

Trade News

Superpowers vie for Grand Prize of the Americas

MONTREAL - The 13th annual Montreal World Film Festival will feature 240 films from 51 countries including 25 films from the U.S. and a strong film presence from the U.S.S.R.

In the Official Competition, *Save and Protect* by Alexandre Sokourov, has been called a faithful interpretation of Flaubert's literary classic *Madame Bovary*. *Sir* by Sergei Bodrov will also be presented in competition. Both directors will attend the festival.

Soviet films in the Official Selection Hors Concours are: *Fountain* by Youri Mamin, *The Servant* by Vadim Abdraschitov, *Museum Customer* by Constantin Lopoushanski.

Zero City by Karen Chakhnazarov and *The Wife of the Kerosene Seller* by Alexandre Kaidanovski, *Stalin with Us* by Tofik Shahverdiyev and *Hard Time for the First Hundred Years* by Victor Aristov will be presented in the Cinema of Today and Tomorrow section.

Heading up the Soviet delegation is the president of Goskino, the state committee for Soviet cinematography, several department heads within Goskino, Andrei Plakhov, who is a film critic and the directors Bodrov, Sokourov and Abdraschitov.

The festival opens August 24 with the world premiere of *Shirley Valentine* starring Tom Conti and Pauline Collins, produced and directed by Lewis Gilbert from a screenplay by Willy Russell. Executive Producer is John Dark for Paramount. Pauline Collins will attend the premiere.

Also confirmed to attend the festival are actors Raul Julia, Ray Sharkey, Michael Chiklise. Julia appears in *Romero* (U.S.) entered in the Official Competition.

Directors Susan Seidelman and Larry Peerce will accompany their films - *Cookie*, starring Peter Falk and Emily Lloyd and *Wired*. Also from the U.S. is *Sex, Lies and Videotape* by Steven Soderbergh, best film at this year's Cannes Film Festival.

The Canadian entry in the official competition is *Portion d'Éternité* by Robert Favreau.

Once again, the best film of the festival will take the Grand Prize of the Americas and a \$50,000 prize will be awarded to the best feature by a first-time director.

This year's jury president is actress Leslie Caron. Other jury members are: Istvan Szabo, Kryztof Kieslowski, Govind Nihalani, Giuliano Montaldo, Roger Frappier, Gil Parrondo, Kyushiro Kusakabe, Carlos Morelli.

Special film events will include a day-long tribute to the National Film Board of Canada on its 50th anniversary, a film tribute to France on its bicentennial and a gala luncheon for Harold Greenberg of Astral Bellevue Pathé.

The Montreal International Film Market will be held at the Hotel Méridien between Aug. 28 and Sept. 2 with over 200 companies participating.

The Montreal Film and Television Symposium, Aug. 31 to Sept. 1, will be held in the Guy Favreau Complex with a focus on Europe in 1992; film and television in the European free trade environment.

Greenberg honored by WFF

MONTREAL - Harold Greenberg, president and chief executive officer of Astral Bellevue Pathé Inc., will be presented with the International Achievement Award at the Montreal World Film Festival, Aug. 24 to Sept. 4.

Greenberg will be honored by the festival for his "contribution to the development of the Canadian motion picture and television industry" at a gala industry luncheon, Aug. 31, at the Ritz Carlton Hotel.

Montreal hosts Cnd. student film fest.

MONTREAL - The 20th annual Canadian Student Film Festival will be held Aug. 26 to 30 in downtown Montreal.

Over 82 films and seven videos from 15 universities and 12 colleges have been entered in the running for the Norman McLaren Award (best overall). Prizes are also awarded to the best films in the fiction, animation, documentary and experimental categories.

The student film festival will be held as part of the Montreal World Film Festival, Aug. 24 to Sept. 4.

Future of Manitoba funding agency uncertain

WINNIPEG - The Winnipeg Film Group has expressed concern that the agreement signed by the Manitoba government and the federal government in 1984 to create a film funding agency will not be renewed in March 1990.

However, Communications Minister Marcel Masse has indicated in mid-July that he will enter into a dialogue with Bonnie Mitchelson, Manitoba's minister of culture, heritage and recreation.

In view of the minister's response to inquiries by the film group and a province-wide letter-writing campaign, Bruce Duggan, executive director of The Winnipeg Film Group, is optimistic that a political decision will be made in favor of Manitoba's cultural community.

"Six months ago the attitude here was doom and gloom," says Duggan. "The federal government had announced budget cuts and we were not getting any information."

However, he says, both governments have since indicated strong support for the initiatives of the Canada/Manitoba Cultural Industries Development Office (CIDO) and there is reason to believe that it's just a matter of time before some sort of funding mechanism is renewed.

"We have heard through the grapevine that some sort of mechanism will be established. It may or may not be CIDO," says the filmmaker.

Earlier this summer, The Winnipeg Film Group exhorted its members to write to members of parliament and the federal minister of communications. A newsletter editorial reminded its readers that in fiscal year 1984-1985 television and theatrical film distribution received \$17,000. Private funding was \$185,000 and there was no Telefilm funding. In fiscal year 1988-1989 the same funding categories showed \$1.2 million, \$1.25 million and \$3.5 million, respectively.

Jimmy Silden, general manager of CIDO, says the funding agency closed off its funding in March. Unable to put an exact dollar figure on how much would be required to support this vibrant film and television industry that has virtually materialized overnight, Silden says that in excess of \$10 million would be needed over five years just to maintain the current level of activity.

"We have had great success. What they have asked us to do has happened. Now the governments must answer what it is they want to do with us," says Silden.

She says that because of discontinued funding in March, the crunch will come in the fall if there has not been a decision.

OFDC announces a study of film and TV

TORONTO - The Ontario Film Development Corporation announced a comprehensive socio-economic impact study of the film and television industry in Ontario. Noting that the film and TV industry has been severely hindered in developing appropriate programs and strategies by its lack of information about itself, Wendy MacKeigan of the OFDC said the study will be divided into three areas: information gathering; analysis of the social and economic impact of the industry in the province; and recommendations for ongoing information gathering.

An advisory committee has been formed to work with the Nordicity Group Ltd. of Ottawa, a consulting company headed by Peter Lyman. The committee is composed of: MacKeigan, chairperson; Sam Jephcott of the CFTA; Peter Mortimer, ACFTP; Dan Weinzwieg; Naish McHugh of the Toronto Film Office; Don Percifield, DGC; Virginia Rysphan, ACTRA; Ousama Rawi; Robert Hamilton of the Ottawa/Hull Film and TV Association; Howard Krosnick, TVO; and Donna Ratchford for the Ministry of Culture and Communications. The impact study is expected to be released in March 1990.

Owl: best in America

TORONTO - *The Best of Owl/TV*, an hour-long home video version of the award-winning children's TV series has been selected by Parents' Choice, a Boston-based non-profit organization that reviews children's media, as one of the top five videos for children in North America.

The video was featured on ABC's *Good Morning America*.

Trade market promises more buyers than ever

MONTREAL – "It's the first market of the year," says Robert Roy, vice-president of the Montreal International Film, TV and Video Market, August 28 to Sept. 4, during the Montreal World Film Festival.

The former program director of Radio Canada says he likes to refer to the Montreal World Film Festival as a "triple bill" with the main event being the exhibition of films, accompanied by the trade market, and an international symposium (see story).

"In L. A. you find an American market offering American product to the world. At Cannes you find the most important market in the world. In Montreal you have a market where you can start business or conclude old business."

Montreal is a "world market," says Roy. It is also the place, he says, where Canadians can best exhibit their product for the Americans and

the French. Here, there are over 98 Canadian companies, over 40 from the U. S. A. and over 40 from France.

The perennial complaint that there are "too few buyers" is water under the bridge, says Roy.

"We have worked hard on the buyer side. But keep in mind that a market builds itself on having good product available which is why the high quality of films in and out of competition is so important."

"My target this year is to see 200 sellers to 250 buyers on the floor," says Roy, who wants to boost this objective to 300 buyers next year.

Earlier this year, Roy was in Cannes, promoting the Montreal market among television buyers and video distributors. In Montreal, distributors have been asked to provide lists of key buyers and sellers who were in turn invited to attend the market.

Five out of seven television organizations in France are represented at the market. HBO is here. On the sellers side, MCA and Paramount Canada are in attendance. Ten companies from Japan are also in Montreal.

For the first time, the market action has been taken out of the private rooms in the Meridien Hotel and centred on the Grand Ballroom floor.

"Last year I found the rooms were dark and you didn't have the feel of a market. Opening the floor means coexistence. When I was a buyer for CBC, the purpose of visiting a kiosk was to make contact, look at a list of product and arrange for a screening."

Accordingly, Roy has organized several small kiosks where films can be viewed. The second possibility is scheduled screenings on three screens at Place DeJardins.

"Technically, we are well organized. In L. A., last spring, you had to go by car or cab to screen a film. Here, you cross the hall. The kiosks also have screening monitors," says Roy.

The symposium, organized by the Canadian Film Institute, goes hand in glove with the market, says Roy.

"It a great idea, an important topic and it falls right in the middle of the market. It we have the right buyers and sellers, good films and a lot of discussion and ideas during the symposium, Montreal is going to be a great event."

other members of the Association des producteurs de film et de vidéo du Québec which will work out great... expect to be active this year in the market.

Cinepix: "... have our usual product. No kiosk."

Alliance/Vivafilm: "Alliance International will be selling but we will be buying interesting films... we'll use the Alliance International office."

Via le Monde: "We are more specialized in television but we have a couple of feature film projects to discuss... for the most part, we are observers."

Lapointe Films: "We'll be there mainly as buyers but we're just concluding a deal for international rights on *Sadhana* which we'll be selling very seriously. Looks like a strong market according to the list of participants."

Film 2000: "Open to see what will happen. Most people who come to Montreal come to sell but the buyers are not here. I prefer smaller specialized markets. This way you can be sure that you will get interested and engaged parties in attendance."

Dima Films: "Could be an active market. We're always after something but it depends on whether we have time to see enough screenings... always the same problem. As usual we expect a strong French presence."

Film Transit: "You will find us at number 25. We've got a lot of films including the television-movies made for Radio-Quebec."

Feline Films: "We are looking to buy good animation films this year."

Groupe Malofilm: "We're interested in buying. I'm selling just our Quebec-features rather than bringing in all the Image product from Los Angeles. We don't feel the market will be strong enough for that. The people who do attend this market are looking for Canadian and Quebec product... but it is worth it because it's not a great expense and the buyers have more time to spend with you than at the European markets. I've made a lot of good contacts at this market."

WHO is doing WHAT in the market place

MONTREAL – Montreal-based film distributors are gearing-up for a film, television and video market in their own backyard. The obvious advantage of the Montreal International Film, TV and Video Market (August 28 to Sept. 4) is being able to play host to an expected 850 buyers and sellers from 60 different countries, expenses are at a minimum, and the mid-size market offers the opportunity for buyers and sellers to spend time together in the city.

Cinema Plus: "... We are back this year with *Laura Laur* among other films."

Les Productions La Fête: "... will be screening *Tommy Tricker* and *Colt* and sharing a booth with

THE ONTARIO FILM DEVELOPMENT CORPORATION



ONTARIO SCREENWRITERS

September 1, 1989 is the first deadline for complete submissions to the new and expanded screenplay development program of the Ontario Film Development Corporation.



Program guidelines and application forms are available upon request at:
ONTARIO FILM DEVELOPMENT CORPORATION
81 Wellesley Street East, Toronto, Ontario M4Y 1H6
Tel: 416 965 8393 Fax: 416 965 0329

Clairmont Camera

(604) 984-4563

Radio-Canada silent on reasons for dropping expansion project

MONTREAL – A massive building and expansion project in Montreal, three years in the making, has been abandoned by Radio-Canada/CBC without any explanation.

Prodevco Lavalin Inc., a Montreal-based engineering conglomerate, was notified in late July that Radio-Canada is withdrawing from the La Cité du cinéma project. The crown corporation called for tenders in November 1986 to build and operate the largest audio-visual complex in Quebec with 142,000 sq. ft. of office space on Boul. Rene Levesque on a lot adjacent to La Maison de Radio-Canada. Radio-Canada was to be the main tenant and to lease the land for 50 years at \$1. The opening of the complex was scheduled for the summer of 1990.

Lavalin was one of four private-sector concerns to tender a bid and in June 1988 was awarded the project based on a proposal to build a \$50 million complex with three sound studios ranging in size from 4,000 to 18,000 sq. ft.

Francois Macerola subsequently resigned as film commissioner of the National Film Board of Canada in Dec. 1988, to join Lavalin and become head of operations of the proposed project.

On July 25, the board of directors of CBC/Radio-Canada met to review the proposal and determined that as a "global proposal" (the overall assessment) it was unacceptable.

Guy Theriault, assistant director of public relations in the CBC head office, says the board declined to give specific reasons for its sudden decision.

"There was no indication that the decision is related to the CBC funding cutbacks (of \$140 million over four years)," says Theriault.

"In fact the project was supposed to be self-sustaining and cost-beneficial to the CBC," he says.

A studio/office expansion project in Toronto with similar benefits accruing to CBC with use by the private sector has not been cancelled.

On July 28, Bernard Lamarre, president of Lavalin, said Radio-Canada had not given any reason for its decision. He said Lavalin would protest the decision but would not likely attempt to start a new round of negotiations.

Clement Richard, vice-president in charge of public relations at Lavalin, told *Cinema Canada*, "We don't understand what happened." Lavalin, he explained, had no reason to suspect that Radio-Canada would withdraw from the project.

"Apparently, they don't plan to provide an explanation," says Richard, who added that as far as Lavalin is concerned, the project is off indefinitely.

Theriault of CBC said that in announcing its decision, the CBC "did not deal with any question of the future."

When asked if Radio-Canada's decision raised legal questions after the time and expense of

planning by Lavalin, Richard repeated that Lavalin had no idea the Radio-Canada would do this.

Macerola is equally in the dark. He said it was uncertain whether Lavalin would pursue Radio-Canada or continue to work on a Cité de cinéma project without Radio-Canada.

"I don't understand it," says Macerola, "in their letter they stated they had fundamental differences with the proposal but did not specify."

According to Macerola, Lavalin got assurances, earlier this year, that CBC funding cutbacks would not stop the project. He suggests that a new (CBC) chairperson might revive the project.

Lavalin's proposal for the cité du cinéma was not the first to be dropped by Radio-Canada. A bid by Astral Bellevue Pathe to build a \$175 million complex was chosen in July 1987. The Astral bid was subsequently dropped for the second-place bid by Lavalin after further study.

Paul-Emile Lamis of CBC Engineering says the Astral bid was selected with the understanding that further study and negotiations would or would not lead to a contract. Unable to comment on the Lavalin project, he suggested that the same thing has happened in this case.

"Astral didn't meet certain criteria in the (Radio-Canada) proposition and the negotiations were ended. Negotiations with Lavalin lasted a year and ended with the decision of last

week," says Lamis.

Pierre Brasseau, one of six partners in the \$23 million Cité de l'image, a cultural centre, currently under renovation across the street (Notre Dame) from La Maison de Radio-Canada, says he is discussing the use of his building space with Radio-Canada.

"My understanding is that their short term need is close to 125,000 sq. ft.," says Brasseau, who adds that Cité de l'image, which currently rents 20,000 sq. ft. to Radio-Canada Enterprises, could meet all of the Cité de cinéma requirements including office and studio space.

Continued on page 40

Cultural centre under renovation on Montreal waterfront

MONTREAL – A block of old industrial buildings on Montreal's waterfront is undergoing a transformation that will provide artists with 360,000 sq. ft. of studio and exhibition space.

This renaissance of five different buildings, the oldest of which was built in 1854, on rue Notre-Dame (east) between Papineau and Delorimier, is the private initiative of a group of six business associates who call themselves *La Cité de l'image*.

These associates who purchased the buildings for \$5 million in Sept. 1988 are Francois Prévost, Roland Smith, Francine Brule, Claude Brule, Philippe Dufour and Pierre R. Brasseau.

Smith, the former owner of the Outremont Theatre, who sold his theatres to manage Cinemas Unis (Famous Players) in Quebec told *Cinema Canada* that although *La Cité de l'image* was initially proposed as a government-subsidized cité du cinéma, it is entirely privately funded.

Smith says the location of the complex in a sector of the city populated by production and broadcasting companies has already been taken advantage of by Radio-Canada Enterprises which became a tenant in June.

When renovations are completed within the next two years, the complex will feature a theatre (1,100 capacity), a multi-purpose hall, gallery, a cabaret hall, a museum, an emporium for books, records, and other cultural products, a restaurant overlooking the Port of Montreal, offices, studios and workshops, a parking complex, for an overall price tag, including restoration, of \$18 million.

To date, 80,000 sq. ft., has already been renovated and is being used by various cultural organizations and 100 of the 116 small studios

have already been rented for \$10 per sq. ft.

"Judging from the number of calls we are getting there doesn't seem to be enough studio

space in Montreal," says Smith. "A studio is not just four walls. Sometimes a nice view is necessary."



**TAILLEFER, DEVINE
& ASSOCIATES
INSURANCE BROKERS LTD.**

Offering a comprehensive insurance package on all your feature, television, commercial, theatrical or special event production.

Our specialists, with twenty years of experience, can design an insurance program to suit your specific needs. We have world-wide facilities.

MICHAEL DEVINE, C.I.B.

or

JACQUES TAILLEFER, C.I.B., F.I.I.C.

240 St. Jacques Street, 10th Floor
Montreal, Quebec H2Y 1L9

Telephone: (514) 288-2544
Telex: 055-61159

Product placement: A means to raise capital or defer costs?

MONTREAL – Ever since *E. T.* sent the sales of candy-coated Reese's Pieces through the roof and into deep space, product placement has been something to watch in film and television. This unconventional form of product advertising has become big business in the U.S., and is represented in Canadian film and television by a small handful of companies including MMI Product Placement, the StarPro Marketing Group and Alfranca Film Services Ltd.

Philip Hart of MMI and Allen Douglas of Alfranca Ltd. may agree that "subtle" is the operative word and that product placement must not draw too much attention to itself on the screen, but on the role of product placement in supporting the Canadian film industry there is a great philosophical parting of the ways.

Hart, whose company has been in the business for over five years with 25 clients, operates on a contra-basis whereby the client pays MMI an annual retainer to place product – read: flash his logo – in as many selected productions as possible.

Douglas, the new kid on the block, proposes to work on a non-exclusive per-production contract basis. The client pays a fee to the producer based on distribution projections and Alfranca takes a commission.

Douglas, a former Los Angeles advertising executive, is certain that the way of the future is being able to guarantee the client significant exposure of his product in exchange for services and additional production funding, but Hart says it can't be done in the Canadian market.

"It is not unreasonable to ask a corporation to pay fair value for fair value," says Douglas. "Not only is there a service provided, there is money up front for production." Douglas moved to Montreal, one year ago, with his partner Francesca Gesualdi. Both represent Alfranca which recently negotiated a deal with Molson's whereby the brewery paid \$5,000 towards a Sass Jordan music video budget (of \$20,000). Molson's also provided beer. In return, the Laurentide Rock logo was draped in the background of the club setting.

Alfranca jumped into Montreal's relatively wide-open product placement market with a promise of 50 per cent of the fee paid up front by the client with the balance, minus Alfranca's commission, after the client approved the first completed print.

For his money, the client is given a comprehensive dossier on the producer and senior production staff, a treatment of the project and an ongoing distribution report. The client is also eligible, according to Douglas, for a 166 per cent tax write-off for film investment in Quebec

which provides a far greater savings than tax breaks on advertising expenses.

He says the Canadian film industry is too dependent on the ebb and flow of public spending not to seek out other means of financial support.

Alexis Roshuk of the Independent Film and Video Alliance, with over 700 members, agrees with Douglas's financial assessment of the Canadian film industry.

"We are seeking ways to become less dependent on government funding without compromising our ideals," says Roshuk.

"With product placement the client would not be investing that much money. It is one thing to work out a contra deal where you get a little credit at the end of the film but quite another thing if people are going to drink your beer on the screen."

Unfortunately, a disagreement over how his fee should be paid forced Douglas to cancel a seminar for the IVFA on July 29.

Hart of MMI takes exception to Douglas's approach because, he says, there is no way to guarantee that the product will stay in the film.

"We work purely on retainer even with the big U.S. productions because we never know if the product will be edited out," says Hart. Product placement is not a vehicle to raise capital but rather a way to defer costs."

"In theory it makes good sense," says Hart, "but it doesn't work unless the movie has sufficient star power that you can ask for

money." Fifty-six per cent of Hart's placements are in feature films of which 20 per cent are Canadian.

Douglas is not convinced. He says that with education among corporate marketing strategists, the traditional way (Hart's way) of product placement will soon give way to his approach. Conditions within each contract, including a hold harmless clause which protects the producer against a lawsuit and specifies that money will be returned, guards against nasty edits, he says.

"Both sides are bound by a contract to respect the other's interests," says Douglas. "If they rewrite a piece and it's not shot as planned, they are not entitled to the money. It's as simple as that. Corporations are not in the business of giving away money."

Pierre Belanger, manager of promotions for Le Brasserie Molson du Quebec Ltée., says product placement is, at best, a means of maintaining market share. Whether this sort of exposure translates into sales of beer, he says, is anyone's guess.

"Exposure and image are important and for this we will exchange product for services, but we won't spend money on a film," says Belanger.

He explains that Molson's spent money on the Sass Jordan video and others because of a marketing strategy to target young adults with the Molson's Laurentide Rock campaign.

"Product placement is not a real marketing

strategy. It doesn't sell beer. It might in the long term but it's hard to say. Would you change your beer because Rod Stewart drinks a certain kind."

Michel Roy of Star Pro in Montreal has the Molson's account on a retainer basis and was able to place the Molson's logo and other products, including products for which he has not landed an account, in Denys Arcand's *Jésus de Montréal*. He says money is not made available for product placement unless one is working with a major U.S. production.

According to Roy, one of the most lucrative markets for product placement in Quebec is private network television with more independently produced series than ever before.

Star Pro derives 30 per cent of its business from product placement, the rest in promotion and marketing.

Philip Spurrell is the first-time feature film director of *Overland*, a certified Canadian film with Telefilm distribution fund assistance, private investment and product placement funding, compliments of Alfranca.

Spurrell says a good art director can always please both the client and the director by placing the product "unobtrusively" and giving it the exposure the client has paid for.

"You have got to realize that it is very difficult to get money for any kind of film in this country, especially if you do not have a proven track record."

Continued from page 39

Prima Films: "This is our first time in the market. It's hard to say what will happen."

Cinema International Canada: "We're buying. It's a picture by picture proposition... one of those markets you can't anticipate because you don't know in advance which titles will be shown. Montreal comes between Cannes and Milan so the biggest problem with Montreal is that a lot of good films have already been sold."
Suzanne Villeneuve: "The contracts came in late this year. The press conferences must have been held earlier last year. I didn't take a booth because I don't like the idea of working from a booth rather than an office. But it should be a good market."

Groupe Multimedia: "We expect a good market. We will be working hard with new television product, including *Cirque du Soleil*, to show the originality of Canadian production."
Compagnie France Film: "It's always been a

slow market. True, it doesn't cost us much to attend but it would be a lot better if more people joined in."

Cine Groupe J.P. Inc.: "Montreal is a great follow-up market. We hope to close three deals that we entered in Monte Carlo. The market is not so big that you lose time. The buyers here are the more important buyers."

Health and safety committee gets go-ahead

TORONTO – The newly formed Film and Television Industry Advisory Committee is one of only four such committees to have been formally recognized under Ontario's Occupational Health and Safety Act. The other groups

are the police, fire fighters and the pulp and paper industry.

Representation on the committee is divided evenly between labour and management, with CFTA's president Sam Jephcott and IATSE camera local v. p. Nick Brooks acting as co-chairpersons. "When I first suggested a joint committee," said Brooks in a prepared statement announcing the formation of the committee, "some people were a little skeptical that labour and management could work cooperatively. The fact that both sides have willingly come together proves that safety is in everyone's best interest."

The committee is currently drafting a Health and Safety Code covering firearms, pyrotechnics, helicopter safety, stunts, animal handling, diving and parachuting, and special effects technicians. The Code will apply to all Ontario productions, regardless whether they are local productions, Hollywood movies on location, TV commercials or non-broadcast video.



**DIRECTORS GUILD OF CANADA
TORONTO, ONTARIO**



For over a quarter of a century, the Directors Guild of Canada in Ontario has been promoting world-class filmmaking at competitive rates. Our professional and enthusiastic membership includes Directors, Assistant Directors, Production Managers, Location Managers, Production Designers, Art Directors, Editors and their assistants.

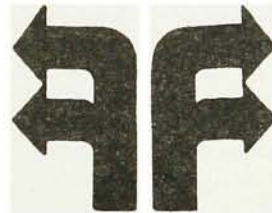
Our expertise speaks for itself:

- | | |
|------------------------------------|-----------------------------|
| <i>Dead Ringers</i> | <i>Night Heat</i> |
| <i>Diamonds</i> | <i>Renegades</i> |
| <i>The Dream Team</i> | <i>Sea of Love</i> |
| <i>Friday The 13th, The Series</i> | <i>Short Circuit II</i> |
| <i>The Good Mother</i> | <i>Sing</i> |
| <i>Iron Eagle II</i> | <i>Stella</i> |
| <i>The January Man</i> | <i>T and T</i> |
| <i>Millenium</i> | <i>Three Men And A Baby</i> |
| <i>Moonstruck</i> | <i>Twilight Zone</i> |
| <i>My Secret Identity</i> | <i>War of The Worlds</i> |

.... and more

Ontario District Council Office

3 Church Street, Suite 202, Toronto, Ontario M5E 1M2
Tel: (416) 364-0122 Fax: (416) 364-6358
Contact: Don Percifield, Business Agent



**The
Richards, Melling
Group**

Insurance Brokers
For The

Entertainment Industry Since 1975
Providing Insurance for:

- | | |
|--|-------------------------------------|
| <i>Feature Films</i> | <i>TV Series</i> |
| <i>Mini-Series</i> | <i>Video Productions</i> |
| <i>Commercials, Documentaries</i> | <i>Industrial & Educational</i> |
| Producer's Errors & Omissions | |

For Budget Estimates and Quotations Contact

Montreal
Alain Gingras
(514) 842-8921

Toronto
John Flood
(416) 869-1320

Vancouver
Jeff Fortier
(604) 683-6831

CBC Newsworld: a question of sharing?

MONTREAL – When CBC *Newsworld*, the English-language 24-hour news channel signed on the air July 31, Quebec cable subscribers were left in the dark.

Vidéotron (800,000 subscribers) and CF Cable (200,000 subscribers), the two largest cable carriers, in Quebec, explained that they could not justify the cost of carrying *Newsworld* on the basic cable service to customers who are eight per cent and 37 per cent English-speaking, respectively, and who already pay close to \$20 monthly for their basic cable subscriptions.

Both companies say they will carry *Newsworld* but only if a specified agreement is reached with CBC.

Both companies told *Cinema Canada* that CBC incorrectly assumed, without adequate consultation, that the news service would be carried on basic in Quebec. English-language specialty services can be carried on a discretionary tier in Quebec according to regulations by the Canadian Radio-Television and Telecommunications Commission (CRTC).

Joan Donaldson, head of CBC *Newsworld*, says that while CF Cable may be using *Newsworld* as "a guinea pig" in its efforts to package its specialty channels on the discretionary tier, she does not dispute that *Newsworld* is optional to cable.

She says negotiations will continue with both cable companies but that the current priority is the launching of the news service across the rest of Canada.

"I want to continue to negotiate until I am sure of what a move in the Quebec market might mean in other markets," says Donaldson.

The key factor in the decision by both cable companies not to carry *Newsworld* is limited market size and, thus, a reluctance to pass on further cost increases to the subscriber who paid an increase in Sept. 1988 when both companies were obliged by the CRTC to carry five new French-language specialty channels on basic cable.

According to this "take one: take five" ruling, both are committed to carrying *Réseau des Sports* (RDS), a 24-hour sports program, on basic cable when it becomes available this Sept. 1, at which time basic cable subscriber rates will increase.

Linda Ahern, vice-president of marketing with CF Cable, explains that the take one:take five or linkage and distribution ruling defines Quebec as a Francophone market in which all English specialty services "could be offered as a discretionary service."

CF Cable offers four equivalent English-language services on basic and promises to do the same with *Newsworld*, she says, if the CRTC rules that a parallel French-language 24-hour news service by Radio-Canada, currently under review by the CRTC, is a mandatory basic cable service. If it is not mandatory basic, then CF

Cable proposes to offer *Newsworld* as a stand-alone discretionary channel or as part of an all-news package with the CNN.

Donaldson says this is not the way *Newsworld* intended to enter the Quebec market and that the 42.5 cent rate will also cover the cost of the parallel French-language service when, and if, it is approved by the CRTC. This, says Donaldson, is good value for two 24-hour news services.

"At issue is the fact that because we are the first out and because there is greater revenue potential in English Canada, we are forming the basis for the parallel French-language service. We are saying that all the French companies that will use the French-language service should participate in the development of that parallel service."

CF Cable is currently running *First Choice*, *Family Channel*, *Super Ecran* and *CNN* on the discretionary tier. Ultimately, says Ahern, the specialty channels would be pulled off the basic cable and offered in a selection of packages ranging in price from \$5 to \$10 monthly. Monthly fees for basic cable could be reduced to approximately \$15.

"We feel that specialty channels should be available to the client at their discretion, that they should have a choice to subscribe to any one of several packages and not be forced to pay for them on basic cable," says Ahern.

"Basic would lose channels, but these would be channels that subscribers don't want to pay for," says Ahern. "Our position on *Newsworld* is not a question of price, it is a question of choice."

Vidéotron will go ahead with RDS (on mandatory basic) on Sept. 1 and has added, YTV to its basic service after CBC refused to lower the wholesale price of the *Newsworld* channel from 42 cents to 10 cents per subscription.

"We were willing and still are to put *Newsworld* on basic if they agree to a price that respects our market," says J.P. Galarneau, director of marketing at Vidéotron.

Galarneau told *Cinema Canada* that a market study in early July showed that 88 per cent of Vidéotron customers "would not pay 10 cents" for the English-language news service.

Says Donaldson: "I understand their reluctance to ask their customers to help drive this licence until Sept. 1990. But we are asking people in Manitoba right now to help develop a French-language service. What I am saying is that this is Canada and sometimes we've got to share."

Hubert Stephenne, president of the Association des câbles distributeurs du Québec, with 67 predominantly French member companies covering 97.2 per cent of cable subscribers in Quebec, says he does not buy the argument that Canada should pull together.

"If you reversed this argument so that all of English-Canada should take the French-lan-

guage service, you could reduce the cost of the parallel service (two services) even further."

"CBC are just not business people," says Galarneau, "we brought them two proposals and we had to chase them for an answer we never got."

Galarneau says the difference (the discount) he is asking for is similar in principle to what Vidéotron subscribers pay for the French-lan-

guage TV5 in Alberta - five cents compared to 27 cents in Quebec.

Once again, Donaldson argues that TV5 is not building a parallel English service in the rest of the country.

By this Sept., subscribers to both companies will pay in excess of \$21 monthly. The subscription rate will rise again in 1990 should both news channels be placed on the basic service.

CBC Newsworld goes on-air

TORONTO – *Newsworld*, the all-news all-new CBC network, made its debut Monday morning, July 31, in Halifax at 6:00 a.m. (EST) with *Newsworld Mourning*. The sign-on did not go without glitches, both on and off-air. The new network, the first for the CBC in a long time, had problems with its satellite feed and minor technical problems that continued throughout the broadcast day. Even though the first show of the day was broadcast from Halifax, the local cable courier would only show the morning program because the company has not yet a signed contract with the CBC. In Dartmouth, Nova Scotia, and parts of Edmonton and Vancouver, *Newsworld* was also not broadcast.

Shaw Cable, which serves customers on the east side of Edmonton, said it will delay offering *Newsworld* to its subscribers until a satisfactory agreement can be reached with CBC over "terms of carriage." However, all the major cable companies outside of Quebec carried the service, even though, according to CBC spokesperson Janice Ward, the contracts are still

in negotiation. *Newsworld* can be seen in the Toronto area on Maclean Hunter Cable, channel 18, and Rogers Cable, on channel 26. This has led to a certain amount of confusion and Ward said the CBC had hoped it would be as low on the dial as possible. "We would prefer a common position in the city," she said.

The service was scheduled to begin on February 15, but then the cable companies balked, anxious to avoid raising subscriber rates at that time. *Newsworld* is funded entirely on its subscriber rate (approximately 42 cents a month across Canada) and advertising revenue. Ward anticipates that any outstanding difficulties with the cable companies will be resolved by September, when the cable operators will start charging their customers for the service. It is being offered free during the month of August.

As for the quality of service, Ward said it was difficult in the first week to judge the whole network. "We don't have the resources of a CNN," she said, "but we will keep getting better and better. On the whole it is going well."

CBC delays naming new head

OTTAWA – William Armstrong, executive vice-president of the CBC, will serve as interim president until a successor is named to outgoing president Pierre Juneau. Juneau's term of office came to an end August 1, after seven years. As called for in the 1968 Broadcast Act, CBC's board of directors has authorized Armstrong to act as interim head for up to 60 days. Armstrong has been No. 2 at the corporation since 1982. With Juneau now gone, there are seven positions vacant on the CBC's 15-member board.

CBC spokesperson Richard Chambers said the naming of a new president is not a CBC

decision, but one that has to come from the government. "The corporation has been in this position before," he said. Juneau finished his tenure with strong criticism of Mulroney's government for the recently imposed budget cuts and for failing to promptly name his successor. Armstrong, who was slated to be appointed director of the Ontario region, has been with the CBC for almost 30 years, joining the corporation in 1958 and serving for two years from 1981-83 as general manager of Roy Thomson Hall in Toronto.



You've Done It Again.

Congratulations

To all participants and sponsors of this year's Montreal Film Festival - - and to the organizers for bringing it off with style.

**IMAX®
OMNIMAX®**

For the experience.

IMAX SYSTEMS CORPORATION
38 Isabella Street
Toronto, Canada M4Y 1N1
Tel: (416) 960-8509
Fax: (416) 960-8596

George Simboni/Reader's Digest



Electronic and Film Media

The Banff Centre's new Jeanne and Peter Lougheed Building contains state-of-the-art studio and production facilities.

An opportunity for film-makers to extend their work into the electronic media.

**February 5 - March 30, 1990
September 17 - November 9, 1990**

Program Head: Milton Fruchtman

Each of these programs provides an opportunity for a limited number of participants to work with broadcast standard production equipment. Participants are encouraged to experiment with innovative production concepts using single camera and multiple camera techniques on location or in the studio, with control room direction. Post-production facilities include advanced computer-controlled editing and fully automated mixing consoles.

Scholarships available, covering full tuition and partial room and board.



The Banff Centre
for the Arts

For information contact:
Office of the Registrar
Box 1020, Station 601
Banff, AB T0L 0C0
Tel: (403) 762-6180

Carle gets nod from Masse

MONTREAL – Filmmaker Gilles Carle says what transpired during a private dinner in Paris with Marcel Masse will remain confidential. He did say, however, that the federal minister of Communications says something must be done about getting fair remuneration for French-language writers.

Carle is allied with the Paris-based Société des auteurs et compositeurs dramatiques (SADC) in a fight for rights to remuneration for French-language writers in Canada. He has been insisting that French-language screenwriters in Canada be given a percentage of revenues every time their film is aired – the European principle.

The federal government and the government of Quebec are expected to announce in May 1990 the measures they will take to support the so-called European principle, which also gives the writer the moral authority to block the use of his film.

"Masse says something must be done. But I don't expect the federal government to move until next May," says Carle.

It is the American principle that is most commonly used in Canada whereby the writer is paid a lump sum of money and the producer claims all rights to the property.

However, Carle says many prominent American writers are beginning to see the advantage of the European principle.

"Is becoming clear in the U.S.," says Carle, "that if you don't have a super agent, you are nobody. This makes it very difficult for a young filmmaker with no representation."

Carle, well-known for *Les Plouffe* and numerous NFB films says most of his present-day earnings are from repeated European broadcasts of his films.

12 of which will be Canadian. Allan King's first feature in eight years, *Termini Station*, filmed on location in Northern Ontario, is confirmed, and Bruce McDonald's off-beat *Roadkill*, shot in and around Sudbury, will be ready in time. There will be another tribute to the National Film Board and a presentation of the NFB-produced *Justice Denied: The Donald Marshall Story*.

The Festival of Festivals staff is setting up seminars in cinematography, directing and producing, funded by the Ontario Ministry of Northern Development and Mines and Telefilm Canada. Haynes hopes to draw audiences from across Northern Ontario, "from Pembroke to Sault Ste-Marie and from Timmins south to Parry Sound."

Second year for all-Canadian fest in Indiana

INDIANAPOLIS – In what is believed to be the first ongoing festival of Canadian films in an American city, the Indiana Film Society is preparing for their second Festival of New Canadian Cinema in Indianapolis, August 24-27th. Tom Alvarez, chairperson of the festival, told *Cinema Canada* that despite only modest success last year, they were encouraged by the local and Canadian support they received. "We were onto something we felt was a new wave," said Alvarez. "The very notion of having an annual festival showcasing nothing but Canadian films was a concept with a unique marketing hook."

The seed for the festival was planted during the opening of the Canada Exhibit at the Indiana State Museum, prior to the Pan American games in the summer of 1987. With the support of the Canadian Consulate in Detroit, and in consultation with the Academy of Canadian Cinema in Toronto, Alvarez was able to mount the first festival over three days.

This year there will be 20 features (English and French), documentaries, animated shorts and children's programs. Yates and Salzman's *Milk and Honey* and Wheeler's *Cowboys Don't Cry* open the festival and other entrants include *Les portes tournantes* and *Family Viewing*. There will be workshops and panel discussions. Guests include actress Jackie Burroughs, writer John Frizzel, *Toronto Star* entertainment editor Sid Adilman and Geoff Pevere from the Festival of Festivals.

During the past two years, Alvarez has become something of an expert on Canadian films and hopes to position the festival as an international event. He sees it as an opportunity to create a "cultural understanding" between the countries and promote "something positive."

First year for Sudbury festival

SUDBURY – Cinefest '89, Sudbury's first international film festival, will be held in this Northern Ontario city September 22 to 24th. It is a pilot project of Toronto's Festival of Festivals and the Sudbury Arts Council, with the assistance of the Ontario Film Development Corporation. Cam Haynes, who has been organizing the event, says although it's the first time in the north that a film festival has been attempted on this level, it has been embraced by the community and local sponsorship has been good.

The OFDC provided the Sudbury Arts Council with \$25,000 after the festival investigated a number of northern cities as a possible site for a satellite festival. The program is small, 24 films,



PAVAROTTI WARBLERS FOR TOBAN

Productions de la Seine Inc. recently wrapped shooting on their one-hour documentary bio-pic, *Carlos Ott: Architect*. The Toban-produced flick examines Canadian architect Carlos Ott and his race to complete the Paris Opera House in time for the grand opening, which coincided with the eve of the anniversary of the French Revolution. Pic shot in such exotic locales as Paris and the Grand Prix in Monaco. As well, pic managed to capture Luciano Pavarotti testing out the acoustics of the virgin Parisian venue. Producer is Claude Forest.

BLOOD FLOWS IN SPERLING

John Kozak has wrapped principal photography on his half-hour drama, *Dory*. Shot on location in an abandoned farmhouse in Sperling, Manitoba (a small town just outside of Winnipeg), the pic is a not-for-the-squeamish, Hitchcockian-style psychological thriller. Kozak's previous efforts include *Running Time* (a half-hour experimental suspense drama) and *The Celestial Matter* (a feature-length drama set in the Middle Ages). Kozak's new flick revolves around two isolated sisters and their perverted relationship. The filmmaker describes pic as blending Hitchcockian elements with American Realism and Greek Tragedy. This is the second Manitoba-produced drama to receive funding from the Department of Supply and Services Non-Theatrical Film Fund. Other dough was secured from the Canada Council and CIDO.

GIMLI PREEMS IN BIG APPLE

Cinephile's André Bennett was in New York City for the July theatrical opening of Guy Maddin's *Tales From The Gimli Hospital*, which made its Big Apple debut at the Greenwich Village art house, The Quad. Bennett reported that opening weekend figures were solid, and all appears well on the cult-classic horizon. The night before the pic opened, American co-distrib. Ben Barenholtz, threw a *Gimli* party at the Mar Club (Dress was "hospital chic"). Bennett reports that the party was populated by the "ultra-chic and ultra-freak of New York."

WFG GRINDS OUT MORE PRODUCT

The Winnipeg Film Group, the lucky prairie film cooperative that keeps churning it out, recently premiered several new films. New flicks included a first film by Laurence Mardon entitled, *The Sad Fate Of The Girl Justine At The Hands Of The Marquis De Sade* (the title says it all), John Kozak and Donna Lewis' *Root Canal* (a live-action prairies version of *Bambi Meets Godzilla*), and Allen Schinkel's half-hour family drama, *The Monster In The Coal Bin*. Latter pic was the first Manitoba-produced drama to receive funding under DSS's Non-theatrical Film Fund. Other new WFG works included three workshop films. First up was *Swanson's Nightmare* (helmed by a WFG filmmaking workshop, under the guidance of John Kozak). Then two new documentaries, *Death: The Impossible Escape* and *When Worlds Collide*, were exhibited. Latter pics were jointly helmed by the WFG Documentary Filmmaking Workshop under the guidance of Janis Cole. 'Peg scribes were fairly positive in their reviews of the abovementioned. Abovementioned pics received cashola from DSS, CIDO, Canada Council, and the Manitoba Arts Council.

FOREST RANGERS' CHUBB WRAPS IN MANITOBA

Producer Ralph Endersby (whom most of you will remember as "Chubb" in the immortal CBC-TV series, *The Forest Rangers*) and veteran helmer Eric Till, wrapped on *The Challenge*. The 90-minute telepic was shooting on location in Stonewall, Manitoba, which is just outside of The 'Peg. The kiddie flick will air sometime this fall on The People's Network.

NFB DESERVES AN APOLOGY

In the past, I have occasionally and mistakenly (I'm told) referred to the National Film Board as a "funder." The NFB (I'm told) is not a "funder." The NFB considers themselves (I'm told) "producers." My apologies. Let it be said here, loudly and clearly, "The National Film Board of Canada is a producer, not a funder."

MADDIN WRAPS ARCHANGEL

Guy Maddin wrapped on-schedule and on-budget with his feature-length comedy-drama, *Archangel*. He is currently in post-production. Delivery is expected

**We shoot,
edit, gaff and grip,
build sets, paint
sets, record sound,
create effects,
art direct,
transport, publicize,
coordinate,
take stills,
handle the books,
continuity and
playback.**

**We also bend over
backwards.**

You name it, we do it. ACFC is an independent union. So you'll be dealing with some very flexible people. Not a lot of rigid rules.

We're the only ones in the business with a tiered rate system. Which means you can save 15% on productions of 1 million and under, 10% on productions 2.5 million and under. And 5% on those under 4 million. (For American producers that's even better than the 80 cent dollar.)

And besides money, we'll save you time and headaches. Believe it or not, you can sign up any of our 730 craftspeople by signing just one contract.

So, give us a call. We'll go through all kinds of acrobatics to help you.

**Association of
Canadian Film Craftspeople**



Ontario: Cinevillage, 65 Heward Ave., Suite 105, Toronto, Canada
M4M 2T5 TEL (416) 462-0211 FAX (416) 462-3248

British Columbia: 1395 North Grandview Highway, Vancouver, Canada
V5N 1N2 TEL (604) 254-2232 FAX (604) 254-7790

Manitoba: 63 Albert Street, Suite 302, Winnipeg, Canada R3B 1G4
TEL (204) 943-1866 FAX (204) 943-1860



B.F. LORENZETTI & Associates Inc.

**INSURANCE BROKERS FOR THE FILM
AND ENTERTAINMENT INDUSTRY**

FEATURE FILMS	THEATRICAL PRODUCTIONS
DOCUMENTARIES	FESTIVALS & CONCERTS
TELEVISION SERIES	VIDEO PRODUCTIONS
SPECIAL EVENTS	PRODUCER'S ERRORS & OMISSIONS

**CONTACT
ED GATHERCOLE
OR
JOANNE GENDRON**

**1801 MCGILL COLLEGE, #700
MONTREAL, QUEBEC H3A 2N4
TEL. NO. - 843-3632**

**INDIAN
SUMMER**

**World Festival
of Aboriginal
Motion Pictures**

**SEPT. 20-24, 1989
Pincher Creek, Alberta**

- International Films
- World Premiere Screenings
- Intensive 3 Day Workshops
- Cultural Encampment
- Native Film Industry Celebrities



**Box 2800
Pincher Creek, Alberta
Canada T0K 1W0 PHONE: (403) 627-4813**

IN OFFICIAL COMPETITION
at the
MONTREAL WORLD FILM FESTIVAL



JUKE-BAR

Directed by Martin Barry
Produced by Yves Leduc



From The NATIONAL FILM BOARD OF CANADA
(French Animation Studio)



For Fifty Years
Sharing Our Vision

Depuis cinquante ans
Du cinéma
à notre image

Sullivan goes down
the Road to Avonlea

TORONTO - Sullivan Films of Toronto, producers of the very successful *Anne of Green Gables* and *The Sequel*, are now into production of a series of 13 one-hour episodes known as *Road to Avonlea*. Based loosely on four of Lucy Maud Montgomery's collections of stories (*Chronicles* and *Further Chronicles of Avonlea*, *The Golden Road* and *The Story Girl*) the series stars Sarah Polley of

The Adventures of Baron Munchausen and *Ramona* fame.

Guest stars include Colleen Dewhurst and Patricia Hamilton, repeating their former roles, and for the first time in a dramatic role, Canadian novelist W. O. Mitchell. Production began July 5th with Don McBearty (*A Child's Christmas in Wales*) directing two episodes, followed by Bruce Pittman (*Where The Spirit Lives*) for another two. *Road to Avonlea* was developed by Kevin Sullivan and Fiona McHugh, who co-wrote *Lantern Hill* with Sullivan. Heather Conkie, creator and producer/director/writer of *Dear*

Aunt Agnes will be writing seven, and Suzette Couture (*Skate*) has also been brought on board. The series will be part of CBC's new Sunday Family Hour from 7:00 to 8:00 p.m. *Road to Avonlea* is a co-production with the Disney Channel.

In other news, *Looking for Miracles*, produced, directed and co-written (with Stuart McLean) by Kevin Sullivan, also scheduled for a CBC airing, has been picked up by Astral for a theatrical release later this summer or early fall. The film is based on the Depression-era memories of A. E. Hotchner, who wrote *Papa Hemingway*.

Atlantis signs
four-movie deal
with CBN

TORONTO - Toronto's Atlantis Films Ltd. has signed a co-venture with the U.S.-based CBN Producers Group (part of the Christian Broadcasting Network) to produce four "family orientated" TV movies, each budgeted in the \$1.5 to \$2 million range. The first will air on CBN Network in the fall, and while no Canadian broadcaster has been named yet, company spokesman Jeremy Katz anticipates a Canadian sale.

As Atlantis enters its second decade of Canadian production, it has a very busy schedule for the rest of the year. It has been contracted to provide 13 one-hour dramas for CBC's Magic Hour, a new anthology series that is part of the network's Sunday Family Hour. There is no definite broadcast date yet and production begins in late summer. CTV has ordered 24 one-hours of *Neon Rider* (the pilot was originally called *Dude*) from Atlantis, who are coproducing with Virtue/Rekert Productions of Vancouver. The series will be shot in Vancouver and Mission, B. C. and stars Winston Rekert (*Adderley*).

Atlantis has just completed *Talkin' About AIDS*, a half-hour educational film produced for the CBC-TV and Health and Welfare Canada, and is going into production with *Firing Squad*, an official Canada-France co-production, in France this summer. Originally planned as a TV movie, Katz said *Firing Squad* will be released as a theatrical feature first, but would not say who will be distributing. The film is being directed by Michel Andrieux.

The Ray Bradbury Theatre (an official Canada-New Zealand coproduction seen on First Choice/Superchannel and SuperErcan) goes into production this fall for the fourth series, and Atlantis is developing (with Palace Pictures of the U.K.) a similar series with Kurt Vonnegut entitled *Welcome to the Monkey House*. Broadcast rights for Canada have been picked up by Global and First Choice. Also in development is Margaret Atwood's *Cat's Eye*, with Atwood adapting her own book for a theatrical feature. Katz anticipates *Cat's Eye* will go into production in 1990.

Finally, Ted Riley, president of Atlantis Releasing B.V., announced that the company has opened a sales office in Sydney, Australia. The company currently has offices in Rotterdam, London and Toronto, and is responsible for selling and marketing the growing list of Atlantis products worldwide.

Cinepix joins forces with Cinexus / Famous Players

TORONTO - Cinexus / Famous Players (C/FP) Entertainment Inc., which announced the creation of a TV division only two weeks ago, now has created a feature film distribution company to be called C/FP Distribution Inc. The new company is a joint venture with Montreal's Cinepix and veteran Quebec distributor André Link will be the new company's president and CEO.

C/FP Distribution will distribute films developed and produced by Cinexus / Famous Players, including *Beautiful Dreamers* expected out this Christmas. Link and his partner John Dunning have distributed over 70 films since 1962 and have participated in the production of more than 35 Canadian features. "The company's emphasis on Canadian films will be

very strong", said Link. Cinepix will continue to produce films separately.

Cinexus founder and president Stephen Roth said that the new company will provide the opportunity for production, distribution and exhibition to work together. C/FP films will have access to the 455 screens that Famous Players controls in Canada. Link said that it has become increasingly more difficult to distribute world-wide and he sees the link-up with Cinexus / Famous Players as coming at the right time. "There has been an erosion in the English Canadian distribution sector and we have stepped in to fill the vacuum," he said.

Cinexus moves into television

TORONTO - Cinexus/Famous Players Entertainment Inc. of Toronto and David Patterson, formerly head of Cineplex Odeon Television, have teamed to create a new division

of the rapidly growing Cinexus Capital Corporation, Cinexus/Famous Players Television Inc., a full-service television company to be based in Toronto. C/FP Television started up July 1, and is now actively developing, packaging, financing and packaging Canadian as well as American and European programming.

Patterson is the president of C/FP Television, leaving Cineplex when they decided to close down their television division. Cineplex has offered no reason for the closure. Prior to his position at Cineplex, Patterson was president of Filmline International in Montreal. He produced a number of feature films for Filmline, as well as TV movies, series and mini-series both in Canada and the States. Patterson said in a press release that "Our talents and strengths are complementary, and combining them will be exciting."

Cinexus/Famous Players Entertainment Inc. is a joint venture of Stephen Roth's Cinexus Capital Corporation and Famous Players Inc., and recently announced ambitious production plans as well as buying Panavision (Canada), the major equipment supplier.

New photo directory for Quebec actors

MONTREAL - A 1,000-page photo directory for actors in Quebec is currently being assembled by Répertoire-Photos G.P. For the cost of \$60, Quebec actors/actresses can buy a page which will include a large photograph and vital information. Deadline for submission is Sept. 30, 1989. The directory will be available in February 1990 with a retail price of \$60. (\$50 for advanced order).

YTV announces award

TORONTO - YTV has announced a First Annual YTV Youth Achievement Award to be broadcast, Nov. 1989. Young people 18 years and under will be nominated by peers, families and communities in the categories of writing, invention, environmental contribution, bravery, entrepreneurship, visual arts, sports, public service, dance, band, acting, comedy, instrumental music and vocal.

GRAB IT!

The 1989 edition of **FILM CANADA YEARBOOK** is published!

It's waiting to be consulted ... lots of useful addresses, contacts and other stuff relating to Canadian filmbiz all combined in one essential directory.

Sections devoted to production, distribution and exhibition; TV & Pay TV, video and government; cinema listings by province, box office statistics... And writers and cinematographers and talent reps., and support services in the industry — and the list goes on.

Only \$25 for each marvellous copy!

Plus postage — because book rate for directories has been abolished by Canada Post — \$2 in Canada, \$6 outside Canada.

FILM
CANADA
yearbook

Cine-communications
1430 Yonge St., Ste. 214
Toronto, Ont. M4T 1Y6
(416) 922-5772

Patricia Thompson
Publisher & Editor

LINDA EARL CHARLES MANDEL



CALGARY – The arrival of CBC Newsworld at CBRT Calgary is a shot in the arm for the local newsroom. The 24-hour news channel started on basic cable July 31st. The 6 p.m. midnite (ET) weekly slot called *This Country* originates in Calgary with veteran CBC reporter Whit Fraser as anchor. Seven producers and two directors have been hired to supervise the expanded format. As executive producer John McQuaker explains, "We plan to break the 1 minute 30 second formula and get into some depth behind the headlines." And hopefully show off the color of the Canadian psyche. *This Country* will feature daily evening reports from every region.

Across town, CFAC-TV eagerly anticipates a major profile boost. Western International Communications Ltd. of Vancouver is a waiting CRTC approval to purchase the Maclean-Hunter-owned station. Upgrade plans include news bureaus in Edmonton, Ottawa and Hong Kong, increased children's and variety programming as well as serious forays into drama production.

PROMISES, PROMISES

If the Canadian content promises are true, the presence of another broadcast licensor is welcome news for Calgary independents like Douglas Berquist and Nancy Marano. Berquist wrote, produced and directed the half-hour experimental drama, *Soldier, speak*, a Calgary Society of Independent Filmmakers project which wrapped in late June. *Soldier, speak* is about three Louis Riel Rebellion soldiers lost in a nightmare from which they cannot awaken.

Marano is a recent graduate of SAIT's Professional Motion Picture Program. The young economist-turned-filmmaker raised \$75,000 to produce her first feature film, *A Bit Of Heaven*, which was shot in Calgary from mid-June until the end of Stampede. The film is about Luna, a successful stockbroker who rediscovers her artistic talents with the help of a park bum, a mime and a cast of colorful characters, some believable, some not. Marano describes her first film as "a modern-day Alice in Wonderland"

SYLVAN SALVAGED

It appears that the *Sylvan Lake* producers will catch the dying days of summer after all. The projected television series has now been scaled down to a 90-minute television movie for CFRN, a CTV affiliate in Edmonton. Principal photography is expected to start mid-August. Cast and crew will spend two weeks on location in the central Alberta resort town of Sylvan Lake and two more weeks in an Edmonton studio. Arvi Liimatainen and Allan Stein will co-produce with Don Truckey of *Street Legal* fame, penning the pilot script.

EDMONTON – Local talent was put to work when *The Ray Bradbury Theater* decided to film four episodes of the TV series in Alberta. The series began shooting June 19 and continued for four weeks – one week per episode. The four Alberta shots were part of a new series of 12, which should be airing even as you read this.

The series provided a great opportunity for Alberta actors and production people. The majority of the actors were Albertans. Three-quarters of the crew, including several key positions, were filled by Albertans.

The Alberta shows were co-produced by Toronto's Atlantis Films Limited and Edmonton's Kicking Horse Productions. Directors included Randy Bradshaw, David Brandes, Alan Kroeker, and Brad Turner.

INSIGHT '89

The Edmonton Women's Film and Video Festival, *In Sight '89*, will take place October 12-15. The festival, now in its second year, features films and videos directed, produced and written by women and about women. Besides screenings, the festival will offer discussions and workshops.

Equality, unfortunately, does not extend to language. The brochure for *In Sight '89* specifies that "works not in English must be sub-titled or be accompanied by an English-language script or synopsis". Presumably, then, English films will either be sub-titled in French or accompanied by French-language scripts and synopses. Somehow, though, I doubt that.

BRAVE NEWSWORLD

When Edmonton's CBC Newsworld bureau kicked into action July 31st, the producer at the helm was Larry Donovan. Donovan is the former news director for CKUA Radio in Alberta and, most recently, the London, England bureau chief for Christian Science Monitor News Radio.

Toronto gears up for 14th Festival of Festivals

TORONTO – Norman Jewison's *In Country*, with Bruce Willis and Emily Lloyd, will be the opening night gala and Denys Arcand's *Jesus of Montreal*, Anne Wheeler's *Bye Bye Blues*, Euzhan Palcy's *A Dry White Season*, and Steven Soderbergh's *Sex, Lies and Videotape* will all receive gala presentations at Toronto's 14th Festival of Festivals this September 7-16th.

Jesus of Montreal earned the Special Jury Prize in Cannes, while Soderbergh's film, his feature debut independently produced in the United States, was the unexpected winner of the prestigious Palme d'Or award. Loosely based on the life of her mother, Wheeler's *Bye Bye Blues* is a period piece set in Alberta and India during the Second World War. Palcy's *A Dry White Season*, shot in Zimbabwe and set in South Africa with Marlon Brando, Donald Sutherland and Susan Sarandon, is her first film since the 1985 release, *Sugar Cane Alley*.

This year there will be a special retrospective

devoted to Polish Cinema programmed by Piers Handling and a spotlight on the works of Polish Director Krzysztof Kieslowski (*A Short Film About Killing*, *A Short Film About Love*). To recognize its bicentennial, France will be honoured with a series entitled French Cinema Today, with emphasis on the work of Jean-Jacques Beineix, Luc Besson and Bertrand Blier, and the Open Vault will screen films made about the French Revolution. Surfacing: Canadian Women's Cinema will focus on the unique contribution made by Canadian women directors, including Sandy Wilson, Anne Wheeler, Léa Pool and others.

Entertainment lawyer Michael Levine and producer Bill Marshall have been named co-chairmen of this year's Trade Forum, which takes place September 11-13th. Levine is a partner in the Toronto law firm of Goodman and Goodman, while Marshall, a co-founder of the Toronto Festival in 1976, is currently chairman of Europa Production Investment Corporation, a London-based film financing and producing entity. Marshall was the co-chairman of the 1984 Trade Forum. This year's Forum will focus on the Global Pillage, described as "a producer's guide to survival in the swirling world of pan-Canadian, pan-American and pan-European pandemonium."

Toronto Festival announces Perspective Canada program

TORONTO – Toronto's Festival Program Director Piers Handling announced this year's selection for the 6th annual Perspective Canada Program. All Canadian feature films presented during the festival will be eligible for the Toronto-City Award for Excellence, which carries a cash prize of \$25,000. The award is offered by the City of Toronto and the independent television station, City TV.

Atom Egoyan's latest, *Speaking Parts*, will open the series, which includes Sandy Wilson's *American Boyfriends* (her sequel to *My American Cousin*), Carlo Liconi's *Brown Bread Sandwiches*, Vic Sarin's *Cold Comfort*, Allan King's *Termini Station*, John Walker's *Strand - Under the Dark Cloth*, Yves Simoneau's *Dans le ventre du dragon*, Izidore Musallam's *Foreign Nights*, Paul Cowan's *Justice Denied*, Bruce McDonald's *Roadkill*, Jean-Pierre Gariépy's *Sous les draps, les étoiles*, Peter Mettler's *The Top of His Head*, Bruno Pacheco's *The Traveller*, Jacques Leduc's *Trois pommes à côté du sommeil*, Jean Beaudry and François Bouvier's *Les matins infidèles*, William MacGillivray's *The Vacant Lot*, John Smith's

Welcome to Canada, and Colin Browne's *White Lake*.

Short films include David Rimmer's *Black Cat White Cat - It's a Good Cat If It Catches the Mouse*, Mike Hoolboom's *Brand*, Holly Dale's *Dead Meat*, Alanis Obomsawin's *No Address*, Barbara Sternberg's *Tending Towards the Horizontal*, and many others.

Handling noted at the press conference that despite the rumours of the death of the Canadian feature film industry, the committee received over 200 submissions, 60 of which were features. This year will be the last for program coordinator Geoff Pevere. John Sharkey, currently programming films for the Centre of Advanced Film Studies, has joined the Festival as a programmer for Perspective Canada.

Watson brewing new series

TORONTO – Patrick Watson is the executive producer and director of a pilot for a new television series about micro-breweries in Canada. *Something Brewing* is being produced by Caroline Furey Bamford for Foxglove Films Ltd. in association with the CBC. Robert Markle is the host.

According to a press release, "*Something Brewing* will be a series of personal essays by Robert Markle in which he will travel throughout Canada visiting micro-breweries located in beautiful and interesting settings."

CHRIS MAJKA



CITADEL COMMUNICATES

HALIFAX - During the past few years the private production sector in the Atlantic region has expanded and diversified. There are many more productions seeing the light of day, from commercials to industrial films, and from documentaries to feature dramas. Since there's a larger pie, there are more slices to go around.

One company with a sweet tooth and a taste for meringue is Citadel Communications, which for the past five years has been producing increasingly enterprising projects. Producer **Terry Fulmar** was an experienced CBC production executive who saw his regional programming budget go from sparse to nonexistent and, rather than sitting on his laurels, bailed out into the private sector where he could make films. **Barry Cowling**, former NFB executive producer and head of production for the Atlantic Studio, still had money to make films but nowhere to show them. Together, the two men created Citadel.

Since then they have produced a stream of commercials, short documentaries, and sponsored films. Recently, their horizons expanded. Last summer, Citadel shot a half-hour variety special on the wildly successful Halifax International Buskers' Festival. The production, called *Buskers: The Art of the Street Performer*, was directed by **Phil Comeau** and is a delightful look at some of the most wonderful, entertaining and heartfelt group of people under the sun: street performers. The show was telecast nationally by the CBC.

At the moment Fulmar and Cowling are in production on a 90-minute special for the CBC about an international choir festival called *The Joy of Singing* (also the tentative title of the film), a coproduction with Toronto-based Gloucester Films. Director **Malca Gillson** took a crew to Europe last winter to film the Obretenov Choir of Bulgaria, the Boys Choir of Monserrat (outside Barcelona) and La Chapelle Royale, all on their home territory. Shooting continued at the International Choral festival held in Toronto in June.

STUDIO TIME

The blossoming film industry of the region has highlighted some of the shortcomings of the industrial infrastructure, one of the most prominent being the lack of an adequate film studio. Various companies shooting in the region have had to make do with empty schools and converted warehouses, but this clearly leaves much to be desired. In last month's column I mentioned that the Atlantic Canada Opportunities Agency (ACOA) funded Screen Star Entertainment to do a feasibility study. The study determined the need for a production facility and its economic feasibility, and they have applied to ACOA for funding to make it happen.

Citadel, equally interested in such an undertaking, commissioned its own study and plan, (which is also on ACOA's desk). Called the *Centre for Media Technology*, it envisions a full-scale sound stage, studio, computer animation lab, offices, dressing rooms, etc. and carries an estimated price tag of \$3.98 million. It would be a facility available to all the production companies currently working out of this region, and it is hoped that its presence would draw productions from elsewhere. The Citadel study projects a growth of the industry from the current \$12 million per year to over \$50 million with the addition of such a centre.

DARTMOUTH CABLE

I recently had occasion to note that Dartmouth Cable TV has won two awards for excellence in programming from the Canadian Cable TV Association. Accustomed to numbing mediocrity from the community channel's productions, and anxious to see for myself, I dropped over to take a look at *Bonjour Les Amis* by **Kate Miner** and *Italian Winemaking: A Living Tradition* by **Ricardo Marcelli**, **Luciano Bianchini**, and **Luigi Benigino**. I have fairly elastic standards when it comes to watching community TV productions, but even stretched to the limit, I still have to say that both of these productions were dreadful. Although there was no lack of potentially interesting content, I saw no effort to impart even the most rudimentary production and post-production values. Off microphone sound, unsteady camera work, mikes in the shots, poor lighting, inappropriate music, a lack of basic editing skills - the list could go on and on. If these were winners, I dread to imagine what the losers looked like.

No criticism of the production personnel here: they all approached the effort with enthusiasm. However, it is clear that despite the considerable profits that cable companies rake in, they are uninterested in returning more than the absolute minimum to community programming, or developing production skills.



THOMPSON - JAMES
ENTERTAINMENT INSURANCE BROKERS

**INSURANCE PROTECTION
FOR THE ENTERTAINMENT INDUSTRY**

Providing Insurance For :

- Commercials
- Feature Films
- Documentaries
- Special Events
- Television Series
- Theatrical Productions
- Producers' Errors & Omissions

Whether large or small, local or international, our specialists can provide the experience your productions require.

For Budget Estimates or Quotations Contact :
Jack Thompson, Roger James, Kirk Thompson

CINEVILLAGE, 65 Heward Ave., Toronto, Ontario M4M 2T5
Tel. : (416) 465-6757 Fax (416) 461-7847
A Division of 788609 Ontario Inc.

"CHEAPSHOTS"



High quality, low priced photos.

Any size, any quantity - Fast. Glossy or matte finish. Available in colour or black and white. Reproduced from positives (prints), negatives or transparencies.

You call the shots. We'll reproduce the same quality again and again at a price you'll like... Cheapshots.

Canada wide service.

Ask for your free price list and customised information kit today.

Galbraith Reproductions

201 Dufferin Street, Toronto, Ontario M6K 1Y9
Telephone: (416) 531-6913

Alliance adds two new arms

TORONTO - Alliance Entertainment Corporation of Toronto has announced the formation of two new subsidiaries in addition to Alliance International, which went into operation this spring. Alliance Equicap, based in Toronto, will provide financing for a broad range of activities, including distribution and production. It is headed by Jay Firestone, the chief financial officer for Alliance Entertainment. Alliance Television Sales is a new division of Alliance Releasing and will distribute its own, and other products, domestically. Alliance Releasing is a wholly owned subsidiary of Alliance Entertainment based in Montreal.

YTV produces mini-mysteries

WINDSOR - *Deke Wilson's Mini-Mysteries* is the first Canadian television series to be conceived, cast, shot and packaged entirely in Windsor, Ontario. *Deke Wilson* is the creation of 26 year-old John May who presented the idea for the series to YTV in an old shoe box. It caught the attention of Rob Burton, v. p. of programming and operations, who ordered 13 half-hour episodes for YTV's winter season.

May is a writer, graphic artist, musician and filmmaker who developed the idea for the children's show while studying at university. Eddie Hawkeswood, 14, stars as Deke Wilson, a private eye who unravels mysteries with his friends. Jeff Hewitt and Peter Freele are producing for Top Twenty Productions in association with YTV with the assistance of Telefilm Canada. The series has been picked up for international distribution by Isme Bennie's Paragon International.

Hinton Studios produces *The Nutcracker*

OTTAWA - Hinton Animation Studios Inc. of Ottawa, best known for their work on the very successful *Raccoons* series, is undertaking the largest project in the history of the studio. A \$7.7 million animated version of the perennial favorite *The Nutcracker* is on schedule for release at Christmas 1990. Sheldon Wiseman, president of Hinton, told *Cinema Canada* that their version is based on the original *Nutcracker* story, but there will be no dancing. He described it as an

"action-packed adventure." Wiseman and Kevin Gillis are producing and Paul Schibli is directing. Warner Bros. has picked up the U.S. rights and Cineplex Odeon the Canadian rights. *The Nutcracker* is being produced in association with Lacewood Productions Inc. of Ottawa.

Lacewood has also picked up the rights to produce the first ever *Barbie* animated TV special from Mattel, Inc. The half-hour program, budgeted at \$600,000, will go into production next spring, with airing set for Christmas 1990. The special, to be written, performed and animated by Canadians, will qualify as Canadian content, said Wiseman.

To help producers
facilitate CO-PRODUCTIONS
with the EUROPEAN COMMUNITY

MOTION PICTURE GUARANTORS LTD.

is pleased to announce the
opening of our new
European Office at

40-44 Clipstone Street
London, England
W1P 7EA

Tel. (01) 323-3220

Telex 266075

Fax (01) 637-2590

As the Pre-Eminent Canadian
Completion Guarantor, this new facility
will help us assist you in Europe with
our usual flexibility, reliability and fast
action when you need it!

CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Jacque Ross Robert Vince Michael Strange, C.A. Beryl Fox Doug Leiterman

Beverly Hills
(213) 203-8757/274-2799

Montreal
(514) 288-2544

Vancouver
(604) 683-9369

Munich
(089) 222-165
Fax (089) 291-3178

London
(1) 323-3220
Fax (1) 637-2590

Toronto
(416) 968-0577
Fax (416) 960-0474

Melbourne
(03) 529-8852
Fax (03) 516-449

Comweb joins William F. White

TORONTO - Comweb Production Services & Supply Inc. of Toronto, a wholly owned subsidiary of Comweb Corp., has acquired 50 per cent of all the outstanding shares of William F. White Ltd. of Toronto. White is one of the largest suppliers of camera, lighting and grip equipment in the country. It has offices in Toronto, Montreal, Vancouver and Tampa, Florida.

Comweb Entertainment Inc., another subsidiary of Comweb Corp., is in partnership with Stephen J. Cannell Productions Inc. to build North Shore Studios in Vancouver, which is scheduled to open this month. White will be a major tenant in the new 100,000 sq. ft. complex. Paul Bronfman is the president, CEO and sole owner of Comweb Corp.

BANFF - The legendary British mountaineer Chris Bonington will give the opening presentation at the 14th annual Banff Festival of Mountain Films, Nov. 3 to 5.

We Cover the town.

Toronto and Ottawa.

Professionalism,
flexibility, drive.
The best crews in
film and video –
anywhere.

Contact
Linda Gardon
416/536-4827

NABET 700



NABET 700 Association of Film Craftsmen
National Association of Broadcast Employees & Technicians

1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5

Baton buys more TV stations

TORONTO – Baton Broadcasting Inc. of Toronto, owner of CFTO-TV, CTV's largest affiliate, has picked up seven more television stations in Northern Ontario. The reported purchase price was \$60 million. The deal, with Sudbury's Northern Cable Holdings Ltd, includes three full CTV affiliates and four CBC affiliates, and is subject to CRTC approval.

There is speculation that this deal will set the

stage for a renewed struggle for control of the CTV network. Western International Communications Ltd. of Vancouver bought a number of CTV television stations in British Columbia and Alberta from Maclean Hunter at the end of last year as part of the Selkirk/MH deal which is currently being reviewed by the CRTC. WIC and Baton are the two largest owners of CTV affiliates. The nine broadcasting companies that own the CTV have equal ownership shares and only one vote in the boardroom, no matter how many CTV stations they control or how large their share of network revenue and costs.

The Baton/Northern deal would give Baton a

35 per cent share of revenue and costs. WIC now has a 16 per cent share. It has been rumoured for a long time that Douglas Bassett, president and chief executive of Baton, will one day make a bid to control the entire network.

Paquette goes solo

MONTREAL – André Paquette, former vice-president of Cinema Plus, has announced the formation of *Film-Circuit Inc.*, a new film distribution company to carry Canadian rights for U.S. film and video.

Fullerton resigns as TVO honoured

TORONTO – Mimi Fullerton, director-general of TVOntario, resigned from the provincial network Aug. 1. The position of director-general, perhaps second only to that of the chief executive officer, Bernard Ostry, was created for Fullerton when she was hired in 1986. This was just before TVO was granted a license to broadcast a separate French-language network by the CRTC. Ms. Fullerton was instrumental in helping to launch *La chaîne française* as well as being responsible for all aspects of programming for the TVO network.

Recently the *La chaîne française* was awarded a special tribute from the international French-language television networks. *La Communauté des télévisions francophones*, whose Canadian members include Radio-Canada, Radio-Québec and Télé-Métropole, presented a plaque to TVO in recognition of the growing importance of *La chaîne française* at home and abroad. "We are especially honoured," Ms. Fullerton told *Cinema Canada*, "because we are the only member of the *Communauté* that serves a minority audience." The network is available to Ontario's 1.5 million French-speaking residents on basic cable.

La chaîne française went on the air January 1, 1987, and delivers over 3,000 hours of French-language programming, 60 per cent of which is Canadian. It has a budget of \$40 million to produce new programming and was created by a joint venture of the provincial and federal governments. Ontario added another \$9 million for programming.

Ms. Fullerton came to TVO after serving as a member of the Task Force on Broadcasting Policy, the Caplan/Sauvageau Report. Prior to that, she spent two years as manager of planning and development for Telemédia Inc., where her responsibilities were to develop plans for all operations. She also worked for a number of years in the late seventies reviving the fortunes of *Saturday Night* magazine. She has no immediate plans apart from moving and a marriage, but after so many years in the media and broadcasting field, it won't be long before she finds a new challenge.

Digital interface

OTTAWA – CBC Engineering took an important first step in North American telecommunications, June 19, when it transmitted a digital video signal by satellite at the DS-3 rate (45 Mbits/s) proving that a digital interface between satellite users' facilities and those of common carriers is feasible. The use of digital technology makes it possible to transmit signals over long distances with no perceptible degradation.

Baloney debuts on CBC

TORONTO - CBC-TV premiered *Baloney*, a new comedy/game show from Cineplex Odeon Television, in June. Stuart Northey, the CBC producer on the show, describes *Baloney* as a "unique hybrid" that combines elements of the traditional game show format with standup comedy. The show is being shown as a summer replacement in the 10 pm time slot on Saturday nights to attract the 18-35-year-old age group. David Patterson, the executive producer for Cineplex Odeon TV (which has since closed down operations. Patterson is now working in association with Stephen Roth's Cinexus Capital Corporation), described the show as "off the wall" and he hopes to attract the "younger, iconoclastic audience."

The host of the show is stand-up comedian Pat Bullard and the format uses a delicatessen setting where three celebrity guests tell outrageous stories based on prearranged topics, only one of which is true. If the audience, which is sitting around the tables as part of the show, guesses which story is true, they share in the round's \$1,000 jackpot.

Carol Reynolds, creative head of TV variety for the CBC, told *Cinema Canada* that since Ivan Fecan returned to the corporation as director of TV network programming, there has been a lot of interest in producing Canadian game shows. They received 40 proposals and narrowed the choice to 15 from which they chose two, *Talkabout* and *Baloney*. *Talkabout* has just finished its first season, and has already been sold in the US. With an audience that grew from 85,000 to 300,000 per day, the CBC has ordered a second season and spun off a prime-time version, *Celebrity Talkabout*. They are hoping for a similar success with *Baloney*. "We wanted shows that didn't rely on pure chance or luck," says Reynolds. "An important factor was the host and the play-along aspect. Both games require you to think."

She sees the move to home-grown comedy/game shows as part of the overall plan to Canadianize the CBC schedule, even though both shows were devised by Americans. "We thought it would be easy to come up with a game show ourselves," she said, "but we soon realized that it is a very specialized form of television and very difficult to create just the right format. However, both shows are made by Canadians for a Canadian audience."

Distribution notes

Glick closes after 10 weeks in MI.

MONTREAL - *The Outside Chance of Maximilian Glick* directed by Allan Goldstein, starring Saul Rubinek, closed in Montreal after 10 weeks, May 19 to July 27, on a French and English screen with a box office of \$40,196. The film is distributed by Alliance/Vivafilm.

Dragon: closes with over \$1 million

MONTREAL - After a 23-week run, Yves Simoneau's *Dans le ventre du dragon* has closed in Quebec with over \$1 million in the box office. This comedy/sci-fi film which opened Feb. 17 to overflow crowds will premiere in English-Canada at the Toronto Festival of Festivals. It is distributed by Alliance/Vivafilm.

Jesus: \$1 million in 10 weeks

MONTREAL - Denys Arcand's *Jésus de Montréal*, winner of the Cannes Jury Prize, hit the \$1 million in the Quebec box office after 10 weeks on four French and two English screens. The film will premiere in the rest of Canada at the Toronto Festival of Festivals. It is distributed by Max Films International.

Fierro: still hot

MONTREAL - *Fierro*, the latest film in the *Tales for All* series produced by Rock Demers has made \$350,000 in the Quebec box office since its opening on 22 screens, June 16. The film is currently showing on seven screens and will premiere in its English-language version in September. The film is directed by André Melancon and distributed by Cinema Plus.

Babar: The Movie soft at the box office

TORONTO - Astral Films launched Nelvana's *Babar: The Movie* in over 100 theatres across Canada, in both English and French. Calling the release "unprecedented" for a Canadian film, Astral nonetheless conceded that the first weekend's box office results were rather soft. Wayne Case, senior vice-president of Astral, said the critical and public reaction has been good and he hopes to build into the summer.

Babar, an animated feature about an elephant king hero, is based on the classic French children's books created by Jean de Brunhoff and his son Laurent. It's the first feature for the very popular *Babar* and this fall CBC will be running the television series produced by the Toronto-based Nelvana for its second season.

Leslie Halliwell's encyclopedic knowledge and impeccable taste in matters cinematic are demonstrated again in the 9th edition of his matchless work, *Halliwell's Filmgoer and Video Viewer's Companion*. It carries over 15,000 new and revised entries covering all aspects of the movies - personalities, films, techniques, corporate data, relevant facts - as well as quotes by and about famous industry people (*Scribner's*, NYC, \$42.50).

A master list of over 16,000 features with full credits, plot synopses, press review quotes and Leslie Halliwell's own terse appraisals and ratings, *Halliwell's Film Guide* (6th edition) is a standard reference, highly praised for its usefulness to movie scholars and buffs, TV viewers and VCR owners (*Scribner's*, NYC, \$19.95).

A first of its kind, Ronald Bergan and Robin Karney's comprehensive compilation, *The Holt Foreign Film Guide*, is a welcome addition to any library shelf. Totalling over 2,000 non-English language features released in the US and UK since 1895, each entry offers complete credits and production data, plus original and release titles. Plot summaries and critical assessments provide valuable information, but regrettably no cross-indexing of individual names is included (*Holt*, NYC, \$39.95).

Possibly the most thorough and well-rounded guide to independent motion picture production, John Russo's *Making Movies* uses a practical approach based on the experiences of such filmmakers as George Romero, Tom Savini, Oliver Stone, Lizzie Borden and Russo himself. Their combined expertise informs in pragmatic detail all aspects - financing, producing, distribution - of a normally hazardous undertaking (*Delacorte*, NYC, \$215; *Dell*, NYC, \$9.95).

A valuable reference source, *Contemporary Theatre, Film and Television* (6th ed.) provides biographical and career information on over 700 active professionals, in addition to the 3,000 names appearing in previous volumes. Ably edited by Lina S. Hubbard and Owen O'Donnell, CFTF offers extensive data on creative personalities, technicians and executives in the entertainment industries of the US, UK, Canada and other English-speaking countries (*Gale Research*, Detroit, \$98).

From *Focal Press* (Stoneham, MA) *Video Editing*, by Steven E. Browne, is a thorough instructional resource text covering the post-production editing process in realistic, professional terms (\$22.95). Steven Bernstein's *The Technique of Film Production* is a practical manual that knowledgeably embraces all aspects of the job: directing, cinematography, production, post-production, and financing, each considered in its technical and conceptual aspects (\$18.95).

True devotees of nostalgia will delight in *Lost, Lonely and Vicious*, a collection of large-format mailable postcards selected by Michael Barson, reproducing naively lurid posters for such great trash films of the '50s as *Dragstrip Riot*, *Untamed Youth* and the namesake of this enjoyable book (*Pantheon*, NYC, \$8.95).

Larry Geller, Elvis Presley's hair stylist turned "spiritual adviser", adds, in *If I Can Dream*, a few wrinkles to the singer's legend. Beside reporting excesses with drugs, food, sex, and self-pity, Geller reveals Presley's concern with mysticism, astrology and esoteric healing, of which all failed to ease the tensions of his hectic life (*Simon & Schuster*, NYC, \$19.95).

PETRIE RAYMOND COMPTABLES AGRÉÉS

Représentation internationale



INTERCONTINENTAL
ACCOUNTING
ASSOCIATES

1320, BOUL. GRAHAM, BUREAU 200
MONTRÉAL (QUÉBEC) H3P 3C8

TÉLÉPHONE: (514) 342-4740 — TÉLÉCOPIEUR: (514) 757-4049