

Theatre owners support law

MONTREAL – The Association of Cinema Owners in Quebec Inc. (ACOQ), representing over 200 screens in the province, is strongly in favour of a proposed Quebec government bill to provide greater and more immediate access to English films dubbed in French.

The 56-year-old association is in full agreement with the spirit and objectives of article 83 of Bill 59 but has recommended slight modifications.

Marc Paul, president of the ACOQ (which counts among its members the Cineplex Odeon chain with 91 screens in Quebec), says the adoption of the Quebec Cinema Act in 1985 has already led to "a vast improvement in regard to the release of the French version of feature films."

Contrary to what the opponents of the proposed legislation are saying, Paul says article 83 of Bill 59 (an amendment to the Quebec Cinema Act, Bill 109) will ultimately lead to a "day and date" situation in the booking of dubbed feature films in Quebec cinemas.

Statistics prepared by the Jolicoeur research team for the Institut québécois du cinéma show that the dubbing of English-language films will remain profitable for distributors, particularly the U.S. major distributors who have indicated opposition to the bill.

Jolicoeur research shows that 81 per cent of tickets sold on the association's theatrical circuit in 1987 were sold to people whose maternal language is French; 62 per cent of this French-speaking public saw American films in the French version and only 38 per cent in the original version; 69 per cent of videocassette fans rented the French version.

The ACOQ has also provided box office figures for current features films showing a higher box office gross for the dubbed version. After 13 weeks in Montreal *The Last Emperor* grossed \$159,000 in English and \$244,000 in French. *Inner Space* grossed approximately \$400,000 in English and \$700,000 in French. *Kenny (The Kid Brother)* has grossed \$250,000 in English and \$1.5 million in French. *Nuts* has grossed \$450,000 in English and \$415,000 in French with an independent theatre run still to come at press time.

According to the ACOQ, these statistics indicate that a majority of francophones would rather see a dubbed version in their own language.

To accommodate these wishes and to accelerate the time it takes to exhibit a dubbed version, the Quebec government has promised (in the amended article 83) to limit to a single copy the number of prints of an English-language film that can be exhibited in Quebec cinemas

unless French-language versions are released simultaneously.

Because there is a concentration of English-language moviegoers in the Montreal area with an established tradition of going to the movies, the association recommends that article 83 be "more flexible" by allowing a limit of five to six English-language films for exhibition prior to the release of dubbed versions where a dubbing commitment has been given by the distributor.

Where a film does not prove to be popular (in any language), three undubbed prints will be permissible for a period of 30 days.

"We are trying to find an equitable way to handle the problem," says Lorne Bernard, vice-president of the association and operator of drive-in theatres in St. Eustache and Gatineau.

"The fact that the dubbed version is coming means that the French-speaking people can see it immediately or after a reasonable delay. At the same time the anglophones can see the films they want and we end the abuse by certain distributors who flood the French-language markets with English films."

The U.S. majors can also take heart, says Bernard, in the association's recommendation that films dubbed in France should be acceptable in the Quebec market. The majors have stated that protectionist laws in France make it unprofitable to dub in Quebec (as prescribed by article 83) for a limited Quebec market.

Bernard says he is confident that Bill 59's article 83 will get satisfactory results. He says the only thing that can place the English-language filmgoer at a disadvantage is a battle between the Quebec government and the U.S. majors during consultations on Bill 59 this summer.

"There is a certain mentality that wants to protect the English-language gross without any competition," says Bernard.

"Of course if a film plays in English for eight or nine weeks by the time the French version comes out the grosses are not there because the film has been milked," he says.

"If the majors want screentime then they should show a certain amount of discipline."

Ostry joins in free trade chorus

VANCOUVER – TVOntario chairman Bernard Ostry took St. Patrick's Day as the occasion to throw his qualified support behind a celebrated pact between two world leaders of Irish extraction.

In an address to the Canadian Club entitled "Canadian Trade and Culture in a Global Economy: The Political Challenge," Ostry addressed the Mulroney-Reagan free trade deal.

Putting it in the context of "globalization", he said that with the increasing interpenetration of national cultures and economies, Canada's cultural producers and legislators must move confidently into the "echoing labyrinth of the

post-modern world." This means competing internationally without protectionist measures.

"As globalization moves forward, relentlessly, bilateral free trade promises to quicken the pace and soften the effect," Ostry said.

After citing the international acclaim showered on Canadian productions from *Un Zoo la nuit* to *Anne of Green Gables*, Ostry went on to insist that government match its development of broadcast technology with increased funding of Canadian production.

"We have already invested in the finest infrastructure of telecommunications in the world, and continue to build on it. And now our first priority should be large investment in production and in those regional cultural programs that stimulate production and the emergence of talent.

"Acknowledging that globalization is an increasing trend that cannot be stopped by tariff barriers or even by heavily policed frontiers is the first step to realizing that it offers us a glittering opportunity."

Americans lay down the law

TORONTO – On Feb. 21, U.S. producers working in Toronto were given the opportunity to discuss grievances and concerns about Canada/U.S. relations in the film industry.

The Canadians were not shy to respond in this strident exchange of information described as, at once, "sobering" and "refreshing".

"A lot was said that needed to be said," says David Plant, film liaison assistant in the Toronto Film Liaison Office.

The most recurring theme of the afternoon, says Plant, was the 15 per cent withholding tax with the narrowing dollar exchange taking a close second place.

"It was an opportunity for the producers to get direct feedback," says Plant.

The following press release entitled "Toronto Film Community Opens Dialogue with U.S. Producers" was issued by Universal Productions Canada, a Toronto production office of Universal Pictures currently shooting *Sea of Love* with Al Pacino.

"For the first time ever, unions, guilds, associations, representatives of various government offices and members of the private sector servicing the Toronto film community gathered together to discuss the needs of American producers in Ontario. The purpose was to plan long-range strategies for dealing with the issues facing the Ontario film community brought about by the surge in production here.

"Hosted by the Directors' Guild of Canada and moderated by lawyer Peter Steinmetz, the session featured seven production executives, whose cumulative production budgets have

brought \$256 million of production to Ontario, making it the third largest production centre in the world after Los Angeles and New York City. Discussion was limited to service production and focused on issues such as: cast and crew concerns, the shrinking margin on the U.S. dollar, pre-and post-production services, Immigration regulations, U.S./Canadian tax issues, locations, and increasing competition from other jurisdictions.

"Representing producers were Norman Powell, CBS Television; Dennis Brown, ITC; Dan Heffner, Disney Studios; Ted Zachary, Tri-Star (via video tape); Norman Jewison, Yorktown Productions (via video tape); Brian Hickox, Fries Entertainment; and Steven Stern, Sharmhill Productions.

"The various unions, guilds and associations represented included: ACFC, ACTRA, CAMERA Local 81, DGC, IATSE Locals 873 and 667, NABET, The Ontario Film Development Office, The Toronto Film Liaison Office, Immigration Canada, Revenue Canada, production managers and the private sector. The by-invitation-only event was held at the Sutton Place Hotel on Sunday, February 21 and was viewed as the initial step in improving relations with U.S. Producers."

Investigation of Telefilm heads expected

OTTAWA – The resignation of Jean Sirois as chairman of the board of Telefilm Canada this month is not enough, say his critics.

The extravagant spending habits of Sirois during his first 18 months as chairman may be revealed in full detail when the Parliamentary Standing Committee on Communications and Culture launches an inquiry into Telefilm business later this month.

Both Ian Waddell and Sheila Finestone, communications critics for the NDP and Liberal Party, respectively, and members of the parliamentary committee, have asked for a committee inquiry.

It is uncertain whether this inquiry will be a special inquiry or take place in the context of the annual Telefilm budget estimate study which is held in tandem with CBC budget estimates and that of the department of Communications.

The parliamentary committee is currently concluding its report on the broadcast act and will hear the budget estimates after April 11 when the House returns from the Easter recess.

Ian Waddell told *Cinema Canada* that the purpose of the inquiry would be to allow Sirois to respond to allegations of financial mismanagement. Sirois has indicated that he is willing to face an inquiry.

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"We want to get Telefilm functioning again," says Waddell who adds that "the Mulroney government has practically destroyed culture in this country by gross political appointments."

One way or another, says Waddell, Communications Minister Flora MacDonald will be questioned by the committee either during budget estimates or during a special inquiry.

Peter Pearson, the former executive director of Telefilm who resigned last October, sending a letter to MacDonald about improper business transactions by Sirois, is reportedly less agreeable to the idea of facing an inquiry.

However, Waddell says Pearson could be subpoenaed to an inquiry and that refusing to respond could have legal ramifications.

In recent weeks, allegations of financial mismanagement have been made public. It is now also known that over \$400,000 in legal fees for work done by Sirois' legal firm was charged to other government offices. Sirois has notified MacDonald that he does not wish to be reappointed as Telefilm chairman this month.

An examination of the chairman's expense account has revealed that Sirois spent \$76,398 on 70 trips during his first 18 months with Telefilm

but MacDonald has argued in the House that it was incumbent upon the board of directors of Telefilm and not herself to keep tabs on the spending habits of the chairman.

Despite best efforts Bethune still off-track

MONTREAL - The Chinese did everything in their power to live up to the spirit and the letter of the co-production agreement for *Bethune: The Making of a Hero*, say the Canadian co-producers.

Canada's most ambitious film undertaking has been delayed because of the failure of the Canadians and the Chinese to anticipate the production standards and capabilities of each country.

This difficulty, combined with time lost to infighting between director and producers, is said to have ultimately cost the \$16 million production an additional \$2.3 million needed to complete three weeks of shooting in Montreal (originally scheduled for mid-September 1987) and one week in Spain.

Despite the celebrated feud between actor

Donald Sutherland and writer Ted Allan on the interpretation of Norman Bethune's character - and, consequently, on the tone of the script to be used in the remaining scenes - there is industry speculation that if finances were in place, director Phillip Borsos and producers Nicolas Clermont and Pieter Kroonenburg would have left their respective camps (in the feud) long ago and joined together in the business of making a movie.

The \$2.3 million deficit is the result of logistical and language problems during the China shoot. Inadequate processing facilities there forced the costly necessity of sending film to Vancouver.

But Kevin Tierney, the publicist for the production who had previously taught school in China and who visited the shooting location during the 15-week shoot (April 15 to August 6, 1987), says China's August First Studio can't be blamed for not fully delivering a promised \$6 million in services.

"They gave it their best but they don't have the same standards as we do. If you've seen as many Chinese films as I have you know what I mean," says Tierney.

"This film is just as important for the Chinese. Bethune is a communist hero and a far greater

hero in China than he is here."

At press time, Telefilm Canada had tentatively approved an additional \$2 million with the remaining \$300,000 promised by the Chinese. A Telefilm spokesperson said investment conditions are an approved budget, script and guarantee.

Telefilm's initial investment was \$3.7 million in the film and TV mini-series.

CBC has provided \$1.6 million and the bulk of financing, \$10 million, has been raised by a public offer.

It was also reported, at press time, that the completion bond guarantor, Performance Guarantees of Los Angeles, was considering replacing the producers to facilitate the additional Telefilm funding.

The producers have said they are at a loss to understand the bonder's position and that the real issue is not loss of confidence of the leading actor and director but rather a question of creative control.

They say their principal concern is that the bonder does not seek a legal claim against the Chinese co-producer.

Bethune: The Making of a Hero is a Canadian-Sino-French coproduction. Belstar Productions of Paris has contributed \$2 million.

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Cineplex buys Imperial, plans to stage plays

TORONTO – The bitter dispute between Cineplex Odeon and Famous Players over a downtown movie theatre has been resolved – to the benefit of the city's theatre-goers.

Cineplex, which until recently owned half of the Imperial theatre, has bought the building outright and will turn it into a showcase for big-budget stage productions.

It was a condition of the deal that Cineplex not use the building as a film theatre, but for chairman Garth Drabinsky, the stage is becoming as much of an attraction as the screen. He recently brought a production of *Macbeth* to Toronto, and seems intent on establishing himself as a theatre producer in the city.

"The resolution of the Imperial situation is consistent with Famous Players' desire to provide a quality entertainment experience for people's leisure time," said chairman Walter Senior in a Cineplex-issued statement. Senior was unavailable for further comment.

Although both Cineplex and Famous Players refuse to say how much Cineplex paid for the Imperial, Drabinsky put the total cost of the property and the restorations needed at "under \$20 million" when he met with the press on March 29.

Restorations on the Pantages theatre, which was built on the Cineplex-opened property and opened only this January, cost Cineplex around \$2 million. The new plans for the building will incorporate work already done, Drabinsky said. "We have certainly not wasted our money."

Demolition on the Famous Players side of the building will begin sometime in April and will continue until the end of the summer. The Pantages will close as a cinema in September 1988, with the new refurbished theatre opening in the fall or winter of 1989.

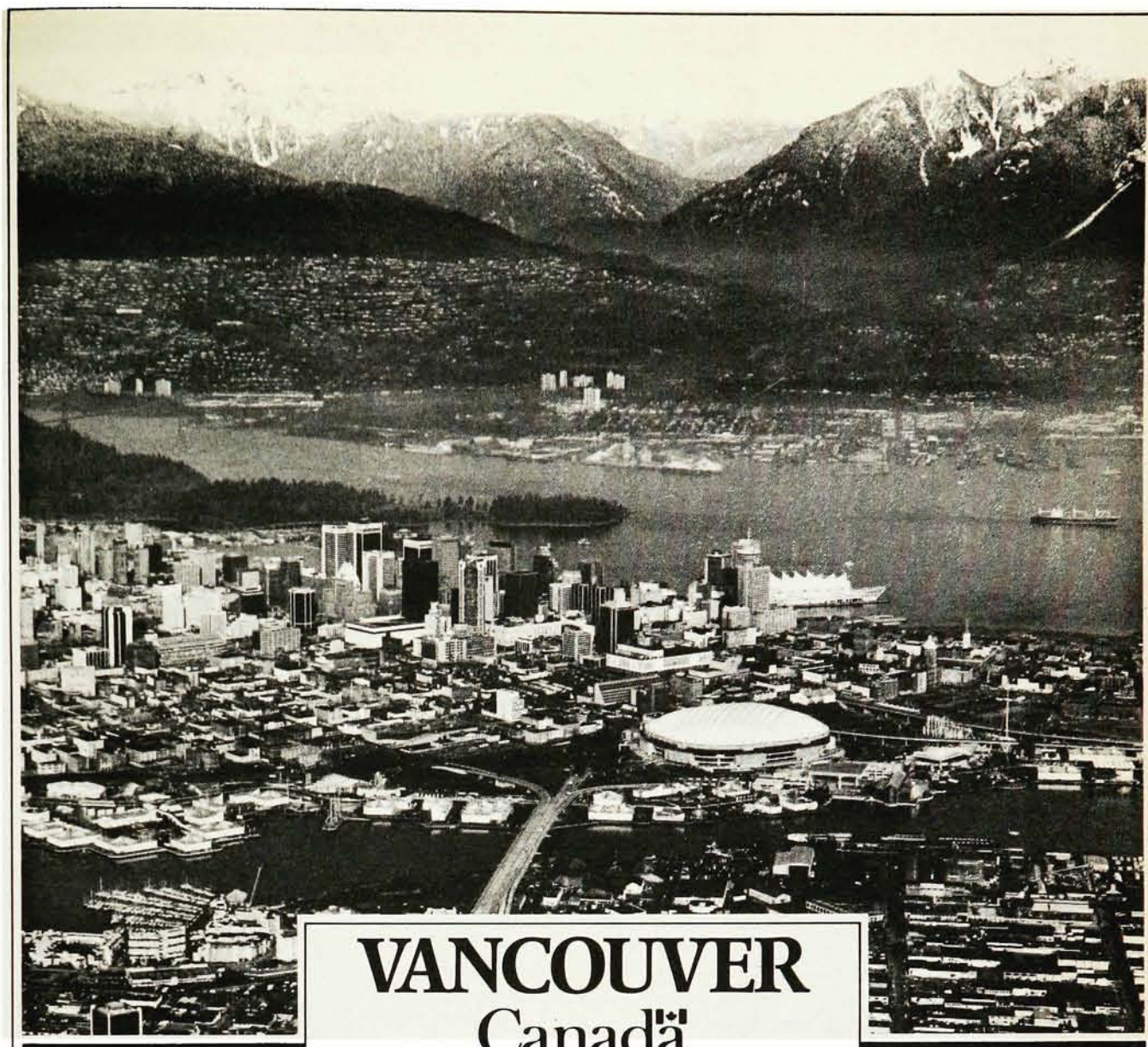
Drabinsky hinted at developing a "synergy" between the film and stage interests of Cineplex, suggesting that upcoming plays at the Imperial might be advertised on Cineplex screens.

Cineplex's purchase of the building appears to be a victory for the company, coming as it does after a series of legal tussles with Famous Players.

Famous had tried to use building standard and fire safety regulations to halt the opening of the Pantages.

Famous Players publicist Gillian Howard admitted that the company was in an untenable situation after Cineplex took over the half of the building that Famous had always leased. The way the building was divided between the two companies meant that Famous could not operate a theatre in its half.

"They had a complete theatre and we had two small complete theatres with no entrance," said



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Gillian Howard. "We appeared to have no other option (but to sell).

"We're very happy with the money we've obtained from the deal and we can use that for other things," Howard added.

Calling Famous Players a "spirited but fair competitor which has always conducted itself responsibly and with sensitivity to the public," Cineplex chairman Garth Drabinsky took pains to smooth over any hostility between the two companies.

"We regret any statements and actions which might have reflected on Famous Players and on its parent company, Gulf & Western Inc."

Drabinsky cast the sometimes bitter struggles for theatre space, especially in the lucrative downtown Toronto area, as "lively and respectful competition."

It has been suggested that the conciliatory tone of Drabinsky's statement was part of the deal. Howard will only say that "we certainly had approval on the announcement. I'm not

really at liberty to discuss the details of the deal."

Cineplex struck a similar deal last summer, when it bought the cavernous University theatre in Toronto from Famous Players on the agreement that it would not use the building as a cinema. Instead, Cineplex will turn the University and an adjacent building into a shopping and entertainment complex, using the adjacent building to house the cinemas that will serve as a base for the annual Festival of Festivals.

Fellowships for a Banff mountain high

BANFF - The Banff Television Foundation is offering fellowships to the 1988 Banff Television Festival (July 5-11).

Recipients of these fellowships, worth the full registration fee of \$700, will have full delegate status. Several recipients will also receive an allowance to cover transportation costs to the festival.

Applications should include a resumé showing "achievements or demonstrable potential" in the television or film industry, three letters of recommendation from industry sources, a statement of one's financial status and an indication (one paragraph) of what the applicant expects to accomplish at the festival.

Financial need is a definite criterion. The foundation will not entertain applications from individuals who can reasonably be expected to pay their own way.

Losique picks up Canadian Film Institute

MONTREAL - The Canadian Film Institute has merged with the Montreal Conservatory of Cinematographic Art following a vote by the membership (March 1) in favor of the merger.

The 53-year-old nonprofit corporation had considered several offers including a bid by Serge Losique, director of the Conservatory, to pull the CFI out of its longstanding \$230,000 debt situation.

Frank Taylor, director of the CFI, says the board's decision to enter into a merger with the Conservatory was based not on the highest bid but on a promise to retire the debt and to preserve and strengthen the mandate of the CFI.

"Both organizations are similar in many ways," says Taylor. "We both run theatres. Their archives complement our distribution system and so on."

Taylor explains that the debt is directly related to the previous administration and the fact that the Canada Council discontinued core funding five years ago.

Although the official date of the merger and details will not be finalized before the end of May, Taylor says debt retirement could mean reinstated core funding.

Other parties considered by the CFI board were the Academy of Canadian Cinema and Television and the new Canadian Centre for Advanced Film Studies.

At press time Losique was not available for comment.

Taylor, who submitted his resignation to the



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NEWS

NFB AND OSCAR

The National Film Board's nomination for an Oscar this year in the short subject category brings its total to 53. This latest nomination goes to **George and Rosemary** directed by Alison Snowden and David Fine. The NFB's association with the Academy Awards goes back to 1941. Two years after its founding, the Board won its first Oscar with the documentary **Churchill's Island** directed by Stuart Legg. A second win would not come until 1953 when **Neighbours** and its director, the late Norman McLaren were honoured.

The NFB's eight wins over the years have been divided equally between live action and animation films. Among its nominations, 22 have been animated films.

The Board's last Oscar win came in 1984 with **Flamenco at 5:15**, a documentary short directed by Cynthia Scott. Other wins include: **Sand Castle** (Co Hoedeman, 1978), **I'll Find a Way** (Beverly Shaffer, 1978), **Special Delivery** (John Weldon, Eunice Macauley, 1979), **Every Child / Chaque Enfant** (Eugene Fedorenko, 1980) and **If You Love This Planet** (Terri Nash, 1983).

NFB SHORTS PLAY CINEPLEX

Following an eight-week test in Toronto, Cineplex Odeon will

present a number of NFB vignettes on its screens across Canada. The test for audience reaction was carried out in 125 Toronto theatres from November 1 to the end of December. The NFB shorts began their run on March 1 and will play in 32 Canadian cities until August.

HOME VIDEO SALE

In its largest video sale to date the National Film Board this month sold one hundred of its titles to Visionsmiths Inc., a Richmond Hill, Ontario company targeting on the American home video market. The collection is comprised mainly of documentaries and features.

TRAIN OF DREAMS HITS CANADIAN SCREENS

Train of Dreams, the Film Board's highly acclaimed drama, directed by John Smith and starring Jason St. Amour, will be distributed in Canada and abroad by Cinema Plus.

The Canadian launch of the film via Cineplex Odeon theatres will take place in Montreal in late March and in Toronto in April. Other Canadian cities will follow. **Train of Dreams** is scheduled for video release next Fall.

NFB GENIE NOMINATIONS

The NFB's highly successful

Train of Dreams produced by Sam Grana has been nominated for a Genie as this year's best film. For the same film John N. Smith was nominated for best director; Jason St. Amour for best actor and Sally Bochner, John N. Smith and Sam Grana for best screenplay.

Of the 20 Genie nominations to the NFB this year, 14 were won by **Un Zoo la nuit** produced by Les Productions Oz Inc. in association with the Board. The 14 include best film (producers, Roger Frappier, Pierre Gendron), best director (Jean-Claude Lauzon), best actor (Roger Lebel, Gilles Maheu), best supporting actor (Germain Houde), best cinematography (Guy Dufaux), best art direction (Jean-Baptiste Tard), best film editing (Michel Arcand), best costume design (Andrée Morin) best music score (Jean Corriveau), best original song (Lost in a Hurricane by Robert Stanley, Jean Corriveau, Daniel de Shaimes, Jean-Pierre Bonin), best overall sound (Yvon Benoit, Hans Peter Strobl, Adrian Croll), best sound editing (Marcel Pothier, Diane Boucher, Viateur Paiement) and best screenplay (Jean-Claude Lauzon).

In the best short film category, two NFB productions were nominated: **George and Rosemary** directed by David Fine and Alison Snowden and **Future Block**, directed by Kevin McCracken.

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CFI prior to the merger announcement, told *Cinema Canada* that after close to five years he is ready for a change of pace.

"Running this institution is a pressure job. For personal and family reasons I decided to step down when the possibility of a merger was in sight."

The mandate of the CFI is to "encourage and promote the production, diffusion, study, appreciation and use of moving images as cultural and educational factors in Canada and elsewhere."

Famous adds real estate clout

TORONTO - Donald J. Cresswell, former real estate development executive with the Campeau corporation, has moved to Famous Players to take up a position as vice-president, secretary and general counsel.

Cresswell held a similar position most recently

at National Trust, and at the Campeau corporation before that.

Famous Players chairman Walter Senior said that Cresswell's "experience in the acquisition and development of real estate will play an important role in the growth of our company as we are planning a 25 per cent expansion of the circuit over the next three years."

Shooting, not scoring in English Canada

MONTREAL - *Lance et Compte III*, the third series of Quebec's most successful television dramatic series about a professional hockey team, will not be produced in English this year, says Claude Heroux of Claude Heroux Communications, producer of the award-winning program.

With ratings in Quebec as high as 2,765,000 for the final episode of *Lance et Compte I* and averaging over 2 million for *Lance et Compte II*, the third series is set for shooting in Quebec City and Switzerland from March 13 to August 14.

Radio-Canada will carry the \$8 million series starting in January 1989 but the English side of the national network has decided not to renew *He Shoots He Scores* after carrying the first and second series.

Bill Wiggins, associate producer of the series, says lower ratings in English Canada forced the CBC decision. He does not understand, however, why ratings remained low in English Canada after initial adjustments (re-dubbing in English) were made.

"I wonder if things would have been different if the story was about the Edmonton Oilers shot in Toronto," wonders Wiggins.

With distribution advances no longer forthcoming from CBC and a decision by the recently privatized TF1 network in France not to participate in the third series, the budget for the third series is less than the \$11 million budget for the second series.

Wiggins says a decision to shoot for two weeks in Switzerland - compared to 65 days in Europe on the second series - has resulted in a reduced overall budget. This Quebec focus in the third series was also part of the decision by TF1 to withdraw support.

Besides the support of Telefilm and Radio-Canada (CBC), Wiggins says the series has had to rely heavily on increased funding from the participating sponsors - O'Keefe Ltd., Le Permanent, Ultramar - and the new sponsorship by grocery chain Metro-Richelieu.

Atlantis establishes European base

TORONTO - This spring will see Atlantis expanding both within Canada and abroad.

The producer and distributor of film and television programming has established a new European company, Atlantis Releasing B. V., to be based in the Netherlands, with an office in London.



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In addition, Atlantis Television International has been renamed Atlantis Releasing Inc., and its president, Ted Riley, will move to Europe at the beginning of June to oversee operations there.

"It is essential for Atlantis to establish a permanent base on the European continent," said Riley in a statement. "The key to the future of Atlantis and other North American companies rests in seeking out and securing strong relations with Europe's growing broadcasting and production community."

The new European offices have been set up to service Atlantis' operations in television

distribution and international coproduction.

Atlantis also announced it will expand its distribution activity to include theatrical sales, with plans to release about seven features each year, both from Atlantis Films and from other producers. An acquisition fund has been set up to provide advances and guarantees to producers, something Riley calls "absolutely essential."

"This fund allows Atlantis to establish new relations with like-minded companies," he said, "relations that may lead to other forms of collaborations beyond distribution, such as coproductions."

Film House reopens

TORONTO - Film House has reopened its huge sound studio in downtown Toronto, making it Canada's largest post-production facility.

The 40,000 square foot, \$4.5 million studio houses four rerecording theatres equipped to post-produce sound for film and television features, as well as continuing series. All of the theatres are licensed by Lucasfilm THX.

The sound studio will complement the Film House laboratory, also Canada's largest.

Film House is a division of Cineplex Odeon.

Professional status for Quebec "artists"

MONTREAL - Quebec's film technicians have greeted Bill 90 with open arms, the first bill of its kind in North America.

Tabled in Quebec's National Assembly in November and approved unanimously on December 17, 1987, Bill 90 serves to legitimize the professional status and conditions of engagement of performing, recording and film artists.

On April 1, half of the bill will go into effect establishing a *Commission de reconnaissance des associations d'artistes* to oversee the implementation of the bill. The bill will be fully implemented by Nov. 1.

Embodied in the legislation is the definition of "artist" as well as a definition of the right of creators and performers employed full-time or part-time to negotiate with a producer. It also guarantees an artist's freedom to join an artists' association recognized by the commission which will also provide recourse to mediation and arbitration if necessary.

The bill is the end product of two hearings (May 1986 and Nov. 1987) by a parliamentary commission (on culture and the status of the artist). Among 40-plus presentations received by the commission were those of the Union des artistes, L'Association des producteurs de films et de vidéo du Québec and the Syndicat des techniciennes et techniciens du cinéma du Québec.

François Leclerc, president of the 700-member STCQ, says there was a consensus among the film and television-related associations and unions that "good faith," although necessary in the negotiation process, is not enough of an anchor for a collective agreement.

He points to the fact that the STCQ has only had four collective agreements signed on a two-year basis in 19 years as evidence that good faith does not always prevail.

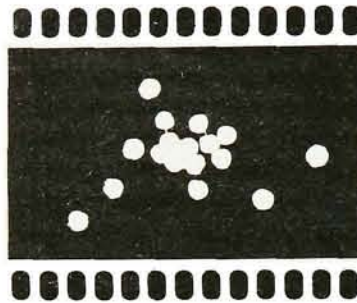
"When there is no good faith, negotiation drags on. We have no way of forcing the producers to sit down and negotiate in good faith and they don't have the power to oblige us and make the necessary compromise," says Leclerc.

The bill applies to artists and producers in the fields of theatre, opera, music, dance and variety entertainment, films, discs, sound recording, dubbing and the recording of commercial advertisements.

In each of these fields, certain artists' associations will be recognized by the government as the representative association.

Says Leclerc, "In other words there will be no more non-union representation. It is better that there be one strong association because the alternative is very little strength, if any."

British Columbia is having a shoot-out



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Clark to Telefilm

OTTAWA - Nancy L. Jamieson, a former legislative assistant to the ex-prime minister Joe Clark, has been nominated to the board of Telefilm Canada for a five-year term.

Jamieson, a Harvard graduate who worked in the office of the Secretary of State and who has been a senior researcher for CBC public affairs, attended her first Telefilm board meeting on March 21.

She is currently the vice-president of Public Affairs Communications Management Ltd.

Norstar and Cinecom in 16-picture deal

TORONTO - Norstar Entertainment, backed by the Famous Players exhibition chain, has struck a deal with the Cinecom Entertainment Group which will see it distribute at least 16 Cinecom films in Canada over the next two years.

Norstar will hold Canadian rights in all media for the films (eight in each year, in both English and French), which will include Nicolas Meyer's

The Deceivers, starring Pierce Brosnan, *We Think the World of You*, starring Gary Oldman, and a film tentatively entitled *Farm of the Year*, starring Richard Gere.

Norstar recently distributed Cinecom's *Room With a View*, *Maurice*, and *Sammy and Rosie Get Laid*.

It was a Zoo at the Genies

TORONTO - It was an unprecedented sweep for *Un Zoo la nuit* as the feature won 13 of 14 categories in which it was nominated at the 1988 Genie Awards, March 22. The awards ceremony took place at Toronto's Convention Centre and was broadcast on the national CBC network.

A special merit award was given to Norman Jewison during the evening, underlining his commitment to Canadian film and his pivotal role in the founding of the Canadian Centre for Advanced Film Studies.

The hero of the evening was, however, Rock Demers who received the Air Canada Award for Outstanding Contribution to the Business of Filmmaking in Canada and brought the industry crowd to its feet with a rousing condemnation of the federal government's priorities. He called for more attention to be paid to the creators of films and programs, and less to the instruments of war.

The awards presented are as follows:

BEST MOTION PICTURE

UN ZOO LA NUIT - p. Roger Frappier, Pierre Gendron

BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE

ROGER LABEL - *Un Zoo la nuit*

BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE

SHEILA MCCARTHY - *I've Heard the Mermaids Singing*

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE

GERMAIN HOUDE - *Un Zoo la nuit*

BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE

PAULE BAILLARGEON - *I've Heard the Mermaids Singing*

BEST ACHIEVEMENT IN DIRECTION

JEAN-CLAUDE LAUZON - *Un Zoo la nuit*

BEST ACHIEVEMENT IN CINematOGRAPHY

GUY DUFAUX - *Un Zoo la nuit*

BEST ACHIEVEMENT IN ART DIRECTION

JEAN-BAPTISTE TARD - *Un Zoo la nuit*

BEST ACHIEVEMENT IN FILM EDITING

MICHEL ARCAND - *Un Zoo la nuit*

BEST ACHIEVEMENT IN COSTUME DESIGN

ANDREE MORIN - *Un Zoo la nuit*

BEST MUSIC SCORE

JEAN CORRIVEAU - *Un Zoo la nuit*

BEST ORIGINAL SONG

ROBERT STANLEY, JEAN CORRIVEAU, DANIEL DE SHAIMES, JEAN-PIERRE BONIN - "Lost in a Hurricane", *Un Zoo la nuit*

BEST ACHIEVEMENT IN OVERALL SOUND

YVON BENOIT, HANS-PETER STROBL, ADRIAN CROLL - *Un Zoo la nuit*

BEST ACHIEVEMENT IN SOUND EDITING

MARCEL POTHIER, DIANE BOUCHER, VIATEUR PAIEMENT - *Un Zoo la nuit*

BEST SCREENPLAY

APRIL JEAN-CLAUDE LAUZON - *Un Zoo la nuit*

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BEST DOCUMENTARY

GOD RIDES A HARLEY - p. Andreas Erne, Stavros C. Stavrides

BEST SHORT FILM

GEORGE AND ROSEMARY - dir. David Fine, Alison Snowden

TVO airs AIDS education programs

TORONTO - While the Canadian Association of Broadcasters is finding it difficult to get some

stations and networks across the country to air its AIDS awareness announcements, TV Ontario has launched its own comprehensive "Education About AIDS Project", which includes a series of programs about the disease.

TVO, the province's publicly funded education channel, will devote the week of April 17-23, Education Week, to informing parents and teachers about acquired immune deficiency syndrome. Three 25-minute programs, aimed at elementary teachers, secondary teachers, and parents, will be broadcast.

The two programs directed at teachers will

outline strategies for educating students about AIDS, while the parents' program will stress the need for AIDS education in the schools. A phone-in show will follow this program on April 20.

TVO is also collaborating with Ontario's ministries of Health and Education in implementing their AIDS education projects. It has recruited several teachers from around the province who will be trained to provide AIDS education workshops and videos to all of the province's schools.

have heard Norma Bailey, producer of the National Film Board of Canada's award-winning *Daughters of the Country* talk about some aspects of the making of the series on numerous occasions in the past several weeks. A CBC national broadcast and a fistful of awards (including the Yorkton Film Festival, 4 Gemis, Best Drama at the American Film and Video Festival and a special award at the American Indian Film Festival) have helped bring this remarkable series to the attention of the Canadian public.

After watching two parts of the series I took the opportunity to chat with Wendy Lill, the writer of *Ikwe*, the first film of the series. Ms. Lill has recently moved to Halifax where she is continuing her thriving career as a writer and playwright. The film is set in 1792 on Georgian Bay and is largely in Ojibway. I was most interested to find out how Ms. Lill was able to put herself into the appropriate cultural and temporal 'space' to be able to create characters and write a film set in this time. She told me she had taken a leap of faith that the emotional makeup of people, and in particular that of an 18-year-old woman (one of the lead characters of the film), had not fundamentally changed over time and that we share many experiences across cultures. Given this, and her very extensive historical and cultural research, she was able to reconstruct the world of Canada in the late 18th century and proceed from there. The film has a very authentic feel to it because of the careful attention to historical detail that script, setting and performances deliver. I was excited in seeing the historic fabric of Canada animated so sensitively and evocatively. It makes me think that there is ample scope here for creative filmic explorations of our history.

In the last issue of *Cinema Canada* I reported on the impending move of Wormwoods Dog and Monkey Cinema to new quarters and I am happy to report that the relocation has been successful and the patient looks... well, thriving. The new premises are much more spacious and there is the welcome addition of popcorn and coffee. Next door, to complement the cinematic atmosphere, a 'classic' video store (featuring all the Bergman and Kurasawa you could ever want to see) will soon be opening its doors.

The upstairs, meanwhile, houses the equally recently arrived Atlantic Filmmaker's Co-op (AFCCOOP) which also travelled across town to find more stable premises. Despite the gigantic task of moving and setting everything up, the Co-op has started shooting a new film by AFCCOOP president Glenn Walton. It is called *The Room at the Back* and is a half-hour drama.

Picture Plant's *Life Classes* is, as I write these words, being screened as the Canadian entry to the Berlin Film Festival, much to the jubilation of the local film community. It is the first time that a film from this region has made it to this prestigious event. Along to wave the Canadian and Picture Plant flags (I'm reliably informed that they know semaphore) are director Bill MacGillivray, producer Stephen Reynolds and production manager Terry Greenlaw. Also keeping them company are Imagex's Chris Zimmer and Red Snapper Films' leading lady Lulu Keating, who are along to promote *Mindshadows*, their Canadian-Dutch co-production which premiered this year at the Atlantic Festival Atlantique. *Mindshadows* is entered in the noncompetitive Panorama section of the festival. Apparently the reception for both films has been very good. MacGillivray, interviewed by telephone from Berlin said:

"What we found interesting were the questions they asked which had more to do with the content than the production. Usually in North America people say, 'How did you raise the money?' These people wanted to know the meaning of the film."

Keating and Zimmer report German television is interested in buying the film and that they were flying to Munich after the festival for some discussions. Their second screening of *Mindshadows* at the festival was sold out.

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Emilio back to take on video



TORONTO - After a one-year absence, Andy Emilio has been appointed vice-president corporate development of Norstar Entertainment Inc.

The former vice-president distribution at Cineplex Odeon who left film and television in April 1987 to start what became an unsuccessful marketing venture, says it's good to be back in business. He says he is looking at "new potential" in the video market.

Peter Simpson, president and C.E.O. of Norstar has also recently appointed Tony Hooper as corporate controller and Dan Johnson, who has been with Norstar since 1985, as vice-president of business affairs.

MacGillivray takes it in stride

HALIFAX - For *Life Classes* director Bill MacGillivray, a Genie nomination for Best Picture has a bottom line.

"Publicity. That's exactly what it means. It's a game and I guess it's going our way right now."

But the game did deal one setback to the Halifax filmmaker. *Life Classes* was the Genies' only best picture nominee that did not also receive a best director nomination. (The film received five nominations altogether.) In this year's crop of *auteur* films, that amounts to something of a snub.

"I guess I don't have any friends in Toronto," joked the director, but denied any anger



at the omission. "I'm more furious that Lionel Simmons wasn't nominated for best cinematography, because it's a beautiful film, or Alex Tilley for best score.

"I'm not insulted because I don't take it that seriously. To be best means that someone else isn't as good and that's foolish."

MacGillivray's decision not to attend the awards ceremony in Toronto was based, he said, not on hurt feelings, but on time constraints. "I have a deadline to finish the script for the new picture (a rock and roll film set in Halifax) and the two conflicted. I'm just really busy."

Benner ready to give a hand-up to others



TORONTO - Years of experience have made it easier to talk to the film bosses in L.A. than to their representatives in Toronto, says Dick Benner, the Toronto-based writer/director responsible for the Canadian feature film *Too Outrageous*. Thus, he wonders how young Canadian filmmakers hope to get a foot in the door.

Benner, who is currently

waiting-out the Writers Guild strike for a chance to direct five episodes of *The Street* (a Universal/MCA police series) in New York, moved to Toronto from the U.S. in 1971 and is about to become a Canadian citizen.

The former CBC story editor says he owes a debt to Canada for his start in the business and that, in turn, he would like to help new Canadian filmmakers.

"I am lucky that at this time in my life I know who to call and can afford to get on a plane but I don't know how the younger filmmakers do it. I think it is up to my generation of filmmakers to help the next generation along," says the 42-year-old.

True to his word, Benner is currently developing a feature project called *One Hundred Miles From Nowhere* by Allan Meyers of Toronto.

He is also writing and directing the premiere episode for Laurel Entertainment's new syndicated series *Monsters*. This episode called *Body Parts* is set for shooting in the spring.

My Stepmother is an Alien starring Dan Ackroyd and Kim Bassinger was written in part by Benner and is currently shooting in L.A.

Tierney jumps from p.r. to the Rock

MONTREAL - Jacob Tierney's father Kevin will join Rock Demers early this month as head of marketing and development for Productions La Fête Inc.

A former teacher of English and Film at John Abbot College and vice-president of David Novek Associates, the senior Tierney will deal primarily with the award-winning *Tales For All* series of 15-family oriented films.

Jacob Tierney, age 8, can be seen on CTV as Nelson in the *Extra, Extra!* television



series. He has also made appearances in several feature films including *Hitting Home*, *Pin*, *The Jeweler's Shop* and *Horses in Winter*.

To market, to market with Larouche and CBC

MONTREAL - Lyse Larouche is in the hot seat. She has been appointed general manager of CBC Enterprises, effective immediately.

Larouche will develop the distribution of CBC television and radio programs and related products through foreign and domestic sales.

She leaves the position of director of marketing at Radio-Québec to join CBC where she succeeds Paul Cadieux whose contract expired Sept. 30, 1987 and was not renewed.

Over the last two years CBC Enterprises has lost close to \$10 million; however, Larouche says sales opportunities in both French and English are opening up with the government of France accepting a higher quota of Canadian television product and with promising new programs produced on the

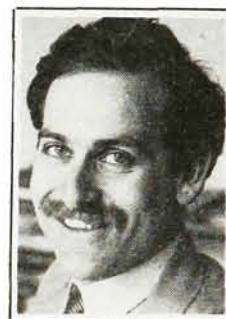


English side like *Chasing Rainbows*.

"In the five years that CBC Enterprises has existed, a lot has been tried and a lot has failed," says Larouche.

"Although the television environment is rapidly changing, we now have a better idea of what we can do and I feel I am starting this job at the right time."

Meta launches film development fund



VANCOUVER - The British Columbia government has cleared the way for investment in feature film script development through the province's Small Business Venture Capital Act. Meta Communications of Vancouver is the first company to take advantage of recent amendments to the Act which extended the formation of Venture Capital Corporations (VCC) to the film industry. Meta is hoping to attract \$500,000 worth of private investment to its VCC which will be used for script development.

Dr. Alan Morinis of Meta, the company behind *The Outside Chance of Maximillian Glick*, believes the VCC will be the first non-government, non-broadcaster film fund in Western Canada. He says investors will benefit two ways: the VCC allows tax write-off and should, if all goes well, also pay dividends.

Under the terms of the Venture Capital Act, investors earn a 30 per cent provincial tax credit. As well, shares in a

VCC are also qualified registered Retirement Savings Plan investments and are therefore federal deductions.

Morinis emphasizes that the Meta VCC is meant to be a profitable exercise. It will acquire and develop scripts which are likely to be marketable. He says leverage is key to the plan.

"If we can't sell it early on," he explains, "then there's no point."

He points out that *Maximillian Glick* has already made enough money "on the front end to offset the risk going in."

Meta will share the risk with investors; it will own 50 per cent of the Venture Capital Corporation. The company is registered on the Toronto Stock Exchange.

Gabriele joins forces with SDA Productions



MONTREAL - Vincent Gabriele has become the first vice-president of sponsorships and commercials at SDA Productions Ltd.

As the vice-president of programming and planning at CFTM-TV (Télé-Métropole) since 1979 Gabriele planned overall programming, supervised market research and developed market strategies.

Prior to his work at Télé-Métropole he was vice-president of client services at BCP Advertising.

The office of the Alberta Motion Picture Industry Association is battle-weary after the recent Film and Television Awards, but it smells of roses and ambition. AMPIA just got a new executive director: Joanne Riediger-Duebel. Sitting behind a mound of paper - her desk - she points to a bunch of roses: "No boss ever bought me flowers before." She smiles. "But I deserve them."

When she arrived at AMPIA eight weeks ago, there was work to be done. Riediger-Duebel had only six weeks to organize the Alberta Annual Film and Television Festival Awards. She had even less time to submit AMPIA's funding applications, and she had to cope with a telephone system "that cuts people off."

"It was hectic, says Riediger-Duebel. "I got dunked in head-first."

A few weeks later she had everything under control: "The festival went very well. We started by mailing out the application forms..." She says she got a lot of help from board members and volunteers, but confides: "We've been working 14-hour days." Two days after the festival, looking a bit worse for wear amongst the paper and the roses, she is already scheduling events for AMPIA's 15th year.

Since 1973 AMPIA has promoted film and video production in Alberta, involving itself in every aspect of the industry. Its activities include organizing seminars, lobbying government, developing and marketing the industry, and offering news, information and insurance plans to its members.

"Of course we have board meetings," says Riediger-Duebel. But she already knows what the priorities will be for 1988: members, politics, and promotion of the industry.

Her main concern, she explains, is public awareness. "Our Awards Ceremony gives us a lot of publicity. AMPIA has the longest-standing provincial awards ceremony, and the only televised one. This lets people know what the industry is doing in Alberta. There are two components to the industry: culture and business. Alberta Culture and Alberta Economic Development and Trade both need to know what we're doing. The trick is to keep the balance between those who think in cultural terms and those who think film must be economically viable."

Riediger-Duebel is talking to every government department that will listen. And politicians do listen. The ministers of Culture and Multiculturalism, and of Education attended this year's awards ceremonies. Alberta Economic Development and Trade sent several representatives. "That's great. We need a voice to inform the government. The industry is diverse; without AMPIA we wouldn't have a voice."

A planned membership drive should further increase AMPIA's clout. "We know who we want to join," says Riediger-Duebel. "... All the people who attended the Awards Festival that aren't members."

In addition to the membership drive, AMPIA plans several seminars, including one for producers on how to deal with bankers. AMPIA has also joined *Brown Bag*, an industry networking group which meets monthly to dissect various issues. AMPIA will host the next meeting, and supply the crowd with entertainment and popcorn. "We're going to watch some of the more obscure award-winning films so people in the industry have a chance to see what their colleagues have been making."

In spite of Riediger-Duebel's ambition, AMPIA may be in trouble. After the Awards Festival, the staff was cut by half. The office was already short-staffed during the Festival preparations. A few events had abysmal turnouts because press releases didn't go out on time. Alberta production missed meeting potential clients at a screening of corporate-sponsored video because nobody showed up.

That's unfortunate, since sponsored video could have used a boost. Bill Marsden, director of Alberta's Film Industry Development says, "It seems to me that the amount of business isn't growing as fast as the number of filmmakers." The solution, he says, is to go worldwide. "We're getting into international markets."

Not only is Alberta attracting international business, it is also drawing visitors from neighboring provinces. The six-month-old Manitoba Motion Picture Industry Association sent two members to observe this year's award ceremonies.

Attendance at the actual awards ceremony was higher than ever. Riediger-Duebel says she sold 380 tickets, 100 more than last year. She says there is a growing interest in Alberta productions, citing *Shooting Stars* as an example.

"*Shooting Stars* attracted a crowd of 2,500. Nobody thought we could draw that many to see a documentary, but we did." And it was made right here...

"It's important to develop indigenous productions that 'speak 'Albertan' not 'Los Angeles'," warns Riediger-Duebel. "I have a lingering feeling that Canadians are ashamed of their film. If they are it's because they don't know Canadian film. I think Alberta should be proud of its filmmakers. We are making excellent quality products," she says.

Riediger-Duebel is also proud of her organization. "I think we're getting a better voice. I'm planning to stick around for a while to see my dreams come true."

But Riediger-Duebel isn't a hopeless dreamer. She knows when to wake up and smell the roses. "I have two weeks wind-down time from the awards. Then I have to pay the bills."

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**AMPIA
celebrates
its own**

EDMONTON—*Shooting Stars* by Allan Stein and *Cowboys Don't Cry* by Anne Wheeler walked off with the lion's share of awards at the 14th Annual Alberta Film and Television Festival Awards.

The awards were given as follows:

BEST DOCUMENTARY

Shooting Stars
Stein/Maclean Prod. Ltd./National Film Board
North West Centre/Allan Stein, Jerry
Krepakevich, Producers

BEST NEWS AND PUBLIC AFFAIRS

Defending the Dream
CFCN TV/Thompson MacDonald, Producer

BEST SHORT OR VIGNETTE

Get Back The Night
National Film Board North West Centre/Stein
MacLean Prod. Ltd.
Dale Phillips, Producer

BEST COMMERCIAL

Nails
Southern Alberta Institute of Technology
Richard McNeal, Producer

BEST MUSICAL VARIETY

New Performers
Sunwapa Broadcasting Ltd. CFRN-TV/Fred
Vos, Producer

BEST EDUCATIONAL

The Lively Calf
Alberta Agriculture, Tom Dodd, Producer

BEST PROMOTIONAL

High On Technology
Frame 30 Productions Ltd./Michael Hamm,
Producer

BEST MOTIVATIONAL

It Begins With You
Dept. of Communications Media/University of
Calgary
Susan Hughes, Producer

BEST DRAMA OVER 30 MINUTES

Cowboys Don't Cry
Atlantis Film Ltd./Janice Platt, Arvi Liimatainen,
Producers

BEST AMATEUR

The Cord
Southern Alberta Institute of Technology/Mi-
chael Rohl, Producer

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harder. We built special acces-
sories. We busted our asses
for everybody—not just the big
names.

It worked. Eleven years later,
the space we do business in
is six times bigger. We have ten
times as many people. We've
been able to buy more and more
cameras.

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equipment**

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lenses than any other rental
house in North America.
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in depth.

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makes of camera and several
other makes of lens. Some

of those lenses we modified—
to make them quieter, for
example. One of them we com-
missioned and partly
designed ourselves: our new
1000mm T4.5.

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BEST OF THE FESTIVAL

Cowboys Don't Cry
Atlantis Films Ltd./Janice Platt, Arvi Liimatai-
nen, Producers

SPECIAL JURY AWARDS

Foster Child
National Film Board North West Centre/Jerry
Krepakevich, Producer

Frozen In Time - The Franklin Mystery
Tinsel Media Prod. Ltd./Nick Bakyta, Producer

CRAFT CATEGORY AWARDS

Best Direction, Dramatic - Anne Wheeler,
Cowboys Don't Cry
Best Direction, Non-Dramatic - Allan Stein,
Shooting Stars
Best Cinematography/D.O.P. - James Jeffrey,
Shooting Stars
Best Overall Sound/Sound Recorder/Sound
Mixer/Sound Editor - Clancy Livingston,
Michel Lalonde, *Shooting Stars*
Best Art Direction - Brent Thomas, *Shooting
Stars*
Best Editing - Marke Slipp, *Shooting Stars/Get
Back The Night/The Lively Calf*
Best Musical Score - George Blondheim,

Shooting Stars
Best Performance by an Actress - Maureen
Thomas, *It Begins With You*
Best Performance by an Actor - Kent McNeil, *It
Begins With You*
Best Script, Dramatic - Anne Wheeler, *Cowboys
Don't Cry*
Best Script, Non-Dramatic - Kelly McClughan,
The Principal Failure (CBC Edmonton/Terry
Field, Producer).

CALVIN WHARTON & MARK O'NEILL

This month's column is being written about 35,000 feet above Saskatchewan en route back to Vancouver after several days in Montreal putting together this special B. C. issue of *Cinema Canada*. It's the morning after the night of *Un Zoo la nuit*; 13 Genie awards! I can't help but ponder what B. C. needs to do in order to, one day, produce a film that can knock everyone else off the stage.

In its way British Columbia is as much of a distinct society as Quebec. Nearly half of the city of Vancouver now uses English as its second language. The mountains isolate us as effectively from the rest of the country as French does *La Belle Province*. We participate in the Confederation but with an inner conviction that, somehow, we are being left out and taken advantage of by federal decision-making.

The people you'll meet on the pages of profiles elsewhere in this issue pursue a variety of film professions. They share a commitment to quality production and to living on the West Coast. Collectively they have the ability to make an *Un Zoo la nuit*. No, more than that. They could, given the resources and support, produce a string of films that would tell the stories of B. C. and stand for themselves at the box office.

This issue is dedicated to them and to the many others who are not profiled but are equally deserving of recognition. Perhaps it's the altitude but I'm optimistic that the next year will mark a surge forward of indigenous production.

● TV Ontario chairman Bernard Ostry spoke in Vancouver on St. Patrick's Day, the third anniversary of the Shamrock Summit. He addressed his speech to the Canadian Club to "the need for bold national commitments to cultural development and to regional programs" in light of the globalization of trade and economic activity. I quote from his printed text:

"We need to approach cultural development in an active spirit; not to sit on our hands and whine about the tide of foreign production that washes over us, to make other countries worry about the volume of our productions invading their space. Few countries possess such a reservoir of talent and skill as ours, or such potential for attracting gifted immigrants.

"We are today at a watershed in our historical evolution when decisions have to be taken... If the Prime Minister of Canada determines that every step necessary to reduce the anxieties and alienation arising out of the early effects of globalization and to maximize the opportunities presented by the current potential of our economic and cultural base should be taken and he takes them, eventually he will be supported by a majority of Canadians and sustained by history."

● I met with the new NDP critic for culture and communications while in Ottawa on a break from *Cinema Canada* production. Ian Waddell is something of a neophyte in such matters. However the MP for Vancouver-Kingsway is no stranger to the process of decoding complex issues into coherent policy; students of recent Canadian history will remember his impressive contribution to the Berger inquiry into the MacKenzie Valley gas pipeline. He's planning a smaller scale excursion into the world of culture. Don't worry about an expensive tour of hearings and briefs; he's planning to read the volumes of government reports already available on the issues and follow them up with one-on-one meetings with cultural leaders.

Pundits feel Waddell's appointment to this shadow portfolio is not exactly a promotion. If he gives it the same attention he's given other matters, they may be proven wrong. If nothing else, his parliamentary skills should give Flora MacDonald a run for her money in Question Period.

● Vancouver International Film Festival Director Hannah Fisher is hard at work strengthening the Pacific Rim elements of this year's program. She's presently on a screening tour of China and Hong Kong.

While she's away the newly formed programming department is also scouting out films:

PoChu AuYeung, a film graduate from Loyola College in Montreal, is program co-ordinator. Alan Franey, owner of the Vancouver East Cinema, returns to the festival as a programmer. Other members of the group include Martin Delisle (director of exhibitions, Canadian Film Institute, Ottawa), Jacqueline Brodie (Maxipromo, Montreal) and Sandy Gow who will be looking after the crucial matter of shipping and receiving films.

Fisher has also hired a new business manager. She's Sheila Beveridge, formerly of Citycore and Creative House.

● Expect a public issue of shares by Summit Entertainment/Odyssey Pictures. The company is hoping to assemble a sizeable chunk of capital in order to acquire a wide variety of properties. Cal Shumiatcher says the problem faced by most regional production companies is that they rely on too few projects; when one fails then trouble looms. Summit/Odyssey principals are two filmmakers, Shumiatcher and Robert Boyd of Toronto, working with Vancouver businessmen Aaron Lubell and Nathan Neumer.

● Videomaker Lauren Olson is back from Japan where she discovered a sizeable appetite for Canadian product. She's so enthusiastic she has set up a Vancouver office to facilitate contact between our filmmakers and Japanese buyers. Contact her through the BCMPPA or at (604) 988-9629.

The Beacon Group of Companies staged a novel event at the end of February; an investors screening of Atlantis Films feature *Cowboys Don't Cry*.

Continued next page

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Industry in radio-drama spotlight

TORONTO - Canada's film industry is the subject of a CBC Radio Drama to be broadcast on April 24.

Marshmallow by Cordelia Strube is the second in a new series of radio plays called "Canadian Free Theatre".

Strube, who is an actress as well as a writer, says her play is a metaphorical look at Free Trade. It follows the production of a 'Canadian' film almost entirely staffed by imported talent. The producers are Eastern European, the cameraman is Australian and the two leading actors are, no surprise, from the United States. The writer and director are Canadian but the play should leave the listener wondering whether they are in it for the art or for the money.

The film being made is a "football-horror" flick. The director wants it to become a new *Citizen Kane* but receives little support for his ambition. The leading lady is an aging ingenue with a drinking problem and a son ill with AIDS.

Strube has done some film work herself. She says a lot of the specific incidents in *Marshmallow* are real although the characters are, of course, totally fictional.

"There's one scene where a young actress rubs onions in her eyes in order to cry," she told *Cinema Canada*, "I've seen that happen."

"A lot of people have asked me if I was aware

I was jeopardizing my career in film," says Strube, who sounds unconcerned given that this is her fourth production for the national radio network.

Marshmallow will be broadcast on CBC Radio Sunday April 24. (4:05p.m. Eastern, 5:05 Atlantic and Mountain, 3:05 Central & 1:05 Pacific.)

Art fest awards

MONTREAL - Martin Duckworth has won the Prize for Best Director at 6th International Festival of Films on Art (March 8-13) in Montreal.

Nos derniers jours... à Moscou was the film by Duckworth to which the international jury awarded the prize. Twenty-six films and seven videos were entered in competition.

Other prizes include the Pratt and Whitney Grand Prize to *The Nights Belong to the Novelist* (Australia) by Christina Wilcox; Special Jury Prize to *Le Procédé Fresson* (France) by Jean Réal; Prize for Best Film for Television to *Jacob Epstein: Rebel Angel* (Great Britain) by Catherine Collis; Special Prize, Film Portrait to *The Third Dimension* (West Germany) by Heinz Peter Schwerfel; Prize for the Best Biography of an Artist: Documentary Category to *Mémoire: Un film avec Oskar Kokoschka* (Austria) by Albert Quendler; Prize for the Best Biography of an Artist: Dramatic Category to *Caspar David Friedrich: Borders of Time* (West Germany) by Peter Schamoni.

Continued from previous page

The \$2.9 million feature is a father-son story set in Alberta. Our invitation was contingent on not reviewing the film but we will say that it's an interesting counterpoint to director Anne Wheeler's previous feature *Loyalties*. It's also fair to report there were more than a few tears in the eyes of the assembled investors and their guests.

The film will be screened on CBC-TV later this year.

- There are apparently up to 20,000 British Columbians who work from time to time as film extras. According to the people behind the new Canadian Screen Extras Guild, 500 of them have signed up in favour of certification. The model is the U.S. Screen Extras Guild. ACTRA, which has jurisdiction over the first 25 extras used on any union film project, has no objection to the competition but wonders how producers will react to yet another union operating on the set.

- Delete The Knowledge Network and the B. C. Open Learning Institute from your address book. As of April 1 they've merged into the Open Learning Agency. Part of the mandate of the new agency is to improve general interest and children's programming on the provincially owned TV system.

- Marv Newland's International Rocketship is coordinating the production of an animated feature called *Toons x 9*. Nine different animation directors from around the world will each contribute a 10-minute segment of the film. Each segment will deal with some aspect of the Faust legend.

Animators from Canada, the U.S., Britain and Europe will do the animation, which will then be sent to Vancouver for final production.

This project is an elaborate version of *Anajam*, a short film (also organized by Newland) in which 22 animators each worked on 15 seconds of film centred around a specific character. Instead of a character, *Toons x 9* presents a theme which the contributors can interpret in their own whacked-out way, according to Rocketship's Mike van den Bos.

Telefilm helped with development, but it's uncertain at this point if they will be involved in production. The feature is intended for theatrical release and distribution will likely be handled by Thomas Howe Associates in Vancouver.

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PGI blossoms at MIP-TV market

TORONTO - Fledgling marketers Producers Group International say they'll be heading to this year's MIP-TV with a stronger roster of product than any of them could have imagined six months ago, when they started the company.

"We're going to be at MIP in a major way," President Charles Falzon beams. PGI will be taking a total of 14 programs to the world television market, including the Alliance drama series *Mount Royal*, and *The New Music*, CITY-TV's music magazine.

Started up in October 1987 by Falzon and Gary Howsam, PGI adopted a three-pronged strategy for entering the film and television industries. An international distribution wing would complement work in developing and marketing new productions, and both would be aided by the corporate communications branch. In the following months PGI picked up production after production, from the BBC's *Emu-TV* to Canadian cooking show *Wok With Yan* to the Gordon Pinsent feature *The Life and Times of Edwin Alonzo Boyd*.

According to Falzon, PGI is just filling a gap, especially in international distribution, that always existed. "We knew there was a need and I was right," he says, "but it was even more than I expected."

The fiscal clout behind PGI stems from a lucrative sideline in medical industry films and videos that Howsam brought to the company. Such titles as *Sudden Onset Back Pain* and *Challenges in Serious Infection* have won awards for the company at international festivals. The capital generated by these productions, along with a seemingly boundless corporate optimism, has allowed PGI to expand beyond its expectations. Falzon credits success to the lack of a "Canadian" inferiority complex.

"Take a non-apologetic approach. I don't think a Canadian product is not a product that is topnotch. As long as it is good it has a place worldwide."

Falzon will be seeking to spread the positive PGI message at MIP through "good, targeted screenings."

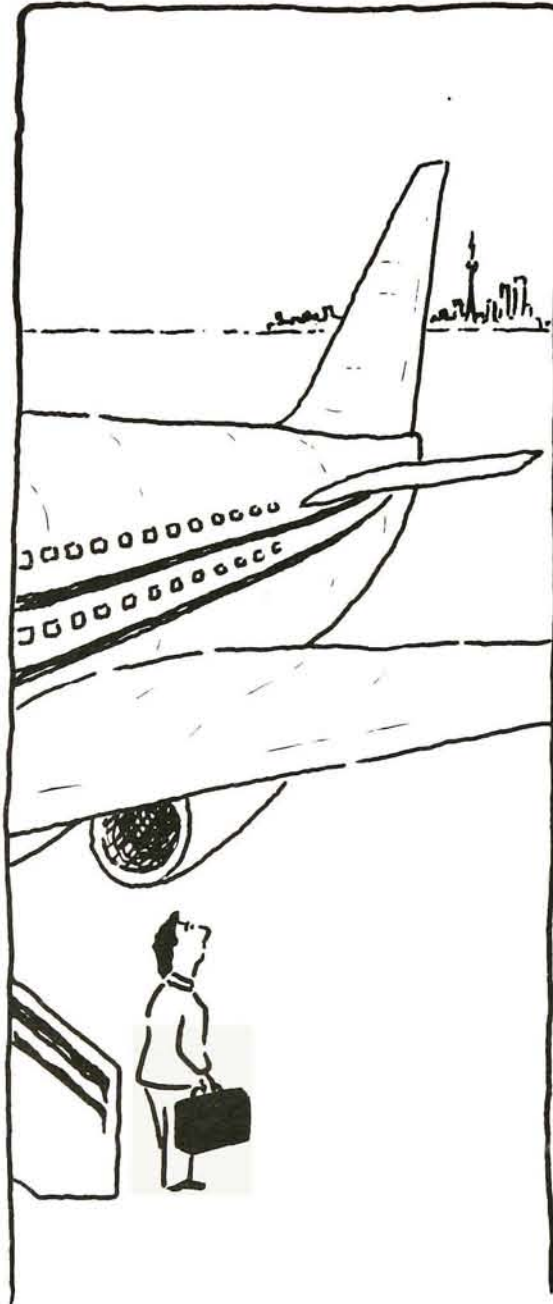
"I personally don't want to spend a lot of time complaining about the industry in Canada," he says.

If there is anything that gives the ebullient Falzon pause it may be the recent establishment of Maple Leaf Worldwide, a four-partner company (Primedia Entertainment, Ron Hastings Communications, Britain's RPTA/Primetime, and D. L. Taffner Ltd. of the U.S.) set up to sell Canadian broadcasting internationally.

Falzon was formerly president of Taffner and Associates, and V.P. International for D. L. Taffner in New York, and this new company set up by his old colleagues may prove to be

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competition. Falzon will only say, "It sounds like it's a similar type of company. I really don't know what the nature of the competition will be."

Globetrotters in demand at Radio-Canada

MONTREAL - Radio-Canada (CBC) is seeking applicants whose work will form the body of its

television series entitled *La Course des Amériques* (*The American Race*) to be seen on Radio-Canada, October 1988 to June 1989.

Eight French-speaking filmmakers between the ages of 18 and 25 years will be selected to travel throughout the Americas for 26 weeks and each shoot 23 short (two to three-minute) documentary films to be aired weekly starting Oct. 8.

First prize is a one-year contract as a director in the NFB's French production branch. Application deadline is this May 18.

Disney, Cinar deal

MONTREAL - Cinar Films has made two recent sales to the Disney Channel. These include the American broadcast rights to *Treasure of Swamp Castle*, an animated feature adapted from the Hungarian film version based on a tale by Jokai Moor and the family feature film *Hockey Night*, a Martin-Paul Production starring Rick Moranis and Megan Follows.

Festival pits film schools in competition

MONTREAL - The best student films in the world will be presented, April 22-May 1, at the first annual Le Festival des grandes écoles de cinéma du monde (Festival of Cinema Schools of the World) in Montreal at the Cinéma Parisien.

About 35 of the most prestigious film schools in the world will participate with 60 to 105-minute compilations of their best short films (post-1986) selected by the directors of each school. Competitive prizes will be awarded in various categories. A series of six conferences has been scheduled pending the confirmation of appearances by Gabriel Garcia Marquez, Milos Forman and Richard Attenborough.

Seminars, during the last three days of the festival, will include presentations by representatives of the National Film Board and the Syndicat des techniciennes et techniciens du cinéma among others.

Jean-Claude Lauzon, director of Genie award-winning *Un Zoo la nuit*, is the president of the festival and the administrative board is comprised of Montreal filmmakers in the public and private sector.

Festival director Roger Markowski told *Cinema Canada* that although student film festivals have been held elsewhere, this is the first time the schools are in direct competition with each other.

Arbitration results expected by June

MONTREAL - A \$250,000 arbitration hearing between Rose Films Inc. and Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ) should get results by the end of June.

The first hearings were scheduled for March 17 and 18 followed by a second round on April 17, 18 and 19. Over 30 witnesses are expected to be called.

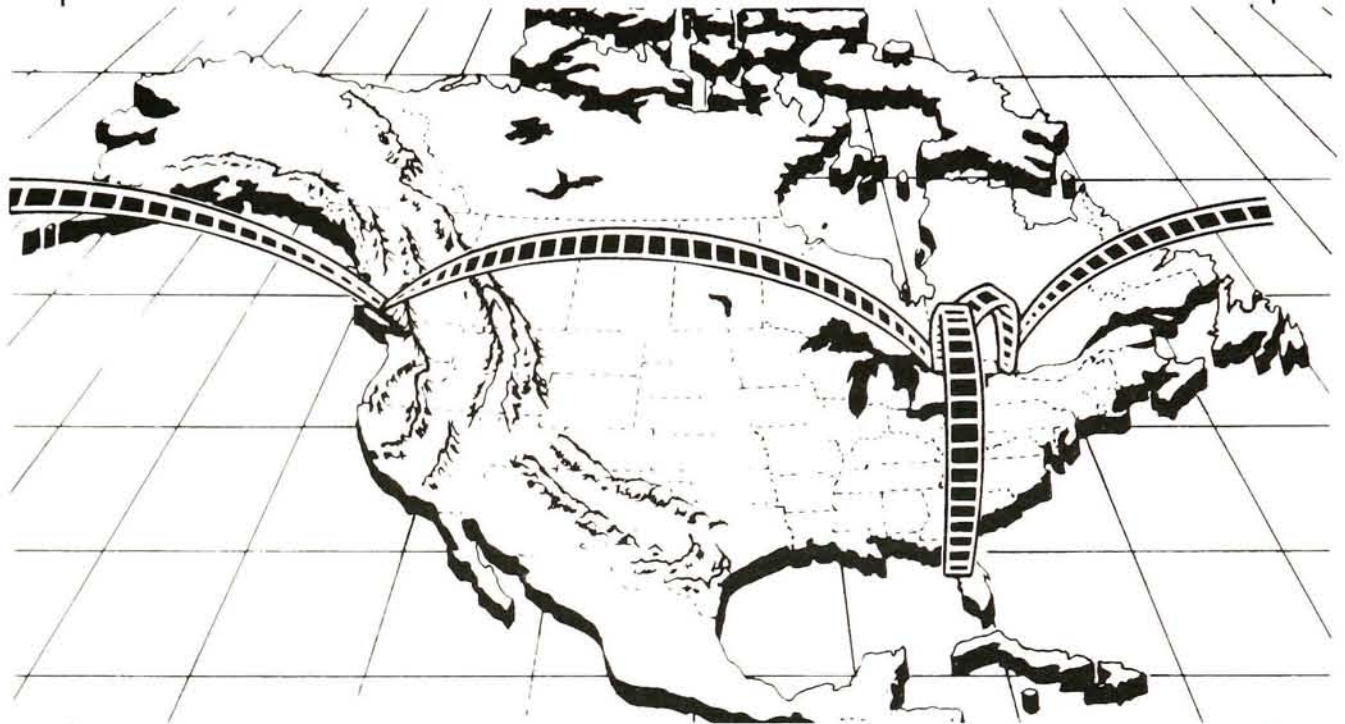
The case, which involves a list of grievances by the technicians' union, arises from the set of *Mills of Power*, a six-hour television series and a feature film which began shooting on June 15, 1987 through to Oct. 20 in the Montreal area.

Mills of Power is a Canada/France co-production, directed by Claude Fournier and produced by Marie-José Raymond and René Malo.

U.S. writers' strike

TORONTO - The Association of Canadian Television and Radio Artists Writers Guild has issued a statement offering full support for the strike action of the Writers Guild of America.

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At an ACTRA National Council meeting on March 9, members voted unanimously to pass a resolution, which states in part:

"No member of ACTRA may perform any writing services for any of the struck producers."

In addition, numbers of ACTRA writers are not to be increased on productions that use both ACTRA and WGA members.

Both the ACTRA Writers Guild and the WGA belong to the International Affiliation of Writers Guilds, whose members must honour each others' strikes.

Leclerc says adieu

MONTREAL - François Leclerc, president of the Syndicat des techniciennes et techniciens du cinéma du Québec (STCQ) will not stand for election when the 700-member technicians' union elects a president and a new slate of directors on April 10.

Leclerc, a unit manager and first assistant director, who joined the union in 1982 and who led the prolonged negotiations with Quebec

producers after seven years without a collective agreement, was acclaimed president of the STCQ in July 1986.

Speaking about the job of president, Leclerc says it can be, at once, rewarding and a personal grind.

"I still feel strongly about the STCQ but I have done my part as president and it is up to others to continue. I have other interests at this time and I want to go back to work and get my personal life in order."

Little progress in dubbing

MONTREAL – International film financing was the subject of recent talks between the governments of France and Canada and representatives of unions and the private sector in both countries.

The mixed commission on the Canada/France film and television co-production treaty met March 10-11 in Paris to renew the 25-year-old treaty (signed in 1963).

Financial instability within both production industries (Canada and France) has created a new sense of urgency on the mixed commission, says Jean-François Bernier, a policy analyst in the department of Communications.

"With tax reform in this country the way it is, there is a strong interest in international financing," says Bernier.

The talks centered on cinema, television and animation as well as agreement to enter into a twinning arrangement, to be reviewed in two years' time.

In order to assure a more representative cultural product, each producer in a twinning arrangement will be obliged to hire outside of his own domestic industry. He will have to guarantee that the twinned product will be properly marketed in his domestic market.

There was discussion but no agreement on union jurisdictions in co-productions especially where a third-country location is used.

An extra fund for culturally oriented French-language films was proposed by the Canadian members but no agreement has been reached to date.

Jeremy Kinsman, deputy minister of cultural affairs in the department of Communications and co-chairman of the mixed commission, told *Cinema Canada* that the talks were a success in terms of agreements renewed and on "a psychological or political level."

"We emphasized that in the French-speaking world, Canada and France need each other because the alternative to working with each other is to turn towards pre-financed deals from the U.S. market."

Kinsman says both countries agreed that they must be mutually supportive for the sake of the French language and culture.

"We agreed that our connection is that of French-speaking countries and not just respective deal-makers in a world of international financing," says Kinsman.

He says progress on the dubbing front, where the government of France has prohibited foreign-dubbed product, is at best minimal and unlikely to amount to anything until after the presidential election in May.

Between 1963 and 1982, 33 Canada/France co-productions were completed.

This volume of work hardly compares to a total of 45 co-productions made between 1983 and 1987 of which 75 per cent were made by Quebec producers. During this four-year period Canada has spent over \$230 million on Canada/France co-productions.

It was determined by the mixed commission that both sides are currently in a state of financial balance, i.e., have benefited equally, from the co-production treaty in terms of money spent, earned and opportunity for both industries.

Among the more pressing concerns of the French industry, particularly among the unions, is the unprecedented growth in demand for U.S. film and television product in France which has resulted in a 50 per cent reduction in indigenous production since 1982.

Evidence of this foreign blight is that in the late 1970s no more than 250 actors made their living in the dubbing industry. Today, despite strict protectionist laws, the French dubbing industry is the mainstay for over 2,000 actors.

Magnetic deal proves unattractive

TORONTO – A move by Standard Broadcasting and Magnetic North/Magnetic Fax to consolidate

post-production facilities in the city has fallen through.

Magnetic Enterprises Ltd. was to have been a joint venture of Magnetic North/Magnetic Fax and Standard's VTR Productions and Eastern Sound divisions to provide full-service film and video post-production. (Magnetic had planned to purchase 100 per cent of Medallion Film Labs.)

But three weeks after the announcement of the deal, Standard issued a short statement saying that "negotiations have terminated" due to a disagreement about the compensation package Magnetic principals Dan McGuire and Riff Markowitz were to receive.

Standard president Allan Slaight felt the package was "inordinate for a company of this size."

Sask directory

REGINA – The first Saskatchewan Motion Picture Industry Directory has been made available through the Saskatchewan Motion Picture Industry Association (SMPPIA).

The 1988 directory has been published with the support of the Department of Communications, Saskatchewan Parks, Recreation and Culture, Saskatchewan Lotteries, Telefilm Canada and the Yorkton Short Film and Video Inc.

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