venture capital firm Helix Investments Limited. Falzon wouldn't reveal capitalization of Producers' Group. Helix is headed by Ben Webster, a member of the family of *Globe and Mail* fame and that also owned *Saturday Night* magazine.

The chief executive officer of Producers Group is Gary Howsam, formerly the president of Greenlight Productions Ltd., an animation, video production and computer graphics firm.

Dennis O'Neill, vice-president of distribution, told a crowded room at a Toronto press conference that "all we want to be is the Edmonton Oilers of Canadian distribution."

O'Neill, who previously ran his own television distribution company and, before that, was head of program sales at CBC Enterprises, announced that Producers Group has made a deal with Canadian independent production house Lauron Productions to distribute their movies around the world.

Michael Anderson is executive producer of the new company. Anderson recently directed **The Jeweller's Shop**, a love story written by a young Pope John Paul II. Among other films, Anderson also directed the Academy Award-winning **Around the World In 80 Days** starring David Niven and Shirley MacLaine.

Producers Group and Amicad International have also acquired rights to the book *The Sky's No Limit*, the life story of Canadian pilot, journalist and adventurer Raymond Zebulon Munro.

Other projects the new venture is developing include: — the making of five episodes as a pilot for a new situation comedy. The shows will be made in conjunction with independent producer David Patterson and are to be developed for American and Canadian syndication; — a package of eight feature films that will involve Australian, United Kingdom and Italian co-production arrangements; — a 90-minute drama series pilot, a game show, a soap opera and a two-part docudrama. These shows are in various stages of development and are being made in conjunction with independent producers.

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► Complete the following by placing a check mark in the appropriate box.

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

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b. *Production budgets buy more in Toronto.*

c. *Toronto's locations adapt to time and place.*

d. *Toronto Film Liaison provides a comprehensive service that is fast, efficient, and free.*

e. *ALL of the above.*

WJFV

For the correct answer, and a lot more, contact:

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City of Toronto
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Development Department
18th Floor, East Tower,
City Hall,
Toronto, Ontario
M5H 2N2
Telephone
(416) 392-7570



E A S T E R N W A V E

by Chris Majka

Quick notes this month from an Atlantic region blessed with the kind of Indian summer we always hope for but do not always receive.

I recently attended a most interesting screening organized by the National Film Board of Canada to launch their new film **Enterprising Women**. Held in the ballroom of the Hotel Nova Scotian, it had a very festive atmosphere complete with balloons and intermittent music reminiscent of the Academy Awards. The large room was packed almost to overflowing with a large and enthusiastic audience which was obviously delighted with the film and its positive and uplifting message – women can make it in the marketplace and they have the talents and abilities to do whatever they please.

This film is co-directed by Red Snapper Films' driving force, Lulu Keating, a one-woman theatrical production herself, and Hubert Schurman of Hollow Reed Productions. It focuses on six women with very different backgrounds and interests, who have set up their own businesses: Mimi Findlay and Liss McRae are co-owners of a pasta shop; Pearl Williamson is a mill owner and operator in Cape Breton; Karen Westhaver is running a salmon and trout farm; Marie Waters runs a business academy featuring her own blend of technical training, jogging, and meditation; and Diane Axent designs, manufactures and markets batik products.

The film is an optimistic, upbeat look at the variety of entrepreneurial undertakings that women are embarking upon, at least a few of which are in traditionally male fields. Surprisingly, the film hardly deals with any resistance these women might have encountered. The few times that this issue is touched upon, the women mostly say they have met surprisingly little resistance from the male business hierarchy. Some feminists may not like Mimi Findlay saying she is not averse to leaving the top couple of buttons of her blouse undone when dealing with men who she knows have chauvinist tendencies. However, on the evening I saw the films the audience greeted this comment with good-natured laughter. Five of the six ladies in the film were at the screening and stood to a prolonged chorus of applause. Karen Westhaver – obviously unaccustomed to so much attention and rushing to get back to feed her salmon that evening – told me she was more pleased with the representation of herself in the film

from she had been when she saw earlier versions.

Tony Merzetti of the New Brunswick Filmmakers' Co-op writes to tell me about a whole series of productions that members are currently working on. Blair MacIntyre is working on **The Vacationers**, a comedy which follows two disgruntled couples travelling on their summer vacation. They meet a group of used-car salesmen who, after a recent drop in sales, are ready to do anything to sell a car. I simply can't imagine what it's going to look like!

Elsbeth Tulloch is working on **Colors of the Wind**, a short visual film about a seven-year-old girl's discovery of the world and herself after an encounter with a down-and-out bag lady.

Out of the Darkness, directed by Heinz Gloss, is a film about a World War II bomber mission told in flashback by the pilot who tries to summon the images of his crew who perished on the one mission that he did not go on.

My Shadow is an animated short by Gail Snedden taken from the well-known Robert Louis Stevenson short story about a little girl and her most uncooperative shadow.

Finally we have **Manic Film Session** (yes that is the title of the film) directed by Bev Thornton which I am told is a post-modernist experiment in spontaneous cinema (Now let's see...I'm always getting modern and post-modern cinema mixed up...). She is making extensive use of an optical printer to create a film about how people act and behave in front of a film camera. Now, never let it be said that New Brunswick filmmakers don't undertake a wide variety of films.

I spoke recently with Nigel Markham about **Pelts**, the NFB film I wrote about in the last issue of *Cinema Canada*. He, and not the nonexistent Derek Norton whom I mentioned in my article (Oh gasp, another erratum!), is the director of the film. He told me **Pelts** is getting perilously close to completion with only a few short sequences to be shot this winter on a fur farm in Prince Edward Island. My apologies to Nigel and Derek Norman.

I also spoke with Bonnie Baker at the Canadian Filmmakers Distribution Atlantic (CFDA). She informed me that she and the Board of Directors were currently in the thick of a major rethink of the structure and policy of the CFDA. She expects the organization to emerge into its next incarnation in the next couple of months. Always interested in film distribution, I shall stay on

top of this one and bring you up-to-date as soon as I know more.

Various groups are gearing themselves up for fall shoots in the region. Word is the CBC – Salter Street Films co-production of the **CODCO Show** has been so enthusiastically received by CBC that Michael Donovan has been contracted to put together another series with even more episodes than the last. According to my ear on the ground, this is due to take place as soon as November.

Preparations for the Atlantic Festival Atlantique proceed apace. I hope to be able to tell you more in the next issue about what this annual fall gathering of Atlantic cineastes produces. Until then – keep wearing those 3-D glasses!

Christopher Majka •

Zoo grosses reach \$1M by November

MONTREAL – French-language box office figures for **Un Zoo, la nuit** are expected to reach the \$1 million mark by mid-November.

Cinéma Plus, distributors of the award-winning film, report (Oct. 7) \$650,000 in box office receipts since June 1987.

This first feature by Jean-Claude Lauzon, set in the underworld of Montreal, played in one Montreal theatre between June and the end of August when it opened on four additional French-language screens.

On Thanksgiving weekend, the film was scheduled to play on 15 French-language screens across Quebec.

Cinéma Plus say they expect a long run in French and English Canada.

In English Canada, after two-and-a-half weeks, a subtitled version of **Un Zoo, la nuit** has grossed \$65,000 on two screens in Toronto, one screen in Montreal and one screen in Ottawa where the film has been playing for two weeks.

The film will be featured at the Vancouver Film Festival and will open in Vancouver on Oct. 30.

Un Zoo, la nuit started to draw attention when it opened the Director's Fortnight at this year's Cannes Film Festival.

It won the \$2,000 prize (Prix le Permanent) for the best Quebec film at the Montreal World Film Festival followed by the Critics' Prize at Toronto's Festival of Festivals.

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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

Best Festival of Festivals yet

TORONTO — This year's Festival of Festivals produced a 15 per cent box office increase, but striving to avoid the controversy that erupted last year festival officials refused to release attendance figures.

The 10-day Toronto film festival, which included screen-

ings of 238 films from 36 countries, produced a \$530,000 box office this year.

The City of Toronto-CityTV award for excellence in Canadian production went to the low-budget feature **Family Viewing** by Atom Egoyan.

Egoyan receives a \$25,000

award for his movie that beat out Canadian productions such as Patricia Rozema's **I've Heard the Mermaids Singing**, Jean-Claude Lauzon's **Un zoo la nuit**, Giles Walker's comedy **The Last Straw**, Clarke Mackey's **Taking Care** and Francis Mankiewicz's *film noir* about the Montreal crime underworld called **And Then You Die**.

The six-member jury that selected **Family Viewing** also decided to award a special prize for documentary films to Kay Armatage for **Artists on**

Fire about artist Joyce Wieland.

The Four Seasons Hotels Critics' Award was given to Lauzon's **Un zoo la nuit**. The vote was held among about 400 members of the media that attended.

Festival audiences decided Rob Reiner's comedy adventure **The Princess Bride** would receive The John Labatt Classic Film Award as most popular film. Moviegoers select most popular film by marking ballots after screenings.

Last year Denys Arcand's **The Decline of the American Empire** collected awards for most popular film and the

Toronto-CityTV award for Canadian productions. The critics' award was given for the film **Hombre mirando al sudeste** by Eliseo Subiela of Argentina.

This year's trade forum attracted about 1,000 registrants compared to 699 the year before. Trade forum producer Sean Kiely said the strong lineup of guest speakers such as then Columbia Pictures chairman David Puttnam helped bring about the large increase. Also a more even split between the television and film issues discussed and a weekend schedule helped, Kiely said.

PRAXIS Film Development Workshop Spring Session February and May, 1988

The PRAXIS Workshop is designed to enable creative production teams—writers, directors, producers—to develop their film projects with the direct support of nationally and internationally recognized professionals.

To apply to PRAXIS you must submit a feature film script which is at least in first-draft stage. We are looking for independent dramatic scripts with artistic merit. You will work on this script in consultation with one or two guest screenwriters. Later, you will participate in a directing workshop and shoot scenes from your script on video with professional actors and crews, assisted by a guest director. Finally, you will discuss the practical issues of developing your project with producers, lawyers and other industry representatives.

A partial list of Guest Professionals in the past year includes Writers L.M. Kit Carson (Paris, Texas); Hanif Kureishi (My Beautiful Laundrette); Sharon Riis (Loyalties); Sandy Wilson (My American Cousin). Directors Dick Benner (Too Outrageous); Sally Potter (The Gold Diggers); Allan Goldstein (True West). Producers Richard Davis (Phar Lap); Tony Allard (Superchannel); Michael Spivak (Global TV); Jim Burt (CBC).

The workshop consists of two sessions in Vancouver—one week in February and 3½ weeks in May. There is no fee for this workshop, and a small bursary is available to assist with travel costs. Application deadline is November 27, 1987.

Getting the Most From Actors A Professional Workshop for Film Directors Special Session February 21–April 17, 1988

In this eight-week workshop, led by Vincent Murphy, professional filmmakers will clarify immediate and long-term strategies for working with actors. The workshop will address the psychology of acting, how to help an actor find the character; how to work with professional and non-professional actors; how to find the potential in a screenplay with the actor's collaboration.

Enrollment is limited to 15, and admission to the workshop is through an interview with Vincent Murphy. Workshop Fee: \$150. Application deadline is January 13, 1988.

For further information call Cath Moody at PRAXIS, (604) 682-3100; or write PRAXIS, 350 Robson Street, Second Floor, Vancouver, B.C. V6B 2B2



License reduces CanCon for CFMT-TV

TORONTO — Multilingual television station CFMT-TV has received a five-year license renewal that permits reduced Canadian content levels.

The Canadian Radio-television and Telecommunications Commission (CRTC) renewed the station's license to August 31, 1992 and set minimum Canadian content levels of 40 per cent in the first three years, 45 per cent in the fourth year and 50 per cent in the last year. Previously the multicultural and multilingual television station was required to show 60 per cent Canadian content during

the day and 50 per cent between 6 p.m. and midnight.

The commission approved CFMT's request to reduce its Canadian content levels "because of the scarcity and cost of Canadian ethnic programming material."

Virginia Rysphan, Toronto branch representative of ACTRA, said she regrets the decision to allow reduced Canadian content levels.

"Our position is that Canadian content should be maintained on Canadian stations," Rysphan said. The Toronto branch previously wrote Com-

munications minister Flora MacDonald opposing the CFMT application.

Commission chairman André Bureau commended the television station for its role in bringing the ethnically diverse population of southern Ontario a broad range of cultural programs in more than 15 languages.

The CRTC states that the financial health of the station has improved following the 1986 transfer of effective control to Rogers Broadcasting Limited.

Lauzier gets second role

MONTREAL — Fanny Lauzier, a 12-year-old native of Rimouski, Quebec, has been chosen for a second consecutive starring role in one of the **Tales for All** series of family-oriented films produced by Rock Demers and Les Productions la Fête.

Currently in the midst of playing the lead role in **The Frog and the Whale** (sixth film in the series), the curly redhead has been cast to play the title role in **Little Red Riding Hood: Year 2000** (eighth film in the series) directed by Hungarian filmmaker Marta Meszaros (**Diary For My Lovers**).

Lauzier was chosen by the director following an exhaustive search in Hungary where shooting began in mid-October.

The film is a Hungary/Canada co-production in which Hungary is the majority partner with 55 per cent. Canadian participation includes Telefilm, private investors and Premier Choix/TVEC.

Shooting will wrap with one week of interiors and exteriors in Montreal towards the end of the year.

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Certified Quebec Film for 1987

Notice is hereby given that in order to comply with the declaration issued December 11, 1986 by Mr. Gérard D. Lévesque, Minister of Finance of Quebec, all persons interested in obtaining recognition of a film as a Quebec film for 1987 from the Société générale du cinéma du Québec must:

1. File an application with the Société générale du cinéma du Québec for provisional approval or certification before 1:00 p.m. on Dec. 31, 1987 at the addresses below:

Applications filed before December 23, 1987:

Société générale du cinéma du Québec
335 de Maisonneuve Blvd East
2nd Floor
Montreal, Quebec
H2X 1K1
Attention: Me André Véronneau

Applications filed from December 23, 1987:

Gascon, Gibson, Larose
Barristers and Solicitors
1210 Sherbrooke St. West
5th floor
Montreal, Quebec
H3A 1H6
Attention: Me Marie-Josée Corbeil

2. Principal photography of the film for which the application is made must be completed on or before Dec. 31, 1987 or there must be an undertaking to complete principal photography within 60 days after the end of 1987.

ON (EXPERIMENTAL) FILM

by Barbara N. Sternberg

Hello, I'm back – though no longer at Canadian Film-makers' Distribution Centre. I am now teaching at York University in both the Film and Visual Arts departments. This cross-appointment is an attempt to have some film in the Fine Arts building and some F.A. in Film.

I recently participated in both the "7th Wave Seminar" (the 7th wave is the biggest – the one that rocks the boat), in Wolfville, Nova Scotia and "The Plains Canada Film and Video Conference" in Winnipeg.

"The 7th Wave Seminar", organized by David Craig for Picture Plant, brought together Atlantic filmmakers in a concentrated three-day nonstop viewing and assessing process. The aim was to develop critical discourse, to look seriously at and critique work from the region. It was hoped that all this would improve not only the filmmaking but also the filmmakers' ability to stay, and continue to work, in the region. The dedication of the participants was heartening; consensus was to make the seminar a yearly or bi-yearly event.

All genres, including video and interactive media, were presented. A comment: often, especially with documentary films, the subject of the film is discussed as content rather than the film's ways and means – seeing as telling versus seeing as experiencing. Other films, e.g. experimental films, then get looked at that way and their essence as thereby ignored.

"The Plains Conference", organized by Grant Guy of Shared Stage, took place at Artspace which houses the Winnipeg Film Group, Video Pool and the Cinémathèque. Film and Video screenings and a performance by Denis Lessard of Montreal complemented the daytime panel discussions. Panel topics included "Curatorial Canons" with Leila Sujir, Bruce Ferguson, Tom Sherman; "Roles and Responsibilities" with Sue Ditta, Jon Tupper, Jean Tourangeau; "Deconstructing Local Barriers" with Gerry Kisil, Richard Kerr, Martine Sauvageau, Barbara Sternberg, and "New Media Centres" (should new centres be constructed – should there be new physical structures – for the proper presentation of media or time-based arts) with Dale Admundson, Brian McNevin, Marcella Bienvenue, Debra Mosher, Dennis Burton.

Dennis Burton from Radio, Radio in Calgary stated that he will programme works that fall outside the standard format which, he explained, usually allows about five-minute stretches for work once station

identification, commercials and news breaks are slotted in. Dennis wondered whether in the end he was only playing music for himself (am I reaching anyone?), but rejected the we-will-do-this-to-build-an-audience programming rationale.

Brian McNevin made the point that the architecture of the space controls what can go into it and that the exhibition situation or presentation context determines how a work is seen/received. Although our large public galleries/museums come out of, and thus suit, a European painting tradition, Brian nonetheless proposed that film and video make use of these institutions. He suggested regular, bi-weekly screenings derived from the gallery's collection or rented works; a library system which would make works available for in-gallery use for individual viewing on request; weekly television programming presented by the gallery on educational systems (work from their collection without docent) thereby reaching an audience not geographically based. Why not? Approach your nearest public gallery with this proposal?

Dale Admundson took up the question of what New Media Centres might do, asking at the same time whether or not what is being done by artist-run centres is better than that being done by the large galleries. He asked, "What of the status, the stamp of approval that comes with an exhibition at a major public gallery?"

Debra Mosher commented on artist-run media centres from her own perspective as an independent photographer. She felt that if openness and education were of primary importance to these centres, there would be a lot of people interested. She thought that they should be accessible to artists of all media to use as needed (as opposed to being self-serving).

In the panel on curatorship, Leila Sujir spoke of curating as involving both the presentation of work (how and where work is shown; establishing its context) and its representation (how curators choose works; forming the canon and the frame through which work is viewed). The canon, by legitimizing some films, makes others illegitimate. This raises questions of power and empowerment, of community (how we have an identity) and of representation. Leila defined her role of curator as one of "unhiding the hidden" – a

phrase she borrowed from a Robert Kroetsch essay of that name – as opposed to one of discovery, with its connotations of colonialism, empire, newness, being first. In taking as the starting point the works themselves, curators would make visible what often becomes invisible and make 'the absent reference' present.

Vern Hume, who is curating a large film and video exhibition entitled "From the Heart of the Heart of the Regions" with Sujir took up the issues of community, absence of reference or invisibility (it is important to see ourselves reflected in the mediated world) and the necessity of self-representation (artist as curator is a survival strategy when one is from a small centre). Vern also questioned the notion put forward by Bruce Ferguson of an objectivity the professional curator gains through distance (are there hidden agendas?) and countered this with the interest of an artist/curator.

Richard Kerr described his projects as those of an artist-curator or programmer, as he prefers. In the absence of much professional film curatorship, he felt it necessary to undertake the job. Richard concentrates on getting work out into the smaller centres via their public galleries and/or artist-run galleries.

Throughout the conference, notions of regionalism interacted with the explicit panel topics. The point was well taken by Martine Sauvageau when she said that, "the region is within us." It is our sense of place that keeps human our perspective. The conference itself, with its mixture of people from mixed locals and media, avoided an us/them polarity. It was a good conference, important as much for the connections made, networks established, and for the camaraderie and support, as for the ideas and solutions generated.

The National Gallery needs to hear from you. Right now the film/video officer has a budget for video acquisition *only*. The National Gallery needs to hear from you. Silence = approval.

I went to see **Landscape Suicide**, the latest James Benning film, at the Toronto Festival of Festivals. Yikes! The audience laughed, booed, moaned. It was a shock to realize the distance separating disparate elements of the viewing public and the distance separating the film from much of this audience. The resistance of part of the audience to seeing something of a different nature, pace, form, imagery than mainstream narrative during the first two minutes of the film was so fierce as to prohibit them from seeing / understanding / experiencing anything at all in the unfolding 90 minutes. Oh-Oh.

B. Sternberg •



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