

People

Platt has plans for regional production at CBC

MONTREAL - As of May 15, Phyllis Platt, an alumna of *Cinema Canada*, is the director of English television in Quebec at CBC.



Platt says she hopes to turn CBMT into "a power within the network" by tapping into the creative community and producing or co-producing dramas, comedies and variety

shows for the regional and network services.

Platt is confident that more programs produced in Quebec will find a slot on the CBC network, given CBC's drive towards 95 per cent Canadian content in prime time by 1991.

"Canadianization can't take place without Quebec," says Platt. "We have very good programs here. The problem has been getting more programs out of the region."

Prior to this appointment Platt was the producer of *News-watch* - the evening and late evening news program. She joined CBM radio in 1980 after graduating from McGill and editing *Take One*, a monthly film magazine.

Of her eight months at *Cinema Canada* as an assistant editor in the mid-1970s, Platt says: "I often miss print journalism. That's where I learned to edit and there was nothing more exciting than finding a new writer who was good."

Andrew Wreggitt wins Ampia Award

CALGARY - "Alberta has been very good to me and I've done some things here that I couldn't have done in B.C." Looking for a dry place out of the Prince Rupert rain, Andrew Wreggitt, winner of a 1989 Ampia Award for his script *Into the Fields*, moved to the foothills city four years ago. He'd just finished a five-part drama for *Morningside*, published his second book of poetry and was working on his third *Beachcombers* script. The upward climb to living by his craft was just beginning. He's now happily making a comfortable living far from the madding centres of Toronto and Vancouver. The one drawback to adopting a



Calgary base is the lack of colleague contact, and possibly some missed opportunities for not being Johnny-on-the-spot.

Landlocked Wreggitt wrote two episodes for *The Beachcombers* last year; *Lone Wolf*, which found Relic injured and fighting his way through the bush, was one of the biggest audience-pleasers. With a belief that character is everything, he practically uses the West Coast environment as a character. "The forest and water are what the

international fans love to see, as well as the rest of Canada, so why not use it?" asks the intermittent outdoorsman.

Beachcombers has commissioned five scripts for the 89/90 season; two have been written in collaboration with Vancouver friend and fellow screenwriter, Bill Hurst.

This versatile writer has two feature film scripts in development. Assisted by The Alberta Literary Arts Foundation, Wreggitt is working on his first comedy (a total departure) called *New and Used*, and with the help of a FUND grant he is into the first draft of *Enemy Hands*, a story about a WWII German prisoner of war, who is a musician, sent to do heavy labor on a farm. *Enemy Hands* is Wreggitt's second collaboration with Edmonton producer Arvi Liimatainen of Kicking Horse Productions. The first, *Into the Fields*, was a winner and just a warm-up.

Catherine Fol: a documentary filmmaker is born

MONTREAL - Catherine Fol, age 23, an engineering student in Montreal, had never held a camera before entering *La course des Amériques* in September 1988. Today, she is a director at the National Film Board.

Fol won first prize in the Radio-Canada/NFB-sponsored program that dispersed eight persons, between 18 and 24 years of age, throughout North

Our
FAX
number

(514)
270-5068

TORONTO'S 14th ANNUAL FESTIVAL OF FESTIVALS
SEPTEMBER 7-16, 1989
SELECTION SCREENINGS
SIXTH ANNUAL PROGRAMME
PERSPECTIVE CANADA

This year, selection screenings for the 1989 Festival of Festivals' Perspective Canada programme will take place in Toronto over two separate periods. **Short films** must be submitted by **May 26**, and **feature films** by **June 9**. Please call or write the Festival office for entry forms or if you require further information.

ELIGIBILITY:

1. Any Canadian film (except sponsored or industrial) is eligible - animation, feature, short, documentary and experimental.
2. Films must be certified Canadian productions or co-productions.
3. Films must have been completed after September 1, 1988.
4. Preference will be given to Canadian premieres.
5. Films for selection may be submitted in 16mm, 35mm, 3/4" or 1/2" video.
6. Films will be presented at the Festival in 16mm and 35mm only (optical sound), and in their original language with English subtitles.
7. Deadline for receipt of entry forms is **Monday, May 22** for short films and **Monday, June 5** for feature films.
8. Deadlines for receiving prints or cassettes for preview are **Friday, May 26** for short films (under 60 minutes) and **Friday, June 9** for feature films.
9. Running time for short films is 59 minutes and under; features, anything over 60 minutes.
10. Films can only be submitted to the selection committee once. Re-submissions are not eligible.



Suite 205, 69 Yorkville Avenue
Toronto, Ontario M5R 1B8
(416) 967-7371 Telex: 06-219724
Fax: (416) 967-9477

14^e FESTIVAL DES FESTIVALS DE TORONTO
DU 7 AU 16 SEPTEMBRE 1989
VISIONNEMENTS DE SÉLECTION
SIXIÈME PROGRAMME ANNUEL
"PERSPECTIVE CANADA"

Cette année, les visionnements de sélection pour le programme Perspective Canada du Festival des Festivals 1989, se dérouleront à Toronto, pendant deux périodes distinctes. Les **courts-métrages et les longs-métrages doivent être soumis au plus tard les 26 mai et 9 juin** respectivement. Veuillez communiquer avec le bureau du Festival si vous désirez obtenir des formulaires d'inscription ou des renseignements supplémentaires.

ADMISSIBILITÉ:

1. Tout film canadien (sauf les films de commandite ou industriels) est admissible qu'il s'agisse d'un film d'animation, d'un long-métrage, d'un court-métrage, d'un documentaire ou d'un film expérimental.
2. Les films doivent être certifiés comme étant des productions ou des co-productions canadiennes.
3. Les films doivent avoir été terminés après le 1^{er} septembre 1988.
4. La préférence sera donnée aux premières canadiennes.
5. Pour les visionnements de sélection, les films peuvent être soumis en 16mm, 35mm, ou en bande vidéo de 3/4 po ou 1/2 po.
6. Les films seront présentés au Festival en 16mm et en 35mm (son optique) en version originale avec sous-titres anglais.
7. La date limite pour la réception des formulaires d'inscription est le **lundi 22 mai** pour les courts-métrages et le **lundi 5 juin** pour les longs-métrages.
8. La date limite pour la réception des copies ou des cassettes destinées aux visionnements de sélection est le **vendredi 26 mai pour les courts-métrages (moins de 60 minutes) et le vendredi 9 juin** pour les longs-métrages.
9. Sont considérés comme des courts-métrages les films de 59 minutes et moins et comme des longs-métrages, les films de plus de 60 minutes.
10. Les films peuvent être soumis une fois seulement au comité de sélection. Les films ayant déjà fait l'objet d'un rejet ne peuvent être soumis une deuxième fois.



Suite 205, 69 Yorkville Avenue
Toronto, Ontario M5R 1B8
(416) 967-7371 Telex: 06-219724
Fax: (416) 967-9477

America, Central and South America in search of a series of short films.

By the end of the 26-week sojourn, Catherine had shot and narrated 23 VHS short films (two to three minutes). The films were edited in Montreal, judged, assigned so many points per film and aired by Radio Canada.

Fol scored highest and won a one-year contract at the NFB where she will work on two films including one of her own.

"It was a great experience but very difficult," says Fol, who found that travelling, living and working on \$400 per week was a lot easier in Central and South America than it was in Canada and the U.S.

"I would like to continue to make social documentaries because I have learned that I have the ability to take care of myself in dangerous situations, understand people and economies easily, get to the heart of the issue, communicate with my subjects and get a film made.

"I don't have formal training as a filmmaker but in that regard I won't be alone at the NFB," she says.

Two of Fol's films that scored particularly high were a sensitive portrayal of an old married couple in the Andes and a candid look at the homeless children in the streets of Bogota.

Bruce McDonald shoots *Road Kill*

TORONTO - Bruce McDonald, self-described "filmmaker/ghost hunter/thief", is set to shoot his first feature in Northern Ontario, called *Road Kill*. It will feature Valarie Buhagiar (from *Dear John*) and the Toronto cult band A Neon Rome. McDonald calls the movie "a rock and roll film about a girl who learns how to drive."

McDonald, who was the editor of *Cinema Canada's* "The outlaw edition" (no. 156), is known for his editing work on a great many of Toronto's inde-

pendent films including Ron Mann's award-winning *Comic Book Confidential*, Atom Egoyan's *Family Viewing*, and Egoyan's recently completed *Speaking Parts*, which will have its world premiere at this year's Directors Fortnight at Cannes. He also won a Genie this year for the Best Live Action Short, *The Mysterious Moon Men of Canada*, which he produced with Colin Brunton.

McDonald describes *Moon Men* as, "a half-hour road film about a guy who wants to be an outlaw and he is looking for a couple of people who went to the moon in 1959. We produced it on a 'no-budget' budget. It's got lots of cheap laughs and is real entertaining. We were surprised to win the Genie because the film is not politically correct. We don't believe in shoving our jackboots down anybody's throat."



McDonald got his first film job as a production assistant on Ron Mann's *Poetry in Motion* where he met Brunton. "I got a kind of rep for taking just about anything and turning it into something that would work. I've only worked on two films with scripts, *Family Viewing* and *Speaking Parts*. I sunk the rushes on *Next of Kin*. On *Family Viewing* Atom and I shared a co-editor credit. We worked in a room the size of a closet and cut it in four weeks. On *Speaking Parts* I had a crew and we did it in 10 weeks. Atom's scripts are really tight. For Ron Mann I worked over a period of two years on *Comic Book Confidential*. It was a tough film to cut, but it was really exciting to work with the director and come up with something that works."

Ostry urges public broadcasters to "go global"

TORONTO - Bernard Ostry, chairman and chief executive officer of TVOntario, issued a challenge to public broadcasters in the U.S. to take the lead in helping public television "go global." As the keynote speaker at the annual meeting of U.S. public television stations in San Diego, California, he said that, "the future of public broadcasting is an international issue, calling for international agreements and institutions."

Pointing to the recent



Time-Warner merger as an example, Ostry told *Cinema Canada* that he fears "instead of a huge pluralistic market, serving a vast populace, we're going to have six or eight conglomerates with literal total control of marketing the product through two or three

forms of distribution." He said only a strong public sector, particularly in television, could assure cultural pluralism.

"It seems to me the issue is not that the private sector is wicked and that we are pure, or that it is the end of the world and we are all going to be homogenized. The issue is technology. The concentration of capital has provided an opportunity for mergers to be far more profitable internationally, where there are no controls. Here in Canada and the United States we have regulatory bodies and competition. There's nothing equivalent in the international scene. GATT could provide regulation, but it will be a long time coming.

"It's not just a Third World problem," Ostry points out. "The technology the advanced world has created must have product that will attract advertisers, and the Americans can produce that product better than anybody. They created a choice in France (which recently privatized its state monopoly over television), and they've got 70 to 90 percent American product.

"Culture, that is what television is transmitting. If all the product is the same, where will the cultural diversity be? I think that is a legitimate question. We now have hundreds of opportunities of choice, but there is not a lot of diversity."

Appointments

McGregor goes to *Canada AM*

TORONTO - Deborah McGregor is the new co-host of *Canada AM*. The appointment was announced recently by Tim Kotchreff, vice-president of CTV news, features and information programming.

Since 1985, McGregor was Ottawa bureau chief for the *Financial Times*. She was a regular Friday panelist on CBC's *Morningside* and has provided political commentary and business analysis for other radio and television stations.

She is the winner of three national business writing awards.

McQueen and Armstrong move within CBC

Trina McQueen has been appointed Director of Television News and Current Affairs. She was formerly Director of Network Television. McQueen will now be in charge of all aspects of programming and production of news and current affairs programs on CBC-TV and the 24-hour news channel, *CBC Newsworld*, which is scheduled to go on air in the fall.

McQueen replaces William Morgan, who has been named Director of the Office of Journalism Policy and Practices for all English Radio and Television information services. It is a position he will share with Bruno Gauron, who, since 1984, has been assistant to the General Manager, Programming and Information, French Network.

William Armstrong has been appointed to the position of Regional Director for Ontario, effective August 1, replacing Don Goodwin. Armstrong has served in a variety of positions with the CBC since joining the corporation in 1958. From 1981-83 he was the General Manager of Roy Thomson Hall in Toronto.

Former BBC executive joins Imax

Imax Systems Corp. has announced the formation of a natural history film unit (NHFU) to create a library of wildlife films. Executive producer of the NHFU is former BBC executive

Christopher Parsons, acknowledged as one of the world's most experienced natural history filmmakers.

Parsons was the founding member of BBC's Natural History Unit and head of Natural History Development for the British state-run television. His credits include *The World About Us* and *Life on Earth*.

Barker joins Cinexus

Jonathan Barker, legal counsel for the Ontario Film Development Corporation since its inception in 1986, has left to join Stephen Roth's Cinexus Capital Corporation. There he will assume the duties of vice-president of business and legal affairs. Barker served for 10 months as acting chief executive officer for the OFDC while Wayne Clarkson was on a leave-of-absence in 1988.

Roth called him "a terrific attorney" who will bring a "tremendous amount of skill to the company." "He is a valuable addition to Cinexus," said Roth.

Fox runs SMPIA

REGINA - Marilyn Fox has been appointed executive director of the Saskatchewan Motion Picture Industry Association.

Born and educated in Regina, Fox has worked as the public relations officer of Wascana Centre Authority.

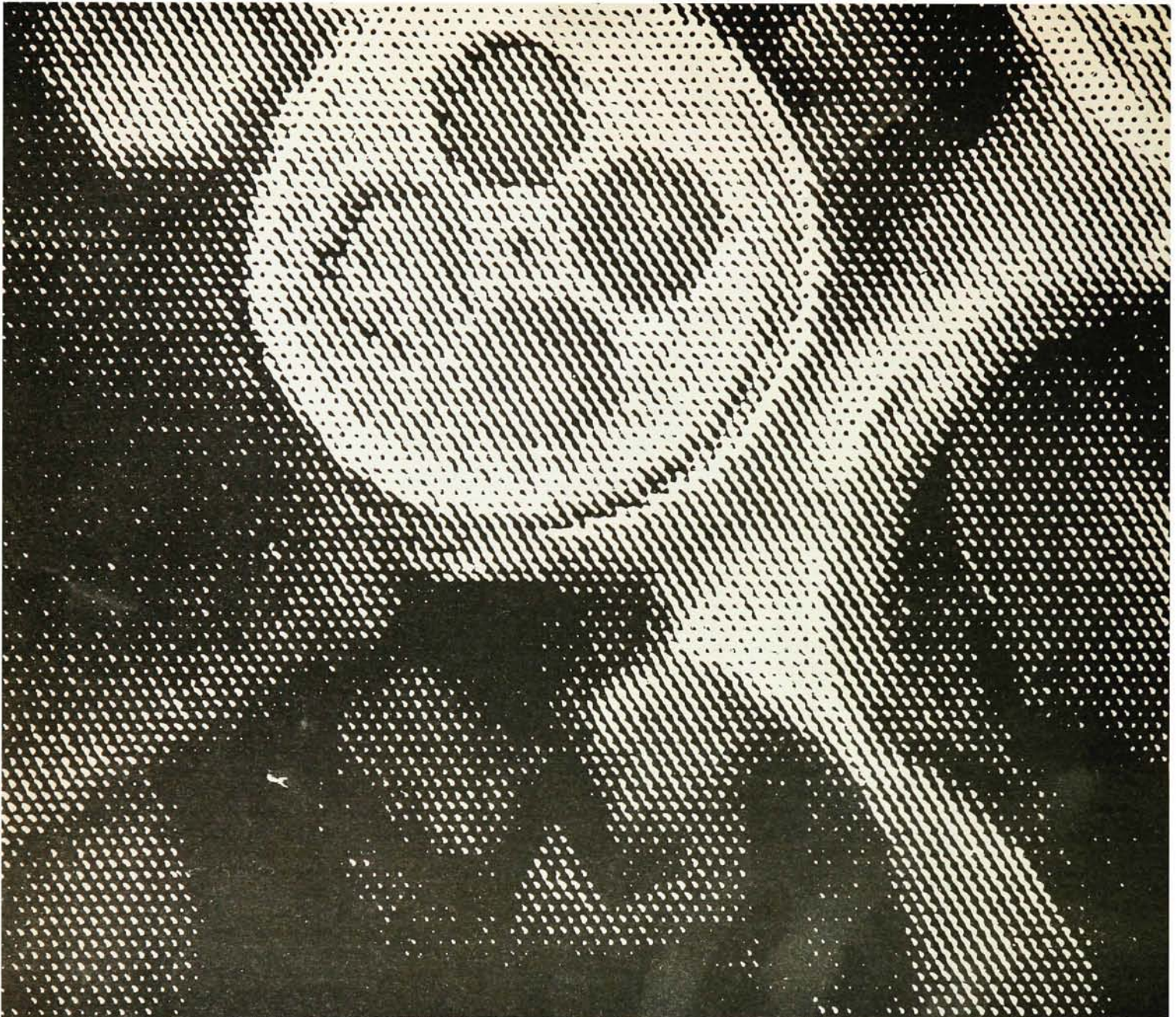
The SMPIA board of directors made the announcement in early April.

Luff heads CBC publicity

OTTAWA - Glenn Luff has been appointed director of public relations and publicity for the CBC English Radio and Television Networks.

The former assistant director of public relations has been the acting director of public relations since September. He joined the CBC in 1980 as a contract reporter/editor with the National Radio News.

The appointment was announced recently by Tom Curzon, director of communications at CBC.



THE NATIONAL FILM BOARD OF CANADA
FOR 50 YEARS
SHARING OUR VISION

L'OFFICE NATIONAL DU FILM DU CANADA
DEPUIS 50 ANS
DU CINEMA A NOTRE IMAGE



National
Film Board
of Canada

Office
national du film
du Canada