

Communications down at SOGIC

MONTREAL - After several failed attempts to convene a meeting with the president of SOGIC, four members of the directorial staff of the film division of Société générale des industries culturelles québécois (SOGIC-Film) have resigned.

Marie-Noël Pichelin (director of communications), Vincent Leduc (assistant director of marketing), René Chénier (assistant director of business affairs), Lucette Lupien (director of production development) and three secretaries have resigned as of the last week in July.

Former staff members choosing to go on record and remain anonymous say the daily operation of SOGIC, the Quebec government's funding agency for television, film and video, has become mired in bureaucratic red tape with virtually no direct communication between Charles Denis, president of SOGIC and the consultative staff of SOGIC-Film.

Denis declined to be interviewed by *Cinema Canada* and Robert Brisbois, vice-president (SOGIC), was on vacation at press time.

Former staff members say that following the 1988 merger of the film, television and video agency with a larger provincial organization dealing with all cultural industries, it became increasingly more difficult for staff to do their jobs according to the guidelines set down by the Institut Québécois du Cinéma. The resignations were the only recourse they had, they say, after it became apparent that Denis would not discuss grievances.

As one former staff member says: "The tragedy is not so much what is happening to well-intended employees who want to work for the industry, but the impact that the SOGIC-Film in disarray will have on the industry."

In December 1987 it was announced by Quebec Cultural minister Lise Bacon that the Société générale du cinéma du Québec (formed in 1983) would become SOGIC-Film (effective April 1988) upon integration with the larger Société de développement des industries de la culture et des communications (SODICC), which was created in 1977 to promote the development of cultural industries in Quebec. The integration which created SOGIC was intended to rationalize costs, according to the Quebec government.

Denis, a former aide to Robert Bourassa and the former director of the department of cultural industries, external affairs, trade and technological development, which was also folded into SOGIC, was appointed president in December.

Communication problems at SOGIC-Film began as early as April when, according to former staff, the new president failed to appear and introduce himself at the weekly consultative committee meeting where projects are recommended for later approval by the

administrative council. Memos followed indicating that project recommendations lacked sufficient financial analysis.

"It appeared as though the new administration was modifying financial criteria. We had not been informed that this was happening and we felt strongly that if the goal was now to invest on more of a financial basis, this would be the end of the more risky projects that we had been shepherding," says a former staffer.

This perceived shift of criteria, says a former staffer, created resentment among the staff because arbitrary decisions were being taken by persons "unknown by the film and television industry."

"The right people are not being hired", says a former staff member.

"In order to make sound decisions you must have people in place who are close to the milieu."

Former staff members say they fear that SOGIC-Film is evolving into a bureaucracy more concerned with commercially viable films vs cultural or artistic properties during a time when the level of funding has not realistically increased since 1984 to keep pace with rising costs.

SOGIC-Film production funding budget (1988/1989) of approximately \$6 million is still in place but very close to depletion, says André Théberge, director-general of SOGIC-Films, who would not comment on the resignations.

Théberge is hopeful that the next provincial budget will provide an additional \$5 million television fund as is Rock Demers, president of the Associations des producteurs de films et de vidéo du Québec (APFVQ).

Demers and several producers met, earlier this summer, with Denis who has been invited to attend the general assembly of the APFVQ on August 26.

Although, according to Demers, financial criteria have not changed at SOGIC-Film, producers are eager to win assurances that SOGIC will become less bureaucratic and that the current staff is maintained.

"We want to see a less bureaucratic process and we feel that all SOGIC (Film) staff must stay. There are very good people working there," says Demers. He admits there have been a significant number of resignations but he adds that resignations are not unusual following any large-scale merger.

He says the proposed move by SOGIC-Film into the Teleport building with the rest of the SOGIC organization in downtown Montreal could facilitate better communications.

The APFVQ anticipated the problems of an expanding bureaucracy after the merger was announced last year and quickly called a press conference to state their own conditions for the merger. The three conditions were: increased production funding, a television fund and that the new SOGIC president be formerly employed in the film and television industry.

To date, none of these conditions have been met. Demers explains that although there remains concern about the future of SOGIC-Film, a substantial increase (May 12) in Quebec's capital cost allowance from 133.3 per cent to 166.6 per cent has subdued any outcry of betrayal.

New export policy creates controversy

MONTREAL - A glut of low-grade Canadian films in the foreign marketplace is the anticipated result of a Telefilm decision in June to lower the eligibility criteria for export assistance programs, say Canadian film exporters.

"We already see people going around with unusable Canadian films. Our answer to the buyers who are complaining is that this is an example of the Canadian government handing out money," says Jan Rofekamp, president of Films Transit Inc.

Micheline Charest, president of Cinar Films, calls the decision "ludicrous." A crowd of exporters with minimal product will not reflect the level of film production in Canada. Rather, she says, "It will leave a bad impression of a fragmented industry, the furthest thing from an impression of a strong Canadian inventory."

Film exporters were informed in late June that the eligibility criteria for Telefilm marketing assistance had been lowered from 15 hours of Canadian productions with proven marketing experience to a requirement of holding rights to three Canadian films.

Noël Cormier, director of planning and policies at Telefilm Canada, says the new policy is temporary and will apply long enough to allow companies (that would otherwise not qualify for assistance status) to enter the field and develop a "normal portfolio."

Declining to say for how long the policy will be in effect, Cormier explained, "This is a permanent policy and it is not intended to support proliferation. On the other hand, film export should not be a private club."

He says the policy represents one way in which Telefilm can get a return on its film investments by assisting in the development of a greater number of viable sales companies.

Rofekamp, who has been working in the major markets since the early 1980s, says Canadians enjoy a reputation for quality productions among foreign buyers.

His concern is that this carefully rebuilt reputation (following the dark days of the

mid-1970s when American companies exported second-rate Canadian tax shelter films) will collapse with too many untutored agents in the marketplace carrying films without commercial value. Ultimately, he says, market forces will prevail and many of these agents will face the hard fact that only 20 to 25 per cent of all Canadian films and television product are saleable in the foreign marketplace.

They will also learn, says Rofekamp, that Telefilm's 50 per cent reimbursement of promotional costs will not touch the private costs of sales abroad. Film Transit budgets \$75,000 annually (for markets) not covered by Telefilm.

The anticipated rush to the marketplace will be shortlived, lasting two or three years, but the damage caused will have long-term effects, says Rofekamp.

Buyers, already overworked and increasingly more selective, will have seen one too many bad Canadian films. At home, a bidding war among Canadian exporters, offering inflated minimum guarantees, will hurt producers.

Pascal Hébert, of Cinema Plus International, the foreign sales arm of Cinema Plus Productions Inc. established in 1987, says Cinema Plus asked Telefilm for a change of policy in January.

"We pressured them for our own films. I don't know who else might have done the same," says Hébert, not entirely satisfied with the decision.

"It goes too far," she says. "It should have been lowered to 10 hours from 15. We also suggested criteria for the quality of the project. It's true that everyone should have the right to sell but there is some horrible stuff in the marketplace. And, after all, Telefilm is representing Canada."

She adds, "If Telefilm was an unlimited financial source, it (the new criteria) would not be a problem."

Pierre Latour, who with partners Roger Frappier and Pierre Gendron (formerly of Cinema Plus) have formed Max Films Inc. (see story), is in agreement with the Telefilm decision.

Like Rofekamp, Latour is confident that market forces will win out and separate the real contenders from the rank amateurs. He goes a step further, explaining that the Canadian film industry is maturing to a point where there is a narrowing financial distinction between production, distribution and sales.

"It is obvious that the future of the Canadian industry lies in more integrated companies," says Latour, formerly of the Malofilm Group. "Production is linked to pre-sales. This is the key to financing a feature film. So you must be able to manage all aspects of filmmaking including sales."

Cormier agrees. He observes that the industry is going through a period of mergers and diversification and that this will likely be the trend of the future.

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The long and short of B.C. investing

VANCOUVER - When B.C.-based film producers look to their provincial government for help, B.C. Film and the Small Business Venture Capital Act (under which Venture Capital Corporations, or VCC's, are created) is what they see. But while B.C. Film is a success in getting public money into producers' pockets, the Small Business Venture Capital Act has yet to make private money follow for film production.

This may change because of changes in regulations governing the act, but problems remain.

"If I told you that I'll give you a 30 per cent tax credit in return for keeping your money for seven years before you can touch it while running a high risk of losing it all forever, would you invest?" asks Allan Morinis, president of Meta Communications. Its Northern Lights

division raised over \$2 million in public funds for the *Outside Chance of Maximilian Glick*. For future projects, it needs private investment.

Meta managed to make the Act work in raising money for longer-term script development and investment in the company.

"We're a unique case, being a publicly-traded company," says Morinis, "We spent a lot of time making it work... For the average film producer it is a hopeless case (but) there are no other provincial government programs, besides the VCC and B.C. Film, out there, so that's why we're working on them."

Under the program up to \$5 million in risk capital can be raised giving a tax credit and RRSP for the investor, and capital for the company.

The VCC was set up before Expo to attract risk capital to mines, tourist resorts, aquaculture and other industries the government saw as fitting in the program. One of those industries was film. But because the VCC investments are long-term company based, the short-term project financing film companies' need has never been successfully raised on the program.

Robin Leaky, a partner in the local production company Creative House (recently separated from Meta), is lobbying for changes in the act to "recognize the realities of movie production." He proposes raising the \$5 million limit for investing, applying the VCC's individual projects instead of companies, limiting the risk and return to the investor and lowering the seven-year investment term.

Leaky needs those changes to carry out his plan of mating B.C. money with Hollywood production and distribution.

Under Leaky's proposal, producers would take their projects to Coal Harbor Entertainment Corporation, set up by Creative House to administrate the VCCs. Coal Harbor would then send the producer down to the offices of Hollywood Mini-majors Lorimar or Orion (or others) with the VCC investment to 50 per cent of the project cost assured. If a co-venture and distribution deal is made, the money is unlocked. The producer would then negotiate with the distributor/co-producing company over the stars, key people on the production, story

details and so on. Coal Harbor would guarantee the production gets finished while credit Lyonnais would guarantee the VCC investor makes the profit. The prize would be a worldwide distribution agreement, the profits split between the Canadian producer and the foreign production company.

In all, 75 per cent of the production budget would have to be spent in B.C., says Leaky. "The object is to bring the production here and develop the production community."

"We're in a far better position by funding our own production," says Leaky. "We believe what is required to avoid the local industry collapsing is quick stimulus to the industry to get and keep the American productions up here... there is some urgency as far as the (rising Canadian) dollar is concerned," says Leaky.

He says the American production companies he has talked to - hungry for alternative sources of financing and product - like the plan. However he is running into some opposition at home.

Continued next page

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"It goes against the spirit of the act," says Gill Blair, director of Equity Programs for the province. "It must be risk capital. Our tax credit is there to offset the risk of investment."

Blair says changes to the Act made in June, and further changes in September, will make it more attractive to film investment.

New minister of Regional Development Elwood Vietch says they are "looking at" making special exceptions for film VCCs where the seven-year term would be reduced to three and where there would be an increased tax advantage through linking the VCCs with Limited Partnership Agreements. Changes in June also allow for "windfall" profits from movies made from the fund to go back to the investor (in addition to collecting the interest from those funds) while the original investment remains locked in the VCC for further investing.

Leaky meanwhile lobbies for further changes, Morinis raises more money for his company and the Americans still search for places and products to produce and the money to do it. For most filmmakers in B.C., the VCC is a money source they can see, but still not touch.

Ian Hunter •

B.C. unions woo U.S. productions

VANCOUVER - Five of the key union locals in the B.C. production industry have banded together in the hopes of keeping the province competitive in attracting American production. IATSE 667, IATSE 891, the Directors Guild of Canada (B.C. District Council), Teamsters 155 and both the Writing and Performing Guilds of ACTRA were all represented at an inaugural meeting on July 5.

They issued a joint statement affirming that "while all recognize the need for an indigenous industry... the servicing of U.S. production will continue to remain a major component of our industry". Point 'B' restates the bare fact of favorable exchange rates, warning-up the reader for the meat of the matter: "... this favorable balance must continue".

The five union locals plan further joint meetings to develop this theme further. Their meeting took place just days after IATSE officials

in Toronto floated the idea of a fixed 80-cent dollar. The press release from the five Vancouver locals is eloquently silent on the idea. Also absent from that document was any mention of the two new labour organizations, ACFC and NABET 800.

(A Canadian Labour Congress official confirms that questions have been raised about film jurisdiction in British Columbia, a province where IATSE has enjoyed a virtual monopoly for years. He tactfully noted that both IATSE and NABET were, on the national level, members-in-good-standing of the Council and declined to discuss it further. Tom Fawkes of the B.C. Federation of Labour said he understood there was an ongoing dispute between NABET 800 and "every other union in the industry.")

The five locals have also struck a committee which will look at "providing assistance to local film and television producers in an effort to build a locally-based industry".

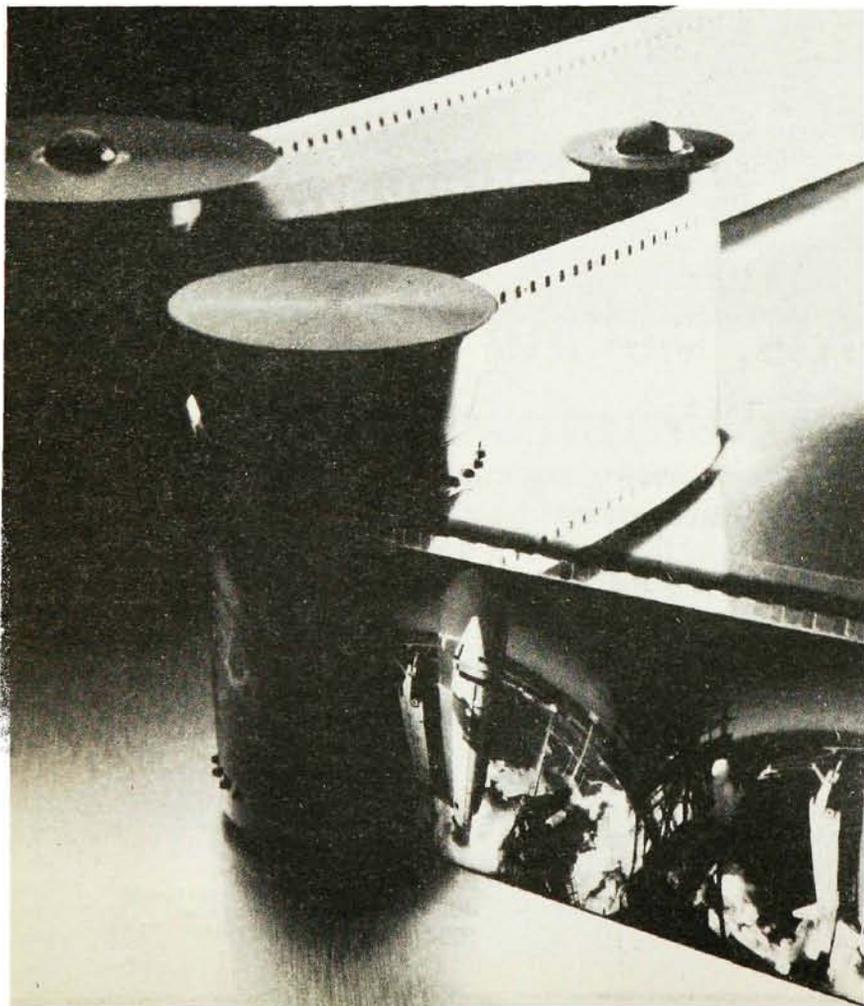
It's expected that will involve a continuation of contract flexibility on local, low-budget productions, a strategy also being pursued by ACFC and NABET 800.

On the ACFC front all is quiet, at least in the vicinity of the cameras. The Association has yet

to land a shoot, a situation that often strains relationships between officers and membership. However, the Vancouver Island branch under Charlie Ingram is ready and rarin' to go. They expect a feature film contract this summer and, in the meantime, are busy organizing 12 local video-production houses under one umbrella. The idea is to form a pool of talent and equipment which could then be sold to cover major events like the Commonwealth Games. The production houses are apparently interested and the move has allowed ACFC to sign up members with strong video credentials but little experience in film.

Educational award to *Danger Bay*

TORONTO - *Danger Bay*, the action/adventure television series produced by Sunrise Films Ltd., has been awarded the American National Education Association Award for Dramatic Programming for Youth, for 1988. *Danger Bay* was the only Canadian-produced program to be honoured by the association.



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George Simhoni/Reader's Digest

Lockout continues at CFTO

TORONTO - The labour dispute between CFTO-TV and the National Association of Broadcast Employees and Technicians has hardened into a stalemate that shows no signs of ending.

NABET members have been off the job since June 7, when CFTO, the largest affiliate in the CTV network, locked out workers after the two sides failed to reach a contract agreement. The main issue was jurisdiction, with NABET opposed to CFTO plans to contract out certain work to non-unionized employees. A conciliator was unable to bring the two sides closer together; after workers voted to strike if necessary on May 11, CFTO began the lockout on June 7.

At press time the lockout continued with no plans for future talks. There have been no meetings since June 29, said NABET spokesperson Al Foster.

In an interview, Foster said that the lockout could have been prevented.

"We went to the table on June 23, and we had made substantial changes in our jurisdictional position. In fact we weren't that far away from what the company had proposed at all. They had said to us that they would not be able to give us an answer until the week following. The week following we had hearings scheduled before the Canada Labour Relations Board to hear charges (against CFTO) of bargaining in bad faith and charges of unfair labour practices. We'd filed these against CFTO some time earlier.

"We agreed jointly to ask the CLRB to put off those hearings because the parties were meeting. Then we had agreed that we would meet the following week. We met the following week and, boy, what a surprise we had! The company came in with a return to work protocol (an agreement to end a dispute) that was just out of this world."

According to Foster, the document drawn up by CFTO would have given retroactive pay (between January and June 7) to all workers who had crossed the picket line to return to work, but none to those who had refused to cross.

In addition, "those people who had crossed

the picket line would be confirmed in their jobs. All of those people who remained locked out, if they accepted this document, would be placed on layoff."

No CFTO spokesperson could be contacted at press time.

CFTO would guarantee only 90 out of 190 jobs, Foster said. The others "would be left on indefinite layoff until, if, and when the company decided to recall them. Now how the hell do you get a ratification vote on that?"

Foster suggested that management deliberately presented an agreement it knew the union would not sign in order to force a lockout.

"We thought that this thing could have ended when we went to the table on the 23rd," he said, "but it appears as though they did not want to sign an agreement. It's called union-busting."

In the absence of formal talks, NABET is countering what it considers to be a deliberate move to break the union at CFTO with an intense media campaign aimed at isolating the CFTO news department. Anchorpersons for the station's news shows were among the first to break ranks with the union and return to work.

"We've begun a 'Turn off CFTO campaign'," Foster said. "We've also contacted all members

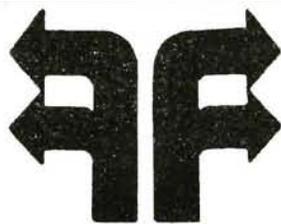
of Parliament, all members of provincial parliament, all Toronto city and borough aldermen and mayors. . . We've contacted various community groups and we've asked anybody who is newsworthy not to be interviewed by CFTO reporters because they're scabbing, and we've been meeting with some success in that regard already. Their content in terms of the newsgathering effort is being reduced."

"(Ontario) Premier (David) Peterson had said that he will not take out any ads or renew any ads on CFTO, and he will not, nor will his ministers, do interviews with CFTO reporters. The NDP have obviously taken the same stand, and we've had good picket line showings from people like (Ontario New Democrat leader) Bob Rae and (Canadian Auto Workers head) Bob White, for example."

Members of the Alliance of Canadian Cinema, Television and Radio Artists have also joined NABET picketers at CFTO, and ACTRA president Dale Goldhawk issued a statement of solidarity in June, calling for CFTO to "recognize the integrity of NABET's jurisdiction."

NABET has also filed a complaint with the

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Max, Cinema Plus split over rights to Jesus film

MONTREAL - Foreign sales and distribution rights to *Jésus de Montréal*, the \$2.2 million Canada/France co-production written and directed by Denys Arcand, is the subject of ongoing legal negotiations between Cinema Plus and the newly formed Max Films Inc.

Jésus de Montréal, Arcand's first feature film since his internationally acclaimed *The Decline of the American Empire*, is in production on a closed set in Montreal until Sept. 23. The film is produced by Roger Frappier (who with René Malo produced *The Decline*) and Pierre Gendron.

Both Frappier and Gendron were the principals of Les Productions Oz when they produced Jean-Claude Lauzon's *Night Zoo*, which made its debut at the Toronto Festival of Festivals in 1987.

In August 1987, Les Productions Oz merged with Cinema Plus (distributors of *The Tales For All* series produced by Rock Demers) to form a

production/distribution entity called Cinema Plus Productions Inc.

Gendron and Frappier became partners and majority shareholders in the new company (with revenues, at that time, of close to \$12 million) with Richard Goudreau, Yves Bohemier and Gordon Guiry, who, early this year, stepped down as head of Cinema Plus International, the foreign sales arm.

At that time, Frappier told *Cinema Canada* that linking production, distribution and foreign sales would place Cinema Plus Productions Inc. and its foreign sales arm in a stronger position to deal with the sorts of financial problems that characterize the Canadian film industry.

Night Zoo was subsequently marketed internationally by Cinema Plus International.

On Aug. 1, 1988, Gendron and Frappier announced the formation of Max Films Inc. with Pierre Latour, formerly of the Malofilm Group. Frappier explained that he and Gendron were unable to reach an agreement with Cinema Plus that would allow financial and creative stability. "We thought it better to move out on our own where we could control all aspects of the production and distribution process," said Frappier.

It was announced that Latour would head Max Film Distribution and acquisitions which would handle distribution of *Jésus de Montréal* in Canada. Max Films is developing *La Ruée vers l'art*, a theatrical film scripted for the Quebec comedy duo of Ding et Dong and *Moody Beach*, a feature being written by Marcel Beaulieu and Richard Roy.

Pascal Hébert of Cinema Plus told *Cinema Canada* that "there had been disagreement on certain points of international sales." She says that until a legal agreement is reached, Cinema Plus has control of distribution and foreign sales of *La Ruée vers l'art* and *Jésus de Montréal* which, she adds, is doing "extremely well" in international pre-sales.

Hébert assures that with readjustment, Cinema Plus will be able to withstand the severance of all business ties by Frappier and Gendron.

"When something like this happens, everyone gets hurt but Cinema Plus will continue," says Hébert.

Cineplex expansion continues in U.K.

TORONTO - Cineplex-Odeon announced in July the construction of a first theatre in a long-planned expansion push into the United Kingdom.

Cineplex will build a four-screen, 1,900-seat theatre in the Trocadero Centre in London's West End. In May 1988, the exhibition chain began its U.K. expansion with the purchase of the 10-screen, 2,120-seat Maybox Movie Centre in Slough, just outside of London.

Cineplex also plans theatres for Brighton, on the south coast of England, Harlow, north of London, and Glasgow, making for a total of 100 screens by late 1990.

Cineplex shareholders in Toronto expressed fears of too-rapid expansion at the latest general meeting in May, at a time when Cineplex stock prices had reached an all-time low.

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Montreal gears up for World Film Festival

MONTREAL - While six U.S. films premiere at the Montreal World Film Festival, Aug. 24-Sept. 4, Robin Spry's *Hitting Home* has been chosen for the Official Competition.

Of the 200 films selected from 46 different countries, there are about 30 films from Canada programmed at the Montreal World Film Festival.

Panorama Canada consists of 16 recent Canadian films:

Des armes et des larmes by Hélène Klodawsky, *The Carpenter* by David Wellington, *Dear John* by Catherine Ord, *Determinations* by Oliver Hockenhull, *Finding Mary March* by Ken Pittman, *La Guerre Oubliée* by Richard Boutet, *Holding Our Ground* by Anne Henderson, *Horses in Winter* by Rick Raxlen, Patrick Valley, *A Life* by Frank Cole, *Making Opera* by Anthony Azzopardi, *Martha, Ruth and Edie* by Norma Bailey, Daniele J. Suissa, Deepa Mehta Saltzman, *Regeneration* by Russell Stephens, *Something About Love* by Tom Berry, *Tales from Gimli Hospital* by Guy Maddin and *Vive Québec* by Gilles Carle. Léa Pool's *Au corps perdu* was a late addition to this category.

Among the world premieres of U.S. films are: *Sisters* produced by Robert Redford and directed by Michael Hoffman, *Sexiest Man Alive* starring Jodi Foster, Blair Brown, Harold Ramis, *Distant Thunder* with Ralph Machio, *Stealing Home* directed by Stephen Kampmann, *Crossing Delancy* by Joan Micklin Silver, *The Deceivers*, an Ishmael Merchant and James Ivory Production starring Pierce Brosnan and Shashi Kapoor.

Robert Stack, the original Eliot Ness, is the honorary president of this year's festival. Dutch film star Maruschka Detmers will be accompanied to the festival by director Menahem Golan for the presentation of *Hanna's War* in the Official Competition and Yugoslavian filmmaker Dusan Makevjevic (*Montenegro, Sweet Movie*) will attend the screening of his U.S.-produced film *Manifesto*.

The talents of several third-generation showbusiness progeny are highlighted in two American films to be screened in the Hors Concours. Steve De Jarnett's *Miracle Mile* stars Denise Crosby, granddaughter of Bing. Zelda Barron's *Shag* stars Peter's daughter Bridget Fonda and Tyrone Power Jr.

From the Federal Republic of Germany comes *Felix*, the collaborative project of Helma Sanders-Brahms, Margarethe von Trotta, Helke Sander and Christel Buschmann. This film will be shown in the Cinema of Today and Tomorrow category.

A selection of 10 feature films made for television will include three Canadian films - *Des*

Amis pour la vie by Alain Chartrand, *Le Grand Jour* by Jean-Yves Laforce and *T'es belle Jeanne* directed by Robert Ménard.

The International Selection will feature a wide range of films from the Soviet Union and honour Andrei Smirnov with a special tribute and screening of his greatest works. Michelangelo Antonioni will also be the subject of a special tribute.

This year's international showcase will feature Yugoslavian Cinema of Today.

Among the 21 feature films (and 14 short films) in the Official Competition for the Grand Prix de Montréal are *Berlin Blues*, a Spanish film by Ricardo Franco, *Adada* by Korea's Kwon-Taek and *Wildfire* by Zalman King and Jean-Claude Brisseau's *De Bruit et de fureur*. Tadeusz Chmielewski's *The Faithful River* is also scheduled.

The members of the jury are Brazilian producer Luis Carlos Barreto; French film critic Claude Beylie; U.S. actress Susan Anspach; Quebec author Roger Lemelin; Soviet filmmaker Andrei Smirnov and Spanish director Gonzalo Suarez.

Entries in the Hors Concours category include the latest film from Quebec documentarist Jacques Godbout, *Alias Will James*, produced by the NFB, Jacques Doillon's *L'Amoureuse*, *De sable et de sang* by Jeanne Labrune and Agnès Varda's *Kung Fu Master*.

Other films in this section include *El Dorado* by Carlos Saura, *Hanussen* by Istvan Szabo, *High Frequency* by Faliero Rosati and *Strana La Vita* by Giuseppe Bertolucci.

Margarethe von Trotta's *Les Trois Soeurs* is also included in this category as well as *Yen Family* by Yojiro Takira, *The Mother of Kings* by Janusz Zaorski and *Le Globe d'Argent* by Andrzej.

Rounding off the Hors Concours is *The Navigator* by Vincent Ward, Fernando Solanas's *Sur*, *The Night of the Marten* by Maria Theresa Wagner and *Zelly and Me* by Tina Rathborne.

The Cinema of Today and Tomorrow includes *Anita: Dances of Vice* by Rosa Von Praunheim, *The Invisible Man* by Ulf Mieke, Rudolf Thome's *The Microscope*, *Taxi to Cairo* by Frank Ripploh, *Les Années Sandwiches* by Pierre Boutron, *L'Autre nuit* by Jean-Pierre Limosin, *Terre sacrée* by Emilio Pacull, *Urgences* by Raymond Depardon, *Ville étrangère* by Didier Goldschmidt, Luc Moullet's *La Comédie du travail* and more.

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Milk and Honey kicks off Perspective Canada

TORONTO - Rebecca Yates and Glen Salzman's *Milk and Honey* will lead off the Perspective Canada section of this year's Festival of Festivals, highlighting a programme short on big-name films, but long on variety and experimentation.

Described as "a poignant and penetrating story of cultural alienation," *Milk and Honey* is the story of a young Jamaican immigrant woman, working as a nanny for a wealthy family, who brings her son to Canada illegally. It was directed by Rebecca Yates and Glen Salzman.

Now in its fifth year, the Perspective Canada series of the festival has become the largest, annual showcase of Canadian film. The Festival takes place September 9-17 in Toronto.

"We're especially excited about the Toronto independent work," Program Coordinator Geoff Pevere said.

Among that group are Ron Mann's documentary *Comic Book Confidential*, video artist John Greyson's first feature film *Urinal*, Judith Doyle's documentary about the Ojibway nation, *Lac la Croix*, and Lori Spring's short narrative *Inside/Out*.

The feature films to be screened include Jean Pierre Lefebvre's *The Box of Sun*, which stars Arsinee Khanjian, known for her work in Atom Egoyan's films, Martin Lavut's *Palais Royale*, Francis Mankiewicz's *Les Portes tournantes*, Hubert-Yves Rose's *La Ligne de chaleur*, and Allan Goldstein's *The Outside Chance of Maximilian Glick*, which stars Saul Rubinek.

In the experimental category, a four-and-a-half-hour excerpt from Bruce Elder's *Consolations: Love is an Art of Time* will be shown, as well as Richard Kerr's *The Last Days of Contrition* and Phil Hoffman's *Passing Through/Torn Formations*.

As of Aug. 4, the list of Perspective Canada films also includes the following: *Calling the Shots* (Janis Cole, Holly Dale), *Dead Ringers* (David Cronenberg), *The Forgotten War* (Richard Boutet), *Growing Up in America* (Morley Markson), *I Will Make No More Boring Art* (William MacGillivray), *Shadow Dancing* (Lewis Furey), *Something About Love* (Tom Berry), *The Squamish Five* (Paul Donovan), *Strangers in a Strange Land* (Bob McKeown), *Walking After Midnight* (Jonathan Kay), *Crossing the River* (Camelia Frieberg), *The Displaced View* (Midi Onodera), *The Milkman Cometh* (Lorne Bailey), *The Mysterious Moon Men of Canada* (Colin Brunton), *Name Your Poison If's a Scream Channel No. 5* (John Gagne), *See No Evil: The Story of an Industrial Accident* (Paul Cowan), *Space Pioneers*,

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A Canadian Story (Rudy Buttingol, David Sobelman), *Svetlana* (Michael Hoolboom), *The World is Watching* (Peter Raymont), *Straight from the Heart* (Léa Pool), *Hitting Home* (Robin Spry), *I Want to Be Alone* (Ira Levy, Peter Williamson, Margaret Dragu), *A Life* (Frank Cole), *Witnesses* (Martyn Burke), *Immoral Memories* (Gary Popovich), *Inside/Out* (Lori Spring), *The Last Days of Contrition* (Richard Kerr), *Running Time* (John Kozak), *The Scientific Girl* (Kim Derko), *Seated Figures* (Michael Snow), *Seed* (Amnon Buchbinder) and *Wetworks* (Carol McBride).

Student festival complements World fest

MONTREAL - The 19th edition of the Canadian Student Film Festival which unspools August 27-31, within the framework of the Montreal World Film Festival will present a slate of some 67 films and 11 videos from 14 universities across

Canada. Among these universities are Simon Fraser, the University of British Columbia, Emily Carr College of Art, the Southern Alberta Institute of Technology, University of Regina, York, Ryerson Polytechnical Institute, Sheridan College, Queen's, University of Windsor, University of Quebec in Montreal, University of Montreal, and Concordia.

Arto Paragamian, winner of last year's Norman McLaren Award for Best Overall Film in the Festival (*Fish Story*) will present his new film, *Across The Street*.

Controversy over cinémathèques in Montreal

MONTREAL – The chairman of the board of the 25-year-old Cinémathèque Québécoise says Serge Losique is talking through his hat when he says the \$200,000 merger of Concordia University's Conservatory of Cinematographic Arts and the Canadian Film Institute (CFI) has created a new cinémathèque.

However, Losique, founder of the conservatory and the World Film Festival told *Cinema Canada* he would rather reserve comment on the "petty" concerns of the Cinémathèque Québécoise.

Robert Favreau, chairman of the CQ, says Cinémathèque Canada – so called when Losique merged the Ottawa-based CFI with the Conservatory in June – is not a legitimate cinémathèque.

"In order to be recognized by the International Federation of Film Archives (FIAPF) it is not enough to serve as a supplier of films or a film library such as exist in many educational institutions. A cinémathèque must be a true film archive possessing a large collection of film material stored under optimal conditions for conservation," says Favreau.

Favreau claims correctly that the CFI transferred its archives to the National Archives of Canada in 1971 which, in turn, opened a film division specializing in Canadian cinematographic works.

The only functioning cinémathèques in Canada, he says, are the Moving Image and Sound Archives of the National Archives of Canada (Ottawa), and the Cinémathèque Québécoise, a private institution that receives the major share of its funding from Quebec in addition to federal government funding.

Favreau says he takes exception to Losique's statement that the recent merger creates for the first time "a truly bilingual, and national cinematographic organization" called Cinémathèque Canada.

Asked why the Cinémathèque Québécoise changed its name from Cinémathèque Canadienne in 1971, Favreau told *Cinema Canada*: "Two-thirds of our films are international. We changed our name out of respect for the new division of the National Archives at that time. Our accent is on French archival material but we are bilingual.

"The fact is," says Favreau, "Losique has a reputation of making a grab in the business of others and we are ready for a fight. We will tell the different governments involved that it would be an error to invest in a third cinémathèque.

"Anyway, if he pretends to maintain a

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collection he will have to prove his expertise in restoration."

The CQ is currently planning to build a second state-of-the-art vault in Boucherville, Quebec, to house a collection of over 22,000 films, 200,000 photographs and other sorts of archival material.

Government funding is also required by the CQ for a proposed expansion of exhibition and museum facilities by 1994. Approval of the plan by 400 CQ members is expected in October.

"Every cinémathèque in the world is confronted with greater needs in terms of physical resources and funding," says Favreau.

"What is the cultural interest in splitting these resources?"

Frank Taylor, vice-president of Cinémathèque Canada, says he is aware that all of the cinema-related cultural organizations dependent on government funding are playing a "zero sum game vying for a share of the pie."

But he says government assistance is necessary to carry out a 53-year-old national mandate (of the CFI) adding that the CQ has less of a national scope in terms of touring outside of Quebec and archival material.

Of the proper use of the term "cinémathèque," Taylor says: "We have much respect for the

work they (CQ) do but we are as entitled to the name as they are."

Taylor explains that the CQ defines cinémathèque according to the definition put forward by the FIAPF and thus the issue becomes a question of semantics. Cinémathèque Canada is not a FIAPF member nor does it aspire to be in the short term, says Taylor.

Taylor says the word cinémathèque is literally translated as "film library."

"We are not novitiates in archives," says Taylor. "We are the principal depositors in the National Archives."



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NEWS

Plans add up to big blast for Cinémathèque Québécoise

MONTREAL - The Cinémathèque Québécoise will begin three months of intensive 25th anniversary celebrations in October the same way it began operations 25 years ago.

In 1963, during the first week in October, filmmaker Jean Renoir opened the cinémathèque (then called the Cinémathèque Canadienne) with a public screening of his films at the cinéma Elysée (closed in 1987). Renoir was accompanied by Guy L. Côté, co-founder of the CQ and Henri Langlois, founder of the Cinémathèque Française.

Renoir week, Oct. 4-9, will be a reenactment of this auspicious event (at 1963 prices) with the notable absence of the late Jean Renoir and the late Henri Langlois. The Renoir films to be screened are: *La Règle du jeu*, *Boudu*, *La Nuit du carrefour*, *Nana*, *La Chienne*, *Le Crime de Monsieur Lange* and *La Grande illusion*.

A gala dinner/dance for over 400 members of the CQ and invited guests will be held Oct. 3. Lise Bacon, the Quebec minister of cultural affairs, will host the event.

A glossy souvenir book containing the history of the CQ in 130 pages and loaded with photographs will go on sale, and an exhibition of film memorabilia - Treasures of the Cinémathèque Québécoise, Oct. 3-31, from the Cinémathèque's world-class archive - will be opened to the public at the CQ at 335 de Maisonneuve East.

Also on gala night a 50-second animated film by Jacques Drouin, produced by the NFB will tell *The Story of World Cinema*. This film is slated to be shown in Cineplex and Famous Players theatres.

Among the anniversary events scheduled from October through to mid-December (for a total budget of close to \$700,000) are the following:

- Carte blanche, or programming by invited guests. Wim Wenders, Krzysztof Zanussi, Leonard Malton have each been invited to attend the screenings of their favorite films.
- Twice during each month, a Quebec actor/actress will choose a technician who has had an influence on his/her career and show the appropriate films.
- Two fundraising benefits will be held in November in Montreal and Quebec City. On Nov. 4, silent comedy classics will be shown with piano accompaniment at the Grand Theatre in Quebec.
- In Montreal, the film *New Babylon* (1928), a Soviet classic by Dimitri Shostakovich will be screened with a live interpretation of the original

TEN NFB FILMS ENTERED IN MONTREAL'S WORLD FILM FESTIVAL

Ten productions from the National Film Board will premiere at this year's World Film Festival in Montreal. Of the 10, seven are from the Board's animation studios. Three of the 10 will be in official competition. They include: *The Man Who Stole Dreams*, an animated fairy tale directed by Joyce Borenstein which tells of a dream thief who is thwarted by a little girl; George Ungar's *The Wanderer/L'Étranger*, adapted from the short story *The Devil and the Mushroom* by Quebec writer Michel Tremblay, is a surrealistic film exploring the darker side of human nature; and *Nocturnes*, directed by François Aubry, combines live action and animation to portray the cosmic inspirations of a symphony composer.

Jacques Godbout's latest feature-length film *Alias Will James* recounts the life of a young Québécois who became a Hollywood cowboy hero. Ernest Dufault, for 30 years lived a double life as a bronco buster, writer, artist and movie star. *Alias Will James* will be featured in the Hors Concours section of the festival.

Six NFB productions are included in the Panorama Canada section of this year's festival. *Holding our Ground*, directed by Anne Henderson and filmed in



Dan David and Ian Tyson in Jacques Godbout's *Alias Will James*

a squatter community in the Philippines, tells of a grassroots women's organization seeking shelter for their children and themselves. Helene Klodowsky's *Shoot and Cry* is an hour-long documentary on the conflict between the Israelis and the Palestinians filmed on the West Bank and in a suburb of Haifa. *Déracinés (Of Lives Uprooted)*, an animated film by Pierre Marier, reflects the horror of war in El Salvador and Guatemala through the drawings and comments of the children of those countries. Anne-Marie Sirois' *Maille Maille/Stitches in Time* is a short animated fantasy centering about two women who trade memories during a knitting spree. *L'Éclipse* by Léon Laflamme is a half-hour drama in which a longtime nurse for the terminally ill becomes concerned for her own physical and mental health. Suzanne Gervais' animated *L'Atelier* is a film on "insight". Insight which sometimes make us question ourselves.

NFB IMAX CREW TO FILM IN CHINA

Filming begins in September on the National Film Board's next Imax-Omnimax project, *The First Emperor of China* (working title). The 40-minute co-production with Xian Film Studio in China will be the first to show the incredible archaeological excavation at the royal tomb of Qin Shihuang, the first emperor. The docudrama will be directed by Tony Ianzelo with Ernie McNabb as director of photography, Barrie Howells as producer and Margaret Wong as associate producer.

A major part of the funding for the project will come from the Canadian Museum of Civilization in Ottawa where the film will premiere next year when the museum officially opens.

NFB TORONTO MOVE

The NFB's Toronto English and French production units, as well as its information officers, have moved to 90 Richmond St. East, Toronto M5C 1P1. Phone numbers remain the same.

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musical score. A stellar audience of close to 1,200 people paying \$100 per head is expected to attend this reception and screening at the Place des Arts.

- An exhibition of the artifacts of Emile Cohl, the French animator, will be held Nov. 3-30.
- In November, L'Association québécoise des études cinématographiques will discuss québécois cinema of the 1980s and the International Federation of Film Archives will hold its directors meeting.
- A screening of the best of the Cinémathèque de Toulouse.
- Several evenings have been put aside in

December for the screening of 3D films from the CQ archives.

Francine Allaire, hired recently by the CQ to work closely with the anniversary committee headed by Jean-Paul L'Allier, says she has encountered enthusiasm in all quarters for the anniversary.

"The wind is in our sails," says Allaire, who is looking to the private sector for 50 per cent of the anniversary funding.

The fundraising drive is headed by Richard Drouin, C.E.O., president of the board and executive director of Hydro Quebec and honorary chairman of the 25th anniversary.

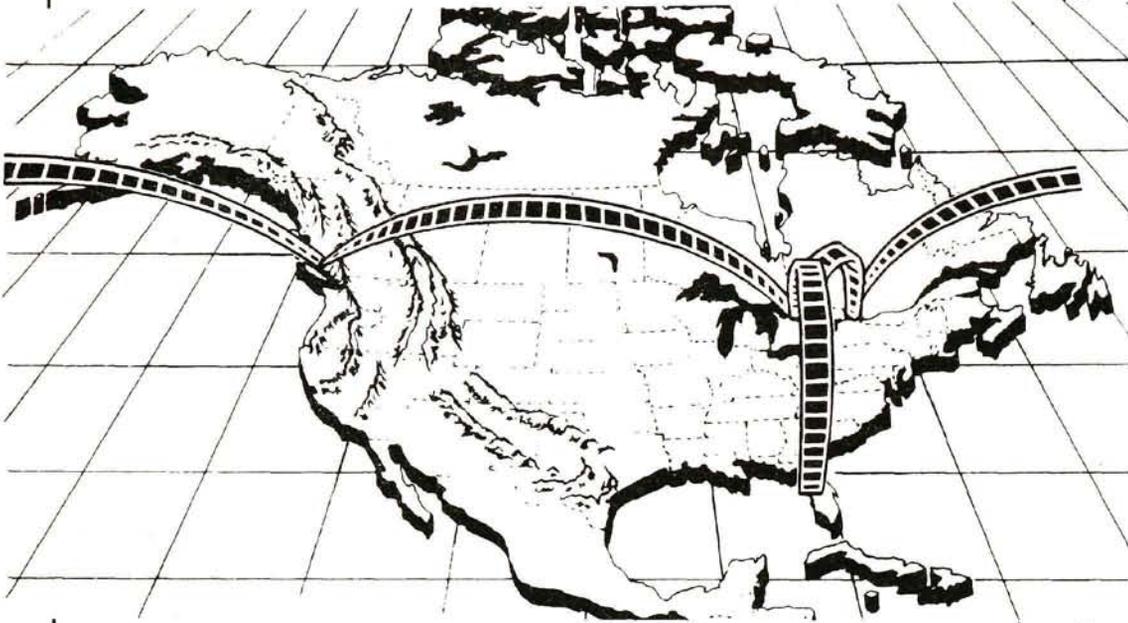
The opening week in October will dovetail with the general assembly of the CQ when members will vote on a plan to build a Museum of Moving Images.

The project, currently in its conceptual stages, will provide improved screening and display facilities in a new building. Tentative completion date is 1994.

The CQ is also looking at the construction of new state-of-the-art archival vaults in Boucherville, Quebec, by next year. These vaults will be three times the size of the current vaults built in the Boucherville industrial park in 1975.

Continued next page

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Continued from previous page

Stéphane Leclerc, hired as a human resources and promotion manager for the museum project, says the new vaults are needed to handle a current overflow of archival material temporarily stored in rented facilities.

Leclerc says minister Bacon has already acknowledged that new vaults are necessary. Thus, she says, there is reason to be optimistic that funding will be available.

Although the larger share of funding will be government funds, Leclerc says, "We are looking for funds from every source for all projects."

Primedia and Rogers in development

TORONTO - Primedia Productions has set up a development fund with a Rogers Cable subsidiary to help finance Canadian television drama.

The six-figure deal between Primedia and Canadian Cable Systems/Rogers Telefund will benefit seven projects in various stages of development, with more to be added later.

The projects include: adaptations of Margaret Atwood's *Life Before Man*, made in collaboration with Helen Shaver; Robertson Davies' *What's Bred in the Bone* which will take the form of a six-hour mini-series for the CBC and the BBC; and John Glassco's *Memoirs of Montparnasse*, to be a four-hour mini-series about a young Montreal man in the Paris of 1928.

Also to benefit from the fund are David Onley's *Shuttle*, and Gordon Korman's *Don't Care High* (co-produced with David Taffner for the Taffner-Pat Ferns company, Comedia), a 13-part comedy series about a big-city high school.

Festivals exempt from Review Board bans

TORONTO - Anti-censorship forces in Ontario won a major battle in August when Consumer minister William Wrye announced that films and videos shown at film festivals and art galleries will be exempt from review by the Ontario Film Review Board.

The Board, previously known as the Ontario Board of Censors, has also exempted public libraries and schools from the review process, as long as the intended audiences are over 18 years of age.

Up to now, all Ontario festivals, most notably Toronto's Festival of Festivals, were required to submit written documentation on each film or video brought in for screening. The Review Board could then request to screen each film or tape and demand cuts or a complete ban.

Festival of Festivals' executive director Helga Stephenson welcomed the policy change as "a big step," but said the festival will continue operating as usual. "We never programmed thinking about the censor board anyway," Stephenson said in an interview. "We've been totally opposed to the concept of censorship for the festival since the beginning, and we programmed what we were going to program regardless of what they would think."

The Festival's policy on cuts to films has been to leave the decision with the filmmaker, Stephenson said. "And if they banned something, we let the screen stay blank, we did not replace it."

Festival supporters have long complained that the Ontario Censor Board and its successor were an embarrassment to the province's international film reputation, presenting an image of a parochial society more offended by nudity than violence, and unable to distinguish films that displayed artistic merit from those that were exploitive.

"We have put pressure on the Review Board over the last 13 years of the festival" to change its position, Stephenson said, but noted that no specific campaign led to this month's decision.

Though festival programmers and gallery curators may welcome the relaxation of censorship laws in the province, there remains a clause in the new policy stating that any film "the Board has already prohibited from exhibition in Ontario" will remain banned. According to Stephenson, "that means practically speaking there'll never be a Louis Malle retrospective, or a Volker Schlöndorff retrospective, or Pasolini, and I think that's a shame. It's not a perfect situation yet."

"This is a big step, for which we're very grateful," Stephenson concluded. But in the interests of film literacy, the complete works of film artists should be able to be seen."

North Shore digs in with Bronfman

VANCOUVER - After months of speculation about whether it would in fact go ahead, the North Shore Studio project in North Vancouver is under construction with a Canadian partner now in place. The official sod-turning was held July 29 with Stephen J. Cannell manning a bright red shovel. Absent was Canadian partner Paul Bronfman of Toronto (his wife that day delivering a project at least as important, a child).

Bronfman's new company, Comweb Corporation, has acquired an undisclosed minority share in the new \$20,000,000+ facility. Comweb has been set up to "specialize in the production, distribution and marketing of film, TV and video products." Bronfman has a background in pay-TV and is vice-president of Business Development for Astral Bellevue Pathé.

According to Cannell, whose L. A. -based television production operation is British Columbia's biggest film employer, the new North Shore Studios, when opened in mid-1989, will be the biggest single facility in all of Canada. Cannell plans to use the seven sound stages and 100,000 square feet of support space for both its own shows (*21 Jump Street* and others for the Fox network, *Wiseguy* for CBS) and as rental facilities available to other production companies.

Many industry observers had been concerned that the ever-changing levels of competitiveness that affect American production here might dissuade Cannell from actually building the studio. But Cannell, accompanied by his entire family (including brother-in-law and studio architect Bill Neel), says his company is firmly committed to making TV shows in B.C. In its eight-year history Cannell has produced 13 successful TV series and has achieved more than \$700 million in production outlays.

The North Shore Studios are being built next to a major new shopping centre in North Vancouver, just west of the Second Narrows Bridge. The soundstages and other buildings are designed for both indoor and outdoor use. Virtually every exterior wall in the complex can serve as a set. Portable 'pods' will plug in to these basic facades to allow for an infinite variety of city or townscapes.

B.C. Minister of State for the Mainland Southwest Elwood Veitch was on hand, or foot, to help with the shovel. He says the provincial government expects the electronic and communications industries to be the second biggest in the province within the next seven years. The Social Credit government has lent about \$4 million to North Shore Studios.

Van fest features 8 early films

VANCOUVER - Alan Franey wasn't expecting to be director of the 7th Annual Vancouver International Film Festival. However, his experience with the VIFF in 1987 and at the Olympic Festival in Calgary have come in useful after taking over the job vacated by Hannah Fisher earlier this year. The 1988 VIFF will not be as big as '87 but early indications are it will be no less varied.

A series called *Cinema of the Pacific Rim* will attempt to build on the foundation cast by Fisher last year. The highlight will be a retrospective/contribute to Taiwanese director Hou Hsiao-Hsien which will include his latest, *Daughter of the Nile*. Franey is hoping for three features from the People's Republic including *Red Sorghum*, the winner at the Berlin Festival.

One of the prizes paid when the VIFF was moved from a spring to a fall run last year was the lost opportunity for world, or even Canadian, premieres. As of late July the only film likely to be a first is Nettie Wild's as yet untitled NFB documentary made in and about the Philippines.

The *Canadian Images* series is being programmed by Martin Delisle and Gerard Peary. What it may lack in virginity will likely be compensated for by a mini-series tentatively titled *B. C. Noir*. Peary is searching out as many as eight Hollywood features from the '30s, '40s and '50s that were actually made by British Columbians in residence.

Franey is also expecting Forrest Ceisol's *Cinema of the Soviet Union* to provide some surprises and is pleased to have landed Ken Russell's *Lair of the White Worm* as part of *The Best of Britain*.

This year's Festival is being scaled down to just four theatres: Pacific Cinematheque (the only downtown location), the Vancouver East Cinema, the Ridge and the Hollywood. The VIFF runs from Sept. 30 - Oct. 16.

During the middle weekend the B.C. Motion Picture Association is presenting its Third Annual Trade Forum and Trade Show under the umbrella theme "Investing in Our Future". The company which packed altogether too many people into the year-end "It's A Wrap" party in December, has been engaged to organize the three-day event (Oct. 5-7) which will be held at British Columbia Enterprise Centre on the Expo 86 site. For information contact Sharole Taylor of the Famous Events Group at 604-689-3448.

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Liaison Office set to smooth production in Ottawa

OTTAWA – Sensing a need for “one-stop” production clearances, Ottawa opened its first official Film Liaison Office in June. Jerry McEvoy will serve as the new Film Liaison officer, responsible for promoting the benefits of shooting in Ottawa, and making shoots easier for local producers.

The Ottawa-Hull Film and Television Association had run “a liaison office of sorts” in the past, McEvoy said in an interview, but the capital region’s intersecting web of government jurisdictions made it difficult to obtain shooting permits. When the mini-series *A Private Capital* came to the city to shoot last year, it had to get permits from seven separate government agencies before shooting on the Inter-Provincial bridge between Ottawa and Hull could begin. Ottawa, which had up to that point existed in relative obscurity as a production centre, suddenly found itself under the glare of hostile media and industry attention.

McEvoy’s first task is to combat what he admits is a stubborn impression that Ottawa routinely creates impenetrable bureaucratic fogs.

“I don’t have a pie-in-the-sky attitude,” he said. “I realize that I could do this job really well for a year and not bring one production to town. But there’s nothing going to sell a production faster than someone saying ‘I shot in Ottawa, it’s no problem.’”

Calling the capital a place that can be sold both “on its individuality and its generality,” McEvoy said he will stress Ottawa’s European feel and its architecture as an alternative to Montreal.

“No one wants to shoot in (Montreal’s) Place Jacques Cartier anymore, and the restaurants there are fed up with crews coming in, anyway. Ottawa is fresh.

“Ottawa is a fair-sized city that has an inordinate number of terrific buildings, embassies, all the federal buildings, parkland.

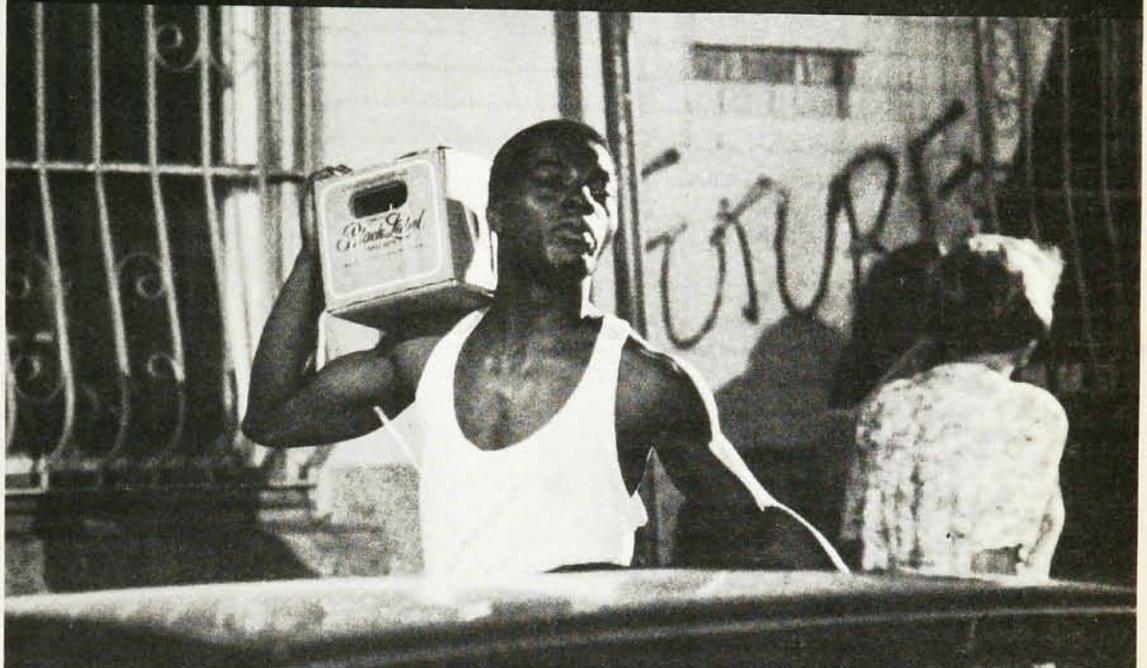
We’re not in direct competition with Toronto as a production centre, but we’re certainly in competition with Calgary, and Pittsburgh and Philadelphia,” McEvoy said.

With the closest film laboratories and equipment rentals in Montreal, big out-of-town productions will probably be drawn by the “capital city” look of Ottawa, he added. But getting permission to shoot from sensitive government and embassy officials is never easy.

“It all depends on how silver-tongued I am. For example, there’s a small Toronto company called Visual Productions that does low-budget features shot on Betacam. They were coming up

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here to shoot and I had arranged tentatively with the American embassy to use just its facade as an actor enters the door. This was a KGB-CIA thing. They read the script, didn’t like the script, but said it shouldn’t be a problem if you’re shooting inside. But then the July fourth weekend happened, that little incident in the Gulf (where an American warship shot down an Iranian passenger plane), and suddenly on Tuesday they’re locked up like a drum.

“Ultimately it wasn’t a problem because the University of Ottawa had a perfect building which was much grander than the American embassy, and we had unrestricted access.”

Quebec grosses for Tadpole: two solitudes

MONTREAL – *Le Grenouille et la baleine*, produced by Rock Demers and directed by Jean-Claude Lord in the Tales For All series, hit the \$1.3 million box-office mark in mid-July after opening, June 18, on 39 screens across Quebec.

The English-language version, *The Tadpole and The Whale*, earned \$2,500 during a one-week run

at two cinemas in the Montreal area. The film is scheduled to be released in Toronto in early September.

New directors execs

MONTREAL – L’Association des Réalisateurs et Réalisatrices de Films du Québec (A.R.R.F.Q.) has elected Alain Chartrand as its new president. The vice-presidents are Brigitte Sauriol and François Labonté. Other executive members are Paul Tana, Louise Lamarre, Jean Chabot, Mireille Dansereau and Roland Paret.