

Mixed reaction to film legislation

OTTAWA – Film industry insiders are not yet convinced that the new film distribution policy or Film Products Importation Bill is as “tough” as Communications minister Flora MacDonald says it is.

Tabled in the House of Commons June 8, the bill, according to MacDonald, assures that Canadians “will be producing – and seeing – more Canadian films, better Canadian films, on Canadian screens.”

“This is not immediately clear,” says Sam Jephcott, executive director of the Canadian Film and Television Association (CFTA), who explains that the bill must travel down the treacherous road of second and third reading before legislation is enacted. Chances are that this will not happen before the next election, says Jephcott. “It is difficult to see the advantages before the regulations are known. But we must make sure that whoever wins the next election will put this sort of legislation in place.”

There is no doubt, he says, that the federal government is treading softly (with this legislation) so as not to disrupt the free-trade deal with the U.S.

Recalling the near-impossibility of getting Canadian rights to imported (U.S.) films, Jephcott says the new bill “may not be as tough as the first proposal (February 1987) but anything is an improvement over the past 60 years.”

The bill is designed to regulate the importation of foreign film and create a distinct film distribution market in Canada. With financial assistance (\$200 million over the next five years to support production and distribution) also included in MacDonald’s package, Canadian distributors will be given the opportunity to bid for the domestic rights on independent films entering the country, thereby creating a separated Canadian market (as distinct from the U.S.-dominated North American market) for film distribution.

Jephcott says he expects “ferocious bidding” for the “very few important independent films” distributed every year. He says there are several Canadian distributors such as Astral, Cineplex and Norstar who have resources to go head-to-head with the Americans in the bidding process.

Daniel Weinzwieg, consultant for Norstar Releasing, favours the legislation as “a beginning.” He says it will bring long-term results.

“We (Canadian distributors) may lose some films to the minijors but they are going to find it more difficult to convince independent producers to sell to them,” says Weinzwieg.

Independent producers, he says, prefer to sell

to separate territories and are willing to negotiate a separate Canadian contract. Also in our favour, says Weinzwieg, is that the U.S. majors are not going to risk losing their right to import feature films into Canada, the third largest English-language market in the world, by contravening film import regulations governing contracts for independent films.

“The independent producer knows that if he sells to Canada as a separate territory, he may get overages. In other words, the Canadians are not going to cross-collateralize their losses with profits earned in another market like the Americans do.”

Weinzwieg says that although it can still be argued that the U.S. majors control too much of the Canadian market, this legislation is an unprecedented step towards recognizing a domestic Canadian market.

He says all Canadian distributors, regardless of size, will, for the first time, have the opportunity to pick up rights to the little films with big box office potential. One or two *Crocodile Dundees* is all that is needed to make independent producers take notice and to

revolutionize the Canadian industry.

Jean Zaloum, president of Les Productions Karim, a Montreal-based distributor, is much less optimistic than Weinzwieg.

Zaloum says the legislation undermines the status quo and allows the majors “to buy pictures they didn’t produce.”

“It is going to be very difficult to bid against them and many small companies will close. We might as well tell them to handle distribution in this country,” he says.

Zaloum says it will be next to impossible to govern the bidding process.

“Let’s get serious. Even if the system did work, there is no way we can hope to competitively bid against the majors now that they can bid on the only European independent films which are the only products available to us.”

Zaloum expects that producers won’t even begin to negotiate with Canadians before they have closed their U.S. deal and that the Americans will buy with the intention of selling to Canadians.

Broadcasting legislation tabled after studies

OTTAWA – Canadian Voices: Canadian Choices, a New Broadcasting Policy for Canada was tabled in the House of Commons on June 23. The new broadcasting policy is the result of long and intensive research and numerous reports, starting with the Task Force on Broadcasting Policy established in May, 1985.

Known as the Caplan-Sauvageau report (after its co-chairmen, Gerald Caplan and Florian Sauvageau) this 727-page report was submitted in Sept. 1986 to Communications minister Flora MacDonald.

The Caplan-Sauvageau report, along with several submissions by the Parliamentary Standing Committee on Culture and Communications written in response to the report, provided the foundation on which the broadcasting policy was developed.

Less than enthusiastic about the new broadcasting policy are the opposition critics in the House of Commons.

Sheila Finestone (Lib. - MP, Mount Royal) says there is not enough support for the CBC in the legislation and that the funding targeted for CBC falls “significantly short” of the \$140 million that the CBC would now have if the government had let funding keep pace with inflation.

She also criticizes the legislation for allowing cable companies and other distribution systems “to be more than carriers” and participate in owning and originating programming.

Highlights of the broadcasting policy include the following: • a government commitment of \$250 million over the next four years to improve the quality and quantity of Canadian content in private and public Canadian broadcasting. • for increased spending by private broadcasters to bring more Canadian drama to primetime, and an incentive system that would, in effect, bring fines against broadcasters who did not increase their Canadian-content and reward broadcasters who did exceed their targets. • a nationwide alternative programming service to provide regional programming, multicultural programming and performing arts programming. • increased parliamentary appropriation for the CBC amounting to an extra \$130.2 million over four years to CBC English-language and French-language programming. • an additional \$75.9 million over the next four years for Telefilm Canada’s Broadcast Program Development Fund. • an allocation of \$31.1 million to improve access to broadcasting services by Canadians in remote and smaller communities. • start-up funding of \$6 million for a nationwide satellite-to-cable National Broadcast Reading Service for the visually impaired. • a definition of the respective roles of the federal government and the Canadian Radio-television and Telecommunications Commission. CRTC also receives an additional \$5.8 million for operations.

The “tough” part of the bill is the formation of a new Film Products Importation Office which, with Canada Customs will oversee the licensing of films, backed by a threat of \$200,000-per-day penalties and the denial of authorization to import films into Canada.

The big stick will also be wielded over the heads of the U.S. majors whose distribution is closely integrated with film exhibition chains. The business practices of those companies in the Canadian distribution market will be monitored by an advisory council reporting directly to the communications minister.

A proprietary importation license will indicate that the importer has acquired world distribution rights or has a 50 per cent investment in the film. The importer of an independent film (Canadian or otherwise) into Canada must show a non-proprietary license indicating that the importer has acquired the Canadian distribution rights in a manner which has clearly separated the Canadian rights from all other distribution rights.

Sheila Finestone (Lib. - Mount Royal), communications critic, calls this licensing system a weakened version of the original licensing proposal (Feb. 1987) which included a general licence for Canadian distributors who would automatically get access to films made by foreign independent producers.

“This bill,” says Finestone, “has left unchanged the distribution of proprietary films. However, Canadian rights for non-proprietary films could remain in control of the Americans as long as they swore an affidavit that they had negotiated for them under a separate agreement for a separate fee.”

Finestone says that this licensing arrangement will leave Canadian distributors with less than 10 per cent of the Canadian market.

She adds that the bill is evidence that Canadian culture is not exempt from the Canada-U.S. free trade deal despite what the Mulroney government claims.

Marie-José Raymond, co-author of the 1985 Film Industry Task Force Report, commissioned by the Mulroney government, has already gone on record (*Cinema Canada*, No. 153) criticizing the bill as a tip of the hat to the free trade deal.

The task force, co-chaired by Raymond and Stephen Roth, recommended that Canadian distributors control 100 per cent of the Canadian market.

Another essential component of MacDonald’s distribution package is the new Investment Canada policy on film.

This policy stipulates: • that new foreign film and video distribution businesses in Canada will be restricted to distributing proprietary products only. • that foreign takeovers of Canadian-owned distribution businesses will not be allowed. • that (Canadian) takeovers of foreign distribution businesses operating in Canada will be reviewed for their contribution to the government’s overall film policy goals.

Pioneering filmmaker Abbé Proulx

MONTREAL – Father Maurice Proulx, a pioneer of documentary filmmaking in rural Quebec, died on June 7 in a hospital in La Pocatière, Quebec. He was 86 years old.



A self-taught filmmaker, Proulx was best known for his 16mm documentaries promoting the remote areas of Quebec in the 1930s.

Among the most popular of over 50 films was *En Pays Neuf* (1937).

Proulx was ordained in 1928.

Through most of his filmmaking career, Proulx was a professor on the agriculture faculty at Laval University, which he joined in 1934 after studying agronomy at Cornell University.

In 1953, he became the director of an adoption agency in Ste. Anne de la Pocatière, Quebec.

He was awarded a honorary doctorate by Concordia University in 1979 and was made an officer of the Ordre du Québec in 1987.

Wheeler ready to sing Mama's song

TORONTO – Anne Wheeler is set to shoot her next feature film in the small town of Rowley, Alberta. Inspired by the experiences of her parents during the Second World War – especially by her mother, who played piano for the troops in camp in Alberta – *Bye*

Blues is a \$4.5 million production, written, produced and directed by Wheeler. After three weeks in Rowley, the production moves to India for a week, where Wheeler's father, a doctor during the war, was held in a Japanese P. O. W. camp. Then it's back to Alberta for a further 10 days of winter shooting.

Wheeler's previous feature, *Cowboys Don't Cry*, was made in conjunction with the CBC, had a one-week theatrical run in Toronto and took the top prize at the Alberta Motion Picture Industry Awards in November.



The current project, being produced by True Blue Films, has money from Superchannel in Edmonton, Telefilm, and the Alberta Motion Picture Development Corporation. It was previously on the Atlantis slate.

Wheeler's first feature was the much-acclaimed *Loyalties*.

Krawagna, the godmother, gets due promotion

TORONTO – Rena Krawagna, a 30-year veteran of CBC responsible for purchasing programs from independent filmmakers to showcase on *Canadian Reflections*, has been appointed program advisor in the CBC office of Independent Productions.

"This move is more of an acknowledgement of what I've been doing here and of CBC's commitment to young filmmakers," says Krawagna, who refers to her office as the first open door at CBC to



young filmmakers. It is here where Krawagna attempts to "demystify the CBC monolith."

As a program purchasing officer, Krawagna was responsible for giving exposure to the first efforts of David Cronenberg and Paul Saltzman.

She says there is more talent than ever waiting for the sort of direction that she can offer.

"I am not looking at finished productions exclusively," she says.

"I talk with many young filmmakers about the projects they are working on. Those who strike me as having potential usually come through."

Eagles charms the home folks

TORONTO – One of the better-known continuity people in Toronto has become an award-winning director.



Nancy Eagles is the producer/director of *The Street Where We Live* (1987) a 22-minute film which has won the Silver Apple Award from the National Education Film and Video Festival in Oakland, California.

Billed as an affectionate look at neighbourhood life on Toronto's Allen Avenue, *The Street Where We Live* has recently been sold to CBC for the *Canadian Reflections* series.

The 40-year-old first-time director describes her film as a glimpse of her own neighbourhood where the term community spirit is not passé and where a hot-dog day and a lawn sale have become an annual tradition.

"It's an old working-class neighborhood that has kept many of the old values," says Eagles, who encountered an unexpected difficulty when one of the neighbours died during the two years it took to make the film.

"Some of the neighbours moved away during this time and it looked like that spirit would die until we all saw the film and the spirit was recalled."

AFI honours Leaf with retro

MONTREAL – One of Canada's leading animators was honoured by the American Film Institute at the second annual Walter Lantz Conference on Animation, June 11 in Los Angeles.

Caroline Leaf, whose *The Street*, produced by the National Film Board, won an Academy Award nomination in 1976, was the subject of a special tribute.

"It was interesting to see where my own work fits into the broader context of storytelling. My strong points are experimental work and



character development," says Leaf.

"It was also great to see my contemporaries in the field."

She is best known for her innovative techniques of manipulating sand on glass and fingerpainting with coloured ink on glass.

Her films include *Peter and the Wolf*, *The Owl Who Married a Goose*, *Orfeo*, *How Beaver Stole Fire*, *The Metamorphosis of Mr. Samsa*.

Leaf is currently working on an original story by Ann Dandurand called *Deux Soeurs*. She is experimenting with scratching images on 70mm film, a process she describes as "crude".

Green to join the beachboys in B.C.

TORONTO – Canadian actress Janet-Laine Green is much in demand these days with the announcement that she will move from her role as Heather in *Seeing Things*, a CBC Television series, to a regular spot as Dana Battle in *The Beachcombers* when it begins its 17th season on CBC Television in October.



"I'm open to it. I'm free to develop my character and I am working with people who are still very enthusiastic after all these years about what they are doing," says Green.

The 36-year-old actress made her television acting debut in *Range Rider and the Cowboy Kid*, a CBC-television production (Toronto) and has

been seen in two recent feature films, *Cowboys Don't Cry* and *The Believers*.

She is married to actor Booth Savage (*Chasing Rainbows*) and has two young children, Akela and Tyrone.

Scott scouts rocky terrain

MONTREAL – Eric Scott, a 35-year-old Montrealer and freelance documentary film and television researcher, is busy knocking on doors with a one-hour documentary film proposal promising an undistorted view of the Israeli/Palestinian conflict.

Scott, who spent four years in Israel and who speaks fluent Hebrew (some Arabic), says his film – *Deuteronomy 16:20* –



will attempt to "liberate the documentary from the clutches and conventions of TV journalism" which, he adds, suffers too often from institutional thinking.

Scott proposes to create an intimate portrait of a Palestinian defendant in an Israeli military court with a sharp focus on Israeli lawyer Felicia Langer, known for defending Palestinians. He says the documentary will sidestep rehearsed arguments to reveal what has kept Israelis and Palestinians at each other's throats and what has bound them eternally together.

Affiliates declare independence from CBC

LONDON - After 35 years of affiliation with the CBC network, CFPL-TV London and CKNX-TV Wingham are going independent, effective August 31.

Currently the largest private CBC affiliate, CFPL's move reflects the generally unhappy state of affairs within the CBC network. The corporation has been accused of forcing unfavorable agreements upon the affiliates and withholding some network payments.

Bob Elsdon, president of CFPL and CKNX, has found dealing with the CBC increasingly difficult over the years. He says when it came to negotiating revenue agreements, "it was almost a sort of 'take it or leave it' attitude." Elsdon decided to leave.

He accuses the network of "withholding monies from our station in London and Wingham for many months. We're still owed a great deal of money back to 1986."

However, Elsdon quickly adds, "we don't hold any animosity toward the CBC. We've mutually had some good times together. But we can't be part of their new direction and we certainly don't like the way we've been treated. There's no doubt that there is a push to get more prime-time programming from the affiliates. Quite frankly this wasn't acceptable."

Trina McQueen, director of network TV, argues that CBC programming is just as popular, if not more so, than the less expensive American imports, and defends the corporation's move to 95 per cent prime-time, indigenous programming. "Sure the negotiations have been tough," she says, "but the CBC has been working with severe budget cutbacks in the last few years."

At the annual general meeting of the affiliates, held in Toronto in June, the corporation responded to their demands by appointing a full-time director of affiliate affairs. Negotiations continue on a new agreement to be signed next year.

Elsdon attended the June meeting, but only as an observer. He is enthusiastic about his newfound independence. "We've got an opportunity now to do a lot of different kind of programming. It's going to be a rough road in terms of financial return for a few years. On the other hand, it's really a challenge. Everybody's on a high and running hard. There is a lot of co-production going on with a variety of stations. We're involved with five other stations in Ontario and we're trying to develop new Canadian programming. We are using the CRTC regulation which allows us to co-sponsor with other stations and count that as part of local production."

While Elsdon concedes that other large

affiliates might follow CFPL's lead, it really comes down to a question of market size. He says, "In effect, the CBC, with its satellite distribution, really doesn't need the affiliates anymore. However, the smaller ones certainly need the CBC to survive. What's at stake in this whole thing is the viability and future of local broadcasting in smaller centres. That's something that is very valuable to this whole country and if we lose that, if we start to lose local broadcasters, we would be losing one heck of a lot of value, the grass roots, and the service to the community."

Four more features to go in Quebec

MONTREAL - A total of \$1,654,429 has been invested in the production of four feature films by the Société générale des industries culturelles québécoises (SOGIC).

Jésus de Montréal, written and directed by Denys Arcand and produced by Cinema Plus Production, will receive \$500,000 in addition to the \$100,000 Prime à la qualité won by Arcand with *The Decline of the American Empire*.

Comment faire l'amour avec un nègre sans se fatiguer, directed by Jacques W. Benoit, written by Richard Sadler, A. Mazouz and Dany Laferrière and produced by Films Stock, will receive \$492,500.

Laura Laur, written and directed by Brigitte Sauriol and adapted from a book by Suzanne Jacob, will receive \$250,000.

Une portion d'éternité, written and directed by Robert Favreau and produced by Productions du Regard, will receive \$411,929.

An investment of \$30,000 will go towards the production of the television series *Les Filles de Caleb*, written by Fernand Dansereau from the book by Arlette Cousture.

SOGIC has also announced that the International Festival of New Film and Video, Oct. 20-30, will receive \$100,000.

Actra bolsters B.C. script writing by western writers

VANCOUVER - Of all the film and television scripts produced in British Columbia last year, only one was written by a member of the Writers Guild of ACTRA (the Alliance of Canadian Cinema, Radio and Television Artists). And that

one member did the work in violation of the appropriate agreement. With that sad statistic in mind, the B.C. ACTRA Writers Council brought together about 50 aspiring screenwriters and representatives of B.C. Film, Superchannel and the Beacon Group. The "One of the Money" workshop took place on May 17.

The most encouraging news came from Grant Allen of the Beacon Group. As of the end of 1987, it had assembled \$5 million in private money which was invested in five projects. Allen expects another \$15 million in the next year and hopes to support between 10 and 15 productions. He says Beacon looks for proposals from producers working in tandem with writers. However he's not optimistic about being able to bring much business to B.C., not because there's a shortage of writing talent, but because "it's tough to find good producers."

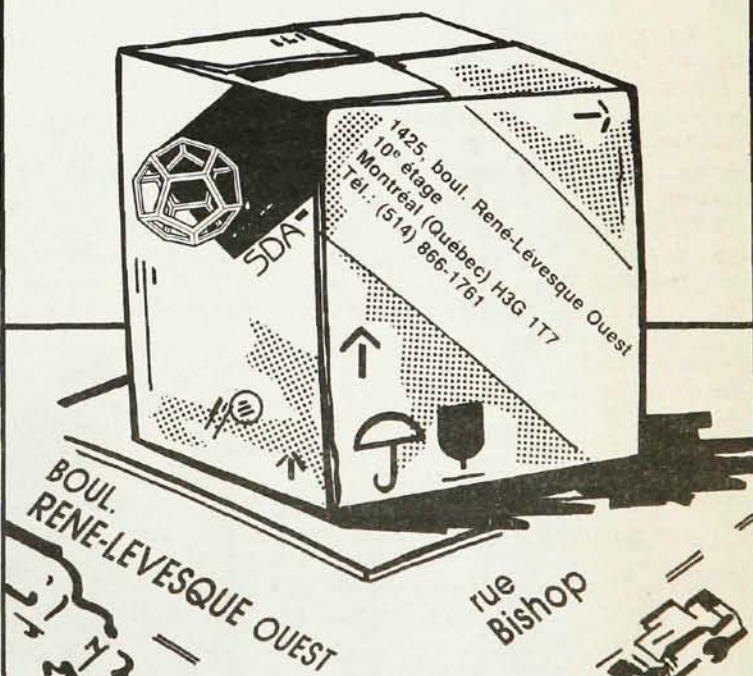
Superchannel's Creative Development officer Gerri Cook was also on hand. She says the pay-TV network spends about \$20,000 a month on script development in the four western provinces and the Territories; most of the B.C. budget is invested in the Praxis Script Development Workshop. Taking advantage of a sympathetic audience, she pointed out that the

federal tax on cable subscribers is not working to the benefit of British Columbia. Between \$19 and \$20 million leaves B.C. each year but only \$17.46 million has been reinvested by Telefilm over the past five years. (In Saskatchewan, cable subscribers pay out \$3 million each year; only \$500,000 has come back since 1982).

Cinema Canada readers are already familiar with B.C. Film's efforts to promote West Coast screenwriting. Christine Moffat's presentation of the provincial agency's Internship programs provoked a lot of interest. B.C. Film will pay one-half of an intern's salary up to a maximum of \$300 a week. She took under advisement one woman writer's suggestion that the notion of a 'master' trainer be changed to the genderless word 'veteran'.

And Jonathan Rogers of Fox-Rogers Productions provided the entertainment for the evening. His company has developed a system of animated storyboards to help sell script ideas. Scene sketches, not unlike the art you see in court stories on TV, are assembled on videotape and screened for prospective producers or investors. Judging by the example, this is a technique best utilized in the selling of 'genre' scripts.

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Trade News

Bethune backer irked at delays

OTTAWA - Richard Racette, founder and president of Uvesco Ltd., is understandably annoyed. Uvesco has a 70 per cent share of *Bethune*, the costliest Canadian-made feature film to date, and the film has come to a complete standstill. Its star, Donald Sutherland, is reported to be making a movie somewhere in Zimbabwe.

"We want to see this movie realized," says Racette. "Bethune is someone we should all be very proud of, and it is turning into a goddamn embarrassment. The entire China shoot is complete and now we have Sutherland who is wanting to rewrite the script. I don't understand this. He read the script before he started, now it's 70 per cent complete, the guy wants to change it around. That's not fair ball. And you got producers who are pulling their hair out, who want to get this thing done. It's not fair to the other actors. It's like the engineer telling the architect, "(expletive), 'We're changing the plans.'"

However, Racette is not concerned about his investor's downside risk, despite the whims of such a predominant actor. His company has invested in Canadian product before, and he is no stranger to the complex nature of film financing. Uvesco did all the placement for *The Raccoons*, now in its third season on the CBC, and also for Nelvana's successful *Care Bears II* movie. According to Racette, "You do film financing on the basis that you guarantee your investors an upside return on their investment and you do that by virtue of getting involved with movies that can be assured distribution."

Uvesco is responsible for putting the Hemdale distribution in place for *Bethune*. "Hemdale, coming off promoting *Platoon* successfully, felt, like we did, that this had the makings of another Academy Award-winning movie. They wanted an all-inclusive deal, but got only distribution in the U.S. For that they gave us a \$3.5 million letter of credit, which is almost worth \$5 million Canadian. We've pre-sold to the CBC for \$1.7 million, which in total, gives \$.60 back to the investor. In other words, if the film were never to produce a dollar except from those two sales, which would almost seem impossible, your worse case scenario is that you invest a dollar, which is a \$.45 dollar after tax investment, for which you get \$.60 back.

"We demanded that there be a fixed-price bonded contract on the movie, which means that Lloyds of London guarantees the completion of this movie, or the investor gets his money back. Our investors are at a total no-risk basis."

Racette says that he is not concerned with the changes in the tax regulations because he feels "every time you speak negatively about something, the public becomes skeptical. It

becomes all that much more difficult to educate them to what really are the positives and negatives about the amendments.

"Right now it's status quo. In the past, you were able to get the CCA and spread it over two years; they really haven't altered it all that much. Now they're saying it's a 30 per cent CCA, but it's really 100%. If your movie actually makes money, what you have is a benefit and you can take up to 100 per cent CCA from the income derived from the film itself. In the past, the government program was funding or encouraging movies that really had no income revenue potential, and you still got tax relief. Now they're saying let's compensate at least the winners and not the losers."

However, Racette seriously doubts that his company, predominantly involved with real estate syndication, will invest in big-budget theatrical features again. "If you look at what we've done in the past with animation, it's rather difficult for an animated cartoonist to hold you up. I don't think that Bert the Raccoon is going to put a gun to my head."

Paragon marches to the Plains

TORONTO - Jon Slan, president of Paragon Pictures, talked recently with *Cinema Canada* about his busy production schedule.

Filming begins in the fall on the historic television drama, *The Heights of Abraham*. A co-production with BBC-TV and the Global Network, Slan will produce the 1759 battle for Quebec in association with Murray Shostak, the president of Canadian International Studios, Montreal. They intend to shoot this expensive costume production around Montreal and not at the site of the original battle in Quebec city.

Long overdue, *The Heights of Abraham* has been scripted by British novelist and screenwriter Robin Chapman, and is to be directed by Frank Cvitanovich, a Canadian who has been working mainly in England and recently with the innovative Channel 4.

This month, Paragon begins principal photography on *Day One*, a three-hour made-for-TV movie for CBS, in association with Aaron Spelling Productions. Shooting in Montreal, *Day One* recounts the story of the atom bomb, from its development to the bombing of Hiroshima, and stars Brian Dennehy, John Houseman, and L. A. Law's Michael Tucker. It will be directed by Joe Sargent (*Jaws II*).

Currently in development is a pilot for a 22-hour series entitled *Pacific Clipper*. Scheduled to be shot in New Zealand, this contemporary action-drama is a co-production with Global, Channel 10 in Australia and TV New Zealand. Slan is also producing three one-hour specials with John Candy for HBO.

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First news of TV's fall schedule

TORONTO – English Canada's fall TV schedule is taking shape.

At the CBC, *Street Legal* will return for 22 new episodes. The award-winning *Degrassi Jr. High* will be back for 16 new programs. *Beachcombers* returns for its 17th season with Janet-Laine Green joining the cast. *Danger Bay* also returns for its fifth season. *The Raccoons* will be back for its third season. The future of *Hockey Night in Canada* is, as of yet, undecided.

Muppeteer Jim Henson will be shooting a pilot for a series with the CBC, tentatively entitled *The Jim Henson Show*, and Newfoundland's Codco have taped 11 half-hours. Watch for this troupe's brand of satire before *The National* in a new weekly format. And don't be surprised if Anne Murray has a *Christmas Special*.

New TV movies include *Mamma's Going to Buy You a Mocking Bird*, directed by Sandy Wilson and starring Linda Griffiths; *The Squamish Five*, about the Litton bombing; *Two Men*, starring John Vernon and Jan Rubes; and Jeannine Locke's three-hour dramatization of *The Private Capital*. Mini-series include *Glory Enough for All*, starring R. H. Thomson and Robert Wisden as insulin discoverers Drs. Banting and Best. Patrick Watson's series, *Democracy*, is expected in the new year.

Canada's largest private network, CTV, has announced two new half-hour Canadian prime-time comedy series, *The Ropes* with Nicole Stoffman (of *Degrassi Jr. High*) and produced by Producer's Group International, and *Secret Identity* from Sunrise Films, the producers of *Danger Bay*. The network's highest profile TV movie will be *The Jeweller's Shop*, based on an early play by Karole Wojtyla, now Pope John Paul II. Starring Ben Cross, it was produced by Alliance in association with European partners.

Canadian made mini-series include *Murder in Paradise*, about the 1943 murder of Sir Harry Oakes, and *Gabrielle Chanel*, starring Genevieve Bujold. Alliance is involved with the production of this one as well. New kids' series include *Putnam's Prairie Emporium*, set in a Dickens-like general store, produced by CKCK in Saskatchewan, and *5,4,3,2,Run*, a game show for children produced by the B. C. affiliate, CHAN.

Global will begin showing the Toronto-made action series, *Diamonds*, and has another full season of *Adderley*. Also made in Toronto: *T And T*, starring Mr. T and running 26 half-hours. Global also will program John McGreevey's new series, *Return Journey*, which runs eight hours, with star names taking viewers to their country of birth or choice.

TV Ontario's big series next year will be the British import, *The Singing Detective*. The eight-hour series was written by Dennis Potter (*Pennies from Heaven*). Other series: a three-part

Acting, which stars Michael Caine, Jonathan Miller and Simon Callow; 26 new episodes of *Dr. Who*; and the new episodes of the popular *Yes, Minister*. And last, but certainly not least, Elwy Yost is back for yet another season of *Saturday Night at the Movies*.

CFTO-TV lockout continues

TORONTO – On June 7, CFTO-TV, CTV's largest affiliate, locked out 285 NABET employees. The technicians, newsroom employees, office staff and production workers had earlier voted 81 per cent to strike after a federal conciliator was unable to bring about an agreement.

The workers' salaries are at the top range for the industry and the two sides are close on wages. CFTO has offered six, five and five per cent over three years, while NABET wants seven, six and six. The union has also asked the company to pay a larger share of the benefits, including more for vacations.

However, the strike/lock-out centers on the issue of contracting out of work to non-unionized employees. NABET wants to tighten its jurisdiction over all CFTO-related productions, while the company is sticking to limiting the union rights to the representation of workers hired by Glen-Warren Productions, its wholly-owned production arm. Both corporate entities are, in turn, owned by Baton Broadcasting. Douglas Basset, Baton's president, has been accused of union-busting. He has offered station employees separate contracts if they return to work, guaranteeing them full employment. Basset has been quoted as saying, "The union doesn't represent the employees." To date, over 60 employees have returned. Many of the high-profile on-air staff remained on the job.

The dispute could drag on through the summer and emotions run high. ACTRA, the Canadian Labour Congress and the Ontario New Democratic Party support NABET and locked-out workers have initiated a telephone campaign, urging advertisers not to buy time on the station. Workers have even picketed Blue Jays baseball games, which are transmitted across the CTV network by Glen-Warren. NABET has charged CFTO of biased news coverage of the strike and recently filed a complaint with the CRC.

In the meantime, Basset reports a profit for Baton of \$16.5 million on revenue of \$180.1 million this year, compared to \$15.3 million on revenue of \$170.9 million last year.

Saskatchewan puts training project in place

REGINA—The Saskatchewan Film Development Project was launched recently with the announcement of a \$1.2 million commitment from the National Film Board of Canada and the Government of Saskatchewan.

Funding will be split evenly two ways between the NFB and Parks, Recreation and Culture (Saskatchewan) for this three-year production training and film development project.

Saskwest Television Inc. has acquired broadcast rights to the first comedy-drama entitled *The Great Electrical Revolution*.

The NFB and Regina Motion Picture, Video and Sound Ltd. will coproduce the program based on Saskatchewan writer Ken Mitchell's story and directed by Larry Bauman of Regina. This \$300,000 production is scheduled for shooting January 1989, in Moose Jaw and Regina.

According to Barbara J. Stewart, co-ordinator of the Saskatchewan Film Development Project, *The Great Electrical Revolution* will serve as a prototype, setting the standards for the second component of the project, an anthology series of six half-hour dramas entitled *The Door*, exploring issues that will have an impact on the people of Saskatchewan in the 21st century.

Aided by a Training Advisory Committee, Stewart's strategy is to hire local screenwriters, directors, performers, musicians and production crews while bringing in experts to give guidance on the shoot. While the first projects may be top-heavy in "imported" talent, she expects the experience gained by local crews to bring filmmaking in the province up to a world standard quickly. "We have the talent here; what we need is to be shown what is required."

The monies already committed to the project are to be matched by the producers of the half-hours from other sources like Telefilm Canada.

Cannell / IATSE make a deal

VANCOUVER—Cannell Productions of Canada has concluded negotiations with two IATSE locals in Vancouver. Camera local 667 has ratified an agreement with the television production company which business agent George Chapman says is 'tailored to work on series rather than feature films.' Local 891 has also reached a tentative agreement with Cannell which was expected to be approved by the union's membership by the end of June. Cannell

is also waiting ratification of an agreement with Teamsters local 155.

IATSE says 1988 appears to be a good year for its members. As of our deadline IATSE crews were working on six projects in principal photography, three in pre-production and, according to Chapman, had six others in the works.

Rival unions ACFC-Vancouver and NABET 800 were not faring as well.

The new branch of the Association of Canadian Film Craftspeople has undergone yet another change in command. The new president is electrician and set-decorator Joris

Eking. He replaces Ray Hache who is now business agent replacing, in turn, founder Kevin Brown.

Brown left ACFC after a disagreement about whether the new branch would attempt to add transportation staff to its roster. He's now working with David Kelly at NABET 800.

Neither union had taken on any major projects by mid-June, although Kelly said some NABET members were being sent out on daycalls. Both claim they are negotiating with producers and expect to enter into agreements before the end of the year.

IATSE says the American Writers Guild strike

is, indirectly, good for its crews. Chapman says that too much work last year meant there weren't enough experienced people to go around and some producers were dissatisfied. ACFC is less optimistic. Eking says the spin-off effect is that senior film technicians are taking work on non-union projects.

(Finally, by way of clarification: Our story in the June issue implied that David Kelly of NABET had been actively negotiating a deal with Cannell in Canada. In fact he was referring to agreements between NABET and Cannell in the United States. We apologize for the misunderstanding.)

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Filmclips to service fest needs

TORONTO - A Toronto entrepreneur has developed a computer program to simplify the filmmaker's search for the international film festival best suited to his needs.

John Karmazyn has designed a computer software program that provides his customers with information on 500 film and video festivals. His service, Filmclips, is offered on a subscription and cost per service basis. It represents an alternative to filmmakers and production companies who work with a limited number of prints and who may wish to enter their films in as many festivals as possible.

Jean Lefebvre, Telefilm Canada's manager of festivals and international marketing, says he thinks the idea of a computerbased service could be helpful. He recently endorsed Karmazyn's service in a newsletter to all Canadian filmmakers and production companies. Although Telefilm Canada runs an office that currently helps filmmakers apply to festivals,

Lefebvre says he sees the Filmclips idea as complementary to the existing Telefilm service that already is overburdened.

After consultation with the customer, Karmazyn provides a computer search for the most appropriate festival or festivals, and develops a distribution schedule. Labels, instructions, and courier waybills are printed, the film packaged and sent to the selected festival.

"The more specific a filmmaker is with his target audience, the more specific we can be with the search," says Karmazyn. The search can be done on various criteria. Once a festival is selected, information is recalled on important details such as prize money, judging, and fees.

Karmazyn says he started collecting information on the myriad film festivals around the world as a Ryerson student. The result is that now he has a list more extensive than Telefilm's. (Telefilm only deals with festivals which meet TF's criteria concerning importance, competitiveness, and responsibility.) He also has developed software programs for scripts, film budgets and production planning.

Advanced film school

About 20 years ago, Richard Gailey had an idea - a concept for an advanced film school. Years later, in 1981, an industry group including Dr. Gailey approached the Southern Alberta Institute of Technology (SAIT) (where Dr. Gailey teaches in the communications department) in Calgary about establishing such a program. This year SAIT finally introduced its Professional Motion Picture Production (PMPP) program.

The establishment of the program, according to Dr. Gailey, was largely possible because of structural and political change at SAIT. "SAIT used to be a provincially administered institution, but three years ago we got a board of governors. This way new for us. It opened up all kinds of new ways of doing things."

PMPP is proof that the new system works. After years of inaction, the PMPP program is now a reality - in only three short years.

Eighty-nine people applied to the program this year, and of those, 16 were accepted. Shona Rossel, who designed and administers the program, says "These people have all been involved in film or communications. They were picked because they all possess the true grit it takes in this business."

One student has since left, but 15 remain in a program that will likely change their careers. In their first term they have talked to dozens of people in the business to learn about budgets, business management, marketing, distribution, and law. Then they heard from established and successful producers, writers, cinematographers, editors, sound technicians... and familiarized themselves with all the different types of equipment these people use.

So far it sounds much like any other film school, but it's not. The 15 participants have also set up their own company, called Venturainment. Through Venturainment they get hands-on experience in the very real world of motion picture production. Early this month, the class will descend on Toronto to sell their ideas, then head west to produce what they sell.

Although Rossel won't predict how much Venturainment will make, ("It's a bit premature"), the students will have to split the profits with SAIT.

Rossel says she designed the program to be business-oriented. "It's very market-driven. We're professional players in the business of filmmaking. You have to combine the artist with the business person, so PMPP teaches all the necessary skills.

"She insists that filmmakers must be able to sell their work before it's produced.

Rossel herself has been in the business since she was 17. "I started on a feature film for NBC, then I moved to Toronto." In Ontario she worked on dozens of projects, working her way up through the industry. Now she produces her own work and her colleagues describe her as 'young and brilliant.'

Setting up a program like SAIT's Professional Motion Picture Production program is a new experience for her. "I think it's wonderful. I came here because I was very excited about the idea. It means I'm grounded in one city for a while and I can give back what I know." She likes the program so much she's staying around after the term ends to help her students with their productions.

PMPP's year runs differently from the typical school-year so the students can film during Alberta's long summer days. Then, after a summer of production, the first group will either apprentice in the industry or produce their own work with support from SAIT's facilities.

Applications for next year are already pouring in. "We've been swamped," says Rossel. "Some of them don't have a technical background, but they have the tenacity, and the skills can be learned."

Rossel is very pleased with the progress of this year's participants. "They have life-force, enthusiasm and drive; they're very talented." And of the program itself she says: "It's very exclusive and it's very special."

Dr. Gailey says Rossel has set up what he envisioned decades ago and recommended in his 1981 report with other members of Alberta's film industry, including Ron Brown, past-president and board member of the Alberta Motion Picture Industries Association. Brown says SAIT had a basic two-year film crafts program (the Cinema Television Stage Radio Broadcasting Applied Arts program still exists), but needed another program to stress "what we thought were the weaknesses at the time. We approached all of the educational institutions in Alberta, including SAIT. None of the others was particularly interested, especially the University of Alberta, which already had a film department.

"We had just pressured the government to set up the Alberta Motion Picture Development Corporation (AMPDC). We could see all that sponsored film decreasing; growth would have to be in the dramatic and entertainment area," said Brown. The PMPP program at SAIT now fuels that growth.

In spite of the Alberta government's support for various areas of the province's film and video industry, it has failed to recognize the value of education. In fact, SAIT was only able to implement its new advanced film school program after the government gave SAIT greater autonomy, and the power to spend its budget on the educational programs of its choice.

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ACTRA proposes artists' legislation

TORONTO - Raising the standard-of-living of Canadian artists is the focus of major legislation proposed by the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) and endorsed recently by the Canadian Labour Congress (CLC).

It is no secret, says Doug Coupar, director of communications and research for ACTRA, that a large majority of Canadian artists must supplement their income through various means. Artists in short-term and high-salaried positions, he says, are frequently hit hard at tax time.

"Artists need a minimum level of recognition in their own country," says Coupar, who adds that proposed legislation recognizes that "the economic needs of the artist are central to their survival."

ACTRA statistics indicate that over 63 per cent of its 9,500 members make less than \$5,000 annually, 24 per cent make between \$5,000 and \$20,000 and nine per cent make between \$20,000 and \$50,000.

Coupar says that this struggle for fiscal recognition is an uphill battle. ACTRA has always suffered from the "chronic problem" of not having political clout in Ottawa.

At press time, a spokesperson in the office of Sheila Finestone (Lib.-Mount Royal), communications critic, told *Cinema Canada* that the proposal was being closely studied. Saying only that action will be taken, she would not reveal details.

The NDP has endorsed the ACTRA proposal indicating that the status of the artist is a priority item in the NDP cultural agenda of the election policy platform.

In May, Communications minister Flora MacDonald received draft legislation based on the Siren/Gelinas Report on the Status of the Artist, commissioned in 1985. The recommendations in the report and subsequent (first) draft legislation reflect what ACTRA is seeking in its proposal. Paul Siren, co-chairman of the National Advisory Committee which framed the draft legislation, is a former general secretary of ACTRA.

Among the highlights of ACTRA's Status of the Artist legislation proposal are:

- statutory bargaining rights for artists' organizations.
- explicit recognition of the tax needs of professional artists, including the right to average income and to deduct all legitimate expenses against earned income.
- unemployment insurance eligibility for freelance performers.
- recognition of the right of freedom of artistic expression.
- recognition of the important role played by artists in our society.

Ideally, ACTRA would like to see a three-party agreement and omnibus legislation

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that would amend various pieces of current legislation pertaining to the status of the artist, such as the Canada Combines Act, Canada Labor Code and the Income Tax Act.

Gary Neil, general secretary of ACTRA, says omnibus legislation would in effect be the culmination of years of attempting to amend various pieces of legislation for the sake of the artist.

"With this proposal, we decided that the most effective route would be special legislation rather than seeking exemptions and changes to different pieces of legislation with different organizations," says Neil.

However, Neil told *Cinema Canada* that he does not expect legislative action this year with a federal election to be held possibly in the fall of 1989.

No fewer than 2.2 million workers in CLC affiliated unions - United Steelworkers of America and Actors Equity - unanimously endorsed the ACTRA proposal at a CLC convention, May 9-13, in Vancouver.

In Quebec, the recent approval and the first-phase (April 1988) implementation of Bill 90, which provides similar security for Quebec's artists, is viewed by ACTRA as supportive and a step towards Canada-wide recognition for the

artist.

"Bill 90 helps us move along," says Coupar, "but our main focus is federal."

Bill 90 deals primarily with a government recognition or a guarantee of collective bargaining rights. It also recognizes artists as independent workers who may deduct a high percentage of work-related expenses from their income on Quebec tax forms.

According to an NDP spokesperson in Ottawa, perhaps the most important aspect of Bill 90, where the rest of Canada is concerned, is that it kills any doubts that this sort of legislation can be implemented.

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The conference which wasn't

MONTREAL - It was a prime opportunity for the best and brightest in television and film to discuss U.S./Canada co-venturing. The Canadians were enthusiastic about travelling down to Hollywood and meeting with their American counterparts, but the Americans chose tennis.

Welcome to Hollywood North was the name of an ill-fated all-star conference organized by The Canadian Institute and scheduled for Saturday April 22-23 in Hollywood, California.

Despite a registration fee of \$895 (U.S.), Canadian participation was close to oversubscribed when, in late March, the organizers were forced to scuttle the conference due to lack of interest by the Americans.

Among the Canadian panelists who were prepared to discuss a wide range of topics relevant to production industries on both sides of the border were Jeremy Kinsman, assistant deputy minister of cultural affairs with Communications Canada and Harold Greenberg of Astral Bellevue Pathé.

Sander H. Gibson, a partner with the Montreal law firm of Gascon, Gibson, Larose and the intended co-chairman of the non-event, says the conference failed to materialize for several reasons.

"It was a terrific opportunity and there was a massive favourable response (by the Canadians)," says Gibson, who says the apparent indifference by the Americans is directly related to a production downturn in Canada and the U.S. although an earlier market survey in 1988 indicated that the conference was a feasible idea.

Gibson says U.S. studio cutbacks, layoffs, rising crew rates in Canada and the narrowing U.S./Canada dollar exchange rate are making it difficult for the Americans to look north with any sort of enthusiasm.

"If they are doing less down there, they will certainly be doing less up here," says Gibson.

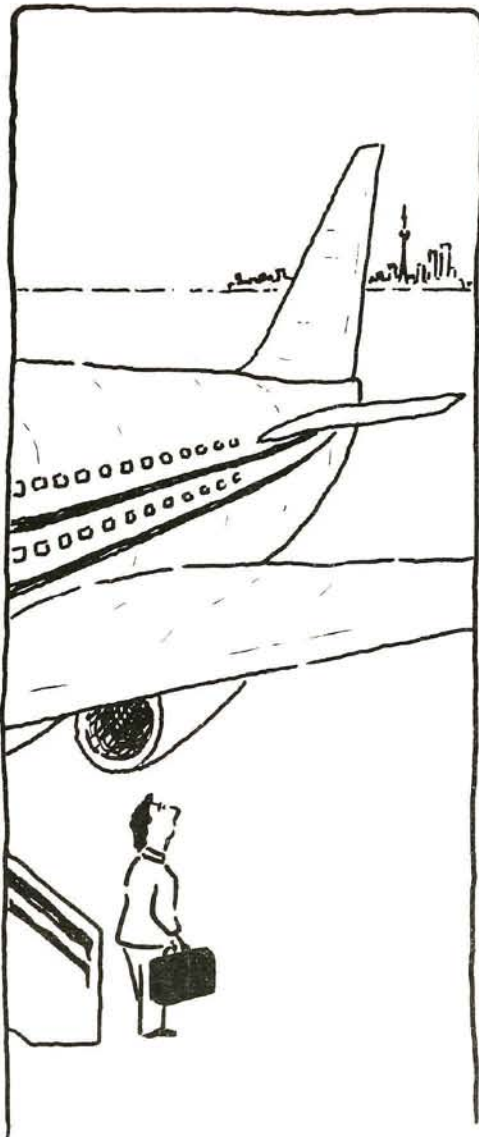
There is also the possibility, he says, that the organizers might have overlooked the fact that conferences are usually held during the course of the five-day work week in sunny California and not on the weekends when tennis is the first order of the day.

The conference was to be the follow-up to a successful conference on Canadian film and television held in Montreal by the institute in October 1987.

John Black, the conference producer, told *Cinema Canada* that the Hollywood conference was intended to be of equal value to both Canadian and American film industry participants.

He would not comment on whether the

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registration fee was a deterrent factor and says there are no plans, as yet, to reschedule the event.

Among the 19 speakers, industry executives, producers and attorneys who were scheduled to participate on the panels were Arthur Weinthal, vice-president of CTV Television Network, Michael Hirsch, founding partner of Nelvana Limited, Jon Slan, Canadian producer based in Los Angeles, Francis Fox, former secretary of state and partner in the Montreal law firm of Faskin Martineau Walker, Pierre David, chairman and CEO of Image Organization Inc. in L.A. and Walter Coblenz, an L.A.-based producer (*All The President's Men*, *The Onion*

Field, *The Candidate*) who has worked with the Canadian film industry and produced his films in Canada.

Guy Glover tribute planned

MONTREAL - A simple funeral service with family and friends was held in late May for Guy Glover, one of the first generation of filmmakers at the National Film Board of Canada, who died

at his home in Hudson, Quebec, on May 17.

According to an NFB spokesperson, Glover had requested that his death be kept in low profile. However, the Cinémathèque Québécoise has tentatively scheduled Thursday, Sept. 1 to show a retrospective of Glover's work.

His long career at the National Film Board, from 1941 to 1979, included an apprenticeship with NFB founder John Grierson and a close association with Norman McLaren who died last year. He was a director, producer, executive producer and the first director of the French-language production branch from 1944 to 1953.

The two animated films directed by Glover are *Lining the Blues* and *Marching the Colours*.

Curtain rings down on Montreal's rep theatres

MONTREAL - June 12 marked the closing of Cinema V, the 12-year-old repertory cinema on Sherbrooke Street. Five days later, the two-screen cinema was reopened under a Famous Players marquee advertising first-run films.

Repertory cinemagoers in Montreal have suffered through a year of theatre closings, beginning in the early summer of 1987 with the sale of the Outremont Theatre (1,200 seats) and two smaller venues owned by Roland Smith. Smith subsequently joined Famous Players to manage the Quebec operation of Cinemas Famous Players, a job he has since left.

While at Famous, Smith closed Montreal's Elysée art house (1,600 seats), opened a repertory screen on St. Catherine Street and three screens (two repertory, one art screen) in the Bogart Cinema on Park Ave.

It was suggested by Smith at the time that the first-run Kent theatre - the theatre closest to Cinema V - would be converted for repertory use.

Today, the Kent has been closed and sold after management failed to renew the lease with Famous, the repertory cinema on St. Catherine is closed (after several months) and the Bogart Cinema on Park Ave. is showing first-run features on two screens. The fully restored Papineau Theatre (two screens) was opened and closed inside of five months by an independent businessman who cited an inadequate supply of films and sparse audiences as reasons for closing.

Smith has been replaced at Famous Players by Carole Boudreault as of May 6.

Gillian Howard, spokesperson for Famous in the Toronto head office, says "The lesson that we have learned is that we were not successful in Montreal with repertory cinema. Our business is first-run films."

It eventually became obvious, she explains, that there was not a large enough market for repertory cinema in Montreal.

"Supply follows demand. If the demand had been there we might not have been able to lease Cinema V," says Howard.

Jean Cloutier, owner of the Towne Cinema in Ottawa, is an observer of the repertory cinema scene in Montreal.

"I heard that Famous offered a sweetheart of a deal," he says.

Business is good at the Towne, he says, but there is no denying that repertory cinema is hard-pressed by first-run theatres that "grind out long runs in 70-seat houses."

Video rentals, pay-television and the increasing frequency by which television broadcasters put relatively new theatrical releases on the air have forced many repertory cinemas to show limited (short run) engagements of first-run films.

Cloutier says that, in many cases, increasing operating costs require better use of the real estate in question than as a repertory theatre.

Cloutier says he is not adequately aware of the demographics of Montreal to comment on whether population trends had anything to do with the closing of Montreal's repertory cinemas. He does say, however, that approximately one million potential cinemagoers in the Ottawa area is enough to sustain the Towne Cinema which shows films in both French and English.

Michael Costom, who leased Cinema V and the Cinéma de Paris to Famous Players, could not be reached for a comment at presstime. Costom's wife, Claire, operates the Ouimetoscope which, along with the Conservatory of Cinematographic Art and the Cinémathèque Québécois, is now the only venue for repertory films in Montreal.

Funds pumped into Cinéma Parallèle

MONTREAL - Over \$355,000 has been budgeted for the renovation of the Cinéma Parallèle theatre on St. Lawrence Blvd., renowned for showing experimental film. The renovated theatre will also show video programming.

Claude Chamberlan, director of the nonprofit organization that operates the 80-seat cinema Centre Parallèle Inc., says renovation plans include new seats, new acoustics and film and video projection equipment for most formats.

"It is the only outlet in Montreal for Independent first films and videos," says Chamberlan, who is confident that the small size of the theatre and a strong cash flow will keep this theatre from closing as several Montreal repertory cinemas and art houses have recently.

Funding for the renovations is being provided by the Cultural Initiatives Programme of the federal Ministry of Communications (\$93,000), Société générale des industries culturelles du Québec (\$70,000) and, Chamberlan hopes, the City of Montreal, which was still considering the project at press time. The Canada Council provided research funding for the project in 1983 and the National Film Board is supporting the theatre with technical services, including the installation of the new projection equipment.

The Cinéma Parallèle is scheduled to reopen in September with a full week-long program of

films and videos. It will be the main venue of the 17th Montreal International Festival of New Cinema and Video, Oct. 20-30.

Chamberlan is also the co-director of the festival.

Cineplex takes on the U.K.

TORONTO - Cineplex Odeon Corporation, one of North America's largest exhibitors, announced its entry into the British market with the purchase of the Maybox Movie Centre in south London. At a recent shareholders' meeting, Garth Drabinsky, Cineplex Odeon's chairman, president and CEO, outlined his plans to open 100 screens in the U. K. by the end of 1990.

The Maybox is the first cinema complex outside of North America to be owned and operated by Cineplex, which currently operates 1,687 screens in approximately 500 locations. The Maybox consists of 10 screens and 2,120 seats.

In further news, Charles Bronfman has raised his stake in Cineplex Odeon with the purchase of roughly 1.1 million shares in the corporation. The shares represent about 4.6 per cent of the outstanding Cineplex stock. Previously Bronfman owned 2.08 million shares, representing 8.72 per cent of the company's stock.

Finally, Cineplex, along with MCA Inc., is now constructing, and soon will be operating, a motion picture studio tour and production facility in Orlando, Florida.

Comic Mann

TORONTO - Ron Mann's latest feature-length documentary, *Comic Book Confidential*, has been accepted at the Edinburgh Film Festival. Mann, whose earlier films, *Imagine the Sound* and *Poetry in Motion*, received wide critical acclaim, regards *Comic Book Confidential* as the third film in his trilogy of North American cultural history. The film also will be seen at Toronto's Festival of Festivals, then released theatrically by Cineplex Odeon in September.



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NEWS

EMILY AWARD WINNER

To a Safer Place, the moving story of a survivor of incest, directed by Academy Award winner Beverly Shaffer (*I'll Find a Way*), is the winner of this year's Emily Award. Presented at the prestigious American Film and Video Festival in New York, the award, which is named after the festival's founder, Emily Jones, is presented to the film or video receiving the highest evaluation score among all of the festival's Blue Ribbon Award winners. **To a Safer Place** won the Blue Ribbon Award in the category of films dealing with family relations. The NFB has won this award only twice before — in 1968 with Norman McLaren's *Pas de Deux* and in 1971 with Michael Rubbo's *Sad Song of Yellow Skin*.



ple outside the dominant culture to express their perspective." At the American Film and Video Festival in New York, Cardinal's film was presented with a Red Ribbon Award.

FOSTER CHILD A FESTIVAL WINNER

Foster Child, a 40-minute documentary directed by Gil Cardinal, has been awarded a Special Jury prize at the Banff Television Festival. This story of the filmmaker's search for his natural family and its roots after 35 years as a foster child, has recently been drawing wide acclaim. At this year's Yorkton Short Film and Video Festival, **Foster Child** was judged the best documentary over 30 minutes and was awarded the first National Film Board Kathleen Shannon Documentary Award which goes to a film that "provides an opportunity for peo-

AWARDS IN ZAGREB

The Cat Came Back, directed by Cordell Barker of the NFB's Prairie Production Studio, captured three awards at the Eighth World Festival of Animated Films in Zagreb, Yugoslavia. This animated short, based on a 100-year-old folk song, was awarded the Audience Prize as the most popular film of the festival. As well, the film was selected for awards in the Humor and Music categories.

The Film Board's Oscar nominee **George and Rosemary**, directed by David Fine and Alison Snowden, took an award in the category Films Between Five and Twelve Minutes.

This year's Zagreb Festival honoured the National Film Board with a full day of NFB films featuring **All Time Favorites** and a program of Film Board productions directed by foreign filmmakers. The special event was a pre-celebration of the Board's 50th Anniversary next year. The festival is held every two years.

MEDIA LITERACY VIDEO

The NFB has just released a new videocassette to spark discussion and learning in media literacy and communication arts courses.

Images and Meaning features nine Film Board productions representing a wide variety of subjects and styles.

Further information is available by writing to: Images and Meaning, Marketing, D-5, National Film Board of Canada, P.O. Box 6100, Station A, Montreal, Quebec, H3C 3H5.

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Rogers out of U.S. cable biz

TORONTO — Rogers Communications Inc. of Toronto is negotiating to sell off its five U.S. cable systems by the end of the year. Valued at \$1 billion (U.S.) or more, the group of systems is being eagerly sought after by a number of competing corporations including Time Inc. of New York, the second-largest cable operator in the U.S., and Warner Communications, also of

New York.

However, the likely purchaser will be United Artists Communications Inc. of Denver, the largest operator of movie theatres in the United States, and corporately tied to Telecommunications Inc., largest cable operator south of the border. The five systems have a total base of 525,000 subscribers.

One of Rogers' goals in selling the cable operations is to pay down the company's \$1.028 billion debt and help finance more acquisitions in Canada. This has included a move to solidify its control over Canadian Home Shopping Network Ltd. In May of this year Rogers

acquired a 25 per cent in CHSN from Shaw Cable Systems of Edmonton and now has a controlling interest of just under 74 per cent.

CHSN started in February, 1987, on basic cable and has a membership of about 200,000 households. The CRTC permits CHSN to show only still pictures to viewers. A running sales pitch accompanies the broadcasts.

In related news, Rogers has reached a deal with Moses Znaimer's MuchMusic and the video music channel will be carried on basic cable starting Sept. 2. Rogers, the major cable network in the Metro Toronto area, has a subscriber base of over 300,000.

**CINEMA
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Trade News

Gémeaux threatened with TVA boycott

MONTREAL — The third annual presentation of the *Prix Gémeaux* will honour the best of French-language television with a televised awards ceremony scheduled for broadcast on Radio-Canada in December.

Last year close to 800,000 viewers tuned in to the gala event in which members of the Academy of Canadian Cinema and Television (Quebec) vote for their peers in 55 prize categories.

July 15 is the entry deadline for television programs aired between Sept. 1, 1987 and June 30, 1988.

However, the French-language network TVA, owned by Videotron, might boycott the awards if the voting system is not changed.

The problem, says Claude Leclerc, director of communications at Videotron, is that there are too few academy members among TVA employees. Thus, he says, several prizes that TVA has won is not a true reflection of the high ratings maintained by the network for the last 25 years.

A large majority of the 150 academy voting members (television) are from Radio-Canada and other private broadcasters, says Leclerc.

At press time, Leclerc told *Cinema Canada* that there is a "strong possibility" that TVA will boycott the *Prix Gémeaux* and that discussions on how to change the voting system are underway. It is nearly impossible, he says, to convince a greater number of TVA employees to pay the \$100 fee (first year) and join the academy.

Sylvie Gaudreault, director of communications of the academy in Montreal, says she hopes that Michel Chamberlain, a member of the academy and the recently appointed program director at TVA, can muster support for the academy.

"We want to be representative of the whole industry," says Gaudreault. "TVA were among our first members and it is very important that we keep them. But there is nothing we can do if they decide to boycott."

Gaudreault says this problem has been brewing for the past three years.

Climbing to the top

BANFF — The 13th annual Banff Festival of Mountain Films, Nov. 4-6, is offering \$6,000 in cash prizes and a trip for two to Tokyo.

Prizes will be awarded in three categories — mountain environment, mountain sports and mountaineering.

The entry deadline is Oct. 3. For more information call 403-762-6351.

Prairies heat up as productions multiply

Saskatoon scene: Saskatchewan FilmPool's Nora Gardner reports that rising rent and a decline in independent co-op production will result in the September closure of the Saskatoon office. However, Sask FilmPool executive director Brenda Owens will make periodic trips from Regina to monitor indie-activity and cater to the needs of remaining Saskatoon FilmPool producers. As well, equipment will be shipped-up as needed and/or stored in the home of an as yet unnamed co-op member. The only reported co-op activity in Saskatoon is Ian Preston's short film *Healing*, currently in post-production.

Regina indie-activity dept.: Regina is cooking! Brian Stockton's feature-length drama, *The 24 Store*, begins shooting this summer. Also, Gerald Saul (co-director of the wild and wacky *Wheat Soup*) is currently producing two shorts; *Angst* and *Doctor Watermelon and His Orchestra*. Richard Kerr's *The Last Days of Contrition* and Elaine Pain's *Dedication* are now complete. Sask FilmPool currently has six shorts in post-production and an additional three shorts will be shot this summer.

A Sask FilmPool tour of 10 Western Canadian cities is in the planning stages. The tentative start of this Saskatchewan independent showcase is late August or early September. An indie-filmmaker will accompany the two-hour package of at least one feature and several shorts.

Sask workshoping: The FilmPool is hosting an intensive three-day video production workshop August 12-14. The instructor is Vancouver's Sara Diamond. Nora Gardner says the workshop is geared towards an intermediate level for video artists wanting "to advance technically and aesthetically." Equipment, space and technical assistance are provided by Cable Regina.

Yorkton loves milk dept.: 26-year-old Winnipeg Film Group member Lorne Bailey scored two awards for his 20-minute black comedy *The Milkman Cometh* at the 24th Yorkton Short Film and Video Festival. Bailey captured the National Screen Institute Independent Dramalab Award and a Special Jury Award. Jury member Lawrence O'Toole hailed Bailey as "a regional filmmaker who shows great promise."

Manitobans love Canada dept.: The Winnipeg Film Group's 150-seat Cinematheque experienced a 100 per cent increase in box office during its spring "Films for Fish" series. This is especially impressive considering that the series boasted 60 per cent Canadian-content (with 50 per cent of that devoted to Manitoba product). Features screened included Alberta-produced *Storm* and Manitoba's own *Tales From the Gimli Hospital*.

Speaking of Gimli dept.: Manitoba's Icelandic community is in an uproar over Guy Maddin's *Tales From the Gimli Hospital*. Media reports in the Winnipeg papers and CBC's "As It Happens" reveal that Icelanders are offended at how their culture and heritage are being portrayed in the 72-minute black-and-white black comedy. Such grotesque items as squeezing fish guts over a head for hair gel and the theme of necrophilia are just a few items that have caused numerous Icelandic-Manitobians to cry foul. Maddin's defense is that he himself is Icelandic. "I can do whatever I want," he said.

Location Manitoba: Canada-Manitoba Cultural Industries Development Office (CIDO) locations officer Alana Langelotz has been scouting Manitoba prairies locations for Handmade Films and American Filmworks \$6 million feature *Another World*. Langelotz describes the project as a cross between *Stand By Me* and *My Life As A Dog*. Other CIDO location scouts include Simcom/Norstar's *Cold Comfort* (looking for two snowy weeks just outside Winnipeg this December) and Spectrum's Films' *Northern Lights* (considering a Northern Manitoba shoot in the winter or spring of '89). Price-tag on the latter pic is in the \$5 million range. Langelotz cites Manitoba's unique landscape and extensive period locations as being a major draw for feature shoots. CIDO's involvement in scouting "is starting to build substantially," said Langelotz. Shoots requiring a combination of abovementioned attributes with snow, can also look to Manitoba with a keen eye. However, the province's usually predictable sub-zero climes went awry last winter during Tri-Star's *For Keeps* shoot. Unexpected balmy weather forced producers of the Molly Ringwald adolescent-pregnancy pic to order-up man-made snow.

CIDO production news: A number of productions receiving CIDO support are now complete or in post-production.

CIDO film officer Carole Vivier reports that Curtis Jonnie and Don Marks' Native Multi-Media Productions' one-hour special *Indian Time* is currently being hustled by the producers in Los Angeles. According to Vivier, the special's co-star (and former *Barney Miller* regular) Max Gail "has opened

some doors" in the American marketplace for the two producers. The variety special also features Buffy St. Marie and Charlie Hill.

CIDO's Jimmy Silden just caught a private Vancouver screening of Stephen Foster and Richard Davis' \$2.5 million feature *The Outside Chance of Maximilian Glick*. Shot in and around Beausejour and Winnipeg, the flick received raves from Silden who cited superb performances and remarkable period detail. Silden found the picture to be both "warm and funny" and praised all concerned.

Dueck Film Productions and Cambium Film and Video co-venture *Einstein Tonight* had its world premiere June 21 at Winnipeg's Centennial Concert Hall. The one-hour drama, dealing with Albert Einstein's brief encounter and warm friendship with a 10-year-old native girl, will soon be aired by CBC Manitoba and TVOntario. The gala Winnipeg premiere was sponsored by the Canadian Friends of the Hebrew University.

John Aaron Productions' \$300,000 half-hour drama *Cowpunk* is now in post-production. Directed by Kim Johnson, it will air on CBC's *Family Pictures*.

Greg Hanec's long-awaited feature *Tunes-A-Plenty* will receive its World Premiere sometime in August. Hanec's last feature, *Downtime*, was screened three years ago at the Berlin Film Festival.

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Gearing for big business; Cinar opens studios

MONTREAL - Cinar Films has recently opened a state-of-the-art audio recording studio in Montreal.

The Cinar Studio Centre is located on St. André Street in a yellow brick turn-of-the-century (five-storey) schoolhouse renovated for studio and office space. It is equipped to handle music recording, television and film (production and post-production) as well as publicity and advertising work.

Ron Weinberg, vice-president of Cinar, calls the \$5 million price tag an investment in Montreal's nascent film and television industry.

He told *Cinema Canada* that a dearth of studios in Montreal contributed to the decision to build the Cinar Studios.

"We had trouble booking once we got involved in the direct experience of being producers. We had used every studio in town," says Weinberg.

Weinberg's research, prior to building the studio, showed close to 250 local production companies against less than a dozen well-equipped studios in the city.

"It doesn't make any sense for a northern city not to have a good number of shooting stages and sound studios," says Weinberg, who relies on foreign clients, year-round, for close to 80 per cent of the work done by Cinar Films.

The 12-year-old private company is currently involved in film and television production, television distribution and the repackaging of foreign television product for North American markets.

Cinar programs include a four-feature and 52 half-hour television series based on the *Wizard of Oz* and a co-production with France called *Smoggies*, an animated television series created and directed by Gerry Potterton.

Film production projects in development include *The Time of Their Lives* and *The Zen of an Intelligent Machine*. Currently in post-production at the Cinar Studio Center is *The Mills of Power*, a feature film and television mini-series produced by Rose Films.

Cinar is the exclusive U.S. distributor for Radio-Canada, has exclusive Canadian rights to RCA Video Production and is involved in post-production packaging - re-editing, re-scoring, dubbing for different markets.

Three studios, designed by Tom Hidley, the internationally-known studio designer, are equipped with Studer 24-track, Dolby SR tape recorders, large-screen projection and synchronization systems.

The fully automated mixing console in the larger studio is the 56-channel British-made Solid State Logic 6056G.

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André Perreault oversees the technical end of studio operations. He has worked with a long list of international recording artists in studios such as Abbey Road, New York's Power Station and the Mountain Studios in the Alps.

Three floors of office space exist above the studios. One floor includes a reception area and production offices, viewing rooms and a conference room, while two top floors of the building are rented to the Malofilm Group, a Montreal distributor and producer.

NFB all bedecked

MONTREAL - *A Safer Place*, directed by Beverly Shaffer for the National Film Board, has won the Emily Award for the Best Film at the American Film and Video Festival which ended May 27 in New York.

This film about a victim of incest was also awarded a Blue Ribbon for the way in which it deals with family relations.

Other NFB-produced films to which Blue Ribbons were attached include *Mario*, by Jean Beaudin for Best Family Feature, *In Bed with an*

Elephant, by Kent Martin and *The Political Economy of Canada*, also directed by Martin.

Red Ribbon Awards were presented to *Foster Child* by Gil Cardinal, *Mr. Nobody*, directed by Lyn Wright, *Richard Cardinal* directed by Alanis Obomsawin, *Concerto Grosso Modo* by François Aubry, *Get a Job* by Brad Caslor and *Mortimer Griffin and Shalinsky*, by Mort Ransen co-produced with Atlantis Films Ltd.

Losique establishes Ottawa base with Cinematheque

MONTREAL - After months of rumour, the Conservatory of Cinematographic Art (CCA) in Montreal and the Canadian Film Institute (CFI) in Ottawa have merged to form the Cinematheque Canada.

Serge Losique, chairman and chief executive officer of the new organization, has announced that the CCA, which he founded in 1968 and the CFI, founded in 1935, will retain their names and many of their established programs.

Frank Taylor, who submitted his resignation as executive director of the CFI prior to the merger, will continue as vice-president of the Cinematheque Canada. Danièle Cauchard, from the CCA, is also a vice-president.

In an effort to retire a \$175,000 debt, the 53-year-old CFI had considered several offers to merge with film-related organizations. It was rumoured that among these organizations were the Academy of Canadian Cinema and Television and Canadian Centre for Advanced Film Studies.

In February, Taylor denied that the CFI was considering a \$200,000 bid by the CCA. However, the proposed merger was accepted by the CFI in April and the merger was approved by the CCA board in mid-June.

The board of directors of Cinematheque Canada will have 13 members, including five members from the CFI. Gordon Bruce, president of the CFI prior to the merger, is on the board.

Bruce told *Cinema Canada* that the CFI decision to merge with the CCA was "virtually unanimous."

"We had looked for an organization compatible with ours and one with which we could rationalize our activities," says Bruce.

He says the CFI had improved its financial deficit position but the absence of core funding presented an unending struggle. The CCA was willing to take responsibility for the \$200,000 debt.

"In better circumstances we would have carried on by ourselves," says Bruce, who adds that all of the essential CFI programs will be continued even though some programs with less of a public profile may be dropped.

"In every kind of merger, one cannot insist that all activities continue," he says.

Cinematheque Canada will have branches in Montreal and Ottawa.

The CFI was the first cinematheque founded in Canada and holds over 6,500 titles in its educational film library in Markham, Ontario. It also organizes festivals and publishes books and

resource materials on Canadian film and television.

The CCA operates its own film archives and organizes festivals and retrospectives. Public screenings are programmed year-round.

At presstime neither Serge Losique nor Frank Taylor were available for comment.

Yugoslavia highlighted at World Film Fest

MONTREAL - Twelve new feature films and two shorts from Yugoslavia will be among the highlights of the 12th Montreal World Film Festival, Aug. 24-Sept. 4.

Two films from Yugoslavia, *A Film Without Name* by Srdan Karanovic and *The Life With The Uncle* by Krsto Papic, will be screened in the Official Competition as part of the festival's tribute to Yugoslavian Cinema of Today.

Czechoslovakia, China, Hungary, Argentina, Japan and Latin America will also have a strong cinematic presence at the festival.

Montreal market gearing up for August

MONTREAL - July 22 is the cut-off date for office reservations at the Montreal International Film, TV and Video Market. Aug. 29 to Sept. 3.

The market which last year attracted over 800 buyers and sellers from over 60 countries, will be held at the Meridien Hotel in downtown Montreal during the Montreal World Film Festival, Aug. 24-Sept. 4.

Market coordinator Madeline Bélisle has announced that, as in past years, a special emphasis will be placed on Canadian productions with foreign representation from the U.S., Europe, South America and Asia.

Turkey seizes film in illegal move

MONTREAL - Canadian filmmakers who feel hard-put-upon will value their good fortune to be working in this country when considering the plight of Swedish-Turkish director Muammer Ozer, whose latest film *Kara Sevдали Bulut* (*Cloud of Love*) was confiscated on March 26 by Turkish police prior to being viewed by the government censor board.

The film is a strong polemic against institutionalized terror and torture that tells the story of a woman who has been tortured and of her efforts to create a new identity for herself after being released. It is Ozer's third feature

film after *Splittring* (1983, Sweden) and *A Handful of Paradise* (1985, Turkey).

In a letter addressed to *Cinema Canada*, Devkino, the Swedish production company and co-producer of *Cloud of Love* with Kinomozaik, Turkey, has asked that information in this matter be circulated in an effort to force the Turkish government to return the seized film.

The letter says that Ozer, who began the shoot in Istanbul in late 1987, completed in March this year, was accused by the Turkish police of making a political film "full of scenes that insult the Turkish state authorities" with the intention of smuggling it out of Turkey.

A trial date was set for May 25.

Devkino is concerned that the police will destroy the negative and prints regardless of the court's decision and blame it on poor storage conditions.

"Even if the court decides to free the film, there is good reason to fear that the police will try to get the film and destroy it," says Devkino.

The precedent for such action, they say, is the burning of the negative and print of a television series by Halit Refik entitled *The Tired Warrior*, about the Turkish liberation war.

According to Devkino, the police have no right to seize a film before it has been seen by the censors. Nor can a film be the subject of prosecution.

PETER COLLEY ON STORY STRUCTURE

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Peter Colley has had over 200 stage productions in Canada, Europe, The United States and Australia. He is the author of Canada's most popular stage thriller: "I'LL BE BACK BEFORE MIDNIGHT!" (currently on a National Tour of Great Britain and at the Charlottetown Festival), "THE MARK OF CAIN" (film version by BrightStar Films/Vestron Video), "YOU'LL GET USED TO IT" (presently on a tour of Ontario, and a TV. Special by CKCO TV), "THE DONNELLYS" and "THE VAUDEVILLIANS." He has been published by Samuel French Inc. (New York & London), Bakers Plays of Boston, Simon & Pierre and MacMillans. He is currently writing "PACIFIC BOUND," a feature film for High Tide Productions of British Columbia.

Mr. Colley has a B.A. (Hons) from Sheffield University and has studied at the University of Western Ontario, U.S.C. Film School, U.C.L.A., and the American Film Institute in Hollywood. He has taught this course for Theatre Ontario and the Second City Comedy Troupe.

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Reisman reassures CFTA on free trade deal

TORONTO - Chief free trade negotiator Simon Reisman spoke before a luncheon organized by the Canadian Film and Television Association (CFTA) at Toronto's Sutton Place Hotel. While conceding that the speech "didn't strike me as a great idea - at least from my standpoint," he was encouraged to make it by his boss in cultural matters relating to free trade, Flora MacDonald. Significantly, he also admitted that he had "not spoken once on the cultural issues, as such."

It was a 'good news' speech, in the sense that no news is good news. He repeated his often-quoted line, "Film and television was never the subject of negotiations at my negotiating table - neither on the table, beside the table, or under the table."

He went on to say, "We meet all of our objectives with respect to cultural industries. In fact, some of the people on my team tell me we

can be accused of overachieving. I know a lot of you in this audience are skeptical about the last statement. Well, I'll tell you: there is no basis in fact for the charge that Canadian cultural industries have been hurt by the Free Trade Agreement."

Calling Michael Bergman's article in the February '88 issue of *Cinema Canada* ("Trick-or-Treaty?") part of a "deliberate campaign of disinformation" and "a vendetta against the agreement," he enumerated nine points which he declared were false. He concluded this portion of his address by saying, "There is not one major point in this article which stands the test of close scrutiny." He praised the performance of Flora MacDonald in the long negotiations, and claimed, "She fought like a Trojan for the interests of your industry." Referring to the recent Film Productions Importation Bill tabled in the House of Commons recently, he said it would be good for the industry, "while at the same time avoiding a battle royal with the Americans... there will be significant new funding for the production and distribution of Canadian films."

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The constant growth of the B.C. film industry over the last couple of years is bringing out free-enterprisers of all sorts.

On-Set Film Promotions is a new company which hopes to make its fortune placing consumer products slap-bang in the middle of a film or TV show. Vice-president Srina Cheikes says the film companies get the stuff at no cost; the manufacturer pays \$10,000 for a year. On-Set, perhaps optimistically, hopes to place each product in up to six productions. Pepsi has already signed up.

And FilmFacts is now busily researching just about anything you, as a filmmaker, might want to know. Eileen Moore and Marilyn Taylor say they'll tackle any topic and deliver the results to your door.

- They must like us in Texas. BCTV news producer/editor George Browne won a Bronze Award at the 10th Annual Houston International Film and Video Festival for *Rick Hansen - In Dreams Begins Responsibility*. The TV-special was made up of video from 50 different foreign broadcasters who covered Hansen's 'Man in Motion' wheelchair tour.

Yaletown Productions did even better, winning a Gold at Houston in the public service documentary category. *Earthquakes in Canada* was produced for the federal department of Energy, Mines and Resources and measured at least five on the Richter scale.

- If your tastes run to blood in the gutters - or sewers - pick up Michael Slade's latest horror novel *Ghoul*. It'll make you want to seal off the drainpipes at the summer cottage.

But, if you can't find a copy, don't despair. This orgy of psychotic mass-murder has been optioned by L.A. producer Michael Viner. Slade's earlier novel, *Headhunter*, is also destined to stain the silver screen with rivers of gore. Cardinal Films of England and Raymond International of Toronto are co-producing an adaptation by John Hunter (*The Grey Fox*) which will be shot in Vancouver this summer.

Why is this item in Fronts West? Because 'Michael Slade' is, in reality, a team of Vancouver lawyers whose literary excursions into the darkest side of human nature are such big hits, they might never have to appear in court again.

- There's a new boss at Pacific Cinematheque. Diedra McDevitt is executive director of the nonprofit film centre. Apparently she 'believes strongly in the partnership of business and arts' and comes to the job after a successful run with the Vancouver Folk Festival.

And pay-TV's SuperChannel has a new script consultant in Vancouver. Tara Twigg replaced Donaleen Saul in mid-May. She should know her writing as, along with husband Alan, she launched the province's incredibly successful literary newspaper *B.C. Bookworld*.

- A name that frequently appears in that publication is Jack Hodgins. His books of short stories (which, collectively, are little short of novels) beautifully capture vignettes of West Coast life.

One of them, *Delaney Island*, is being adapted by the CBC's Hart Hanson as *The Main Chance*, part of the network's *The Way We Are* series of half-hour dramas. Shooting began in late June with Don Haldane (*Ritter's Cove*, *The Campbells*) directing Lally Cadeau, Tom Heaton and Zack Ansley (*Cowboys Don't Cry*).

- Canadian Prolite is moving North. Not too far, just across the street from Cannell's new studios in North Vancouver. The new 5,500 square foot office/warehouse is in addition to the company's downtown location which will become a maintenance facility.

Kamloops into self-promotion

KAMLOOPS - The City of Kamloops, B.C. is establishing its own film promotion board. Organizer Don Martin feels the interior community is ideal for making Westerns. In a B.C. interview, he said there are people in Kamloops who have worked on productions in the Lower Mainland "and are quite capable of working on a major feature film or TV series."

"Plus we have the backdrop (producers) might need for a Western look. Consider also that, in a radius 100 miles from Kamloops, you've got a rain forest, lakes, rivers and mountains."

Martin says the possibility of establishing a base of technical support services also exists. "Our local TV station is quite interested," he says, adding that local governments are also supportive.

"We would look at ourselves as second location, second unit for a start and then, you never know, the future could make this a film location. Period."

He says Vancouver's Meta Group has indicated interest in Kamloops as a support location.

Martin was planning to meet with local supporters and B.C. Film Commission head Diane Neufeld in June to discuss formal establishment of a Kamloops Film Board.

Alliance Meets on West Coast

VANCOUVER—This year, for the first time, the Independent Film and Video Alliance held its annual general meeting in Vancouver in early June. The alliance, a national organization of more than 40 groups engaged in the production, distribution and exhibition of independent film and video, gathered here for what they felt might be the most pivotal AGM in the group's history.

"We had to deal with a number of changing structures brought about by last year's resolutions," says ex-vice-president, Jeannette Reinhardt.

Reinhardt also felt this was one of the better-organized meetings. "We had a large French contingent and a large number of delegates overall," she says. "As a commitment to bilingualism—last year we became bilingual—we provided translators throughout the AGM."

Many of the member centres sent two delegates, which may have been because of the lure of the West Coast, Reinhardt claims, and there were more observers, including representatives of several levels from the Canada Council. "We did a lot of publicity and tried to have a high profile," she says.

Two other things were done differently this year than in the past. "This was the first time we had a curated showcase, and only two programs. Organizing the show used to be the AGM managing director's job. Each centre would bring up to one and a half-hours of members' work, mostly film, and the program would run over four evenings." (For a look at the IFVA showcase, see "Reviews," page 36.)

And this year the workshops were timed so they followed each other. "This way everyone could attend them all," Reinhardt says. In addition, the workshops were conducted by industry professionals rather than representatives from Telefilm, the CBC, etc., which, Reinhardt suggests, often led to frustrating arguments in past years.

The workshop areas were: distribution and audience development (with Jan Rofekamp, president of Films Transit, and Lisa Steele, videotape producer); film and video production (with Sara Diamond, video artist, and Iolande Rossignol, a film producer, writer and director); strategies and policies (from which motions were drafted for the following day's plenary).

The almost 35 resolutions passed included plans to lobby for more government recognition overall for the work and needs of alliance members, to lobby for access to a share of the \$200 million the Department of Communications has pledged to the Canadian film and video industry, and to work towards increasing the potential market for independently-produced film and video (this included a resolution to

petition for a raising of Canadian content laws in theatres from three percent to 10 percent, and one to encourage legislation tying the showing of Canadian independent short films to theatrical screening of features).

Reinhardt says work towards these resolutions has already begun. "A lot has to be followed up on immediately, since the board meets only twice a year outside the AGM," she explains.

She says three main committees will organize much of the work to be done—a finance committee, a communication/newsletter

committee, and a lobbying committee.

The final item of business at the AGM was the election of a new board. This year's board members are: Lisa Steele, president; Peg Campbell, vice-president and B.C. representative; Glen Walton and Elizabeth Hagen, Atlantic representatives; Alexi Roshuk and Pierre Anderson from Quebec; Michael Balsler, from Ontario; and Grant Poier, Prairie representative.

Finally, with the work out of the way, delegates took a much-deserved cruise up Indian Arm on the Burrard inlet and feasted on barbecued salmon.

committee, and a lobbying committee.

committee, and a lobbying committee.

AATON

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"I would like to contextualize this experience for you," began Bill MacGillivray at the world premiere of his new film, *I Will Not Make Any More Boring Art*, at Wormwoods Cinema adding parenthetically, "This is something which I learned how to say in the course of making this film." Opening as a documentary of the Nova Scotia College of Art and Design (NSCAD) *I Will...* is less this than a loose exploration of the aesthetics and *raison d'être* of postmodern art through the views and experiences of various teachers, past and present, of the college. The film focuses primarily on video, film and performance art with glances at painting and sculpture.

NSCAD is an institution which has had a prominent artistic profile, both in Nova Scotia and internationally, particularly in the decade or so after the appointment of Garry Kennedy as director in 1967. For reasons sometimes as mysterious as the elusive content of postmodern art, NSCAD came to be regarded as one of the outstanding art institutions in the world – at least so it came to be believed. A veritable who's who of radical, conceptual artists passed through the institution's doors including Michael Snow, Dara Birnbaum, Dan Graham, Eric Fischl, June Leaf, Gerald Ferguson, Krzysztof Wodiczko, Richard Demarko, Les Levine, Robert Frank and David Askevold, all of whom are featured in *I Will...*

In the early 1970s, video, as an artistic medium, was just beginning to be appreciated and many of these artists took advantage of the facilities at NSCAD to create original works or document various kinds of performance art. Others such as Frank worked with film in a variety of contexts. (As an aside I would note that these are many extracts in the film from a variety of productions and student experiments which are of documentary interest and which are otherwise unavailable. Particularly memorable is Robert Frank struggling to put on a pair of trousers behind a towel while telling a story about a rape on a beach.)

Fans of MacGillivray's ironic treatment of postmodern art in *Life Classes* will find much to delight them here. Not that MacGillivray lampoons any of the artists who he interviewed in Canada, the United States and Germany with the same sense of satire which he used in *Life Classes*. He simply lets them speak for themselves – or rather ramble, digress, prattle, and dissemble. A few of these artists seem to have a command of language and seem at least moderately clear about what it is that they are doing. The majority, however, are inarticulate, incoherent, seemingly confused and utterly bereft of any coherent conceptual framework to understand, let alone discuss, their work. The fragmented nature of their art, as is shown through numerous excerpts in *I Will...* and their inability to express anything lucid about it, other than in an empty jargon which masquerades as some kind of analytic language, seriously calls into question their ability to understand what it is that they are doing.

The results of students working in this atmosphere are similarly confused. Although a few interesting gleams do appear, it seems more the case of the 100 monkeys at typewriters who, given enough time, will write a novel of genius purely by chance. I hesitate in being so critical, but given the evidence no other conclusion can be drawn. In a gentle and humorous way the film is nevertheless a serious attack on the confusion of this direction in art.

Clear and collected were two films directed by Lyn Wright and shown here as part of a cross-Canada opening launch. *A House Divided* and *Mr. Nobody* are the first two sections of a documentary trilogy entitled *The Elderly at Risk* which is being produced by the NFB. The former deals with four situations of so-called "elderly abuse" and in so doing introduces some of the issues, organizations, challenges, and difficulties which surround this, as yet, little acknowledged social problem.

The latter is a portrait of 65-year-old Jack Huggins, an eccentric character, who is the victim of what is called "self neglect," a problem of many older people, unable to fully take care of themselves or their surroundings. The film examines the question to what degree should society intervene in the lives of people who, although competent to administer their affairs, nevertheless choose an eccentric lifestyle? In the case of the elderly, social organizations seem much more inclined to step in – perhaps reflecting our relative lack of respect for the rights of the elderly. Ms. Wright actively sought input from an appreciate audience on the third film in the series which she is currently preparing to make.

Although strictly outside the commercial stream of cinema in North America, screenings of films such as these remind me of the community role of film in creating a forum for the discussion of issues and ideas. Screenings such as these create a focus; one that cannot be duplicated by sitting and watching the production on your home VCR.

MONTREAL – Four Montreal firms have received a total of \$3,027,000 under the Canada-Quebec Subsidiary Agreement on Development of Communications Enterprises.

Bellevue Pathé will receive \$1 million, Les Films Cinar will receive \$808,500, Le Groupe André Perry will receive \$805,000 and Le Studio Centre-Ville will receive \$413,500.

This joint federal/provincial project to develop

the audiovisual industry in Montreal is represented by the Minister of Regional Industrial Expansion, the Minister of State for Science and Technology and Minister of Communications on the federal side and the Minister of Communications and the Minister responsible for Technological Development on the provincial side.

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Changing the guard at the advanced centre

NORTH YORK – The Canadian Centre for Advanced Film Studies has announced that Sam Kula, executive director of the Centre since September, 1987, will be leaving after only a year on the job. Norman Jewison, founder and co-chairman of the Centre, simultaneously announced the appointment of Peter O'Brian as Kula's replacement.

The Centre, which officially opened February 29, has been facing cash shortages and renovation difficulties and Kula was reported to be fed up with the money-raising side of the job.

Explaining the financial situation to *Cinema Canada*, Kula said, "We had a lot of problems getting into Winfields. It's a wonderful facility now, but it was a little trying to get it underway, organized and equipped." Renovations alone cost twice the estimated amount, Kula continued.

"The Centre requires further assistance from the different levels of government, from private sources, the industry and the foundations to meet its capital requirements. We had a \$200,000 grant from the department of Communications for capital improvement. It hasn't gone nearly far enough. The Centre is in need, not desperate, but definitely in need of additional funding from all levels of government," he concluded.

Kula said he was pleased by the level of private support for the Centre, especially through the Second Monday Reel Club at which, for a \$1,000 ticket, members can see a series of 12 premieres over the course of the year.

Kula had been on a leave of absence from his job as director of the Moving Image and Sound Archives Division of the National Archives in Ottawa. "Since coming here there have been a number of announcements coming out of Ottawa pertaining to the Archives, one of which is the new building. This is something that I've been waiting for for 15 years," he explained, justifying his decision to return to Ottawa.

As for the nomination of O'Brian, Kula is pleased. "He understands precisely the kind of people we are looking for (as students at the Centre) and he has a profound understanding of the realities of filmmaking in this country. Nobody bears more scars to prove how difficult it is to make films with integrity; films that somehow say something about Canada and Canadians – that do not wrap themselves in other people's flags."

O'Brian's most recent project, the feature film *Hollywood North*, was jeopardized by the financial troubles at Telefilm Canada, putting his own production company, Independent Pictures, at risk. He was not available for

comment on his appointment at the Centre. Anne Mackenzie, formerly the managing director of the Festival of Festivals, has been appointed Associate Director of the Centre.

New dubbing facility opens in Montreal

MONTREAL – Christiane Bélanger has a special interest in supporting the controversial Bill 59 requiring dubbed versions of English-language films in Quebec.

A 13-year veteran of the sound and dubbing department at Bellevue Pathé, Bélanger has formed her own dubbing company, Super Sync Inc.

Joining Bélanger at Super Sync is her former assistant, Dominique Gagné who will serve as vice-president. Daniel Vincent, another former Bellevue Pathé employee, has been hired as technical director.

Bélanger, who is also a board member of the Institut québécois du cinéma, says she is in favour of Bill 59 and its (Section 83) requirement that a dubbed copy must be provided for every English-language print shown in Quebec.

"There is no reason anyone should wait to see a film in their own language," says Bélanger, who adds that contrary to protests south of the border, the U.S. major studios will not lose any money as long as dubbed films are available on a day and date basis with the opening of the English-language version.

It has become apparent, she says, that dubbed film versions are being released sooner than they were prior to December 1987 when Lise Bacon, Quebec minister of Cultural Affairs, introduced the amendment to Quebec's Cinema Act.

"The difference is that we never before made this sort of demand on the U.S. majors," says Bélanger.

Bélanger says her loyalty was divided when in February, Harold Greenberg, chairman of Astral Bellevue Pathé Inc., publicly stated opposition to Bill 59, Section 83 on the grounds that it would result in fewer films made available to the Quebec public.

"I have much respect for him (Greenberg) but the minister had to do what she did. He never looked for my advice because he didn't want to know," says Bélanger.

With offices and studios located in the Studios Marko building, Super Sync is currently working on dubbed versions of several feature films including *Tampopo* and *Peter No Tail in Amerikat* for Alliance-Vivafilm, *Higher Education* and *Blindside* for Norstar Simcom and *Family Viewing* for Cinephile.

Despite odds, Film Canada Year still on

TORONTO – Andra Sheffer, executive director of the Academy of Canadian Cinema and Television, has confirmed that the Canada Film Year project will proceed as planned. Originally announced by Flora MacDonald, minister of Communications, several years ago, this celebration of Canadian cinema has been through a rough gestation period. But now all seems set for 1989.

"We have a short list and we are continuing to look for a director," says Sheffer. "We hope that we will have somebody in place by the fall once funding is confirmed."

In the meantime, the Academy will be doing the administrative work that has to be done to get to that stage. There is no confirmation of Telefilm involvement to date. However, they have been paying the bills and providing some seed money. According to Sheffer, "What we want is new funding. There has to be some new funding approved."

Meanwhile, a separate corporate entity has been set up and a board of 20 people has been appointed. These include: Chairman Stephen Roth (president Cinexus Capital Corporation), Walter Senior (CEO Famous Players), Sam Jephcott (president CFTA), Garth Drabinsky (Cineplex Odeon), Hannah Fisher (formerly of the Vancouver Film Festival), Harold Greenberg (Astral), Norman Jewison (director), René Malo (producer), Peter Mortimer (executive vice-president ACFTP), Peter Simpson (Norstar Entertainment), Helga Stephenson (director of the Festival of Festivals), and Sheffer herself.

Roth says the Canadian Film Year is to be a

variety of events, like mini film festivals, that will take place across the country "to make Canadians more aware of the movies being made in this country." He is confident that the government will come up with \$2 million, which he says will only be part of a total budget that might be more than \$3 million.

According to Sheffer, 1989 was chosen because it happens to be the 10th anniversary of the Academy, the 50th of the National Film Board, and the 15th of the Cinémathèque Québécoise. She says there will be no conflict with the celebrations planned for the NFB. "We are meeting with the Board and hopefully that will work out, although it might be more indirect than direct."

Jean Sirois, whose controversial tenure with Telefilm came to an end recently, remains as a volunteer corporate secretary.

Famous back in production

TORONTO – Gulf and Western's Famous Players Inc. once the dominant theatre chain in Canada, currently finds itself in tough competition with Garth Drabinsky's aggressive Cineplex Odeon conglomerate. Famous is returning to film production for the first time since 1981 and recently signed a joint ownership deal with Stephen Roth's newly formed Cinexus Capital Corporation. Almost simultaneously they announced the construction of eight new theatre complexes in the Toronto market.

In addition, they have opened four in-theatre shops to sell movie-related items. There are two Famous Movie Shops in Toronto and in Montreal. They sell movie-related merchandise from current releases, nostalgia items, some studio logo merchandise and items developed by Famous Players.

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In the late '70s Jim Hoberman – the individual charged for a troubled decade to turn the visionary aspirations of the American film artist into verse – wrote that *cinema* exhibited a double aspect. While both were time based, both moving sound and image towards an authorial inscription in the rear, the first was chemical, the second electronic. Infused with the punk populism (careerism disguised as art) pervading New York, Hoberman thus cojoined film and video. One further point seemed to make this union inevitable, both relied on the art of animal husbandry in their respective beginnings – film on the training of race horses and video on the animation of mice.

The May 1988 opening of Canada's National Gallery offered an opportunity to test the limits of his naming. Both film and video are gathered beneath a single, newly appointed administrative office whose first public offering would be the Gallery's opening. The video room is approached through the corridors of contemporary art, a neon monitor naming its intentions before the double glassed doors ushers one inside. Four state-of-the-art monitors stand equidistant before an easy array of reclining furniture. The tapes run continuously throughout the day with breaks signalling geographical shifts – Quebec at 11:00, the East Coast at 2:00, the Plains at 3:00. Video's ongoing presence insures an accessibility equal to any other medium in the Gallery, with one notable exception.

The films are downstairs, presented alternately in the palatial surroundings of the grand auditorium or the more demure setting of the flat-floored educational room. The setting signals the status of the event as theatrical spectacle. Each film is run once before returning to their distributors – the Gallery has committed to buying video, not film. In the Gallery's opening show there is only one filmmaker not born in Ontario. This is meant to suggest no mean-spirited exclusion but to state that artist's film remains a largely urban phenomenon – rooted at present in Toronto and Vancouver. And while the videotapes reprise a number of social concerns – ranging from Richard Fung's reworking of gay porn to Marilyn Burgess' anti-nuke tract – many of the films still evince the calling of modernism's high priest Clement Greenberg. His demand that each medium express the qualities of its own manufacture can be found in the 45-minute film that trucks over landscapes, or the film that presents 10 successive, silently enumerated still-lives or the film whose screen is blank for 30 of its 35 minutes. Most often made by white, male middle-class urban dwellers, the ensuing struggles with the modernist imperative seem inevitable.

The cinema is all money but the money figures twice: first you spend all your time running to get the money to make the film but then in the film the money comes back again, in the image. I think it's true what they say, that the order and content of the image follows the order and content of the money. The cost of identity is high when the making of images is determined by the distribution.

- Jean-Luc Godard

Laid on the reductive couch of semiotics, films reside with the signifier while video takes up the signified. Formally bankrupt, all too content to concede to broadcast television the forms of its expression, many of the tapes nonetheless express an engagement with the social that has utterly destroyed Kant's notion of art's existence apart from its surround – an imagined autonomy elongated through the modernist enterprise of autonomous signifiers. It is a curious paradox that finds video makers hailing from art schools making work that looks like television and filmmakers graduating from community colleges or universities making work that looks like 'art'.

One might point, in a last evocation of the decade consciousness that has so neatly scissioned our century, to a possible confluence of the admittedly (hopelessly) reductive model offered above in the decade ahead – to an engaged film praxis both informed by and informing the 'real'. Whether we will be able to address questions of constituency, race and gender in the work's making/reception are questions which will underscore the continued relevance of this kind of filmmaking.

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