

Language parity legislated in QC

MONTREAL – Modifications to the Cinema Act in Quebec do not discriminate against English-speakers film-viewer, say Quebec government officials.

A recent declaration by Lise Bacon, Quebec's Cultural Affairs minister, saying that Article 83 in the Quebec Cinema Act is a "veritable sieve", coupled with subsequent modifications legislated on Dec. 17, have caused the distributors of English-language film to, once again, sit up and take notice of the province's Cinema Act (Bill 109).

Lise Bacon has modified Bill 109 (article 83). Now, in order to obtain a distribution visa from the Régie du cinéma, (Quebec's regulatory agency for film), all English-language films released in Quebec must be dubbed in French. Furthermore, the theatrical releases, in English and French, must occur on the same day with an equal number of copies available in both languages.

Bill 109 was first introduced by the Parti Québécois in 1983 and modified by the Liberal government in 1986 in an attempt to temper the influence of the U.S. major studios.

As it stood, prior to the recent modifications, Article 83 specified that subtitled or dubbed versions must be released 60 days after the release of the

English-language film.

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

Because of an overall preference in the marketplace for dubbed versions rather than subtitled versions, modifications to Article 83 now require that distributors show dubbing contracts and agree to use an equal number of French-language venues.

Ann Label, assistant press secretary to Lise Bacon, told *Cinema Canada* that in the past distributors "respected the law without respecting the spirit of the law."

She explained that, too often, dubbed or subtitled versions were made but rarely exhibited after the 60 day (8 week) period. Thus, she says, the overriding intent of the modifications is to ensure that the French-language version gets to the screen sooner.

In 1986-1987, 43.7 per cent of all films shown in Quebec were French-language films.

In on-going talks with the minister of Cultural Affairs, distributors have argued against the prohibitive cost of dubbing a major commercial film (between \$40,000 to \$100,000) which might prove, upon release, to be an unpopular film.

They also argue that even a short delay for dubbing pur-

poses could mean that the English version will miss the National Release Date for major cities in Canada and the U.S.

Protectionist measures in France that prohibit Quebec-dubbed films in the domestic market also render dubbing cost ineffective, they say.

Label maintains, however, that the modifications to Bill 109 (article 83) which will be enforced by proclamation in the spring, will be flexible.

"In framing this law, we respect the marketplace and the choice of the people to see a film in French or English. We will also be able to make exceptions when needed," says Label.

The legislation of Bill 59 which contains the modifications to Bill 109 (article 83) forced the National Film Board (NFB) to withdraw from circulation in Quebec all English-language films having no French-dubbed version.

It has been estimated that dubbing at the NFB will cost close to \$1 million and take one year with the required approval of the Régie du cinéma.

NFB Film Commissioner François Macerola has gone on record saying that although he approves of the intent of Bill 109, he feels that the letter of the law has been too rigorously applied in the case of the NFB.

Macerola was not available for comment at press time.

Cannell builds set for Hollywood North

VANCOUVER – After months of uncertainty, Cannell Productions has begun work on a \$20 million state-of-the-art film and tape production complex in North Vancouver, B.C. Demolition of existing buildings is now underway with construction scheduled to begin in May. Cannell plans to be operating out of the new North Shore Studios a year later.

The uncertainty involved negotiations with a number of West Coast labour unions including IATSE and the Teamsters. Cannell had put off committing to the new complex pending contract concessions from the unions. Although the talks are still not completed, real estate options on the so-called Park and Tilford property were about to expire. So, Cannell decided to proceed without a signed agreement. However Cannell Films of Canada vice-president and general manager Steve Sasson says the decision indicates "a degree of optimism" that the unions will agree to terms that will keep the new studios busy.

The 14.5 acre site will include seven sound stages (four at close to 15,000 square feet), a Production Support Building (complete with helicopter landing pad on the roof), a Ven-

dor building for companies supplying support services to the industry and even a gymnasium for employees.

Cannell says North Shore will be the biggest studio complex in Canada. It will also be the most flexible.

Anyone who has ever toured the old movie lots in Hollywood will experience a certain sense of *déjà vu* at North Shore. The entire complex is a movie set in progress. The exterior walls of nearly every building will be constructed as sets-in-the-rough. One wall will look like an all-American highway motel. Another, a row of urban brownstone houses. Yet a third will be a multi purpose classic facade that can dress up as a courthouse, city hall, library or high school. There'll even be a traditional movie theatre facade complete with marquee. These are all generic sets that can be easily adapted to specific needs by adding or subtracting "plugs".

Behind all of these facades are studio offices, workshops and storage areas.

North Shore Studios is the design of Dall-Lana/Griffins Architects of Vancouver. All of the engineering has been contracted to British Columbia firms.

Dubbing war with France heats up

MONTREAL – Union des Artistes, the large French-language actors' union in Quebec, remains adamant that protectionist measures must be imposed against programs dubbed in France and exported to Quebec if the Quebec dubbing industry is to prosper.

"We have asked the CRTC (Canadian Radio-television and Telecommunications Commission) that just as it imposes Canadian content on television it should impose quotas on the percentage of foreign programs that should be dubbed here," says a UDA spokesperson.

The Quebec dubbing industry has asked both the federal and Quebec governments to pursue a free-market arrangement with France in television and film dubbing, respectively.

According to the Association québécoise des industries techniques du cinéma et de la télévision, while France does close to \$200 million annually

in dubbing of foreign-language television and film, Quebec does \$3 million annually.

About 94 per cent of dubbed programming used in Quebec is American product dubbed in France.

This imbalance for the Quebec industry stems from a French government decree in 1961 which closed the domestic market to all films dubbed outside France. This has not changed in spite of repeated overtures to the French government by Lise Bacon, Quebec minister of Culture, the existence of bilateral trade agreements and a tripartite agreement signed in January 1987 between France, Canada and Quebec to find more equitable trade arrangements in film and television.

In early November, a strike was settled between public and private French broadcasters and the Syndicat française des acteurs (SFA) with assurances for the actors, who reap a

healthy percentage of dubbing fees, that protectionist measures are watertight.

A small concession was won for the Quebec industry in French television where a permissible 42 hours of foreign-dubbed programming has been increased to 140 hours in 1988, 112 hours in 1989 and 84 hours in 1990 when the tripartite agreement is reopened. French private broadcasters say this is the best they could do without prolonging the SFA strike.

This concession was delivered to the Quebec industry, recently, during a meeting in Paris between private broadcasters (France/Quebec), Telefilm Canada and the federal department of Communications.

It was also agreed, says Paul Racine, director-general of federal-provincial relations, department of Communications, that both markets would be

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ACTRA settles half

TORONTO – The Writers Guild of the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) has agreed to a contract with independent producers but the Performers Guild continues to negotiate for a better deal.

The agreement, called the IPA for Independent Producers Agreement, will bind producers from the Association of Canadian Film and Television Producers, the Canadian Film and Television Association, Quebec's Association des producteurs de films et de vidéo du Québec, and the National Film Board of Canada.

Talks are "still in the preliminary stages," according to Doug Coupar, director of Communications and Research at ACTRA.

ACTRA Performers' Guild executive director Ray Stringer admitted to "making some

progress, but not a great deal at this point."

There are two rounds of negotiations set to take place in February. Although Stringer said he expects a "successful resolution by the end of February," he noted that negotiations could be drawn out because the IPA has no full-time negotiator. "We've only had four full days of actual face-to-face with the Independent Producers."

Stringer declined to give details of the issues under negotiation, saying only that "we're asking for more."

One of the sticking points appears to be the share of the new lucrative video cassette market which will go back to the performers. Sales of material after the initial broadcast or theatrical release often involve

Cont. on p. 35

Telefilm updates: staff and money

MONTREAL – While rumours circulated freely in Montreal about the nomination of the executive director of Telefilm Canada, TFC spokesperson Denise Melillo told *Cinema Canada* not to expect a public announcement before the end of Feb. or the beginning of March.

Headhunters Stevenson Kellogg Ernst and Whinney were reported to have a pile of highly competent applicants, according to Thorne Ernest Whinney principal Ian McCullum. Stevenson Kellogg has a \$28,800 contract to find the best applicant.

Sources at the department of Communications reported on Jan 25. that a short list had not yet been submitted to the minister for recommendation. The list must first be considered by the nomination committee of the TFC board of directors.

The appointment of the new TFC head will come from the government in Council, and the approval process will be quite rapid once the short list is submitted to the minister.

Meanwhile, the administration of TFC is firmly in the hands of consultants, now that staff people have been removed from the two top posts of interim executive director and head of finances. Consultants Michèle Fortin (CGI Inc.) and Richard Turcotte (Thorne Ernest Whinney) currently occupy those positions.

Other consultants working with TFC are Roch Bolduc, Bill Litwack, Marcia Couelle and Ian McClaren.

Dismal show

MONTREAL – The dismal turnout for the Genie screenings in Montreal was met with discouragement on the part of the staff of the Academy of Canadian Cinema and Television.

One staffer said that the average attendance at each of the Montreal screenings was four people. On two occasions, the editor of *Cinema Canada* was alone at screenings; on a third, there was one other person.

As the ACCT staffer commented, the attendance raises the question of the credibility of the vote which must follow the screenings. The winners of the Genie awards are chosen by the members whose knowledge of the films rests, in most cases, on the pre-vote screenings. Many of the English-language films in the running for the Genies, like *Taking Care*, *Blue City Slammers* and *Concrete Angels*, have not yet opened in Montreal.

MONTREAL – The following is a list of production projects signed or accepted by Telefilm Canada between Oct. 1, 1987 and Dec. 31, 1987.

BROADCAST: ENGLISH

No Way Out – 87 Bear Images
Lonely Child – Silverfilm Inc.
Luba Music Special – Cambium Film & Video Productions Ltd.
Smoggies – Cinar Films Inc.
Inside Stories – Toronto Talkies Inc.
St. Nicholas & the Children – St. Nick Productions Inc.
The Real Goods – Jim McKenna & Associates Ltd.
Aviation in the North – Canamedia Productions Ltd.
The Racoons III – Evergreen Racoons

TOTAL commitment – \$ 7,393,302.

BROADCAST: FRENCH

Rock et Belles Oreilles – Spectel vidéo inc.
Téléfilms – Les Producteurs T. V. films associés
Les Petits ours volants – Ciné Group J. P. Inc.
Bonjour Docteur II – Les Productions S. D. A. limitée



Madame Latour – Ciné Est en action inc.
Incroyable univers services secrets – Les Productions Via le monde inc.

TOTAL commitment – \$ 8,447,860.

FILMS: ENGLISH

Top of His Head – Rhombus Media Inc.
Long Walk Home – Producers Group International & Dueck Film Production Ltd.
Twins – Freemantle Clinic II
Lighthouse – Erin Films Ltd.
Hollywood North – Independent Pictures Inc.

TOTAL commitment – \$ 5,010,304.

REGULAR

Blue Monkey – Spectrafilm inc.

TOTAL commitment – \$ 220,000.

INTERIM

Diamonds – Alliance Entertainment Corporation
Bonjour Docteur – Les Productions S. D. A. limitée

TOTAL commitment – \$ 1,300,000.

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TVO tries Monte Carlo L.A. company buys into Tegra

TORONTO – TVOntario, the provincial public educational channel, will travel to the Monte Carlo television market to show its wares.

This is the first trip to this market for TVO. Sales executives Antoinette MacDonald and Carmen Charette, along with marketing director Andrew Shapiro, will go armed with a variety of documentary and educational series, including two new episodes of its *Vista* series.

"We go to MIPCOM, but our indications are that a lot of interesting things happen at Monte Carlo," Shapiro said. "It's a first look at it."

Shapiro and company will be looking to sell *Vista*, as well as *The Last Horizon*, a five-part Australian nature series co-produced by TVO and NHK Japan. TVO holds the world rights to the series outside of Australia and Japan.

Passion for Food, a series of five light half-hour programs examining contemporary attitudes towards the prepara-

tion and consumption of food, will also be on the block. In the children's category, TVO will present *Tales From The Blue Crystal*, nine 15-minute stories using live action, animation and graphics.

Tales From the Blue Crystal and *The Last Horizon* will be available in French versions at Monte Carlo, as *Les Contes du cristal bleu* and *Dernier recours*.

TVO also begins airing its major new series, *Origins: A History of Canada*, this month. *Origins* is a 16-part series of 30-minute episodes that trace the history of Canada from the migration of Asians across the Bering Strait into North America 25,000 years ago, to the driving of the last spike. The TVO series is unique in its breadth, and in the attention it pays to Native involvement in the development of Canada.

Origins will run on Thursdays on TVO through to the beginning of May.

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complex and long-term international deals, and producers might be reluctant to include performers in profits that come years after an actor's performance.

But for Stringer, the bottom line is simple. "Where the producers make more money, we want to make more."

The writers ratified the same agreement that was rejected by the performers. But some terms of the writers' agreement are dependent on the performers. Both groups must have the same grievance and bonding procedures, for exam-

ple. Also both contracts must cover the same length of time. So if the Performers Guild comes up with a radically different agreement, the writers will have to go back to the bargaining table.

Coupar told *Cinema Canada* that the contract that the Performers Guild finally agrees upon will have "ramifications for the whole industry." The writers, he said, "are not as drastically affected by the agreement."

"Everything is up for discussion. It's not just money or just expenses, or just job security. It's all of that and more."

VANCOUVER – A group which includes Pacific Video, Inc. of Los Angeles has acquired control of Vancouver's Tegra Enterprises, a public company trading on the Vancouver Stock Exchange.

The company's enterprises include Tegra Industries, Alpha Cine Service (a full-service 35 and 16mm film laboratory, and recording transfer and mixing facility) and Post Haste Video (a broadcast videotape production and post-production centre).

Crawford Hawkins, Tegra's president and chief executive officer, is also part of the group which has purchased about 70 per cent of the shares in the company.

The 70 per cent was previously owned by a Canadian, Gunther Henning.

U. of Victoria celebrates 25th

VANCOUVER – A six-evening festival of Canadian films made between 1930 and 1970 is one of the highlights of a multimedia celebration of the 25th anniversary of the University of Victoria. The umbrella title of the various events is "The Adaskin Years: A Celebration of Canada's Arts, 1930-1979." Murray and Frances James Adaskin are best known for their contributions to Canada's musical life but have also provided support to the visual arts and other aspects of the nation's cultural development.

The film festival, to be held on Tuesday nights beginning February 16, will present shorts, animation, documentaries and full-length features. The opening program focuses on Norman McLaren.

Other filmmakers represented include Claude Jutra (*La Lutte*, 1961), Derek May (*Angel*, 1966), Joyce Wieland (*Rat Life and Diet in North America*, 1968), Wolf Koenig and Colin Low (*City of Gold*, 1957), F.R. Crawley (*The Loon's Necklace*, 1948) and Donald Brittain and Don Owen (*Ladies and Gentlemen... Mr. Leonard Cohen*, 1965).

An exhibition of the Adaskin Collection of Canadian Art will include a half-hour video documentary about the couple. As well, the festival itself will be the subject of a 30-minute video.

Scholars of Canadian culture may also be interested in a two-day conference (March 25-26) on the society, culture and politics of the country between 1930-1970.

According to Hawkins, Tegra will continue to operate as usual. "It's still a Canadian company," Hawkins says. "No one from the investment group, except myself, will be involved in the management of the company, and membership on the board of directors is more than 50 per cent Canadian."

Hawkins says Tegra will benefit from Pacific Video's ag-

gressive business experience and expertise.

Among Tegra's present projects are laboratory processing for *21 Jump Street* and *MacGyver* (for which they also do film-to-tape transfer). Last year they also did all posting for *Sea Hunt* and *The Adventures of Beans Baxter*.

Hawkins says he is also looking forward to working on the upcoming sequel to *The Fly*.



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Power mills turning slowly as arbitration in preparation

MONTREAL — With a \$40,000 arbitration award recently in hand (Jan. 12) (see story) the Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ) is preparing a second arbitration case against a Montreal-based film producer for up to \$250,000.

Representatives of Rose Films Inc. and of the 700-member technicians' union will meet with a Quebec government-appointed arbitrator to wrangle over a list of 12 grievances arising from the production of *Mills of Power*.

Written by Claude Fournier and Michel Cournot, *Mills of Power* is directed by Claude Fournier and produced by Marie-José Raymond with René Malo.

Mills of Power consists of a six-hour television series and a feature film made in co-production with FR3, France. It is budgeted at close to \$6 million. The Canadian leg of production began shooting on June 15 through to Oct. 20 in Montreal, Ste. Hyacinthe, Sherbrooke and Drummondville.

The major grievance made by the STCQ, according to STCQ president François Leclerc, is the use of non-union technicians.

"Under our collective agreement, 85 per cent of the crew must be STCQ members and 15 per cent can be non-members. They hired 60 per cent non-members," says Leclerc.

Leclerc told *Cinema Canada* that although René Malo is coproducer of the project, he was not involved in the production end.

"Many of the producers we have worked with are much more conscientious about the business and the social aspects of making a film and we can work with them. But Raymond is concerned only about her pocket and every one of her films has been a problem. Today we have lawyers and experience with cases that have gone to arbitration and she is not going to make another film like this," says Leclerc.

Raymond says she is confident that arbitration will clear her of any alleged impropriety. More than one STCQ grievance, she says, amounts to petty harassment.

"Let arbitration determine what I have done," says Raymond, "I feel comfortable with what I have done."

Where hiring non-members is concerned she blames the STCQ for not giving membership to qualified technicians during the summer — a busy period of film production in Montreal.

"The union was late in man-

aging its own system and accepting members who qualify. We can't get lists to see who the accredited members are," says Raymond.

A second grievance, says Leclerc, stems from that fact

that many of the technicians had no choice but to begin pre-production work without a signed contract while Raymond remained inaccessible in France. Wages in this case were eventually settled but,

says Leclerc, disregard for procedure is unacceptable.

Raymond argues, however, that Leclerc was aware of her intentions.

"I have a letter from Leclerc agreeing that I would sign the

contracts when I returned. This is a question of misunderstanding in which he is as responsible as I."

The union also faults the producer for shortening the shoot-

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→ ing schedule by one week, contrary to a guaranteed-day stipulation in the STCQ convention.

Raymond argues that the STCQ convention does not clarify how a producer should determine the number of guaranteed days.

"I did it exactly the way I have done it on other produc-

tions when I have never heard from the union. They knew what I was doing from the beginning of the shoot and didn't complain until the end. Many of the technicians had other work and could not have worked during that extra week in the span of the production which was not included in guaranteed days," she says.

On another point Raymond

agrees that there were delays in reimbursing petty cash expenditures. She does not believe, however, that this is grounds for a grievance.

She explains that a temporary walkout by the art department was more directly related to mismanagement within the department itself, which resulted in "an over-budget of \$300,000" and the firing of the

artistic director who was a non-member.

Says Raymond, "This was the only major problem we had on the production and it had nothing to do with the union but rather with the artistic director."

According to the STCQ, five paycheques were temporarily withheld on suspicion that certain union members had stolen

items from a warehouse after shooting had wrapped. Raymond denies that paycheques were withheld.

In addition to these grievances, Leclerc says that a joint committee hearing of the STCQ and the Association des producteurs de films et de vidéo du Québec (APFVQ) — a procedure written into the collective agreement to avert the need for arbitration — was, in this case, unfair.

One committee member on the producer's side of the committee was a paid employee of the APFVQ of which Raymond is a vice-president, explains Leclerc.

"The producers' side of the committee had an opinion before it heard the facts. They wouldn't dare pass a judgement against one of their more eminent (APFVQ) members," says Leclerc.

Raymond disagrees.

"The same people sit on that committee for every case and I am not the employer of that person. I question why the fact that she is an employee of the APFVQ is important in this particular case. If they had a fair case against me, they would not have to use this tactic."

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Bennie confirms Paragon link with new name

TORONTO — Ismé Bennie, president of the former Ismé Bennie International, has announced that her distribution company has changed its name to Paragon International.

Bennie went into partnership with Jon Slan's Paragon Motion Pictures in 1986, which bought "a large interest" of Bennie's firm. Although the name change signals a closer commitment to working together, Bennie insists that her company will not become the distribution wing of Paragon Motion Pictures' production concerns. Slan's approach to the partnership is "totally hands-off," she said.

"I'm not their in-house distributor. I'm a good investment for them." Both companies remain free to make deals with other producers or distributors, she said.

Bennie also expects Paragon International to benefit from Paragon Motion Pictures' recent expansion in the United States. Slan moved to Los Angeles last fall to oversee operations at the office there.

Eipides jumps

TORONTO – Montreal programmer and film teacher Dimitri Eipides will join Toronto's Festival of Festivals as co-programmer of the Contemporary World Cinema section.

Eipides, 48, is perhaps best known as the founder and co-director of the Montreal International Festival of New Cinema and Video. He has been instrumental in introducing the films of Werner Herzog, Raul Ruiz, and Jim Jarmusch to North American audiences. Eipides also helped to found the Independent Filmmakers' Cooperative, and Le Centre du Cinéma Parallèle in Montreal.

"I am delighted by this new challenge," Eipides commented. "I look forward to selecting films for Toronto, one of the most respected film events in the world."



Piers Handling, program director of the festival, credited Eipides with a "commitment to discovering and exhibiting innovative and exciting new films."

Eipides, who currently resides in Athens, has taught film history and aesthetics at Loyola College and McGill University in Montreal. He has also served as a jury member at international film festivals in San Sebastian, Rotterdam, and Florence.

Eipides joins Festival of Festivals programmers Kay Armatage, David Overbey and Geoff Peveré.

Dinsmore goes native

MONTREAL – Jacqueline Dinsmore, coordinator of the International Film and Video Market at the Montreal World Film Festival for the last 12 years, has left for a position with Les Productions Sénéca in Caughnawaga, Quebec.

"After having started the market, the festival will always be a part of me," says Dinsmore who will work on a part-time



Pearson takes on Canada Cup

MONTREAL – Peter Pearson, former executive director of Telefilm Canada, is directing post-production work on **Mario, Mike and Mr. Greatness**, a 90-minute feature documentary for Telescene Productions in Montreal.

Destined for television and home video markets, this documentary is an inside look at the 1987 Canada Cup.

The producer is Borek Sedevic, shooting director is France Corbeil, director of photography is Jean-Pierre Bruno. Guy Simoneau is editor and Paul Painter is executive producer.



Pearson is working with 35 hours of footage not including actual game time. His experience in directing, producing and writing documentaries as well as feature films includes **Paperback Hero**, a film he directed about a washed-up hockey player.

Brandt goes back to school

EDMONTON – Caryl Brandt has been named executive director of the National Screen Institute.



Brandt is the former vice-president of the Alberta Motion Picture Association. Before joining the AMPDC in 1985, she worked as a freelance writer/director/producer and on a contract basis. She has been in film and video production for over 20 years.

Among the award-winning programs she has produced and directed are **Prairie Women**, **Edmonton Extra Special**, **Points West**, **Challenge '87** and **A Grand Opening**.

Janice Platt, chairperson of the board of the National Screen Institute, announced the appointment effective Jan. 1.

Charest heads tech industries

MONTREAL – Micheline Charest, president of Cinar Films Inc., has been elected president of the Association québécoise des industries techniques du cinéma et de la télévision Inc., the Quebec association of post-production companies.

Charest replaced Hélène Lauzon as president of the association during the annual meeting in mid-January.

Members include film laboratories and technical service companies. The association, primarily concerned with the aspects of sound post-production, is currently involved in negotiations with France for an acceptable France/Canada/Quebec film dubbing policy (see story).



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René Malo regroups to reflect expansion

MONTREAL – Les Films René Malo has changed its corporate name to Le Groupe Malofilm and has moved to new offices on St-André in Montreal.

Within Le Groupe Malofilm, other name changes have occurred. Corporation Image M et M, the production entity responsible for *The Decline of the American Empire* directed by Denys Arcand and other features, becomes Malofilm Production.

The distribution and sales arm of the company is now known as Malofilm Distribution. René Malo Vidéo becomes Malofilm Vidéo and the creation of a new division called Malofilm Télévision will deal with television distribution.

Organisation Image and New

World Mutual Pictures of Canada, two divisions within the organization in charge of foreign sales and English-language film distribution in Canada, respectively, will not change names.

Pierre Latour, vice-president of the organization founded in 1970, says the corporate name change is significant of a minor internal reorganization which had been planned for several months.

"It is just a matter of clarification," says Latour.

Current Malofilm Production feature film projects include *Les Portes tournantes* by Francis Mankiewicz, *Les Tisserands du pouvoir* (*Mills of Power*) by Claude Fournier, *Pin* by Sandor Stern and *Leçon de chose* by Jacques Leduc.

Arbitration rules in favour of union

MONTREAL – After one year, a Quebec government arbitrator has decided in favour of awarding \$40,000 to the Syndicat des techniciennes et techniciens du cinéma du Québec.

The 700-member technicians' union announced recently that it has been awarded a week of lost wages for close to 40 technicians who worked on the set of *Ford: The Men and the Machines* produced by David Patterson for Filmline International.

The four-hour TV miniseries, directed by Allan Eastman and starring Cliff Robertson as Henry Ford, was shot in Montreal, Jan. 7, 1987 for seven weeks.

On the night of January 31, a 40ft. costume van equipped with a production office and the entire wardrobe for the principal actors, valued at an estimated \$250,000, was destroyed in a depot fire.

Shooting was subsequently cancelled for one week.

François Leclerc, president of the STCQ, says that the fire was declared an Act of God and that the technicians were left unpaid for that week.

The \$40,000 award was made official Jan. 12, just under one year since the STCQ grievance was filed.

"It is a very important decision for us," says Leclerc.

"We claimed that it didn't matter whether it was an Act of God because there are guaranteed days in our contract. This decision just confirms the fact the producer has an obligation to honor the contract whatever happens," says Leclerc.

At press time, a spokesperson for Filmline could not be contacted.

B.C. volume split Teamsters

VANCOUVER – Because of the volume of film-related work involving Teamsters drivers, the international labour union has opened a new local serving British Columbia and the Yukon Territory. Local No. 155 will represent drivers who were previously members of the all-encompassing Local No. 213.

Acting business agent Bob Dennett says the 200 or more drivers who work on films were getting lost in the shuffle of other Teamsters business so the Washington, D.C. headquarters decided to authorize a separate local.

The new local inherits a collective agreement from No. 213 but will negotiate its own contract once the existing one

expires. Dennett says there are no major outstanding issues or complaints against film industry employers.

However there are complaints from the parent local, No. 213. Its business manager Jack Vlahovic says the decision from Washington was intended to reduce the power of dissident Vancouver Teamsters. Local No. 213 is a powerful voice in the "Teamsters for a Democratic Union" movement. Minus the 220 members now in Local No. 155, No. 213 won't have such a loud voice in international debate.

The first project to use Local No. 155 Teamsters is *J.J. Starbuck*, a Cannell television series.

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E A S T E R N W A V E

by Chris Majka

In the past I have had occasion to mention the activities of the Atlantic Filmmakers Co-op (AFCOOP) and in particular some of the training programs which they conduct (see *Cinema Canada* # 141). This year for the first time AFCOOP is offering, through the auspices of the Nova Scotia College of Art and Design (NASCAD), not one but two technical 16mm filmmaking courses. During the fall semester there was only a beginner's course. The winter semester offered beginner's and intermediate level courses. They are primarily intended for students of NASCAD but a certain number of spaces are available for other members of the community. AFCOOP stalwarts Mark Simkins and Glen Walton are the teachers this year. At the end of the first semester they organized a public screening of the eight short films produced by the students.

I went to the screening at the National Film Board theatre expecting to be one of a handful of viewers but much to my astonishment found a full house and narrowly avoided having to sit on the floor. Introduced by Walton & Simkins, the screening was sometimes humorous, occasionally inspiring and always enlightening. It was wonderful to see how this varied group of students dealt with technical problems (one group had the majority of their footage come back from the lab fogged), film structure and narrative (long hours of debate at the editing table), and limited funds (i.e. virtually none). The results ranged from almost anarchy to clever and succinct short films which, precisely *because* of their shoestring basis and the resulting inventive approaches the filmmakers had to adopt, succeed as well as any highly budgeted and professional production.

Each group was asked to say a few words about their work and how it had changed from original conception to finished product. One group, consisting of Marion Bryson, Bruce MacLean, Sharleen Alford, Sharon Lanz and Peter MacKinnon, had a particularly revealing tale to tell. At the beginning of the semester students in the course were asked to write down an idea for a film which they would like to make. Students with similar ideas were then grouped together by the instructors. At the end of this process there were five people 'left over' whose ideas were not similar to anyone else's. They became the eighth group. The five spent a great deal of

time arguing as to what kind of film to make and couldn't come to an agreement. Out of this arose the idea that they should make a film about the difficulty of working in a group and about their inability to reach consensus. Unfortunately when they got their rushes back they found that this idea was completely

absent. The resulting film, *Lines*, was about... well...

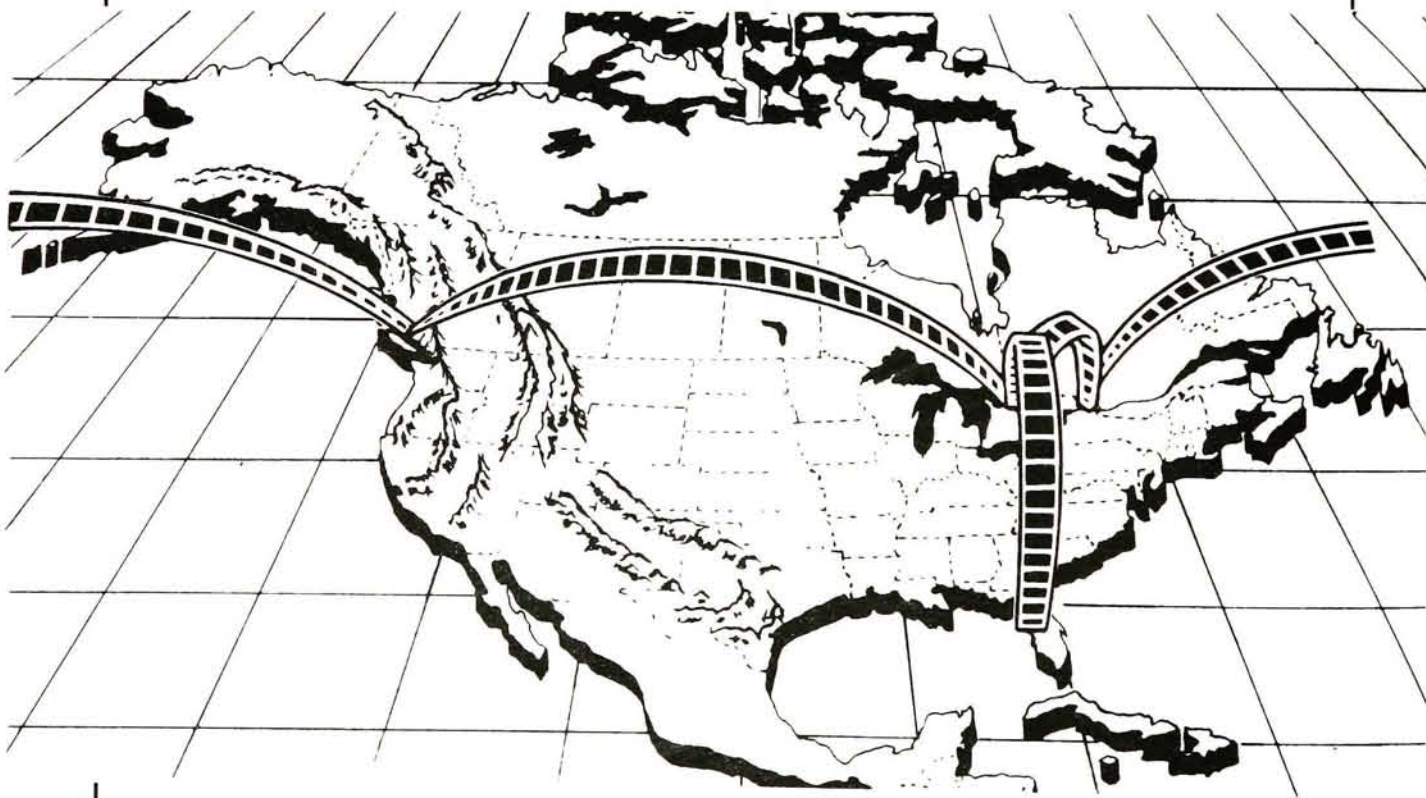
Humorous approaches were used by Andrew Sinclair, Tim Iler and Dave Ward in a four-minute film called *I Would But I Need The Eggs* (about mysterious aliens who have left egg-like structures on the coast of Nova Scotia) and by Sylvie Peltier and Derrick Johnson in *City of Destiny*, a six-minute satire of the Halifax of our

dreams. Greg Denton, Richard Brannen, Michael Ringham and Steven McNiven used a talking-heads-single-subject-telling-an-offbeat-story approach in *Teacher's Included*. *Beach* by John Scott, Roxanne Petipas and Jenny Maarschalk and *Developments* by Tina Leighton, Stephen O'Keefe, Naomi Slater, Michael Weir and Shannon were experimental in their outlook.

The stars of the program

were *Public Gardens* by Valerie LeBlanc and Allison Howells and *Red Herring* by Barbara and John Taylor. The former is described as "one man's reflections on the Public Gardens." It is a simple series of reflective anecdotes about people, trees, ducks and bandstands that is both humorous and touching. The simple theme gives it an introspective quality which reaches beyond

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the surface of the subjects which are being discussed. Shot in black and white, the cinematography is moody and evocative.

The latter is a documentary about the Red Herring

Bookstore, a co-operative venture which has been one of the mainstays of alternative literature in Halifax for many years. The Taylors are involved in the running of Red Herring. In this seven-and-half-minute film they give an overview of the ideals and objectives as well as the practical difficulties and fun that running such an enter-

prise provides.

All the productions screened were only in workprint form. Significantly the makers of **Public Gardens** and **Red Herring** plan, with their own resources, to take their productions the next step and make a finished film from them. I couldn't be more pleased. They prove that creative ideas

and approaches are not always dependent upon significant funding to be realized.

Another well-attended screening was the opening at the Centre For Art Tapes (CFAT) of a program of recent vid-

eotapes produced in Toronto by Emma Productions, a feminist collective which creates videos and other audiovisual materials. Producing the material was producer and Atlantic-area expatriate Marusia Bociurkiw, formerly a NASCAD student and member of AFSCOOP and CFAT. She screened two tapes. The first was the first screening of one half of a work in progress called **Bullets For the Revolution** which received its premiere in Toronto on January 21. It is a documentary of a group of women who go to Nicaragua to help harvest coffee.

The second was **Playing with Fire**, a 75-minute dramatic tape directed by Bociurkiw and starring Jane Fuller, Maureen White and Kate Lushington. It is about a woman who loses her sexual memory and, together with another woman, reconstructs the meaning of taboo and pleasure.

Bociurkiw's approach to media, even since her AFSCOOP production, **75 Terrific Looks**, might be described as highly self-conscious and inwardly reflective. In the case of **Playing with Fire**, this works in her favour whereas in **Bullets for the Revolution** it gets in the way of the story. In the latter, the camera dwells on Canadian women who go to Nicaragua to such a degree as to detract from the social / political / economic analysis of what is taking place in the country. It leads one to think that the Canadian / urban / left intelligentsia has seized the revolution in Nicaragua for its own purposes and sees in it, and in its reflection, what it chooses. Recording images of these women in the reflection of this glow seems to predominate within the production.

In **Playing with Fire**, Bociurkiw's reflective and self-reflective approach gives the film a sense of warm irony and humour as three women discuss and explore the contradictions within themselves of traditional vs radical values. The film is political with a small 'p' but explores its realm in a non-polemical and undogmatic fashion. In an ambitious undertaking for a low-budget drama, Bociurkiw, through artful scenes, skillful editing and good dialogue, keeps her audience's interest. There are some problems in terms of production values (one scene is almost obliterated through some kind of dreadful background howling noise) and structure (the story never quite succeeds in reaching beyond its particulars to connect with a larger *raison d'être*). However, it is a sensitive, at times funny, and thought-provoking tape. The exhibition runs all month at the Centre for Art Tapes Viewing Room.

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FRONTS WEST

by Calvin Wharton & Mark O'Neill

A sleepy January has given way, finally, to a busy February. It's just as well there's an extra day this year because projects are developing as quickly as the crocuses are waking up in Stanley Park. Or, to revel in the sort of metaphor accurate only on the West Coast, as fast as the skiers slalom down the new hills at Whistler-Blackcomb.

While on those slopes, keep an eye open for the **Police Academy** crew. They're pausing between sequels five and six to make a comedy (what else?) called **Ski Patrol**. Producer Paul Maskansky has his concept down pat; "It's basically **Police Academy** on the slopes," he says. Most of the action will take place at Whistler.

Another U.S. project now underway is **Plastic Nightmare** from New World Productions. It's a murder mystery that was originally to be shot in San Francisco, now to begin filming here in March.

At last count there were six Vancouver projects being considered for the CBC-TV series **Family Pictures** (formerly **Family Matters**). Chris Bruyère and Charles Wilkinson are writing **Double Income No Kids** and Con Thomas is scripting **Sky Fighter** for Cari Green Productions. The series requires 26 episodes with the deadline for proposals from various regions March 31.

Also from CBC Vancouver: **Blu's Folly** is an independent regional drama now being developed for the full TV network. Producer Wade Ferley has hired John Gray to work with editor/director John Newton. Shooting from mid-February until the end of March.

Not only has Cannell decided to go ahead with a \$20 million studio complex in North Vancouver, it has also announced a new TV series for the Fox Network to be filmed in Vancouver. **Return of the Prince** will bear a striking resemblance to the Fox/Cannell hit **21 Jump Street**; it concerns a young group of public defenders. Sort of a poor man's L.A. **Law**. **Jump Street** producer Patrick Hasburgh is also behind the new series which debuts on Fox in September.

A number of crews are scouting around B.C. at the moment: 20th-Century Fox plans a sequel to **The Fly**, Tri-Star/CBS is planning a two-hour TV pilot called **Higher Ground** with John Denver; and MGM-ABC has another pilot in mind, **Knights of the City**.

All those who enjoyed testing their funnybone on CBC's

Comedy College, which premiered in January, will be pleased to note that Primetime Productions is in negotiation with the network to produce another 10 half-hours of the show.

Executive producer Michael Lebowitz says the company is also negotiating with U.S. cable and pay-TV buyers to sell the program there.

The B.C. Film and Video Industry Association (BCFVIA) is gearing up for their 1988 membership drive. Membership in the association, which was established in 1965, is open to producers, writers, directors, talent - basically, anyone interested in the promotion of B.C.-based film and video production. And membership fees are tax-deductible.

In 1987, BCFVIA membership saw a 100 per cent increase, and they're hoping for the same in 1988. If you are interested or want more information, call Natalie McGowan at [604] 684-4712.

Chris Delaney, of Delaney and Friends Productions, says the Vancouver animation production company is working with Alchemy II on a half-hour pilot for an animated children's series for U.S. television.

The series, called **Value Tales**, is based on the children's books of the same name, written by Kobi Yaeger (who Delaney says is a co-executive on the animation project).

Alchemy II is a Los Angeles television and toy development company that also contracts production of the **Adventures of Teddy Ruxpin**. Negotiations are underway with both U.S. and Canadian television to produce another 12 episodes.

The budget for the pilot program is \$250,000, and production will require the company's eight to 10 regular staff be boosted to 75. "We try to use Canadian talent," says Delaney, "but we also use animators from L.A. and Toronto." If the series goes to a full 13 productions, they will have to employ about 300 people, Delaney claims. "Animation is very labour-intensive," he says.

Delaney and Friends has also been working on **The Bumble Beeple**, a children's series developed by them. They are also trying to market this series in the U.S., through syndication or to the networks. "For financial reasons - animation is so expensive to produce - we need to sell our productions in

the U.S. first, and then in Canada," Delaney says.

Directors are in discussion with a number of filmmakers including Kit Carson, Sharon Riis, Larry McMurtry, and Allan Rudolph.

Participants in the spring session at Praxis script development workshop have been chosen, and the workshop's di-

rectors are in discussion with a number of filmmakers including Kit Carson, Sharon Riis, Larry McMurtry, and Allan Rudolph. At least one script from the fall workshop is in serious negotiations with a Canadian producer and director, accord-

ing to Praxis co-director Michael Lebowitz.

Sylvie Fefer, who co-wrote this particular script (**Star Crossed**) with Glenda Leznoff, says the workshop was just what they needed. "We worked on the script for a year

Cont. on p. 45

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Rendez-vous gathers QC filmmakers

MONTREAL — New prizes will be awarded this year at the 6th annual Rendez-vous du cinéma québécois, Feb. 5-13, being held at the Cinémathèque québécoise and at the National Film Board in the Guy-Favreau complex.

During the week-long event, all 67 films produced in Quebec in 1987 will be screened. These include 20 features, 16 medium-length films and 31 shorts. The public is invited to attend each screening of three films at \$2 per person.

From these films, the Quebec Association of Film Critics has recently selected five nominations for the L.E. Ouimet-Molson Prize to be awarded to the best Quebec film of 1987.

The nominees are **Train of Dreams** by John N. Smith; **L'homme renversé** by Yves Dion; **Marie s'en va en ville**

by Marquise Lepage; **Les Bleus au cœur**, a documentary by Suzanne Guy; **Un Zoo, la nuit** by Jean-Claude Lauzon.

Rock Demers, the prolific Quebec producer and recipient of the Albert Tessier Award, will be the honoured guest during a special evening event.

On Feb. 12, guest panelists will respond to the question "Do You Like Television?" followed by a second evening of discussion, Feb. 13, on the question of whether "Vintage 1987 was a good year."

This year's guest panelists are Kirk Tougas (director, d.o.p. and past director of The Pacific Cinematheque, from Vancouver), Manuel Costa e Silva (director, d.o.p., p.m., from Portugal), Dominique Noguez (critic, author and professor, from France), and Dr.

Jerry Ezekiel (director of the Banff Television Festival, from Canmore, Alberta).

On closing night a series of prizes will be awarded including, for the first time, the Guy-L'Ecuyer Prize for best actor or actress. This prize will be presented by France Films.

Also being presented for the first time is the Claude Jutra Prize presented by the L'Office Franco-Québécois pour la jeunesse. The Quebec Association of Film Critics will also select a first-feature director under the age of 35 years. This prize includes \$1,000 cash and a trip to France to meet with filmmakers.

A cash prize will also be awarded to the best still photographer.

Monique Mercure is the president of the 6th Rendez-vous du cinéma québécois.

Birman to observer post

TORONTO — Young Ontario directors will have a chance to train with the major leaguers, thanks to an apprenticeship program announced by the Academy of Canadian Cinema and Television.

Under the Academy's "Director Observer Program," five to six applicants with "significant experience in non-feature or low-budget feature films" will be paid to be on set, observing the workings of a feature film production. Managing director of the Academy's Cinema Division Sean Kiely intends the program to provide "a bridge for those directors attempting to make the difficult transition" to features.

Brigitte Berman, director of acclaimed documentaries **Bix: 'Ain't None of Them Play Like Him Yet'**, and **Artie Shaw: Time is All You've Got**, is the first director announced to benefit from the program this year. She will be working on the set of David Cronenberg's long-delayed **Twins**. Applications are still being accepted from Ontario residents for the other spots.

The Academy has teamed up

with the Ontario Film Development Corporation to administer the program, which will run on a yearly budget of \$30,000. Kiely expects the program to run as long as both the need and the funding are there, but said that "right now we'll look at it on an annual basis."

A team of Academy staff members and representatives of the Canadian film industry will choose the successful applicants, who must also be endorsed by a director. "As we get candidates who are approved we'll try and match them with a director," Kiely explained. Each "observer" will be paid \$400 per week for a maximum of 12 weeks.

This year will be a busy one for Berman. After having been accepted by the Academy, she learned that she was also accepted as one of the first students at the Canadian Centre for Advanced Film Studies. Berman will spend five weeks on the set of **Twins** before heading to the Centre.

"I'm back into my 100 hours a week," she said. "It feels great."

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ON (EXPERIMENTAL) FILM

by Barbara N. Sternberg

Immoral Memories 1 (16 mm b. w., sound, 10 min.) has just been completed by filmmaker Gary Popovich. Gary describes the film's motivation as follows: the film is a personal response to a moment in Nietzsche's life when, in his final frenetic year, churning out five books, he hears a horse in the street being whipped. He races downstairs, throws his arms around the horse's neck to comfort it and then falls down himself, unconscious – the last moment of sanity in his life. **Memories** is an emotional response to the inventiveness and energy in Nietzsche's life and to the inventors of cinema, a life and a medium which propelled us into the 20th century.

The film, Gary explains, triangulates three moments in history: "Nietzsche lived one block away from the church that housed the shroud of Turin – a cloth, a fabric on which an image reflects back to us an extremely popular figure, an idol, one might say a matinee idol; the shroud is the beginning of cinema." The fanciful triangulation is made up of Gary being in the spot where Nietzsche wrote *The Anti-Christ* with the shroud one block away (Christ as a ghost image, fading) while cinema was being invented. "I went to Europe and I found sad, lonely images that peeled away pouring out the energy of a man madly writing a text for the 20th century. As Nietzsche sharpens his pen for his final blows against Christianity, Lumière, using the shroud as a model, trains his images on the construction of the new church. He buttresses the knave under the guise of science, and ushers in the 20th century as a torrential train of images that loosen the Gods' grip on the engine of the earth. The only thing left is to put the collection plate in place at the ticket window."

The film has three actions corresponding to periods in Nietzsche's life: 1844-62, from his birth until he abandoned theology; 1863-82, a period of travel, relationships with various people are important to him, the beginnings of his mature philosophy. This period ends with breaks with Wagner, his mother, his sister and with Lou Salome; 1883-89 is a time of more travel, his mature works of philosophy, loneliness, a need for friendship and his final collapse. Moments in Nietzsche's life are tied in with moments in the history of the cinema (images from Muybridge and Lumière). Sounds interesting...let's see it!

I just finished reading "Fear and Trembling at the Whitney Biennial," an article by J. Hoberman about the film and video components of the Whitney Biennial (*Village Voice*, June '87). While there is much I agreed with, there are a few premises, stated and unstated, I take exception to. When he recreates for us his first adolescent experiences of underground filmgoing "in cruddy

storefronts and the even weirder basement of a midtown skyscraper", I felt with him the nostalgia for those adventures with experimental – then 'underground' – film. Hoberman's adolescent beatnik days of madness, drugs, and sexual liberation are equated with greatness and all else pales by comparison. But when Hoberman continues to judge film (and life?) through that adolescent's eyes, although I'm tempted to agree (yes, that energy, that demanding honesty that naïveté), I wonder if there isn't more to

be said for viewing work with the knowledge, experience, and maturity of age.

We can't remain adolescents forever, nor should we expect experimental film and its makers to. Later in the article, Hoberman cites two films in the Whitney Biennial as being "challenging films by first-rate artists": Yvonne Rainer's **The Man Who Envied Women** and Ernie Gehr's **Signal – Germany on the Air**. Both of these films are by mature filmmakers and neither has the kind of shock/titillation/popu-

lar appeal of Kenneth Anger's **Scorpio Rising** (the film Hoberman repeatedly cites as exemplary of the golden days of the American Underground Movement). These are slow-moving films: the first, the 'theoretical' film Hoberman later laments and the second, of the 'intellectual' structural movement.

Hoberman goes on to state, "Individuals (filmmakers) persevere, but the movement seems moribund." (Is 'death' the hot word right now, and

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FILE 690

The Director, Adult Programming, reporting to the Managing Director, English Programming Services, provides leadership in planning and coordinating all programming in the Adult Programming area. The Director determines and provides a policy framework for effective programming; establishes program and budget priorities; develops co-funded projects with government and nongovernment agencies; and initiates and explores co-production opportunities with other broadcasting organizations.

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Qualifications: the successful candidate will bring to this position:

Management-level experience in coordinating projects related to the acquisition, development, production, and delivery of programming

A record of accomplishment in television production

Proven ability to manage people and projects

Professional education credentials an asset

continuing to live day-to-day just ho-hum?). Who is it that needs an identified movement? And who says that the movement need be avant-garde in its impulse? Must experimental film be seen/judged only insofar as it challenges the establishment? Why do we even look to the mainstream cinema to note the effects of or to compare experimental film with, anyway? We know that, though both are film, Hollywood's use of the medium is industrial, market-driven and formulaic; experimental films are filmic and individual. Why compare? Experimental films are; they are not 'alternative to'. Experimental films present ways of seeing and experiencing through film. Let's look, see, live, learn, enjoy, be bored, be engaged, be aware, experience.

The article seems to bemoan the marginalization of experimental film and filmmakers. Reviewers won't cover "the crazy movies at the Whitney while experimental filmmakers are forced into the starvation and squalor of ghetto life". Yet, when Hoberman reports the inclusion of this film within "academic bulwarks" it is only with regret that "where once raving madmen became filmmakers, it was now the turn of genteel professors." We just can't win! But how much and for how long was avant-garde film taught in film schools? Is it not, within academia, a fringe? Most film schools teach the popular culture of movies and now TV (of the 51 panels at the last joint U.S. and Canadian Film Studies Association Conference, six concerned themselves with analyses of television). So, perhaps it is only fitting that artists subvert, or at least comment on popular culture in their work.

There may have been little strong work in the Biennial or just out there at the moment, perhaps because of the tendency to show immediately everything one makes, but let's discuss/write about what is interesting - and not worry about what to name the movement!

Open doors at NATPE

MONTREAL - Doing Business With Canadians is the name of a seminar to be introduced at this year's National Association of Television Program Executives Market (NATPE) to be held Feb. 26-29 in Houston, Texas.

In response to an increasing demand in the U.S. for more information on the Canadian industry, the seminar will be held for the first time at NATPE on Feb. 25 from 3:00 p.m. to 4:30 p.m.

Canadian panelists invited to discuss issues like co-venturing with Canada and obtaining new Canadian product are: Robert Lantos of Alliance Entertainment Corporation, Peter Sussman of Atlantis, Jon Slan of Paragon Motion Pictures, Michael Hirsch of Nelvana Ltd., Paul Saltzman of Sunrise Films Ltd., John Brunton of Insight Production Company Ltd., Sheldon S. Wiseman of Evergreen Raccoons Television Productions, David Patterson of Cineplex Odeon Television, Bill Stevens of Crawleys International Inc., Chuck Green of New Wilderness Productions, Pat Ferns of Primedia and Tony Allard of Allacom Productions.

Julia Frittaion of Telefilm Canada says enquiries from south of the border and the subsequent seminar, organized by Telefilm, are a direct result of an increased amount of Canadian programs currently seen on U.S. television.

"Certainly programming is one reason for the seminar. Another is that our Los Angeles office lobbied very hard for this," says Frittaion.

A "Canada" booth will be set up at NATPE with the participation of the Ontario Film Development Corporation, Telefilm and eight Canadian export companies.

Other important television and film markets coming up are Monte Carlo Market (Feb. 8-13), Berlin Film Market (Feb. 12-23), American Film Market (Feb. 25-March 4).

Fronts West

Cont. from p. 42

and took the first draft into the workshop," says Fefer. There, they worked on a final draft with writer Phil Savath, who Fefer says was great for ideas and support.

Star Crossed is about a woman who accidentally gets caught up in a blind date with an alien and, well, let's say it gets complicated from there.

With all this work to do, Vancouver filmmakers will be wanting to get an early start on the day. To that end the Academy of Canadian Cinema and Television is presenting a series of breakfast lectures in conjunction with Thorne, Ernst & Whinney. Dale Andrews of that respected firm of accountants spoke on "Helter Skelter, the 1988 Film Financing in B.C." on February 3. Donald Brinton of CanWest Broadcasting talks about Pacific Television on March 9. Steve Sasson of Cannell is scheduled for April 6 and George Chapman of IATSE on May 4. All of these breakfasts take place at the Coast Georgian Court Hotel beginning at 8 a.m.

The B.C. Film and Video Industry Association has received \$16,650 from Pat Carney's Ministry for International Trade. The money goes toward publication of an international marketing guide and directory of film and video buyers around the world.

Three of Vancouver's dark movie houses - the Odeon on Granville Street, The Dunbar and the Varsity (both on the West Side) - should be reopened sometime this month. Famous Players took over the leases on the theatres after Cineplex Odeon moved much of its business into a new seven-screen complex, also on the Granville Street Mall.

Hannah Fisher needs help. The Vancouver International Film Festival director has lost two of her key staff and is looking for someone to fill a new position, director of communications. Righthand woman Sherline Stroud is off to meet new administrative challenges and programmer Amnon Buchbinder has left to make his own films. Hannah would prefer to hire a Vancouver programmer but is also looking elsewhere across Canada. Expect decisions in March.

We'll have to wait until April to find out how many people actually took in the 1987 Festival. Put off by the annual war of statistics between Toronto and Montreal, directors of the Van-

couver Festival won't whisper a word until the audited figures are presented at the annual general meeting.

Paul Smilsky of Centaur Films is back from three months in Saudi Arabia. He directed a 50-minute documentary for Ara International Productions. It was broadcast on both Saudi radio and TV. His next project is underway in Vancouver. **The Trial of Harry Rankin** focuses on one of B.C.'s most controversial lawyers and municipal politicians.

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Journey to be shortened for sales

MONTREAL — Slow sales of **The Journey**, a 14 1/2-hour peace documentary which tackles the many complex issues of the nuclear arms race, could result in a pared-down, shorter version.

This matter is currently being discussed with British director Peter Watkins who may take time out, this spring, from a lecture tour in the U.S. to work on the shorter version at the NFB in Montreal.

Jan Rofekamp of Films Transit, one of the film's world sales agents, says that although discussions are underway, no arrangements have been finalized.

"We now have the choice to either chop it down a lot or abandon it," says Rofekamp, adding that Watkins has agreed that a shorter version would lead to greater sales.

"He knows that if the length can be brought down considerably there are potentially seven major television networks in Europe who would take it," says Rofekamp.

Within Rofekamp's territory there have been no sales to date; however, both Britain's Channel Four and WNET in New York, the PBS flagship, are "seriously interested" in the full-length version.

"After these sales, we get out the scissors," he says. "I am targeting television first because television will produce a language version."

Language versions have been made in Germany, France and Sweden. The film was co-produced by the Swedish Peace Arbitration Society.

Rofekamp launched the monumental peace film at the Berlin International Film Festival in February 1987. Since then it has played in close to 12 festivals including the Festival of Festivals in Toronto where it drew a small audience and received an unfavorable review in a major Canadian newspaper. In December, it played in Leipzig, East Germany, at an international documentary film festival.

The Journey was shot on a budget of \$2.3 million in 15 different countries over a period of four years (since 1982) with an extraordinary degree of Canadian participa-

tion in the form of \$900,000 in private funding and post-production services by the National Film Board.

Peter Wintonick, a freelance editor and the film's post-production co-ordinator, is one of over 20 Canadian filmmakers who worked on the film with a deferred salary.

Wintonick says he is well

aware of the economic and political resistance encountered by the film to date. He says television networks would, no doubt, be more comfortable with a 10-hour series that could be programmed in four or five weekly episodes.

"There have been many different responses to the film,"

says Wintonick. "These are determined by language, awareness of the film and of the issues."

The film can be broken down into 45-minute units each delving into a peace-related issue. This makes it suitable for the educational market. Thus, Wintonick says he is looking forward to an even more diverse response when the film begins to penetrate the U.S. educational market in September.

Dec Films is distributing the film in English Canada while Les Films du Crépuscule has the rights in Quebec.

The Journey is currently showing in both French and English at The Bogart Cinema, an art house reopened by Famous Players in 1987.

Gillian Howard of Famous Players in Toronto says the success of this run will determine whether it will be open elsewhere in the Canada-wide chain.

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MONTREAL — It was announced recently that The 12th annual Montreal World Film Festival will be held August 24 through Sunday, Sept. 4. The Montreal International Film, TV and Video Market will be held during the festival from August 29 until Saturday, Sept. 3.

Important showcast at Berlin

MONTREAL - With at least one film in each of four categories, Canadian filmmakers will be a presence to reckon with at the Berlin International Film Festival (Feb. 12-23).

Two films are showing in the official competition including **Life Classes** by Bill MacGillivray and an NFB short film called **Tocade** by Michel Murray.

A feature and a short were selected for the Panorama section, **Winter Tan** by Jackie Burroughs et al and **The Critical Years**, a 27 min. film by Gerald L'Ecuyer.

Family Viewing by Atom Egoyan is featured in the Forum of Young Cinema and **The Great Land of Small** by Vojta Jasny is seen in the Children's section or Kinder Film Fest. This section also includes **The Kid Brother** by Claude Gagnon, a Japan/U.S.A./Canada co-venture. At press time this feature was under consideration for a Canadian content license by the Canadian Radio-television and Telecommunications Commission.

The Official Competition and the Kinder Film Fest are the only two competitive categories.

The Berlin Film Market,

which runs in tandem with the festival, has set aside Feb. 14 as Canada Day during which four Canadian films are showing throughout the day in the main theatre.

These films are: **Train of Dreams** by John Smith, **Marie s'en va en ville** by Marquise Lepage, **Le sourd dans la ville** by Mireille Dansereau and **The Young Musician** by Waldemar Dziki, produced by Rock Demers.

Three information booths will be established at the market by Telefilm Canada, Films Transit Inc. and Société générale du cinéma du Québec.

HALIFAX - "I'm tickled," says Bill MacGillivray, whose latest feature film **Life Classes** has been selected for competition at the Berlin International Film Festival February 12-23.

"It has been 10 years that I've been working on this sort of thing," says MacGillivray, the principal of the Picture Plant Ltd. in Halifax.

MacGillivray says he welcomes the recognition that this nomination will bring to filmmakers in the Atlantic region of Canada.

"This shows that we can do it," says MacGillivray. "The feature film industry in this part of the country is only about five years old."

It is also expected that the selection will give new life in the Canadian box office to **Life Classes** after an indifferent two-week run in Toronto following the Festival of Festivals. The film has opened in independent theatre venues across Canada except in Quebec where it will open in mid-February.

Although the initial Toronto run was a disappointment, MacGillivray is grateful that the Festival of Festivals gave the film the push it needed.

"Their support of the film was extraordinary. They gave it visibility."

MacGillivray is also quick to point out that other Canadian films entered in the Berlin festival.

"Independent filmmakers are becoming more proficient as filmmakers. We are honing our skills and bringing something of a personal passion to the screen," he says.

Awards won by MacGillivray's films at international film festivals include **Aerial View** (1979), certificate of merit at the Chicago Film Festival and **Linda Joy** (1985), Blue Ribbon Award at the 29th American Film and Video Festival in New York City.

He has recently finished a feature-length documentary on the Nova Scotia College of Art and Design. Three scripts, currently in development, are scheduled for production this year.

Carlton to head Warners in Toronto after 25 years

TORONTO - Philip R. Carlton has been named to replace the retiring Irving Stern as president of Warner Bros. Distributing (Canada) Ltd.

Carlton, a 25-year veteran with Warner Bros., served as Canadian District manager for the past 11 years. Before that he was branch manager in Toronto and in Winnipeg.

Carlton will also hold the position of Canadian Division manager, as did Stern.

Stern retired at the end of 1987 after 27 years with Warner's, and a career in the film industry that began in 1937 at Universal.

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Praxis participants

VANCOUVER — Seven of eight writers selected for this month's Praxis Film Development Workshop are from the Vancouver area. Praxis spokeswoman Cath Moody says, while applications were received from every province except Manitoba, 70% were from B.C. Selection of participants is done through a blind reading.

Avril and Tom Simpson (and their script *Point No Point*), Gary Fisher (*Terminal City*), Jancis Andrews (*A Clean Slate*), Glenda Leznoff and Sylvie Fefer (*Star Crust*) and Sharon Gibbon (*Teta Teta Boju*) are the Vancouver writers.

Howie Wiseman from Winnipeg via New York is also coming with his *Year of the Flood*.

As of our deadline two visiting accomplished writers had been confirmed: L.M. Kit Carson (*Paris, Texas*) and Sharon Riis (*Loyalties*).

The Praxis workshop takes place in two stages. Later this month, the writers and guest professionals spend six days working together on scripts. They meet again in May along with guest directors, producers and others. At that time some scenes from each script should be ready to be shot on video.

Papineau closes doors

MONTREAL — An inadequate selection of films and sparse audiences have resulted in the closure of the Papineau Theatre less than five months after it opened in downtown Montreal.

Germain Cadieux, principal investor in a \$250,000 renovation/restoration project to bring the theatre, built in 1921, back to its former elegance, says he now concedes that independent repertory cinema in Quebec is dying.

"They were right," says Cadieux of his critics who said last summer that the Papineau Theatre would not fly.

"It didn't work. There is not

much else that I can say. I couldn't get the films I wanted for December and there has not been enough people in the theatre at this point," he comments.

The theatre, which opened to large crowds during Montreal's Festival international du nouveau cinéma et de la vidéo, is presently for sale. It contains two Dolby-equipped theatres with 450 and 590 seats.

Cadieux is the founder of the Towne Cinema in Ottawa, which became a popular repertory cinema in the 1970s. He opened Le Phoenix, the first French-language art cinema in Ottawa, in 1980.

Dubbing war with France

Cont from p. 33

studied to determine the volume of Quebec programming exported to France and what measures should be taken to improve the Quebec market at home.

"No one seems to know how much Quebec-dubbed material was exported to France last year," says Racine.

Racine agrees that the SFA settlement is far from satisfactory for the Quebec dubbing industry. He says that although a more positive approach is preferable, the federal government has not ruled out the idea of using the multi-million dollar Canada/France co-production treaty as a negotiating lever to force the French government and the SFA to agree to broader concessions to Quebec.

"You know how Canada has been arguing with the United States in the past year that culture is a special sector where we must exercise protection? When Europeans do the same

thing we may not like it but we have to understand their position," says Racine.

Louise Beaudoin, deputy director of Telefilm Canada who attended the Paris meetings with the broadcasters, says the federal government must now determine what action it will take. It is unlikely, she says, that any changes will be made prior to the French presidential election in May.

"It is up to the federal government to decide what it is going to do. It can either wait until after the election and prepare itself for the new government or do something within the next three months."

The election is also a pivotal factor where film is concerned. In order to repeal the decree which prohibits foreign-dubbed films, a second decree is necessary in a high court.

Says Beaudoin, "Because of the presidential election, I don't think the government wants to take the risk of causing a new strike."

Kenny grosses \$1.2M in four

MONTREAL — *Kenny*, the French-language version of *The Kid Brother* directed by Claude Gagnon, has earned \$1.2 million at the box office after four weeks in theatres throughout Quebec.

Distributed by Aska Films, *Kenny* was released December 18 on 21 screens. Its world premiere was held in August at the Montreal World Film Festival where the English-language version won the Grand Prize of the Americas (Best Film).

The Kid Brother has been selected for the Children's Films category at the Berlin International Film Festival (Feb. 12-23).

Banff honours Dave Billington

BANFF — Television writing seminars at the Banff Television Festival (June 5-11) have been renamed in honour of the late David Billington, an Edmonton-based journalist and member of the festival selection committee who died last summer.

The Dave Billington Writing Seminars are a regular week-long feature of the eight-year-old festival. The seminars, in which select applicants study under established filmmakers, are presented by the festival and the Foundation to Underwrite New Drama for Pay Television (FUND) which is sponsored by the First Choice Canadian Communications Corporation.

A tribute to Dave Billington will be prepared for the festival's 1988 program guide.

Spectra promotes Slaughter to v.p.

TORONTO — W.R. Randy Slaughter has been named to the newly created post of vice-president and general sales manager of Spectrafilm.

Slaughter will replace Nick Perrott who has left the company to pursue other interests. He will also oversee Spectrafilm's Toronto-based Canadian office with Eddie White as national sales manager in Canada. The announcement was made by Alan Belkin, executive vice-president of distribution.

Slaughter has been vice-president of sales - western region since May 1987 when Spectrafilm acquired American Distribution Group where he served as sales manager since 1986.

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Toronto works for scale, harms Quebec

MONTREAL — A veteran stuntman based in Montreal says the quality of stuntwork in Canada will suffer if fairer hiring practices are not observed by the film and television industry.

Jerome Tiberghien, president of Alliance of Stunt Artists Inc. (ASA) a nonprofit organization, says the recurrence of three or four existing Toronto-based stunt companies outbidding Montreal stunt co-ordinators for work in Quebec is unfair.

In many cases costs are reduced and the quality of the work provided takes a dive, Tiberghien believes. The upshot, he says, is not only that Montreal-based stuntmen are out of work; the quality of stunt work in Canada suffers.

"There is no problem when there is a lot of work," explains Tiberghien; "the problem becomes apparent when there is hardly any work. Last year (1987) was a case in point."

Robert Parr of Stunt Productions Canada in Toronto agrees with Tiberghien that a decision by a majority of Toronto-based stuntmen to work for scale, which eliminates pay adjustments for varying degrees of difficulty, discredits the reputation of Canadian stuntmen and makes it difficult for good stuntmen to do their job properly.

"If you do it for lower prices you eliminate the danger aspect," says Parr.

He adds, however, that this is the way of free enterprise and that there is very little one can do once someone else starts underbidding at scale.

Another problem, says Parr, is that many Toronto-based producers shooting in Montreal are familiar with their own stuntmen and will bring them to Quebec.

Early in the year, Tiberghien lost three jobs to Toronto including a French-language Quebec government commercial and a project in which the competing bid promised to sweeten the deal by providing honeywagons for the crew.

Tiberghien says the production industry should begin to take notice of who is providing the quality of work promised and who isn't. This, he says, is the only way the stunt industry will sort itself out.

"I would like to clear out the money-grabbers who do the minimum of work. It is unhealthy and it does not help the industry. There is nothing worse for a good stuntman than to be cheated out of work. He must find other work which makes it

difficult to concentrate on his profession."

Tiberghien estimates there are 15 qualified stuntmen in Montreal. Unfortunately, he says the large nation-wide actors' unions that represent stuntmen cannot give hiring preference to local residents.

Judith Harvey, staff coordinator in the Montreal office of the Alliance of Canadian Cinema Television and Radio Artists (ACTRA), says closing provincial borders would be difficult for a union with a national mandate.

Although she is aware of

Tiberghien's quest — finding local work for local stuntmen at responsible fees — she says ACTRA has not moved to make any changes that would prohibit a Toronto-based stuntman from working in Montreal.

Thus, Tiberghien, who was

responsible for bringing UDA/ACTRA wage parity for Union des Artistes (UDA) stuntmen, concludes that the best approach to the problem is the long-term straightforward approach in which highly trained stuntmen capture the imagination of the production industry in Montreal.

He says the recent formation of the ASA will lead to this eventuality.



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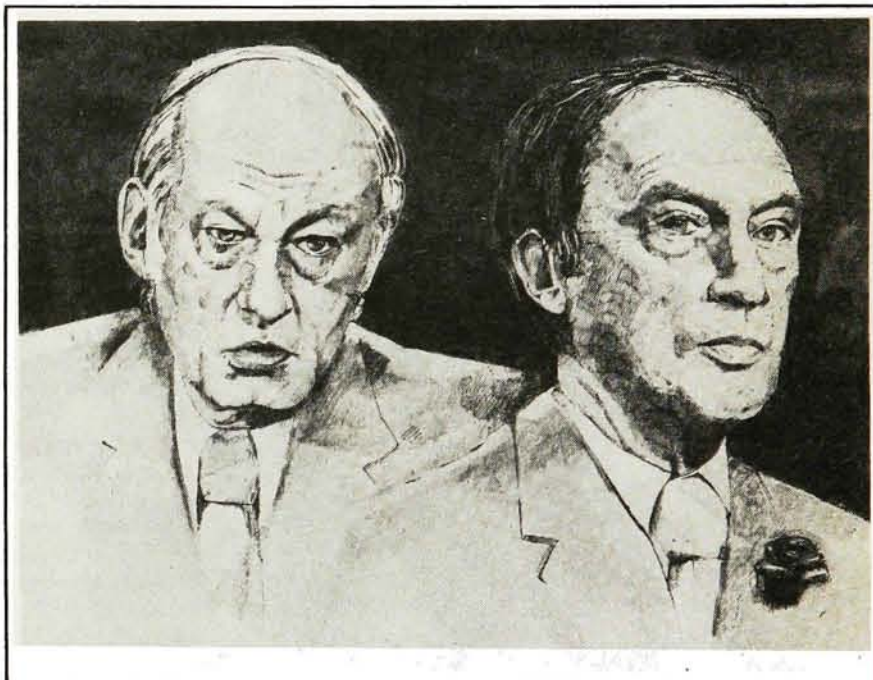
INTERNATIONAL FILM AGREEMENT

Filming begins next summer on a six-part children's television series funded by CIDA, the television networks of six European nations and the National Film Board. To be directed by the NFB's Robert Fortier and produced by Barrie Howells, the adventure series will feature six children from the participating nations who find themselves trapped in an underdeveloped country. All scripting and casting will be completed by the end of March. Cut down versions of the half-hour dramas will be packaged for classroom use after the telecast in each of the countries. Participating in the project are: Belgium, the Federal Republic of Germany, Finland, France, the Netherlands and Sweden.

SIX GEMINIS TO NFB

The National Film Board picked up six awards at the second annual Gemini presentations in Toronto. **The Champions Part III: The Final Battle**, produced by Adam Symansky and Donald Brittain was named the year's top documentary while Brittain was named best director of an information or documentary program or series for the same film. Another Gemini went to Brittain for best writing in the same category for the film **Tommy Douglas: Keeper of the Flame**.

The award for the best pay-TV dramatic program or series went to **Daughters of the Country** produced by Norman Bailey, Michael Scott and Ches Yetman and the Gemini for best writing in a dramatic program or mini-series went to Sharon Riis for **The Wake**, one episode in the **Daughters of the Country** series. Victoria Snow



• Two Geminis to final battle

took the award for best performance by a lead actress in a dramatic program or mini-series for the same film.

NFB PREMIERE IN HOLLAND

The Boulevard of Broken Dreams, a co-production between Canada and Holland, will be presented in Amsterdam February 2 at a premiere attended by NFB director Derek May, Canada's ambassador to Holland and Holland's minister of culture. Following the gala opening and its theatrical run the film has been scheduled for telecast in that country. **Boulevard**, which was filmed in both Holland and Canada, focusses on a travelling circus-like festival of Dutch performers which appeared in both Montreal and Toronto last year.

THEATRICAL OPENINGS

The sequels to **The Masculine Mystique — The Last Straw** and **90 Days**, both directed by Giles Walker, written by Walker and David Green and starring Sam Grana, will premiere in London, England this month. As well, the two have been picked up by British television for telecast at the end of the year. **90 Days** will also be televised in Japan this month.

Sitting in Limbo, John Smith's highly acclaimed film about black youth in Montreal, opens shortly in Brixton, England, a suburb of London, following its theatrical run in central London. It has recently been playing to packed houses in Israel.

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