

## 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