

Caution, outrage follow tax news

MONTREAL – The discontinuation of funding by Telefilm Canada until the new fiscal year (April 1988) is slowing the rate of film and television production across Canada, say industry insiders.

Making the announcement in October that the annual Telefilm budget of \$115 million had been overcommitted by \$48 million was the worst thing Telefilm could have done, says Rock Demers, president of the Association des producteurs de films et de vidéo du Québec (APFVQ).

"That announcement has damaged the credibility of the Canadian film industry abroad," says Demers, whose **Tales For All** series of family-oriented films hinges on international co-productions.

Demers explains that producers and financiers abroad have received a negative impression of an industry that can't keep its own house in order – an impression, he says, that will not be as easy to remove.

Indeed, Demers believes that the overcommitment may amount to only \$6 million. He adds that the APFVQ has been told "unofficially", that \$5 to \$10 million in interim production funding will be made available through Telefilm in March.

In the meantime, Demers says that although several projects in development may be postponed or cancelled, the Quebec production industry remains in a "manageable" state.

François Leclerc, president of the 700-member Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ), agrees with Demers that no project currently in production has been seriously jeopardized by the cessation of funding. He speculates, however, that more than several projects in development have been delayed.

"We will feel the impact in the spring when production is starting again. Whether the Telefilm problem is solved or not we may have a very late start next year," says Leclerc.

Robin Spry of Telescene Films and François Floquet of Productions Via le Monde (François Floquet) are two Quebec producers who are currently juggling the intricacies of delayed projects in an effort to keep financial partners in place.

Spry says the future is uncertain for **Hey Malarek**, a feature film which was scheduled for pre-production this month when Telefilm discontinued funding. Another project, a half-hour television program

slated for production this month could be a dead issue if Telefilm does not come through, says Spry.

"The money we have been promised (for other projects) we have received," says Spry who is in the midst of producing a feature entitled **Kurwenal**. Both of these projects were in the works when the problem hit. They had not been accepted by Telefilm."

Spry says the production industry must insist that Telefilm become better organized.

"Everyone is in the same position," he says. "My greatest complaint is that here we have an industry where the main source of financing has vanished for six months."

Given the crucial role that Telefilm plays in the production industry, François Floquet says that Telefilm's administrative/funding problems are "inexcusable."

He advises that Telefilm should be more selective in its funding while continuing to support first-time producers. Overcommitted Telefilm funds and a backlog of production in the new fiscal year could lead to tighter production budgets and ultimately help stabilize inflationary production costs.

Floquet says he was expect-

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NFB to co-produce with established pros

MONTREAL – Shooting is underway on two of 10 movies-of-the-week for the Radio-Québec television network.

The film package is being produced in a joint venture of four independent, Quebec-based production houses and the National Film Board of Canada.

This joint venture group, called Les Producteurs TV-Films Associés, includes Les Films Vision 4, Productions VidéoFilm, Productions Oz, Productions du Verseau and the NFB.

Budgeted at \$846,000 each, the feature films will be shot in Montreal on 18 or 19 day schedules. Shooting began in mid November on **Des amis pour la vie** produced by Claude Bonin of Les Films Vision 4 and directed by Alain Chartrand. This film will be the first of the series of weekly movies on Radio-Québec, starting in January 1989.

"Since the beginning of negotiations in June 1987, these films have been very attractive to us," explains Victor Harrouch of Acquisitions and Co-production at Radio-Québec.

"We had been gradually acquiring U.S. and European films for our slot for television movies with socially relevant themes. This package of films is a case of the right place at the right time," says Harrouch.

Harrouch told *Cinema Canada* that the track record of the producers involved, the subject matter of the screenplays and the subsequent promise of foreign television sales made Radio-Québec's decision to ac-

quire the rights to the package of films much easier after Radio-Canada turned down the offer.

Radio-Québec has invested \$105,000 per film.

By the end of November, shooting had started on the second film, **T'es belle Jeanne**, produced and directed by Robert Ménard of Productions VidéoFilms. The third film to go into production is an NFB film.

Three other titles announced, to date, are **Francis** to be produced by Aimée Danis of Productions du Verseau, **Onzième Speciale**, produced by Roger Frappier of Productions Oz and directed by Micheline Lanctôt, and **Salut Victor** to be directed by Anne-Claire Poirier for the NFB.

The same five partners, including the NFB, will each contribute a second film to be shot in the spring and summer of this year. The NFB has agreed to serve as co-producer on eight of the films and will completely finance and produce its own two films.

The films are aimed at domestic and international television audiences. Thus, the stories place a dramatic emphasis on contemporary issues much like the movies-of-the-week on American television.

An expansion of the project could include films in English as well as co-productions with France.

Participation includes Telefilm Canada, a total investment in the five films of \$525,000 by Société générale du cinéma du Québec, and Radio-Québec.

Impact of Telefilm finances felt

MONTREAL – While some producers are taking a cautious approach other producers are calling for the federal government to step down in the wake of recent changes to tax reform policy and the capital cost allowance for certified Canadian films.

At press time, members of the National Ad Hoc Screen Industries Committee (NAHSIC), established last summer by producers across Canada to lobby against proposed CCA measures in The White Paper on Tax Reform (June 18), were split on how to respond to insubstantial changes announced Dec. 16 after months of hard negotiation.

On Dec. 16, Finance Minister Michael Wilson announced that the half-year convention would be removed from the 30 per cent CCA for certified Canadian films. The half year convention spreads the benefit of the capital cost allowance over two years at 15 per cent each year.

Peter Mortimer, Toronto-based coordinator of NAHSIC, says that although the removal of the half-year convention is far from adequate, he is willing to wait and see what the February budget brings the Canadian film industry.

The mood, however, is far from cordial in Quebec where the Quebec wing of NAHSIC is demanding the total resignation of the Mulroney government. NAHSIC is currently debating the merits of a nationwide publicity campaign to show their disapproval.

Charles Ohayon, chairman of the Quebec-wing of NAHSIC, says the removal of the half-year convention amounts to very little where financing and private investment are concerned. He says the government's failure to respond to the needs of an industry that is already imperiled by lack of financing and that must rely on attractive incentives for CCA investment, indicates a government that just doesn't care.

"We had very high expecta-

tions that the government would be doing something for us," says Ohayon, who at press time had scheduled a meeting with Mortimer.

"The removal of the half year convention is an important advance but we are still left with something unattractive and uncompetitive," says Mortimer, referring to the CCA reduction in the White Paper from 100 per cent to 30 per cent.

NAHSIC has proposed that the 30 per cent CCA rate be raised to 65 per cent with a 25 per cent investment tax credit if the half-year convention is removed (70 per cent with the half-year convention).

Included in this proposal is a sliding scale by which 65 per cent is a minimum allowance for Canadian films with six certification points up to 100 per cent for 10 certification points.

Mortimer maintains that the only reason for cautious optimism is that NAHSIC/Finance talks are continuing. He says it is encouraging that Finance did

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Three films get monies from B.C. Film Fund

VANCOUVER – The \$10.5 million B.C. Film Fund is officially up and running. Three films have already received funding commitments.

Stephen Foster and Northern Lights will receive the maximum \$500,000 support from B.C. for **The Outside Chance of Maximilian Glick** (see last month's *Cinema Canada*). Post-production of the Manitoba production will be done in Vancouver.

Harry Cole is producing **Lighthouse**, a project which will be shot on Vancouver Island and Bob Frederick (production manager for **McGyver**)

will produce **First Season**, also in British Columbia.

B.C. Film hadn't expected to accept applications for funding until the beginning of December but decided to hurry things along after Telefilm Canada announced its funding shortfall. CEO Wayne Sterloff says there was concern that the sudden cut-off of Telefilm funds could inflict "real damage" on the B.C. industry, so the process was accelerated.

The new agency is also considering six applications for script development funding and one for a short-form project.

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C I N E M A G

Day of action for Canadian drama

TORONTO — Touting the slogan "The Show Must Go On," major arts organizations joined forces for a day in November to call for more production of Canadian cinema, television and radio programming.

Dubbed A Day of Action, rallies in several Canadian cities were held that especially focused on the need for more Canadian dramatic programming.

The event was supported by high-profile cultural figures and groups as divergent as ACTRA, the Directors Guild of Canada, the National Association of Broadcast Employees and Technicians and the Association of Canadian Film Craftspeople.

Writer and former ACTRA president Jack Gray was one of a group of Canadian artists who went to Parliament Hill to lobby federal politicians about the need for Canadian programming.

There is no way to measure response to the event, Gray said, but he added organizers are hoping to keep the profile of the issue high on the agenda of politicians.

"In fact, our hope is that there will be further work out of the group that organized that day," Gray told *Cinema Canada*, although he said it would not be another day of protest.

Gray said the object is to ensure that MPs and others have a better understanding of the real structure, financing and general nature of the industry.

Gray explained organizers wanted "to clearly underline our deep concern that we are not making progress in respect to dramatic entertainment in television and film."

As part of a strategy to solve problems in the Canadian industry, organizers called for three immediate steps including focusing action on the production and distribution of more and better Canadian productions.

Also, public funding should be allocated to meet minimum targets for "fully" Canadian programs.

"This will require a revision in the present definitions of 'Canadian' being used, and a direction to Telefilm to limit itself to funding such productions," a written statement says.

Annual production targets of 800 hours of television drama, 50 low-budget feature films and 400 hours each of children's programs and radio drama are needed, the statement says. Two-thirds of these new productions would be in English and the rest in French.

To meet these targets the arts groups estimate about

\$500 million, or about double the amount being allocated to CBC, Telefilm and on other government programs, must be spent.

Some longer-term steps outlined include: — implementation of the proposed National Cinema Act designed to strengthen the Canadian movie distribution industry and increase investment in new Canadian productions; — consideration of the start of specific license fees or using a percentage of the gross revenues of private broadcasters to set up a Canadian drama production fund; — revision of the Broadcasting Act to strengthen the role of public broadcasting in support of Canadian programming and set realistic respon-

sibilities for the private sector in the production and distribution of Canadian shows; — reorganize Telefilm Canada into a series of autonomous units "that will provide the major portion of the funding to independent producers making fully Canadian programming." Also, Telefilm must be given adequate funding.

Citing Canadian programming issues that were first outlined in the Royal Commission on Broadcasting in 1929, organizers say that the action needed has long been understood.

"But Canada has never had the determination to translate that understanding into concrete measures that will in fact produce the programs."

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consider the half-year convention after showing little interest at the outset of the talks.

He says administrative and financial problems at Telefilm Canada might induce Finance to come to the aid of the industry with a more agreeable package of tax reforms or, at least, further extensions to grandfather clauses granted in August to exempt films (from the reduction in the CCA) in production prior to July 1, 1988 and television shows prior to Jan 1, 1988.

On the other hand Rock Demers, president of the Association des Producteurs de Films et du Vidéo du Québec (APFVQ), says to hell with the Progressive Conservative government in Ottawa.

Demers argues that active producers can't afford to wait until February.

"Last year at this time I had the financial structure for three productions (scheduled for the new year) already in place," says the livid producer.

Demers admits uncertainty about what is going to happen to the Canadian film industry without private financial support that would have been facilitated by recommended changes to the CCA.

"They just don't care about the industry. They probably want two or three big producers and that's it," says Demers.

Besides the minimal change (half-year convention) that he, like Ohayon, says amounts to a hill of beans, Demers says the greatest blow comes from being told by Ottawa officials, ten days before the announcement, that the changes announced on Dec. 16 would be substantial.

Demers says he had reason to expect that the CCA prob-

lem would be resolved on Dec. 16. However, whether Finance was really listening to NAHSIC has been a point of contention among its members.

"After all the representation we (NAHSIC) had made since June, the way we had structured it, the civilized way we presented it, the unanimity across Canada and the hope that was given to us by Stanley Hartt, Len Farber and others in Ottawa..."

"...They told us that they had gone too far too fast and that they would correct this. There is nothing in these tax reform changes for us so to hell with them," says Demers.

Stephen Ellis, past president of the Canadian Film and Television Association and a Toronto-based producer, says that the government's apparent indifference to the CCA problem comes as no surprise to a faction NAHSIC members who realized early that the CCA-related proposals were falling on deaf ears.

For this reason, he explains, the CFTA "has drifted away from NASHIC" and has submitted its own proposal for a refundable investment tax credit.

This plan is exclusively for producers allowing them to invest in their own production for a credit or refund based on the size of the project budget. It would fall more closely into line, says Ellis, with the thrust of the federal government's tax reform which is a move away from deductions to credits.

Ellis adds that Finance has indicated a willingness to study this tax credit plan and replace the lost CCA incentive.

"Finance fully expects that they will have to compensate the industry for cutting its legs off," says Ellis.

SHOOT ALBERTA

by Rossi Cameron

EDMONTON... Some people might sneer at receiving a spray-painted brown paper bag as a gift, but not Glynnis Whiting.

But then Glynnis Whiting is not like most people and the bag was not just an ordinary brown lunch bag.

The occasion for the gift on December 16 was the first-year anniversary of Brown Bag Cinema in Edmonton. The brown lunch bag, which usually contains popcorn, was a token of appreciation from the film community. A bronzed version of the brown bag is in the making.

The idea for Brown Bag Cinema evolved during the 1986 Banff Television Festival.

"Anne Wheeler's *Loyalties* was premiered and a lot of the craftspeople were there for no other expressed purpose but to see the results of their work. There was obviously a need in the film community for a more informal kind of gathering where people could meet, exchange ideas and build rapport."

Glynnis, who recently resigned as a script developer for Allarcom to strike out on her own as a freelance writer, talked up the idea with people from CBC, Alberta Culture and Allarcom and was delighted to find them receptive.

She pulled together about 10 people who expressed interest. Their first organizational meeting was held at a small cafe called 'Bob and Ernie's Truck Stop.' There was a suggestion put forth that a loftier site might be chosen for these meetings, but Glynnis held firm. No stodgy meetings or officialdom, such as a board of directors. "It was to be kept really informal and in a non-political environment where no one is fighting for anything."

The meetings are still held at Bob and Ernie's and no one holds a title.

On the third Thursday of every month for the past year craftspeople, actors and producers meet at the media club to screen everything from rock videos, experimental films, dramas, CBC-type programs or NFB films. After screenings, the producers field questions about their productions.

There are eight sponsors for Brown Bag: Telefilm, Alberta Motion Picture Development Corp., Allarcom, Alberta Culture, CBC, ACCESS, NFB and National Screen Institute. Each sponsors a month and is responsible for arranging the necessary equipment, the production to be shown and pay the \$50 for the use of the media club and bartender. They are also responsible for bringing along a

vacuum cleaner to pick up the fallen popcorn.

Katie Daniels, consultant with Alberta Culture, is taking over Glynnis' job as "well, organizer or coordinator, I guess." There really isn't any official title.

"The complaint I heard most frequently from funders and independents was that there was no opportunity to find out about each other. The only time they met was when there was a lot on the table and someone was making a pitch. That's a very stressful situation.

"Now people can put faces to names at both ends of the spectrum."

Besides the informal wheeling and dealing that takes place at Brown Bag, some interesting partnerships have evolved.

Alberta Culture was teamed up with CBC and NSI to sponsor competitions in Alberta New Fiction and Writing for Youth. Super Channel has expressed an interest in optioning some of the new manuscripts.

The Brown Bag hosted the Post Input which was the best of Input this past summer.

According to Katie Daniels, Alberta has been asked if it will host the 1990 Input which comes to North America every two years.

"We are studying the feasibility of doing this."

Allarcom sponsored Glynnis's evening with a showing of *A Mouse, A mystery and Me*, a half-hour live action and animation Christmas special which aired simultaneously the previous Sunday on NBC, Global and ITV. It was co-produced by Allarcom and Ruby Spears Pictures of Los Angeles.

In keeping with the Christmas spirit, the brown bags were filled with green and red popcorn.

It was also a propitious opportunity for the sponsor to boast a little about the new Allarcom Studio which is due to open in mid-January.

The \$7 million studio is more than 51 thousand square feet and is completely equipped to handle features, TV series or commercials.

Project manager, Doug Steeden sounded like the proverbial new father when talking about his new baby.

"It's very exciting for Alberta. it will entice productions to Edmonton and keep the good people here. We lose too many of them."

The film community in Edmonton is not likely to quarrel with that thought.

Nor would they quarrel with the innovative concept of Brown Bag Cinema.

Consultants to top Telefilm posts

MONTREAL—Staff resignations continue at Telefilm Canada, despite efforts of the Board of Directors to manage the damage created by the double-whammy of financial overcommitment and the lack of administrative direction.

Two consultants from Le Groupe CGI Inc. Roch Bolduc and Michèle Fortin have been hired to assist senior management and the board for a three-month period. After less than a month at the task, Fortin has been named interim executive

director, following the non-renewal by the board of the mandate held by Judith McCann.

This appointment is giving hope to some that the vestiges of the Pearson administration are now gone and that a new start may be possible.

On Dec. 4, Marie-Andrée Vinet left TFC, having offered her resignation two weeks earlier. Vinet was head of both Operations and Business Affairs in the Montreal office and was the virtual head of all French production activities. Luc Germain resigned at the same time as head of Personnel.

Vinet's resignation was met with consternation and, it is reported, appeals by producers to the minister of Communication's office to find a way to keep her in her post. Discussions followed, resulting in her accepting a vacation until January 11 at which time negotiations may lead to her reintegra-

tion at TFC.

It is also reported that Debbie Bernstein has resigned her post in the Toronto office and will step down in February.

Meanwhile, Linda Beath will no longer deal with Toronto's broadcasters and sees her mandate limited to the Feature Film Fund. This modification follows a three-week sejour in Toronto by Bob Linnell, once head of the Toronto TFC office and now stationed in London, England, during which time he endeavored to straighten out the relations between TFC and the broadcasting community.

McCann, deputy director will be responsible for the Toronto and Vancouver offices, while Louise Beaudoin, also deputy director, will be responsible for Montreal and Halifax. In addition, McCann will chair the Decision Committee for projects submitted to Telefilm.



Although Glynnis Whiting gives full credit to the other participants of Brown Bag and its success, she should get full kudos for bringing the film community together in this informal, informative and very inexpensive way.



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Night Heat tops Gemini awards *Quebec toughens law*

TORONTO — Alliance Entertainment production **Night Heat** was the major winner at the 1987 Gemini Awards, picking up four prizes, including Best Dramatic Series (Sonny Grosso, Andras Hamori, Larry Jacobson and Stephen J. Roth, producers).

The highly-rated police drama also took *TV Guide's* Most Popular Program Award, voted on by readers of the magazine. R. B. Carney won **Night Heat** another Gemini for Best Writing in a Dramatic Series ("The Hit"), and Eugene Clark won Best Performance by a Supporting Actor for the episode "Fire and Ice".

Now in their second year, the Geminis — presented by the Academy of Canadian Cinema and Television for excellence in broadcasting — were handed out on December 8 and 9 at the Metro Convention Centre in Toronto. The second night's program was broadcast live on the CBC network and hosted by SCTV-alumni Eugene Levy and Andrea Martin.

Best Comedy Series went to **Seeing Things** (produced by David Barlow, Louis Del Grande and Martin Wiener), which completed its final season this year. Del Grande collected another trophy for Best Performance by a Lead Actor in a Continuing Role in a Comedy Series for the episode "Here's Looking at You".

Dinah Christie took home the award for Best Performance by a Lead Actress in a Continuing Role in a Comedy Series for **Check It Out!** ("Love and Marriage").

The critically-acclaimed youth series **Degrassi Junior High** straddled generations at the Geminis, winning both Best Children's Series (Kit Hood and Linda Schuyler, producers), and Best Direction in a Dramatic or Comedy Series (Kit Hood, for the episode "It's Late").

Bill Gough's **The Marriage Bed** won as Best TV Movie, with Vivian Reis picking up the Best Supporting Actress prize for her performance in the film.

Ford: The Man and the Machine was awarded Best Dramatic Mini-Series (producer David J. Patterson), and also picked up prizes for art direction and costume design.

Awards for acting were spread over a number of shows. Booth Savage won as Best Lead Actor in a Dramatic Program or Mini-Series for **The Last Season**. Victoria Snow was voted Best Lead Actress in the same category for **Daughters of the Country**, "The Wake". There was a tie for Best Lead Actor in a Con-

tinuing Dramatic Role. Eric Peterson in **Street Legal** ("Even Lawyers Sing the Blues") and Winston Rekert in **Adderly** ("Adderly With Egg-roll") split the honours. **Adderly's** Dixie Seattle also picked up a Gemini for Best Actress in a Continuing Dramatic Role. (The episode was "A Matter of Discretion.")

In information programming, **The Journal** picked up the prize as Best Information Series (Mark Starowicz, producer), while the **fifth estate's** Hana Gartner carried away a Gemini for best host, interviewer or anchor ("By the Book").

Donald Brittain's **The Champions Part III: The Final Battle** (coproduced with Adam Symansky) was the recipient of two Geminis, for Best Documentary Program, and Best Direction in an Information or Documentary Program or Series. Brittain, one of Canada's most respected and awarded documentarians, collected another Gemini for Best Documentary Writing in **Tommy Douglas: Keeper of the Flame**.

The CBC's Joe Schlesinger took home two Geminis: the Gordon Sinclair Award for Best Broadcast Journalist (**The Journal**, "The Last Great Cause"), and an award for Best Reportage (**The National**, "Irangate").

The John Drainie Award for Distinguished Contributions to Broadcasting went to Ross McLean. CBC writer Grahame Woods was presented with the Margaret Collier Award for an Outstanding Body of Work by a Television Writer. George Carter won the Best Technical Achievement Award for his work as Technical Producer of the "Rendez-vous For Peace".

A special Earle Grey Award for an Outstanding Body of Work by a Television Actor was presented posthumously to Lorne Greene. Actor Leslie Nielsen made the presentation.

Other awards presented: Best Short Drama: **The Truth About Alex**, prod. John Brunton and Martin Harbury. Best Documentary Series: **The Nature of Things**, prod. James Murray. Best Performing Arts Program: **A Moving Picture**, prod. Niv Fichman and Larry Weinstein.

Best Variety Series: **S & M Comic Book**, prod. Cynthia Grech. Best Variety Program: **The Ian and Sylvia Reunion**, prod. Sandra Faire, Sylvia Tyson and Alan Kates.

Best Special Event Coverage: **Royal Wedding**, prod. Arnold Amber (Global). Best Pay T.V. Dramatic Program or Series:

Daughters of the Country, prod. Norma Bailey, Michael Scott and Ches Yetman.

Best Animated Program or Series: **Babar and Father Christmas**, prod. Alison Clayton, Marilyn Read. Best Children's Program: **Down at Fraggle Rock: Behind the Scenes**, prod. Jim Henson, David Gumpel and Diana Birkenfield.

Best Sports Program or Series: **The Race is On!**, prod. Michael A. Charbon and Paul Hollidge. Best Performance by a Sports Broadcaster: Brian Williams, **Rendez-vous Hockey 1987**.

Best direction in a Dramatic Program or Mini-Series: Martin Lavut **The Marriage Bed**. Best Direction in a Variety or Performing Arts Program or Series: Eric Till, **Fraggle Rock**, "The River of Life".

Best Writing in a Dramatic Series: R.B. Carney, **Night Heat**, "The Hit". Best Writing in a Dramatic Program or Mini-Series: Sharon Riis, **Daughters of the Country**, "The Wake". Best Writing in a Comedy or Variety Program or Series: Gerg Malone and Tommy Sexton, **S & M Comic Book**, "Episode 1".

Best Photography in a Dramatic Program or Series: Rene Ohashi, **The Truth About Alex**. Best Photography in a Comedy, Variety or Performing Arts Program or Series: Emil Kolompar, Paul Mockler, Rene Ohashi and Vic Sarin, **A Moving Picture**; and Nikos Evdemon, **Seeing Things**, "Gifted Pupils". Best Photography in an Information or Documentary Program or Series: Vic Sarin, **Man Alive**, "So Many Miracles". Best News Photography: Yhoram Pirotsky, **Nato Exercises** (World Report).

Best Picture Editing in a Dramatic Program or Series: Ron Wiseman, **Sword of Gideon**. Best Picture Editing in a Comedy, Variety or Performing Arts Program or Series: Vincent Kent, **Seeing Things**, "Spectacle of India". Best Picture Editing in an Information or Documentary Program or Series: Ron Piggott, **Man Alive**, "So Many Miracles".

Best Sound in a Dramatic Program or Series: Claude Hazanavicius, Cathy Hunt, Christopher Hutton, Paul Massey, James Porteous, **Sword of Gideon**. Best Sound in a Comedy, Variety or Performing Arts Program or Series: D.D. Hill, Dave Ripka, Brian Stienburg, **It's Only Rock and Roll**, "The Pilot". Best Sound in an Information or Documentary Program or Series: Jim Frank, Don

MONTREAL — The Quebec government is in the process of tightening up the Quebec Cinema Act with the francophone viewer in mind.

At press time, the National Assembly in Quebec City was expected to approve changes in the Cinema Act which would ensure that distributors provide French-language dubbed versions of English-language films.

Although details of the amendment are uncertain, the Quebec film industry expects an opportunity to review a concrete proposal by February.

On Dec. 14, Lise Bacon, minister of Cultural Affairs, introduced the amendment with an admonition for a number of distributors who have not been complying with the spirit of the Cinema Act. The act specifies that subtitled or dubbed versions must be released 60 days after the release of the English-language film.

This eight-week period has historically allowed distributors to decide whether to dub the film in French or withdraw it.

Because of an overall preference in the market place for

dubbed versions, rather than subtitled films, the amendment will require distributors to show a dubbing contract and promise to use an equal number of French-language venues after a yet to be determined "reasonable delay".

The intent of the amendment, explained by Bacon at a press conference, is to force distributors to dub English-language films more quickly.

Abuses of the act in the past include having the French version available but not playing it or having a subtitled print available with the sole intention of prolonging the run of the English-language film.

"It is necessary to create a francophone cultural space to counter the strong influence of the English language especially in the area of computers, records, movies and television," says Bacon.

André Link, president of Association Québécoise des Distributeurs et Exportateurs de Films et de Vidéo, says the Quebec government has compelling reasons to implement this amendment. He says distributors are waiting for details with interest.

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French-language market ready for specialty television

MONTREAL — The French-language television market in Quebec is ready for a new package of specialty and pay services, says the chief executive office of Premier Choice: TVEC Inc.

Radio-Canada has also indicated that time will tell whether there is sufficient subscriber demand for an all-news channel.

Hubert Harel told *Cinema Canada* that the introduction of five specialty channels on a "take one, take all" basis will increase the value of cable television in Quebec, increase market penetration and reduce the numbers of subscribers who discontinue cable services during the summer months.

"For the Quebec consumer, it will be a plus," says Harel. "He is assured of a cross-section of high-quality specialty programming."

During a four-week hearing last summer, the CRTC heard 21 applicants, received 1,884 interventions and considered 23 studies on the demand and impact of the proposed services.

The decision, announced Nov. 30, authorizes four new English-language channels on the basic service and one new discretionary channel. Cable companies are permitted to choose any combination of these five channels.

These specialty channels are: the CBC news and information service, Vision TV, YTV Canada, MeteoMedia: Weather Now and The Family Channel on the discretionary service.

In addition, the CRTC has authorized a transfer from discretionary to basic of The Sports Network (TSN) and MuchMusic.

Cable companies can also choose to offer four U.S. superstations and one U.S. pay-television network on the discretionary service.

Where a cable company chooses to carry all the new basic channels, the cost to subscribers will be between \$1.50 and \$2.00 per month above existing fees. The CRTC has justified this increase with various studies and surveys that, it says, indicates between 77 per cent and 82 per cent of close to 6.2 million cable subscribers in Canada are prepared to pay an increase of \$3.00 for new programming.

Bill Allen, spokesperson for the Canadian Cable Television Association with a membership of 538 cable carriers, says the CCTA board supports what it calls a "bold" and "far-reaching" licensing decision.

Not only will cable carriers and subscribers benefit from a "modest fee increase" and a wide range of programming choice, respectively. Allen says

program producers will also benefit directly from a portion of cable revenues diverted to Telefilm Canada's Broadcast Fund.

Although there may be some reluctance by smaller cable carriers in remote areas, where rates are higher and channel capacity is limited, the CCTA

board is confident that most cable systems will want to carry all recently licensed channels.

The French-language channels licensed for distribution on the basic service are: Le Canal Famille, Musique Plus, Le Réseau des Sports, TV5 and MétéoMédia:Météo-Instant.

Cable companies in French-

language markets with less than 6,000 subscribers must distribute all five specialty channels on the basic service or none at all. This decision, reports the CRTC, was made to "help the French-language services gain an initial foothold in francophone markets and develop as wide an audience as possi-

ble."

Harel, whose company is the broadcaster of Le Canal Famille, says the fact is this "take one, take all" approach is one way to avoid fragmentation of a small French-language audience.

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eventually see a lot of weak broadcasters," he says.

However, the CRTC has determined that on August 31, 1991, cable operators will be permitted to be more selective.

Says Harel, there is no doubt that the shift of MuchMusic and TSN from discretionary to basic will have a slight impact on the growth rate of pay-television in Quebec.

The CRTC has made clear its own position on the anticipated effect of these services on both

language markets, stating that the impact will be comparable to the introduction of one new conventional television station in each of these markets.

It is expected that the addition of these services or 45,000 additional hours of Canadian programming (including repeats) will reach no more than four per cent of the audience in each market. Over the next five years, (some licenses were issued on a three-year and others on a five-year renewal basis) the new services, according to the

conditions of their licenses, will generate along with initial investments close to \$325 million in the production, acquisition and development of Canadian programs.

The CRTC has also stated that there is a strong public demand for new programming choices and that it is necessary to meet this demand with Canadian programming before technological advances and increasing accessibility of U.S. specialty services make it more difficult.

Timing was the most critical

factor in a decision made by the CRTC not to withhold license approval until the federal minister of Communications had introduced legislation to the Broadcast Act.

Although broadcast legislation has not yet been introduced, Patricia Dumas, press secretary to Communications minister Flora MacDonald, told *Cinema Canada* that the minister sees no conflict between the CRTC licensing decision and the proposed intent of broadcast legislation.

"She is satisfied," says Dumas, "that in the decision, there is room to move on the establishment of her policy in terms of how to assure more and better Canadian dramatic programming."

Whether or not a French-language all-news channel will eventually be licensed will partially depend on the success of the recently licensed English-language all-news channel, the popularity of the new TV5 license on basic cable and the degree of audience fragmentation by the new programs, says Claire Samson, a communications officer at Radio-Canada.

The French-language arm of the CBC "welcomes" the invitation by the CRTC to submit an all-news feasibility report by December 1988, she says.

"It would be premature to say whether we are for or against an all-news channel before we have studied the situation," says Samson. "Radio-Canada has made submissions for a second channel but never as an all-news channel."



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CBC Television

Suntots for Cinar

MONTREAL - Cinar Films has entered into a co-production agreement with the Initial Groupe of Paris for a 26 half-hour animated television series.

Suntots and Smoggies, produced by Micheline Charest and Ron Weinberg of Cinar Films and Jean Cazes of the Initial Groupe, is expected to be ready for broadcast later this year.

Billed as an environmentally enlightened series focusing on environmental concerns, *Suntots and Smoggies* is alternative children's programming created to entertain and, at the same time, educate young viewers on the merits of ecological awareness.

Gerald Potterton is the director. His recent credits include Cinar's *The Wonderful Wizard of Oz* animated series.

Gregg to chair

TORONTO - Allen R. Gregg has been appointed chairman of the board of the Festival of Festivals in Toronto.

Gregg, who is chairman of Decima Research, succeeds Jon Slan who is president of Paragon Motion Pictures and who has moved to Los Angeles to head up his company's offices there.

Brendan Calder, president and director of Counsel Trust Company and a member of the executive committee of the festival replaces Gregg as second vice-chairman.

Caplan critical of CRTC specialty license decisions

TORONTO — Despite CRTC claims that Canadians will have access to more varied television services following its licensing of new specialty and pay-TV services, not everyone is convinced it will mark a major improvement in audience viewing prospects.

Gerald Caplan, co-author of the 1986 Federal Task Force on Broadcast Policy, said the approval of the new services will not improve the amount of Canadian drama, entertainment and variety on television.

"We are not going to get any of that. We are going to get weather and rock videos and sports, which is not exactly something that we are desperately lacking at the moment," he told *Cinema Canada*.

The Canadian Radio-television and Telecommunications Commission (CRTC) approved four English-language and five French-language basic cable services. The services range from an all-news network to a national weather service.

Also, the CRTC approved the transfer of MuchMusic and The Sports Network from pay-TV to basic cable. The federal broadcast regulator also licensed a new pay-TV service for youth and family viewers called The Family Channel.

CRTC chairman André Bureau, in a written statement announcing the new services, said that they will complement and diversify existing services, provide new outlets for Canadian creative expression, new exhibition windows and sources of funding for Canadian shows.

But Caplan was critical of the decision on several fronts. He said the approval of the new services will mean private broadcasters will argue that with further fragmentation of television audiences, they can't give more for Canadian programming right now.

"They've now created this great new excuse why the private sector can't give any more money until they see how the new competitors work out," he said.

Caplan, also a senior NDP advisor, was asked if the CRTC should have made its decision before Minister of Communications Flora MacDonald releases the new Broadcasting Act.

"I think if we waited for Flora MacDonald to pass the new Broadcasting Act we might be here until eternity," Caplan said.

He said CRTC chairman Andre Bureau was right to go ahead with the new services

now.

"The minister has had lots of time to make formal statements... and she has chosen to do nothing."

Repeating a recommendation of the Federal Task Force on Broadcast Policy, Caplan said a service providing public

sector, non-commercial, regional and multi-cultural programming is needed.

The CRTC's decision on specialty stations should not have blocked the possibility for such a service in the future, he said.

The minister of Communications had earlier asked the

CRTC not to close any options for something like TV Canada through its specialty programming service decision, he said.

Caplan, however, said the licensing of YTV, a national service for children and youth, was enough of a clone, although "not a very impressive

one," to block a public sector service such as TV Canada or something like it in future.

The CRTC turned down an application headed by François Macerola for a company to have been called Canadian Non-commercial and Public Television Inc.



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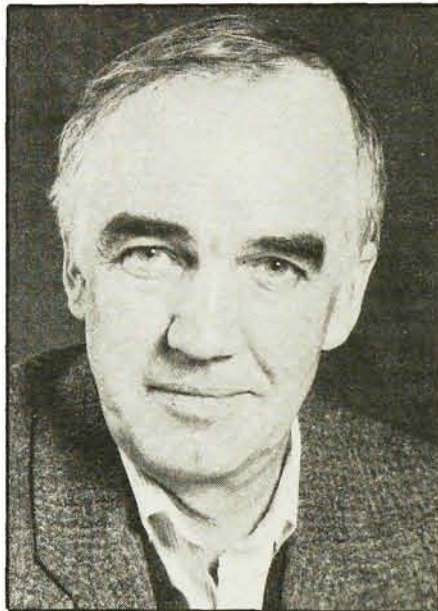
NEWS

NFB ANIMATION FILMS CONTINUE WINNING ROLL

The nomination of a Gemini Award to *Lucretia*, directed and animated by Heidi Blomkvist is the latest honour for this animation gem which has already taken awards at the Los Angeles Animation Celebration, the International Film Festival in Columbus, Ohio and the International Festival of Children's Films in Chicago. Les Drew's *Every Dog's Guide to Complete Home Safety* has most recently taken an award at the 11th International Festival of Animation Films in Espinho, Portugal. This trophy follows on the heels of awards taken in Columbus, Ohio, Hiroshima, Japan, Parma, Italy, Chicago, Illinois and Varna, Bulgaria. Other recent awards include the coveted Crystal Trophy of the International Animation Festival in Annecy, France to Chris Hinton's *Giordano* and a gold plaque of the International Film Festival in Chicago to *George and Rosemary* directed by Alison Snowden and David Fine. Earlier this year this same film was awarded the jury prize of the Festival des films du monde in Montreal.

NFB FILMMAKER HONOURED

National Film Board director and innovator Colin Low has been awarded the Outstanding Achievement Award of the Public Service of Canada. The honour, which was established in 1966, is presented for sustained and outstanding performance of duties and accomplishments by senior officers serving organizations that report to Parliament. It is regarded as "the highest award in the public service"



• Colin Low

and is presented by the governor-general, in the presence of the prime minister.

Low's most recent achievement, among the many that have distinguished his career, is the production of *Transitions*, the spectacular 3-D Imax presentation at Expo 86 in Vancouver.

Low is presently working on two large-screen projects: an Imax production to be shot in China and a follow-up to his 1960 classic *Universe*, in Omnimax 3-D.

INCEST FILM TOURS CANADA

To A Safer Place, a powerful documentary about incest, has had major screenings in seven Canadian cities from Halifax to Vancouver throughout November. In each city, turnaway

crowds resulted in the need for up to three extra presentations to accommodate public demand. Each screening was attended by the film's director Beverly Shaffer or co-producer Gerry Rogers and by Shirley Turcotte, the subject of the film. In each city, local resource people assisted the NFB guests in answering questions concerning incest and the availability of local assistance programs. Negotiations are now underway for a national telecast next year.

NFB VISITORS

Recent visitors to the National Film Board included the world-renowned Czech filmmaker Karel Zeman whose daughter, Ludmila Zeman Spaleny and her husband Eugen are presently producing a cut-out puppet film for the Board. During their North American tour, the distinguished Soviet animators Feodor Hitruk and Yuri Norstein were guests of the Film Board's animation studio. During their visit they presented a number of their films to the NFB staff.

FESTIVAL HONOURS TO NFB

Two stars of the National Film Board's *Train of Dreams*, directed by John Smith, have taken awards at the 23rd International Film Festival in Chicago. In their first screen appearances, Jason St. Amour and Frederick Ward received Gold Plaques for their outstanding performances in the film. Norma Bailey's *IKWE*, one episode in her series *Daughters of the Country* was presented with the Lilian Gish Award at the Women in Film Festival in Los Angeles as the best television production.

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All-news station good move

TORONTO – The recent decision to give CBC the license for a 24-hour, all-news television channel was the right move, says Gerald Caplan, co-author of the 1986 Federal Task Force on Broadcast Policy.

But Caplan is concerned about what he terms noises from Ottawa that Cabinet may review the decision of the Canadian Radio-television and Telecommunications Commission (CRTC). Several Tory MPs are rumoured to be strongly opposed to any further expansion of CBC services.

Given the budget cutbacks facing CBC, the CRTC cautions, early in its decision, that it must be assured the new service is not developed from funds allocated by Parliament for existing CBC services. CBC said the new service will be financially self-sustaining.

The CBC all-news channel was licensed for a three-year period starting next September 1. It will feature news reports, analysis, and interpretation of news stories through documentaries, interview and discussion programs.

The channel is not to use live sports coverage, feature films

or entertainment programs.

CBC said the new service will make use of the corporation's existing news gathering facilities across the country. Revenue will come from subscriber fees and advertising. The CRTC has limited the service to eight minutes per hour of commercials.

In its first year the channel will have a total of 187 employees, 30 more workers in the next year and 42 more in the third year.

The corporation said with the extra revenue from the news channel it will add three foreign correspondents to its current six and will devote 55.9 per cent of gross revenues from the news service in the first year to Canadian program production. That amount is to increase in each of the next two years.

Caplan said CBC's intention of ploughing any money it makes back into Canadian programming and especially on more foreign correspondents was a major strength compared to that of rival applicant Allarcom Limited of Edmonton. Allarcom's application was turned down by the CRTC.

Caplan said a private sector

initiative such as the one proposed by Allarcom would not have used its revenue in the same way. Other weaknesses, Caplan added, were that Allarcom would have had to start from scratch in terms of its news-gathering ability and that it was planning to use almost entirely non-Canadian international news sources.

Dr. Charles Allard, Allarcom Ltd. chairman, said in a prepared statement that a historic opportunity to decentralize electronic news and information was lost when the CRTC granted the license to CBC. He said the public corporation now has a stranglehold on television news in Canada, which isn't in the best interests of the country.

Despite plans for the new Canadian news service, the Nov. 30, 1987 CRTC decision states that the all-news, U.S. based Cable News Network and CNN Headline News will remain eligible services in Canada.

Attias forms Metropolis

MONTREAL – Metropolis Communications has acquired home video rights for French Canada to a package of 15 movies from King Features Entertainment.

The package includes seven completed films and eight pre-buys with titles to be named later. The completed films are *In Love and War*, *The Last Fling*, *Bay Coven*, *The Game of Love*, *Code Name Dancer*, *Bitter Creek*, *Hollow Point*.

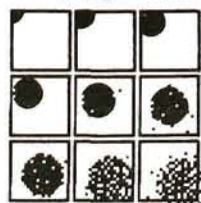
Maurice Attias and Michael Shane, principals of the recently formed company, have announced that *Return to the Titanic... Live*, the Westgate Entertainment special which Metropolis represented in Quebec, drew a record audience for the Radio-Québec television network on Oct. 28, with 1,536,000 viewers.

Previously, Attias was president of Cine 360, a Quebec distribution company.

Malo gets Glick

MONTREAL – A Winnipeg shoot began in early December on *The Outside Chance of Maximillian Glick*, directed by Allen Goldstein for producers Stephen Foster and Richard Davis. The Malofilm Group has acquired Canadian rights to the comedy and a release date is expected next fall.

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Alliance Entertainment moves Cavan up as Roth leaves

TORONTO – The rumours are over and the facts are now in.

Stephen Roth has left Alliance Entertainment Corporation and in the wake of his departure Susan Cavan, an Alliance vice-president, has been named president of the Canadian production and distribution house.

Also, the previously announced merger between Alliance and Robert Cooper Productions has fallen through, but the two companies are reporting that they will continue to work jointly on several projects.

Despite his departure as president of Alliance, Roth will continue to be involved with the company acting as supervising producer of **Night Heat** and **Diamonds**.

Cavan has been with Alliance since its start more than two years ago as senior vice-president of business and legal affairs.

Previously, Cavan was a lawyer with Roberts and Drabinsky until 1980 when she became vice-president of business affairs for Cineplex Corporation.

Later, Cavan joined International Cinema Corporation where she was legal counsel to producers John Kemeny and Denis Héroux – who along with Robert Lantos and Roth, became Alliance's founding partners.

Other senior executives of Alliance are: Andras Hamori, senior vice-president, production; Jay Firestone, chief financial officer and Victor Loewy, president of Alliance Releasing.

Meanwhile, Alliance has announced its total current production budget is more than \$70 million including two feature films and five television projects.

Lantos said the company has become the leading supplier of drama to Canadian television providing CTV in the last year with 41 hours and Global with 20 hours of original, first-run drama.

Feature films in production include: **Iron Eagles II – the Battle Beyond the Flag**, which stars Lou Gosset Jr. as head of a strike force aiming to destroy Iran's nuclear weapons. The \$15 million Canadian-Israeli co-production started principal photography in Israel in early December.

Alliance's 1987 television projects include: – the 17-hour television series **Mount Royal**. Scheduled to premiere on CTV Jan. 3 with a two-hour episode, the story revolves around the lives of a powerful French-Canadian family.

– **Children of Poverty** is a television movie that explores the tragic lives of a welfare mother and her daughter who are forced into homelessness. It is produced

by Phoenix Entertainment Group and IndieProd Company in association with Alliance for ABC television. Principal photography began in November in Montreal. – **Diamonds**, a

mystery-adventure television series filmed in Toronto starring Nicholas Campbell, Peggy Smithart and Tony Rosato that is seen on CBS and Global television. – The Toronto-made

series **Night Heat**, about detectives working the night shift on a big-city police force, is now in its fourth season. It airs on CTV in Canada and CBS in the United States.

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Michaud comes up gold



MONTREAL — Cinematographer Henri Michaud was honoured recently by friends and colleagues, in Montreal, for his 50-year contribution to the Quebec film and television industry.

A pioneer in the industry, Michaud's career started in earnest when he joined the Associated Screen News in Montreal in 1938. Lack of production services during those early years prompted him and the late Pierre Harwood to open Phoenix Studios, later reincorporated as Omega Productions and known today as SDA Productions.

He was among the first to use multiple synchronous cameras and 16mm black and white negative stock for television production and worked on many dramatic television programs for Radio-Canada, including *D'Iberville*.

His work in sponsored and documentary films led to the 35mm Cinemascope presentation of *L'Eau* for the main theatre of the Quebec pavilion during Expo 67. He was technical producer at *Terre des Hommes* for Emile Raddock on the three-screen *Cirque Magique* and on the eight-screen production of *Totems de notre temps* for the industry pavilion.

Michaud has won several international awards as director, cameraman and producer. In 1982 he was awarded the Canadian Film and Television Chisholm trophy for his outstanding contribution to the Canadian cinema-television industry.

Demers awarded Tessier prize

MONTREAL — "I would not be what I am today as a person or as a professional if I had not the opportunity to hitchhike around the world for three years when I was 20 years old. Travel should be as much a part of our apprenticeship as human beings as it was for the Celts."

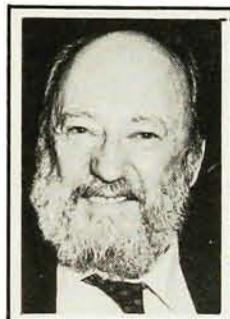
With these words, a grey-bearded, 55-year-old Rock Demers, president of Les Produc-

tions La Fête and widely known as the creator and producer of the *Tales for All* series of family-oriented films, received the Albert Tessier Prize for his contribution to Quebec film.

The medallion and \$15,000 cheque was presented to the filmmaker, in mid-November, by both the minister of culture and vice-premier of Quebec.

To date, the *Tales for All* series includes co-productions with Hungary, Poland, Czechoslovakia and China. The first four films in the 12-part series have won over 40 international awards. The sixth film, *The Frog and the Whale*, is currently in post-production.

Demers' contribution to the Quebec film scene has been sustained, from his early interest in the International Film Festival of Montreal during the '60s to his current stint as president of the Association des Producteurs de Films et de



Vidéo du Québec. For many years, he headed up Faroun Films, a distribution company which held many children's films and European art films, and was named the first executive director of the Institut Québécois du Cinéma after its creation.

Past recipients of the annual award — one of the Prix du Québec which honour outstanding contributions in cinema, visual arts, architecture, performing arts and science — are Arthur Lamothe, Pierre Lamy, Norman McLaren, Maurice Blackburn, Claude Jutra, Gilles Groulx and Michel Brault.

Barker to new OFDC day job

TORONTO — Jonathan Barker, a lawyer for the Ontario Film Development Corporation (OFDC), will wear the hat of the Chief Executive Officer during a 10-month leave-of-absence by S. Wayne Clarkson; Bernie Finkelstein will be acting chairman during the 10-month period.

A native of Montreal, Barker has worked extensively in theatre. Upon being admitted to the bar in Ontario and California, he joined George Campbell Miller's law practice, specializing in the film and television industry.

As well as being legal counsel and senior advisor for the



OFDC, Barker is the lead singer of Junior Barnes and the Cadillac.

Not quite a rock star himself, Bernie Finkelstein is the founder of True North records, responsible for the likes of Bruce Cockburn, Murray McLauchlan and Carol Pope. He is the principal of CHEZ FM Inc. in Ottawa and has been a member of the board of directors of the OFDC for two years.

Donaldson to make news

TORONTO — Veteran CBC producer Joan Donaldson has been appointed head of the network's new all-news channel.

Ms. Donaldson, 41, will take charge of the development and operation of the 24-hour news and information service effective immediately. The service, to be distributed on cable, will use the CBC's resources to broadcast English-language programming around the clock. The channel is expected to reach air in the fall of 1988.

"I'm excited, thrilled, overwhelmed and scared," at the prospect, Donaldson admitted.

She leaves a position as Coordinator of Regional Programming, TV News and Current Affairs at the CBC, to take up the new job. A native of Toronto, Donaldson has worked as a producer and editor at the CBC in Toronto and Winnipeg for many years. She also spent five



years as a field producer at CTV's W5, and has taught journalism at Ryerson Polytechnical Institute in Toronto, and the University of Western Ontario.

"Organizational structure" is the immediate priority, Donaldson said. Her long term plans for the station include more live events, and an emphasis on disseminating regional programming.

Donaldson suggested the new channel will not imitate the cyclical, "wheel" format of Ted Turner's Cable News Network. "I don't see this as being a Canadian version of CNN," she maintained. "I see it as being a distinct service."

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TV5 service unique grouping

MONTREAL — TV5 Québec-Canada, a French-language network maintained by the major European francophone communities and a consortium of public and private broadcasters in Quebec, will be seen in eastern Canada (Atlantic Provinces, Quebec, Ontario, parts of Manitoba) in the spring.

A recent decision by the Canadian Radio-television and Telecommunications Commission to allow TV5 Québec-Canada on the basic cable system is the result of hearings held July 22 and Aug. 13.

It was during these specialty channel hearings that the Consortium de télévision Québec-Canada submitted an outline for this international project which is, in part, currently underway.

With programming from France, Belgium, Switzerland and Canada, TV5 Europe is currently broadcasting in Europe where Canadian programming, packaged by the consortium, is broadcast every Monday evening for three hours.

At home, TV5 Québec-Canada will operate on a two-year network license and provide a French-language specialty service with 80 per cent of its programming originating from three television networks in France and networks in Belgium, Switzerland, French-speaking Afri-

can countries and Canada.

At least 19.5 per cent of the broadcasting year will consist of new and rebroadcast Canadian programming. This programming schedule will emphasize general information seven nights a week from 7 to 9 p.m.

Rejean Myre, in charge of French-language private broadcasting policy in the federal department of Communications, says new production will either be contracted to one of the consortium members or to independent producers. This programming will be broadcast in Europe by TV5.

Myre explains that the immediate objective of TV5 Europe and Québec-Canada is not profit-motivated.

"The first objective of the consortium is to expose Canadian programming in Europe for potential customers who will see what Canadian programming looks like and eventually favor commercial interaction," he says.

The introduction of TV Québec-Canada will replace TVFQ-99 in the eastern provinces with a cable audience of close to 1.25 million.

This, Myre explains, will assure a more reasonable arrangement between cable subscribers, both levels of government in Canada and the consortium

than did TVFQ which was established under an agreement between Quebec and France to provide a majority of programming from France.

TV5 Québec-Canada will acquire European programming free of cost. Operational costs will be covered by both the federal and Quebec governments. This includes a total government contribution of \$2.35 million during the first year and \$2.1 million during the second year. Of this total the Quebec government will contribute \$1.2 million.

Most of the European programming will be transported to Montreal by plane with the exception of the Paris evening news to be transmitted via satellite and broadcasted by TV5 Québec-Canada at 2:30 p.m. (because of the time difference). The Anik 3-C satellite will carry all programming to eastern Canada.

Formed in 1985, the eight-member consortium includes Télé-Métropole, Télévision Quatre Saisons, Radio-Canada, Radio-Québec, National Film Board, Cogeco Inc., TVOntario, Film Sat Inc. President of the consortium is Franklin Delaney, vice-president of Radio-Canada. The consortium began supplying TV5 Europe with Canadian programming in January 1986.

FUND puts 158 scripts in motion

TORONTO — The Canadian television production industry and its audience will benefit for the second consecutive year from the Foundation to Underwrite New Drama for Pay Television (FUND).

To date, 158 scripts are in development. Of these, one script has been produced — **The Braves**, written by Brian Dick and John Gregory and produced by Video Impact — and five are expected to go into production in the spring. In all 15 scripts have been developed to the point of refinancing by FUND.

Phyllis Yaffe, chairperson of FUND, explains that although FUND continues to be very active, the production of several FUND-related Canadian film projects has been delayed by funding problems at Telefilm Canada, a problem that, she says, will be overcome with renewed funding in the new fiscal year.

FUND is a nonprofit organization established by First Choice Canadian Communications Corporation to foster the development of new scripts for feature films and made-for-pay-TV programming written by Canadians. Funding is disbursed to film projects as loans repayable

to FUND on the first day of principal photography. If the film is not produced the loan is forgiven.

The first annual report, released in November, reveals that 506 applications were considered in the first year, June 1986-1987. During the same period, a total of \$1,013,179 was committed to 110 scripts and several related workshops.

An additional \$1 million was made available to FUND in 1987-1988.

True to its mandate to encourage script development outside the major film production centres of Montreal and Toronto, FUND claims the highest ratio of recipients to applicants in British Columbia, 30 per cent and Nova Scotia, 29 per cent.

Funding has been spread across three levels of script development with first drafts getting the lion's share or 53 per cent of the available funding, 38 per cent going to treatments and nine per cent to final drafts.

This year, as in the past, all Canadians, regardless of previous experience, are eligible to apply for funding to the board of directors which meets six times

annually, to adjudicate applications.

Applications can be made at the earliest stage of development with a 1,000-word outline for support to write a treatment. If a treatment is already written it can be submitted for funding for a first draft. FUND will also consider supporting a second or final draft of a script.

The directors of FUND are Paul Gratton of First Choice, Nada Harcourt of CBC, Peter Mortimer of the Association of Film and Television Producers, Gordon Parsons of Wormwood's Dog and Monkey Cinema and member of the Atlantic Independent Film and Video Association, Michael Spencer of Film Finances Canada, Ted Riley of Atlantis Television, Thomas Howe, a Vancouver-based film distributor and Marlene Smith, a theatre producer.

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Enrollment is limited to 15, and admission to the workshop is through an interview with Olive Crawford. Workshop Fee: \$100. Application deadline is February 2, 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.

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Free trade 'step backward'

TORONTO – The head of the Alliance of Canadian Cinema, Television and Radio Artists has called the Canada-U.S. Free Trade agreement “a giant step backwards” for Canadian film and television.

Gino Marrocco, joined by actress Meg Hogarth-Griffith and ACTRA general secretary Garry Neil, presented a brief on December 7 to the House of Commons Standing Committee on External Affairs and International Trade. The brief suggested that the ambiguity of the trade deal's wording could leave government-assisted Canadian production open to retaliation from American producers and distributors.

Although the government of Prime Minister Brian Mulroney has insisted that cultural industries are exempt from the trade deal, there is a “notwithstanding” clause in the preliminary agreement that ACTRA fears might leave the door open for U.S. countermeasures.

“We don't know,” Marrocco said. “The speculations are endless, and that's what scares us.” In the worst instance, he

said, the U.S. could insist that no Canadian film production receive “any subsidy whatever.”

“In our books, in music, and even in our films, we are seeing more quality Canadian material. But it has been a process which has required substantial government intervention, in the form of economic encour-

agement and protection against the aggressive marketing and the inadvertent spillover from south of the border.

“We're looking at a broader picture than ‘I may lose work because of (the deal),’” Marrocco said. The issue, he proposed, was the “ability to produce Canadian productions about the Canadian way of life.”

“We're talking survival here.”

The presentation, which took place on the same day that the text of the trade agreement was finalized in Washington, was part of a unified effort by several cultural organizations to battle free trade. The coalition included the Canadian Actors' Equity Association, the Writers' Guild, the Playwrights' Union of Canada, and the Periodical Writers Association of Canada.

ACTRA has called for a general election on the free trade issue, citing a turnaround in Prime Minister Brian Mulroney's promises. “The problem is he ran on a ticket that made it abundantly clear that he would be against free trade,” Marrocco said. “He promised certain things and his government changed direction midway.”

Astral plans

MONTREAL – Astral Film Enterprises Inc. has announced an agreement with the Management Company Entertainment Group Inc. to co-finance three feature films.

Scheduled to be shot in Montreal early this year, **Boris and Natasha in Our Boy Badenov**, a romantic comedy, will be directed by Sheldon Larry. Sally Kellerman will star.

Larry will also direct **Boardwalk**, a coming-of-age story set in Atlantic City in the 1940s, based on a novel by Robert Kotlowitz.

Villa Golitsyn, a mystery story, will be directed by Peter Medak.

Jonathan D. Crane, chairman of MCEG, will serve as executive producer on all three films.

This agreement follows Astral's agreement with Tri-Star Pictures to co-finance the production of five feature films.

Midnight Magic, the last in the second eight-part **Shades of Love** romance series, packaged by Astral for pay-television and home video markets, wrapped in Montreal at the end of November. The film is directed by George Mihalka and stars Jennifer Dale.

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 Telefilm Canada

FRONTS WEST

by Calvin Wharton & Mark O'Neill

The British Columbia Film and Video Industry Association celebrated the end of an active and exciting year for the industry in the province, with a wrap party held at the B.C. Film Centre. Coralee Testar, a board member of the association, considers the attendance of more than 1,200 to be an indication of local industry health.

During the evening, five individuals from B.C. were honoured for their work and for their international reputations, which reflect well on the province. The tribute included the dedication of trees to be planted in a future garden area at the film centre.

Those honoured were: Producer Peter O'Brian (**Grey Fox, My American Cousin, John and the Missus**); Michael J. Fox; Phil Borsos; Daryl Duke; and Leonard George was present to accept a tribute to the memory of his father on behalf of the Chief Dan George Memorial Society.

Two West Coast award – winners also worth noting: Rob McLachlan took home Best Cinematography honors from the 1987 Karlovy Vary International Festival of Tourist Films. Also, Brent Harron, who provides advertising art for a variety of companies, was honored by Graphics '87 Awards for Excellence in Illustration. We hope to see his work in *Cinema Canada* before long.

Praxis Script Development Workshop has just completed its first full year of operation. "We started modestly," says Patricia Gruben, Praxis director, "but things have exceeded our expectations." From the last session alone, five scripts are in development or have received serious attention from producers, Gruben says.

Since it began, Praxis has hosted seminars and workshops with an impressive list of filmmakers, including Sharon Riis, Kit Carson, Hanif Kureishi, Stuart Kaminsky, Dan Petrie, Paul Cox and others.

"For our spring [1988] workshop we've received 61 scripts," Gruben says. "They're from all over the country, more from Toronto than in the past, and there is a good variety of work."

February 2 is the deadline for the next workshop, which will deal with directors working with actors, and will focus on solving problems.

Women In Focus attended the Western Canadian Film and Video Showcase in Banff in late November, and had some success there with several of their new acquisitions. Among these are **Closing the Gap**, a film by Annie O'Donoghue and Julie Warren celebrating the accomplishments and contribution of women athletes; and **Keep the Home Fires Burning**, the first of a two-part video by Sara Diamond on women's labour history in Canada.

Women In Focus has also signed a contract with the Australian Film Commission Women's Unit for exclusive rights to non-theatrical distribution of their films in Canada.

And beginning in March, WIF will offer a series of workshops on all aspects of video production.

In the continuing-saga-of department, the Northern Lights production, **The Outside Chance of Maxmillian Glick** has been upgraded from a made-for-TV film to a full-blown feature. Filmed in association with the NFB, the CBC, Telefilm Canada, the Manitoba Cultural Industries Development Office, and Film B.C., the project has picked up a Canadian distributor, the Malofilm Group.

Outdoor shooting in Winnipeg, which is to include a Christmas scene, is proceeding well, but without the cooperation of the weather. The film needs snow and Winnipeg in early December was revelling in one of its balmiest winters on record.

Casting on the film includes 14-year-old Noam Zylberman (**Night Heat, Adderley**) as Max, Saul Rubineck as Rabbi Teitleman, Sairuza Balk (**Dorothy in Return to Oz**), and Jan and Susan Rubes.

A warm West Coast welcome to the new executive director of the B.C. Film & Video Association, Robert Dubberley. He recently served as executive director of the Vancouver Centennial Committee and, before that, worked on the Commonwealth Games and was executive producer of the Charlottetown Festival.

Two renewals at Cannell Films that will keep crews busy during the rainy season. **Wiseguy** starring Ken Wahl has been extended to 20 episodes (on CBS) and will be shooting through February. **21 Jump Street** (Fox) has added nine episodes so they'll be around until March.

The Yorkton Short Film & Video Festival was on the phone the other day with news of a new

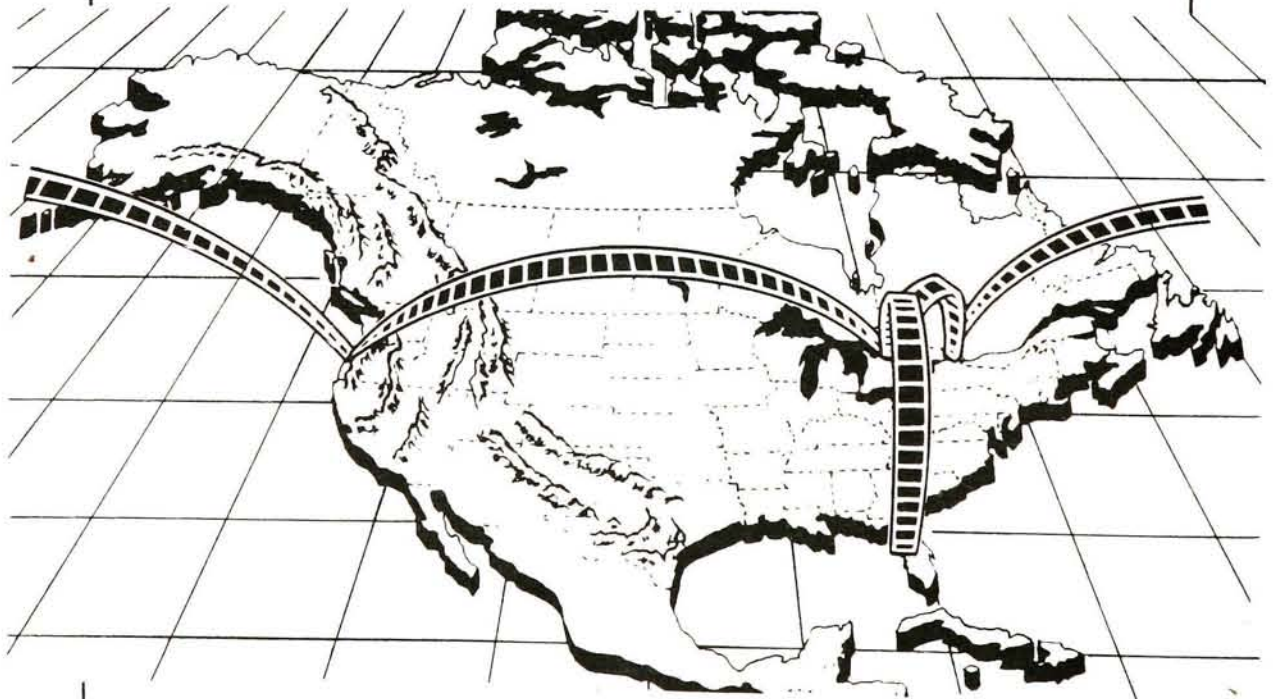
award category. The Kathleen Shannon (Studio D founder) Documentary Award will go to an independent project that "provides an opportunity for people outside the dominant culture to express their perspective." It carries a \$1,000 prize.

Deadline for entries to Yorktown is April 20th. Altogether there are 15 categories. For details contact: Catherine DeGrysi, 49 Smith Street East, Yorkton, Saskatchewan, S3N 0H4 (306) 782-7077.

To conclude, an update on our first three months as the *Cinema Canada* team in Vancouver:

It was been gratifying to meet many members of the B.C. Film community, all of whom have been helpful in letting us know what's going on. Without a doubt this is a busy industry,

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well-populated with creative, hard-working individuals.

It's also been helpful to hear your comments about this magazine and how it could be improved. One of the consistent concerns has been distribution in the West. Beginning with the December issue we have taken over responsibility from the Canadian Periodical Publishing Association and are distributing the magazine ourselves in Vancouver. This will

mean more copies on more newsstands much faster than the CPPA was able to deliver. We're pleased that so many new subscribers have indicated their interest and support.

We're also pleased to announce that Nancy Kennedy has taken on the considerable challenge of acting as Sales Representative. "Challenge" because *Cinema Canada* evolves in a competitive environment: B.C. filmmakers are in the habit of looking south to the U.S. rather than east, and there is a feeling

Cinema Canada should contain more western content—but we feel there are positive responses. Over the next couple of months, Nancy will be working with the advertisers and the editorial staff to provide improved service and address those problems. She can be reached at 255-0259.

It's important for the film industry in B.C. and the West to stay in touch with the rest of the country. We hope *Cinema Canada* will become an important tool in that communication.

Genie films to public in B.C. show

VANCOUVER — It generally takes some time for films to cross the Rockies to screens in British Columbia. Even big American blockbusters are slow to hit Vancouver; Canadian features sometimes never arrive.

This is especially annoying when it comes time for the Genie Awards. Quite simply, many Vancouver filmgoers don't know anything about the nominees.

For the second year running

the Ridge Theatre and the *Georgia Straight* newspaper are presenting a six-day marathon screening of the Genie films. Individual films are \$5, a series pass is only \$20. Here is the complete schedule:

Fri., Jan. 8 — **Life Classes**. Sat., Jan. 9 — 12:00 — **Blindside**; 2:00 — **The Carebears — Adventures in Wonderland**; 4:00 — **Blue City Slammers**; 6:00 — **Caribe**; 8:00 — **The Climb**; 10:00 — **Concrete Angels**. Sun., Jan. 10 — 12:00 — **Crazy Moon**; 2:00 — **The Great Land of Small**; 4:00 — **Dreams Beyond Memory**; 6:00 — **Family Viewing**; 8:00 — **Brother Andre**; 10:00 — **Hello Mary Lou: Prom Night II**. Mon., Jan. 11 — 2:00 — **Hitting Home**; 4:00 — **Home Is Where the Hart Is**; 6:00 — **I've Heard the Mermaids Singing**; 8:00 — **The Last Straw**; 10:00 — **The Legend of Wolf Lodge**. Tues., Jan. 12 — 2:00 — **Marie S'en Va-T-en Ville**; 4:00 — **Night Friend**; 6:00 — **Le Sourd dans la Ville**; 8:00 — **Taking Care**; 10:00 — **Too Outrageous**. Wed., Jan. 13 — 4:00 — **Train of Dreams**; 6:00 — **The Young Magician**; 8:00 — **Un Zoo la Nuit**.

BC Women in Film

VANCOUVER — A local chapter of Women in Film, a professional association for women working in film and video, has been formed in Vancouver. The organization, which began about 10 years ago in Los Angeles, now has branches throughout the U.S. and in Toronto.

Suzanne Depoe, president of the Toronto chapter, attended the recent Vancouver International Film Festival and spoke with women there who were interested in beginning a B.C. group, including filmmakers Peggy Thompson, Carrie Green, Sarina Rotstein Cheikas and Barbara Janes, the B.C. regional director of the National Film Board of Canada.

"From the original group we formed an ad hoc committee and planned a second meeting," says Janes. "We expected about 50 or 60 women to show up, but there were over 100."

The focus of the group will be to provide activities of interest and support for women working in the industry. The organization is working on a constitution and plan to present workshops, films, guests. "The people involved will determine what we do," says Janes. "We are planning a directory of women working in the industry, locally." Besides being a forum for networking and professional development, the group here will be in touch with the other chapters, Janes says.

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ON (EXPERIMENTAL) FILM

by Barbara N. Sternberg

I don't want to whine, nor flog a dead horse, nor bite the hand that feeds, nor covet what neighbouring filmmakers have, but what's an independent or experimental filmmaker to do to get films 'out there'? Enter festivals, you suggest. Good idea. Festivals give exposure, and help make contacts. Prizes from festivals bring recognition. Festivals also tie up one's print for awhile – international festivals, for quite awhile. This is no problem if one has the many release prints one should have for effective distribution. However, multiple release prints (read, 'expensive') are not allowed on Ontario Arts nor Canada Council production grant budgets. And now, I am given to understand, the National Film Board will no longer make release prints for independents. So, what's a filmmaker to do to effectively distribute with one print?

Distributors like Canadian Filmmakers' Distribution Centre, Atlantic and West (arts-council-supported cooperatives) do not have budgets for purchasing prints or making additional prints as needed for distribution purposes (the filmmaker deposits a print with these centres). Nor do they have funds for posters, newspaper advertisements or travelling to festivals. The amount Telefilm spends to take a film to Cannes is close to the entire year's budget for CFMDC!! So, we need the arts councils to allow for multiple-release prints, posters and advertising on production grants or to substantially increase distributors' budgets. The relative amounts spent by the department of Communications on the NFB, Telefilm and that given Canada Council to distribute towards independent and experimental filmmaking clearly indicate DOC's priorities. It keeps these film activities in their respective, determined places. We want to change our place; experimental films should be allowed to be seen.

Have you written the National Gallery yet? Do you agree with their allocating funds for video acquisitions but not for film acquisitions? The new building will see a video screening area within the gallery space – certainly a welcome addition – but again, they refuse to make the minor changes to this plan that would allow this space to screen films as well. Silence on your part means it's okay.

Yippee! Plans are in progress for a week-long International Experimental Film Congress to be held in Toronto in the spring of '89, the first since the one held in London, England in 1979 – about time to have another look, survey the international scene, identify directions. The congress will involve lectures, panels, technical workshops, a critics sidebar and lots of screenings: recent work from Canada, U.S.A., Germany, France, England and possibly Japan and Russia plus special historical and retrospective screenings. YIPPEE!

Carl Brown has just completed *Condensation of Sensations* (60 min., colour sound). Throughout the film the image is manipulated by various processes (toning, dyeing, solarization, hand-processing) to create reticulation amongst other effects. The sound track is by the Toronto-based improv new music group CCMC (Michael Snow, Casey Sokol, Nobuo Kubota, Allan Mattes) who played to the film improvisationally. Carl felt that it was a natural marriage between his film and CCMC's sound in that, in both, there is a sense of randomness and spontaneity managed within a control of their respective media. Sometimes the sound and image work together, sometimes they pull apart; they move together or they don't but always, Carl feels, in an interesting way. In the first reel, the struggle between sound and image reinforces the subject's struggle (to see) as he falls and gets up. The second reel flows more easily and evenly as the character sees more clearly or with new vision.

Carl recently premiered *Condensation of Sensations* at the Banff Centre for the Arts where he presented a slide show of his still photography as well. Carl works similarly in still and motion picturing. In both, he starts out with black and white realistic images which are manipulated and colour is added – an emotional content, impact, surface. He wants to work with surface and what's going on in the image – (Carl mentioned the influence of Stan Brakhage's *Dog Star Man*.) He was trying, in *Condensation of Sensations*, to get away from theory and language; to connect to the audience on an emotional or gut level, at least at first. To make a film you don't have to know the theory first in order to see it. A long discussion did follow the Banff screening.

Tax outrage

Cont. from page 30

ing a commitment from Telefilm in October when the funding announcement was made. His project, a \$350,000 documentary entitled *Return From Death* was to be coproduced with France. Both Television Quatre Saisons and the Global Television Network are waiting for a commitment from Telefilm.

"It has been delay after delay," says Floquet, "and I have been told by Telefilm that I will receive a letter by February. Global needs an answer by April 1."

The cold winter weather is not the only thing that is chilling out the production industry outside of Montreal and Toronto, says Alan Stein, an Alberta-based filmmaker.

Stein, president of the Alberta Motion Picture Industries Association says that although production is slowing down as a result of the Telefilm problem, producers in the west have been active in seeking part of the \$3 million that Telefilm has managed to save and earmark for development.

"There has been a rush on development applications," says Stein, "in order to get some cash flow this fiscal year."

Telefilm has allocated a percentage of this \$3 million for regional film development.

A meeting in Edmonton, in late November, between the Alliance of Canadian Regional Motion Picture Industry Associations (ACRIMPIA) and Telefilm chairman Jean Sirois has left the impression, says Stein, that interim production funding will be made available through the department of Communications.

"They are going after interim funding from DOC but I don't think they know what their financial circumstances are," says Stein. He says he does not think Telefilm will take any bold initiatives to solve their problems until a new executive director is in place. Just when that will be is also uncertain, he says.

Laurence Carota, president of the Atlantic Independent Film and Video Association, says that although projects are moving ahead, producers in the Atlantic provinces are "up

Carl mentioned the need to work in other areas besides experimental film in order to survive – you can't survive only making experimental films unless you teach – and finds it ironic that he sold a still photograph recently for \$2,000 that was composed of footage from his film work!

in the air in terms of any future projects."

"I don't think all the damage has been assessed yet," says Carota, echoing Demers. "The biggest damage is the loss of credibility of the film industry just as we are making headway in getting potential financial partners interested."

Carota argues that the Telefilm funding situation is a

strong case for dedicated funding and that it would serve the Canadian film and television production industry if Telefilm accepted a proposal put forward at the Edmonton meeting that the production budget be dedicated in thirds to the Atlantic provinces, central Canada (Montreal and Toronto) and the western provinces.

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E A S T E R N W A V E

by Chris Majka

The snow has come and gone in the Atlantic Provinces twice now (at least the parts of New Brunswick, Prince Edward Island and Nova Scotia which I've seen) and according to an old proverb from the Carpathian Mountains, "The third time the snow comes it will stay." The lakes however are starting to freeze over and I've just pulled my skates out from beneath the bed - looks like there's a bit of an edge on them yet!

A few days ago (while the second snow was still on the ground) I spent a brisk couple of days in Charlottetown (had to take the ferry - no 'fixed-link' yet) and while there I stopped in to see the people at Island Media Arts Cooperative where the welcome was anything but brisk. Unwrapping my muffler, I spoke with Kathy Arbing, the newly hired coordinator of the co-op.

Kathy has just joined the co-op after having spent some time working in administration at the Confederation Centre of the Arts (home of Anne of Green Gables, just down the street. While having no background in film she is nevertheless excited by the medium and is busy putting her administrative experience to good use, catching up on the many tasks and bills which had been left unattended during the era when the co-op had no paid coordinator but was staffed exclusively by volunteers. She is just now emerging from under the backlog and from the prodigious task of having completed the annual Canada Council application and turning her attention to an equally taxing task.

The co-op is preparing an application for a Job Development Grant under which it hopes to procure funding to train three people in production and production management. The Atlantic Filmmaker's Co-op in Halifax has employed this strategy very successfully in recent years and has given valuable job training to a number of people in a spectrum of production-related disciplines and Island Media Arts is hoping to profit from their trail-blazing path. Uncertain yet is where such production trainees would go to train since there are, at the moment, a very limited

number of organizations on the island which could provide on-the-job training. They are considering the possibility of sending the people to Halifax.

A number of productions have recently emerged from this group. At the Atlantic Festival Atlantique this year, David Ward's new film *Betrieval* was shown. According to the Festival catalogue: "A sculptor returns to P.E.I. after an absence of five years and attempts to finish a piece which he had left in the woods. After his work progresses, the mutability of people, time and place are revealed until, in the end, we are left with a mystery."

Another film from Prince Edward Island was Pamela Galant's *The Morning After*. Again, quoting from the catalogue: "It was a big party! He, a fortyish poor-philosopher-type, is the first to rise - he washes his face and enters the kitchen. She, a young unemployed-type, is sleeping in a chair. He opens a bottle of wine for breakfast. He wants to listen to some soft music but mistakenly puts on the radio full blast. She awakens with a scream. Thus begins their morning-after."

In addition, a number of other productions are nearing completion in the co-op. Rick Gibbs is in the final stages of production of a film called *Cows* and Tim Woolner is also nearing completion of a film which is temporarily without name (I'm told that it had the working title of *The Disappearing Chicken*; however as editing progressed all references to the chicken ended up on the cutting-room floor and so the chicken, in fact, disappeared from the film leaving this awkward problem about the name...). In addition Bob Stanley is also working on a production called *Juvenile Pursuit* which has largely finished shooting and is about to move into post-production.

The new kid on the block is Dave Ward's film (with the working title of *Montage*?) about the Montage Building in Charlottetown which recently fell victim to the anonymous arsonist who has been roaming Prince Edward Island for the past year. Home of Ragweed Press and Montage Dance Theatre amongst others, it was a kind of ex-officio counter-cul-

ture arts centre in Charlottetown and its burning and subsequent demolition has left a literal gap in the city. On my way to the co-op I passed the dark pit in the ground still inhabited by a bulldozer and a backhoe. It is difficult to imagine how it will be filled in Charlottetown, with its few available 'funky' buildings.

While there I had a chance to look around the premises and, poking my head into the editing room, found P.E.I. filmmaker Brian Pollard bent over the Steenbeck. He told me he was expecting an answer print of his film, *Farmers Helping Farmers*, "perhaps this very afternoon." It is a documentary about a group of farmers in Prince Edward Island who have become involved in an interna-

tional aid program assisting farmers in Kenya and Tanzania. Following his interests in Third World aid and the African continent, Pollard is returning, this time to Ethiopia, in the new year to begin research on a film project which he plans to shoot there.

On a very different note, the film he was in the final stages of fine-cutting when I entered the room was *Milton Acorn's Wake*, a documentary shot in Toronto last year about the wake which was held for well-known P.E.I. poet, character and eccentric, Milton Acorn. Pollard was kind enough to screen the cutting copy for me and I was thoroughly entranced. The wake's master of ceremonies was musician and folk bard Cedric Smith, known

to me through his *Perth County Conspiracy* connections, and a masterful singer and reciter of Acorn's powerful verse. Although the film is about Acorn and his legacy, it is equally illuminating in its portrayal of Smith who is, perhaps, the musical equivalent of Acorn as a "people's poet". Making appearances are Acorn's old friend and poetic muse Al Purdy, his ex-wife, poet Gwendolyn MacEwan, and Acorn's brother and sister-in-law. Pollard, who is a great admirer of Acorn's work, said that this film was quite a departure for him. His past work has focused on bread-and-butter development and aid issues. If *Milton Acorn's Wake* is any indication, he has as much talent in this area as he has in his more "prosaic" work.

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Competition wanes in fest group

MONTREAL – While the two largest film festivals in Canada remain uncommitted, 17 festivals across Canada have formed the Association of Film and Video Festivals.

Claude Chamberlan, vice-president of the new association and executive director of the Nouveau Cinéma et de la Vidéo, says the need among festivals to consolidate their strengths in the interest of all festivals is an idea whose idea time has come.

"There was such complicity at our first meeting that we all reached an agreement on what our mandate should be in six hours," says Chamberlan, who adds that this is the first association of its kind in the world.

Included in the association's mandate is the need to facilitate an exchange of programs, guests, ideas for planning and promotion, develop ways and means to promote each other's festivals, to produce a bilingual promotional folder for worldwide distribution which depicts the personality of each festival.

"Some festivals are better-equipped in particular areas than other festivals," says Chamberlan. "We can learn from each other."

Although each festival will be responsible for its affairs, Chamberlan explains that it's better to have the means to exchange ideas than to work in isolation.

"A festival has to change," he says. "It is constantly providing new films, introducing new filmmakers. Its organizational and promotional aspects have to change with the times or it becomes stale."

Promotion and fundraising is an important aspect of the association's mandate and Chamberlan suggests that a larger organization will not be as easily rerouted to Telefilm Canada by provincial governments and other reluctant sources of funding.

"A strong lobby representation is important. Governments tend to want to send us to Telefilm and the big companies tend to want to support the larger festivals," says Chamberlan.

Although the mandate, with its requests for funding and promotional assistance, is currently being studied by Telefilm Canada, Jean Lefebvre, director of festivals and international marketing at Telefilm, told *Cinema Canada* that the general response at Telefilm is favorable. An official response is expected following the annual board meeting this month.

"We are very supportive of the idea," says Lefebvre, "it can only strengthen the representativity of these festivals among various governments and the other associations that provide

funding."

In 1987-1988, Telefilm provided \$1.2 million in grants to 15 Canadian film festivals. Telefilm also provided start-up funding for the association.

Ian Reid, secretary-treasurer of the association and executive director of the Yorkton Short Film and Video Festival, says that the association will serve to end what he calls "artificial competition" between festivals and improve the co-operative aspects.

"Our festivals in the past have been extremely competitive," says Reid. "The best example of this is Montreal (World Film Festival) and Toronto (Festival of Festivals). But the mandates of our festivals are the same, that is, we are all in this to support the film industry and the community. There is nothing competitive about that," says Reid.

Serge Losique, executive director of the Montreal World Festival, disagrees. He says film festivals exist according to the goodwill of filmmakers, producers and distributors. Thus, he says, film festivals "have no personal interest to defend" and are at the service of other groups and the public.

"This association is against

the spirit of international film festivals," says Losique.

For its part, The Festival of Festivals in Toronto refuses to give reasons why it has not joined the Association of Canadian Film and Video Festivals.

"We have excellent relations with all the festivals in the country, including Montreal, but we have declined to join any voluntary organization," says Maureen O'Donnell, festival communications director.

Carrie Hunter, president of the association and executive director of the Banff Television Festival, was on holiday at press time and unable to comment. Banff, Alberta is the association headquarters.

VANCOUVER – Pacific Video Inc. of Los Angeles has acquired control of the businesses carried by the Vancouver-based holding company called Tegra Enterprises Inc. and of Tegra Industries Inc. which provides post-production services and facilities to the film and television industries. Also acquired by Pacific Video is First Home Run Video Inc. of Vancouver which operates a video duplication business.



CANADIAN CENTRE FOR ADVANCED FILM STUDIES

APPLICATIONS FOR 1989 PROGRAM

The Selection Committee of the CANADIAN CENTRE FOR ADVANCED FILM STUDIES is now accepting applications for Residents in the 1989 program.

Applicants should possess the talent, commitment and relevant experience necessary to achieve success as a writer, director or producer of dramatic feature films in Canada.

The twelve Residents selected will participate in a rigorous, professional training program for nine months. There are no tuition fees, but Residents must be able to locate in the Toronto area and support themselves while attending the CENTRE on a full time basis.

Applications must be received before March 31, 1988. For application forms contact:

Joan Finan, Residents' Coordinator
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Lauron launches ambitious plans

TORONTO — Lauron Entertainment Group has unveiled \$19 million worth of feature film and television productions over the next 12 months.

Lauron, which also announced a company restructuring, has a slate of movies in various stages of development that include:

- **Shoot Me**, a \$3 million feature about an American student who comes to Canada in 1969 to resolve his crisis of conscience over the Vietnam war;
- **Something's Gotta Give**, a romantic comedy to be made in Ontario on a \$2.3 million budget;
- **Miss Helen**, a \$3 million drama about South Africa to be shot in April 1988;
- **Remember Julie**, a mystery-thriller to be shot in Toronto in the summer of 1988 on a \$3 million budget.

Lauron chairman Ronald Lillie said the production slate and restructuring of the company is a departure point for the firm. He explained that Lauron was a focused, single-tier company, but now with interests in feature films and television it only makes sense to change the company's setup.

Three Lauron divisions have been established to handle the various types of productions to

be made by the company. Lauron Productions Ltd. will make documentaries, shorts, commercials and corporate videos, with Lauron Pictures making feature films and Lauron Television producing made-for-television movies, sitcoms and series.

In television, Lauron's plans include:

- a group of three programs on the Calgary Olympics to be made on a \$1.5 million budget;
- **The Day the Torch Came to Town**, a 30-minute drama with a \$250,000 budget;
- a \$1 million television special called the **Olympic Team Benefit**;
- **The Challengers Movie** will be a two-hour television movie slated to be made in April 1988 on a \$2 million budget;
- a 13-part children's television series called **The Challengers** made on \$2.9 million.

Lauron partner William Johnston is president of the new company. Other executive members of Lauron include Ralph Endersby, managing director of the television division; Jack Bond, director of creative affairs; Christina Jennings, producer; Peggy Carr, director of business affairs; Lisa Olman, director of marketing and communications.

Geminis

Cont. from page 33

Harder, Anthony J.R. Lancett, Paul Massey, Aerlyn Weissman, Whalesong.

Best Production Design or Art Direction: William Beeton, **Ford: The Man and the Machine**. Best Costume Design: Louise Jobin, **Ford: The Man and the Machine**.

Best Music Composition for a Program (Dramatic Underscore): Georges Delerue, **Sword of Gideon**. Best Music Composition for a Series (Dramatic Underscore): Glenn Morley, Lawrence Shragge, **The Campbells**, "Unwelcome Suitor"

Best Production of an Information Segment: Carl Connell, John Darroch, Duncan MacFarlane, Kathryn Oughtred, Jim Reed, **W5**, "Missing Jutra"

Best Guest Performance in a Series by an Actor or Actress: Ed MacNamara, **Seeing Things**, "Another Point of View" (presented posthumously). Best Performance in a Variety or Performing Arts Program or Series: Tommy Sexton, Greg Malone, **S & M Comic Book** "Episode 1".

Music maker

MONTREAL — Music Prose, a recording company specializing in film sound tracks, has moved its head office from New York to Montreal.

Kevin Hunter, principal of the company, says the decision to move follows work on **Toby McTeague** produced by Film-line International and **Hitting Home** (a.k.a. **Keeping Track**) produced by Telescene Films.

A native Montrealer, Hunter has managed recording groups on both sides of the border.

CAB award

TORONTO — Donald C. Brinton, president of CanWest Broadcasting Ltd. and SaskWest Television Inc. has received the the highest honour bestowed by the Canadian private television industry.

Brinton was presented with the Gold Ribbon Award for Distinguished Service at the annual convention of the Canadian Association of Broadcasters, in mid-November.

The award recognized Brinton's career as a broadcaster spanning 37 years on the provincial, regional and national level.

CINEMA

bound volumes cover Canadian cinema from cover-to-cover (1972-1983)

Bound volumes of all but the first seven issues of **Cinema Canada** are now available.

Vol. 1 has sold out, and Vol. 3 is a limited edition of 60 copies, while recent volumes are limited to 50 copies each.

Due to scarcity of individual issues, Vol. 8 is a limited edition of 40 copies.

Vol. 1	(1972) Sold Out	—	Vol. 7	(Nos. 51-59) 1978-79	\$35
Vol. 2	(Nos. 8-14) 1973-74	\$40	Vol. 8	(Nos. 60-72) 1979-80	\$60
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The program starts March 7th and runs until October. The second year — an independent study year — may be started any time between October 1988 and March 1989 and runs for 34 consecutive weeks. Applications are being accepted from top-notch, highly motivated individuals from across Canada. Previous film experience is necessary. Application deadline is January 29, 1988.

For further information, contact Shona C. Rossel, program coordinator, Communication Arts, at (403) 284-8084.

MOTION PICTURES



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Advanced Centre opens

TORONTO — The Canadian Centre For Advanced Film Studies has named its first 12 residents, who will start training as feature filmmakers this year with the opening of the institute.

The 12 residents, who include CBC journalist Ann Medina and Oscar award-winning documentary filmmaker Brigitte Berman, were selected from 225 applicants following a six-month search and selection process.

Norman Jewison, at a recent Toronto press conference, termed the announcement of the first group of residents an exciting moment that started as a dream for him two and a half years ago.

Jewison, who founded the centre, said that for years other countries have been nurturing their film writers and directors through their own film institu-

tions. He said that he hopes the Canadian Centre For Advanced Film Studies can do the same for this country.

"I don't know why we have so much trouble supporting our own. But I know one thing, if you don't support your own they leave."

The average age of the 12 selected to attend the full-time program is 36. The residents, who all have 5-10 years experience in film, television or journalism, don't pay fees, but are expected to support themselves for the year.

During the first year residents will spend nine months studying all aspects of film production and marketing, while being expected to write, direct or produce three short dramas on video. Residents may be invited back to develop feature film projects in the second year.

While at the centre, residents also specialize in one of three categories — directing, producing or screenwriting.

Residents who will focus on directing include: — Brigitte Berman, who received an Academy Award for her documentary **Artie Shaw: Time is All You've Got**; — Holly Dale, who received a 1982 Genie Award for producing and directing **P4W: Prison for Women**; — Mary Jane Gomes, a documentary filmmaker whose productions include **Downside Adjustments**, **Finest Kind** and **Canada**; — Gerald L'Ecuyer, who wrote, directed and produced the 26-minute film **The Critical Years**; — Ann Petrie, who directed the award-winning documentary **Mother Theresa**, which has been distributed in more than 60 countries; — Peter Raymont, who has a background in television and radio journalism as well as independent documentary production. Raymont was

a director with the National Film Board in Montreal for eight years where he produced social and political documentaries; — Aiken Scherberger, who wrote, directed and produced the feature length film **Whodunit** in 1984-85. Scherberger has worked as a director on **Captain Power**, the first interactive television production in the world.

Focusing on screenwriting is Robert Hunter of Ioco, British Columbia, who has written books, newspaper and magazine articles and scripts for film and television. Hunter's most recent script is **The Sinking of the Rainbow Warrior**.

Also specializing as a screenwriter is Terry Williams of Halifax, Nova Scotia. Williams' background includes the dramatic script **Visible Heat**, the feature screenplay **Spirit Dancer** and the 16mm film **Country Ride**.

CBC television reporter and

news report anchor Ann Medina will be focusing on producing feature films. Medina has extensive television journalism experience in Canada and the United States.

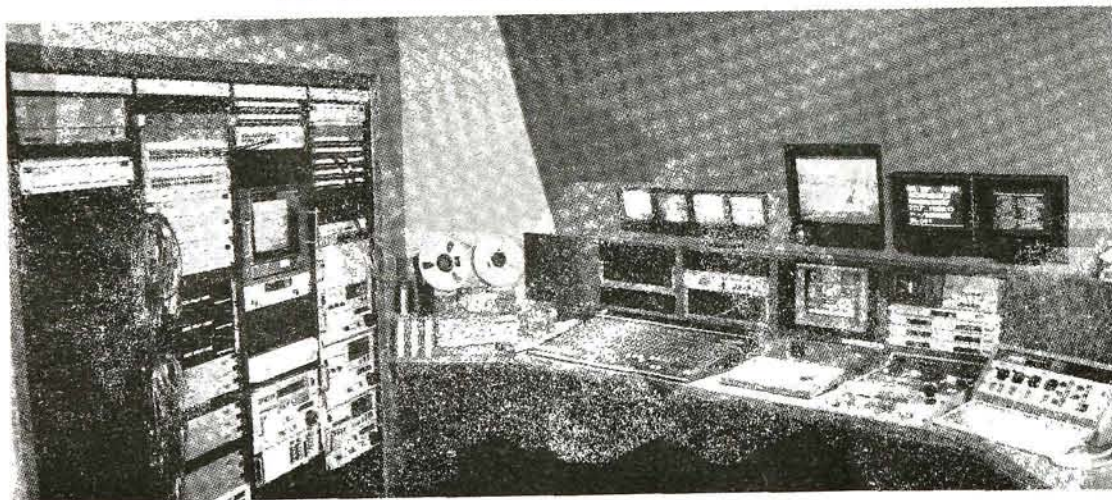
Lael McCall, a creative affairs executive with United British Artists, will also be a resident who specializes as a producer. At United British Artists McCall was responsible for finding feature film, television and theatrical ideas and bringing them through to production.

John Gunn, director of on-air promotion at City-TV in Toronto, is also listed as a producer. Gunn is currently producing and directing a 60-minute comedy/documentary special called **Goodbye 99**.

The Canadian Centre For Advanced Film Studies opens Feb. 29 at Windfields, the former E.P. Taylor estate located in Toronto. Executive director is Sam Kula, on leave for two years from his post as director of the National Film, Television and Sound Archives.

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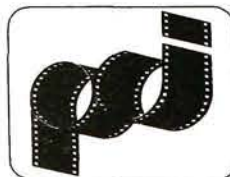
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