

## Trade News

### CBC and CUPE reach tentative agreement

TORONTO - Negotiators for the CBC and 2,600 striking workers reached a tentative settlement April 5 that is expected to bring an end to the three week-old labour dispute. If the agreement is ratified, the announcers, production staff, clerical workers, makeup artists and other members of the Canadian Union of Public Employees will be back on the job by April 10th.

No precise details are available yet, but sources close to the negotiations say that the CBC didn't give in to the union's demands for greater job security and jurisdiction over coproductions with independent producers. The stalled negotiations picked up after a meeting between union officials and CBC president Pierre Juneau. The CBC is reported to be happy with the terms of the settlement.

CUPE, the largest of the CBC's unions, voted to walk out on negotiations with the corporation 12 days before a March 29 strike deadline. Some programs were cancelled completely, drama productions were halted and management personal substituted for news announcers on radio and television. The strike did not affect Radio-Canada operations in Quebec and Moncton.

Both sides agreed at the time that the main issues at stake this time were job security and jurisdiction. Ken Hopper, chief negotiator for the union, told *Cinema Canada* that, "about 50 per cent of our bargaining unit has no job security and no way of getting job security under the existing collective agreement."

An official CBC press release claimed that, "if CUPE jurisdiction were imposed on all co-productions, the CBC would be unable to attract co-producers and their money." CBC spokesperson Tom Curzon said that, "its been on the record for a long time that the CBC's goal is to move towards 50 per cent production with independent producers, either co-productions or straight independents. If we concede to the union on this point we would start to lose co-productions, and we just can't afford to do that." The CBC also claims that for an employer employing 500 employees or more, the CBC is the only broadcaster that offers any job security at all.

In some parts of the country, including St. John's, Windsor, Ottawa and Vancouver, technicians and journalists refused to cross picket lines and programming during the first few days of the strike was chaotic. The *Genies* went ahead, but the show was stripped down to the bare essentials and picketed by CUPE and sympathetic filmmakers. The CBC went to the Canadian Labour Relations Board to prevent other unions from joining the strikers.

The CBC is offering a 34 month contract with present job security in place and no movement in the area of jurisdiction. "It is the same offer," said Curzon, "that other unions have accepted, such as NABET (who recently settled with the CBC after the federal government appointed a Commissioner to resolve the dispute). They have to recognize the kind of budgetary crisis the CBC is in."

Production came to a halt on *Kids In the Hall*, *Mosquito Lake*, *Codco*, *Crazy People*, and *Love and Hate*, the Colin Thatcher story being shot in Saskatchewan. This could mean a delay in the implementation of the CBC's fall schedule.

### CRARR takes action on *Disparaître*

MONTREAL - The Centre for Research Action on Race Relations (CRARR) continues to push for a redressing of multicultural issues in Quebec after the airing of the controversial *Disparaître* by Société Radio-Canada on Feb. 12.

CRARR called a press conference in Montreal on March 1st after an initial outburst of criticism in the English-language press that this two-hour documentary was unbalanced and intentionally propagandistic.

Produced by Raymond Gauthier, directed by Jean-François Mercier and narrated by former PQ Minister Lise Payette, *Disparaître* conjectures that without strict language and immigration policies Quebec will lose the French-language by the turn of the century.

The program is produced by the National Film Board in association with Société Radio-Canada and it is to both these public institutions that CRARR has directed its criticism.

In a press release issued at the March 1st conferences, CRARR lists its objections:

"... CRARR believes that it is totally unacceptable that these institutions, both financed by taxpayers money, should use their resources to convey highly questionable opinions on important national issues such as the declining birth rate and immigration.

- CRARR is particularly disturbed that no place was given to viewpoints differing from those expressed in the program and that certain means were implicitly used to undermine and cast aside such differing viewpoints.

CRARR does not question the right of the filmmakers or the agencies to freely express themselves on any subject matter. However, it does object to reinforcement techniques used in order to present, under the guise of consensus, unbalanced and unobjective views on such important and emotionally-charged issues as falling birth rate and immigration..."

Subsequently, CRARR has asked the NFB to devote an equivalent amount of production funding or resources to a program that would show positive aspects of immigration and multiculturalism in Quebec.

CRARR has also asked Communication Minister Marcel Masse to remind both institutions of "their legal and social responsibilities and to make certain that the boards of both institutions reflect the cultural and racial diversity of Canada.

"*Disparaître* should not be the last word on these issues," says Richard Daignault, member of the CRARR board.

"Those who do not share the views expressed should be able to share their views as well," he says.

Daignault says the program reflects inappropriate hiring practices at the CBC and NFB, where ethnic minorities are concerned, and that the employment equity act should be rigorously applied.

"We want these matters to be discussed at the legislative level," says Fo Niemi, executive director of CRARR, "but we have to wait for the House to resume."

Neither does Niemi expect that the NFB will respond until a full-time film commissioner is hired.

### Bethune to open 1989 Montreal World Film Festival

MONTREAL - *Bethune: The Making of a Hero*, the long-awaited movie about Canadian surgeon Dr. Norman Bethune, will have its gala world premiere August 24, opening at the 1989 Montreal World Film Festival. Co-producer Nicolas Clermont of Filmline told *Cinema Canada* that, "it is very important for us that this film be first presented in Canada because the roots of this film are so deeply in this country."

It had been previously been announced that the film would be ready for Cannes this year, but Clermont now says the final print will not be ready until mid-July. "What I would very much like to happen," said Clermont, "is for this film to be in both festivals, Montreal and Toronto. It is as important for us to be in Toronto as Montreal."

At times, it looked as if the movie would never be completed. Production was halted for almost a year as Clermont and his producing partner, Pieter Kroonenburg, scrambled to maintain control of the picture and find additional financing. The four-month 1987 shoot in China proved more arduous and costly than planned

and there were public disagreements between screenwriter Ted Allan and star Donald Sutherland.

Clermont is understandably anxious to see the final film on the screen. "I hope and believe it will surprise many people. There have been so many negative things said about it that, at times, people have lost the scope of the film itself."

*Bethune* is the first ever Canadian-Chinese-French co-production. Filmline is producing with the China Film Coproduction Corporation, Telefilm Canada, the August First Film Studios of Beijing and Eiffel Productions of Paris, France.

### Masse to move ahead with film importation bill

OTTAWA - Marcel Masse, the recently reappointed Minister of Communications, will be "moving forward" with the Film Importation Bill, according to John Watt, film policy officer with the Department of Communications. The bill, which did not pass first reading in the House of Commons prior to last year's election, will be reintroduced when Parliament is recalled this month. Watt would not confirm if it will be reintroduced in its present form or will be modified by the new minister.

The federal film legislation which died on the order paper would have required that Canadian rights to independent films (films that are not wholly owned or financed by the American majors) be acquired separately from American rights. Currently, the American majors buy blanket North American rights to the films they distribute, making it near impossible for Canadian distributors to compete for those films.

The Department of Communications is presently studying the proposed mega-merge between U.S. media giants Time Inc. and Warner Communications Inc. to see what it might mean for their respective Canadian operations. Warner Brothers Canada and Warner Home Video Canada Ltd. employs about 35 people and are headquartered in Toronto. The Department is also studying an earlier takeover of Orion Pictures Distribution (Canada) Inc. by MetroMedia Co. of New Jersey, which has acquired 70 per cent control of Orion's U.S. operations.

"Investment Canada will be looking at it (the Time-Warner merger)," said Watt. "They will be reviewed under the existing policy which has been in place since last May." He said that the policy states that no new distribution business will be allowed to be established in Canada, except where the company will be only distributing their own product.

# BANFF, JUNE 4-10: THE INTERNATIONAL TELEVISION REVOLUTION

In 1989, Banff — Canada's International Television Festival — celebrates its tenth anniversary. A time to look back? No, a time to look forward, to the 90's and beyond. In our anniversary year, we're planning our most ambitious festival ever: a week-long, in-depth look at what can only be called the television revolution.

## THE TELEVISION REVOLUTION

The week begins with the CBC Keynote Address, presented this year by **Andrew Neil**, Executive Chairman of Rupert Murdoch's controversial new British satellite service, Sky Television, and Editor of *The Sunday Times* of London.

That launches fifty hours of seminars and workshops about our industry and where it's going. "The Television Revolution: More Choices, Fewer Voices?" — "Television and the Democratic Process: An Electoral Revolution" — "The Sponsorship Revolution: Who Pays? Who Controls? Who Cares?" — "The Banff International Market Simulation" (a perennial favorite, revolutionary in concept!) — "The Distribution Revolution," a presentation by **Norman Horowitz**, President and CEO, MGM/UA Telecommunications Inc., and members of his specialist sales force — and a wind-up session titled "Visions of the Future," looking at where the television revolution is going in America, the likely impact of the 1992 integrated European market on the television industry, and the impact that television will have on cinema in the next decade.

All that, and much more, including afternoon workshops for producers, writers and directors, specialized workshops (the digital, computer, and education TV revolutions) and a showcase of emerging talent.

## BLUE-RIBBON PANELS

As always, our panels will feature some of the best and the brightest in the industry. People like **Patrick Chalmers**, BBC Scotland; **Jean Chalopin**, C & D, France; **Francesco de Crescenzo**, RAI, Italy; **Jacques Dercourt**, Telecip, France; **Patrick Dromgoole**, HTV, U.K.; **Valerie Hardy**, Network TEN, Australia; **Gerry Hogan**, Turner International, U.S.; **Fernando Labrada**, Cannon Group, Spain; **Michael MacMillan**, Atlantis Films, Canada; **Reiner Moritz**, RM Arts, Federal Republic of Germany; **Richard Price**, RPTA/Primetime, U.K.; **Claude Torracinta**, TSR, Switzerland; and **Michael von Wolkenstein**, SATEL, Austria, to name just a few.

## OUTSTANDING ACHIEVEMENT

Each year at Banff, we honor a network, production unit, or production company with our Outstanding Achievement Award. (Past winners include Granada Television of England; WDR, Cologne; MTM Enterprises, U.S.; and NHK, Japan.) This year the award goes to Brazil's Globo TV Network, whose President and owner, **Dr. Roberto Marinho**, will be in Banff to accept the honor. On Tribute Night we celebrate Globo TV's unprecedented domestic and international successes.

## WE MEAN BUSINESS

As a registered Banff delegate, you'll enjoy a full, relaxing week of easy access to other professionals in our industry — opportunities to make friends, renew contacts, and do business. (Banff has been called *the co-production marketplace*.)

You'll get to all the seminars and workshops you care to attend, and enjoy free access to our "on demand" screening rooms and hundreds of hours of superb international television.

Continental breakfasts every morning, and social events every evening — an Opening Night salute to La Communauté des télévisions francophones; a CBC reception honoring our keynote speaker; the phenomenally popular Western Canadian barbecue; a reception in honor of the 50th Anniversary of the National Film Board of Canada; our Awards Night gala and Tenth Anniversary birthday party.

Join the revolution. Come to Banff in '89.

## BANFF TELEVISION FESTIVAL



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## Cineplex sells Florida complex

TORONTO—Cineplex Odeon Corp. has sold its 50 per cent interest in Universal Studios Florida, a large movie theme park, to a U.S. subsidiary of Rank Organization PLC of Britain for about \$150 million (U.S.). Cineplex chairman Garth Drabinsky said the sale to Rank was part of an earlier deal when Cineplex sold its interest in

Toronto's Film House to the British company. The proceeds from the sale of the theme park will be used to pay down Cineplex's long-term debt, which stands at \$663.8 million according to the year-end financial report released by the company at the same time.

1988 financial results show a profit for the Toronto-based company of \$40.4 million, up from \$34.6 million a year ago. Revenue climbed to \$695.8 million from \$520.2 million a year earlier. Cineplex's stock jumped slightly on the Toronto Stock Exchange with the release of these figures, but settled back down again. Industry

analysts suggest that Drabinsky was forced to sell Cineplex's interest in the theme park to reduce its overall bank debt. They point to the timing of the sale, linked as it was to the announcement of the year-end figures.

"This is a wonderful deal for us," Drabinsky was quoted as saying. "We have no risk, substantial profit, the ability to pay down our bank debt again and to improve our debt equity ratio one more time." Cineplex will realize a profit of \$58 million on its investment of \$92 million in less than two years and will make a further profit from the theme park, which is

## Rogers completes sale of U.S. systems

TORONTO—Rogers Communications Inc. (RCI) of Toronto has announced that it has completed the sale of its U.S. cable television interests to a subsidiary of Houston Industries of Houston, Texas. The sale, which was announced last year, took months to complete as each of the five cable television systems had to receive the necessary local transfer approvals.

At a press conference held in Toronto at the end of March, Ted Rogers, president and controlling shareholder of RCI, said the money (\$1.17 billion net) will be used to wipe out the cable company's sizeable long-term bank debt. But he has also arranged a \$1 billion line of credit with Canadian banks to finance ambitious expansion plans.

"We are going to improve service in all aspects of our operations," Rogers said. "It's great news that a Canadian company is taking \$1 billion from the U.S. and investing it in Canadian business for Canadians." He intends to spend \$600 million on Canatel in the next two-and-a-half years to expand the operation from coast to coast. He will spend \$525 million on RCI to install fibre optic cables, improve customer service, increase channel selection, and prepare for the coming of high-definition TV. Fibre optic cables will ensure that Rogers will be able to provide 150 channels by the turn of the century. Currently RCI serves approximately 25 per cent of the Canadian cable market.

Rogers' bid to purchase the Teletatino specialty television service and cut its Spanish programming came under strong criticism from Hispanic groups in Montreal. They told the CRTC that Rogers' plan will drastically reduce the amount of programming available to them. Rogers told the licencing body in Toronto that the Spanish-speaking community in Canada is too small and not economically well-established enough to support the specialty service.

scheduled to open in 1990, if attendance exceeds certain minimum limits.

Cineplex has also announced a new deal with American Express that will see the charge card accepted at all Cineplex-Odeon theatres from May 1. Drabinsky noted that an evening out at the cinema is no longer a small-ticket item, particularly as moviegoers often attend in groups of four or more with consequent costs running upwards of \$25. As part of the deal, Cineplex will be screening American Express commercials in their theatres prior to the main feature.

## First three markets favorable to Canadians

MONTREAL – Despite an obvious drop in the quality of international films available, Telefilm has reported favorably on the American Film Market (AFM), held in Los Angeles, Feb. 23 to March 3.

At the Berlin Film Festival (Feb. 10 to 21), were more Canadians than ever, and the Monte Carlo Television Market, Feb. 13 to 18, continues to be a technologically driven market.

Telefilm reports that although sales figures look good, a final tally for all three markets will not be available until Canadian exporters submit a biannual report.

"In the past we found that most negotiations don't conclude until sometime later and that early figures can be misleading," says Deborah Drisdell, Telefilm manager of marketing and distribution.

One keen observer and longtime veteran of the Berlin Film Festival is Jan Rofekamp, president of Films Transit Inc. who characterizes this year's festival as "workable and practical".

Transit's *Comic Book Confidential*, directed by Ron Mann, was a hit at Berlin and subsequently sold to England, Germany, Spain and Finland.

"In fact the territories that we did not sell we should conclude at Cannes," says Rofekamp.

*A Corps Perdu*, also carried by Films Transit, sold to Spain and Germany for all media rights. *The Rustling of Leaves* received numerous invitations to other festivals after a screening in the Forum Section of the festival and John Greyson's *Urinal* was shown several times after its initial screening in the Panorama Section.

Monte Carlo remains a dynamic market, says Rofekamp, where a lot of attention was paid to *Onward Christian Soldiers*, a television documentary about the American evangelical movement in Central America by Gaston Angelovici and Jaime Barrios.

Robert Blair of Sullivan Films says Monte Carlo was especially lucrative. *Anne of Green Gables*, the miniseries, continued to sell. Two new features, *Looking for Miracles* and *Lantern Hill* sold to Ireland, Malta, the United Kingdom, Dubai, Iceland and Poland. Preliminary co-production discussions were held with major broadcasters in Australia, France, Germany and the U.K. for a new 26-part series, *Avonlea*, that will go into production in May.

The AFM was not as productive as in previous years, says Blair.

"There seems to be a proliferation of slasher and gasher films at the AFM," says Blair.

Andy Emilio of Simcon International agrees with this assessment of the AFM.

"There were few pictures of quality available at the AFM and as always films are sold to the Americans for the Canadian market. The problem with the AFM is that it has always been difficult to negotiate Canada out of the U.S. deal," says Emilio.

Simcon International did a brisk business at the Monte Carlo television market entering into negotiations with Scandinavia, Holland, South Africa and Spain for special package deals.

"The television market is growing by leaps and bounds and we have an extensive library in television," says Emilio.

André Matteau of Cinema Film Corp., a two-year-old Montreal-based company, says that there is always a gem to be found among the rough fare at the AFM.

Matteau and his French partners bought *Falling In Love Again* starring Elliot Gould for all the French-language territories of the world.

"It's true that 90 per cent of what is available at the AFM is commercial, but these films can work very well. Contacts are what makes investments in these markets count," says Matteau.

Lapointe Films International Inc. of Montreal was in Berlin and Los Angeles. Jacqueline Dinsmore says that Berlin remains a strong market for U.S. and European independent films. The AFM, however, was a letdown.

"Last year I underlined close to 30 interesting titles on the product list of the AFM. This year there were none," says Dinsmore.

Ontario Premier David Peterson visited the AFM for two days to encourage co-venture productions between Ontario and U.S. producers.

On March 1, the premier hosted a dinner in recognition of the Walt Disney Company.

On March 2, a luncheon was held for the premier by Lew Wasserman, chairman and C.E.O. of MCA/Universal; Sid Sheinberg, president and chief operating officer MCA/Universal and Garth Drabinsky, chairman, president and C.E.O. of the Cineplex Odeon Corporation.

That evening, the premier hosted a reception in celebration of Hollywood's support of the Ontario film industry.

At presstime, Peterson was scheduled for a visit to Paris, April 4, to encourage co-productions between Ontario and French film and television producers.

## WFF to honor NFB

The festival will celebrate the 50th anniversary of the National Film Board of Canada with an NFB Day during which 10 NFB filmmakers will be honored.

A new feature film produced by the NFB will premiere on this occasion.

## ACTRA's performers ratify Canadian Production Agreement

TORONTO – The Association of Cinema, Television and Radio Artists (ACTRA) Performers Guild has ratified the Canadian Production Agreement (CPA). The agreement, which has been in place since July of last year, has the stated objective of "supporting and encouraging the production of fully Canadian feature films in a climate where insufficient private funding is available to make them properly." Other signatures to the agreement are ACTRA Writers Guild, DGC (Ontario District Council), ACFC and CAMERA.

"It was a very contentious issue," said Ray Stringer, executive director of the Performers Guild. "There have been deferrals in the past, but this is a deferral to investment and we needed approval from the entire guild. The writers already had provisions in place for this sort of thing and didn't need prior approval to sign the agreement."

Under the CPA, the members of the participating guilds are allowed to defer a portion of their fees until such time as the film starts generating revenue. In return, these people are entitled to a share of the profits earned once (and if) the film recoups its costs. For example, performers engaged at above minimum fees shall defer all fees in excess of minimums, plus 20 percent of all minimum fees earned during the course of production. For this each performer will share in that portion of revenues allocated to deferrals. This allocation will administered by an agency agreed to by the producer and a committee of all the signatories. A producer must adhere in writing to the agreement and the committee has the right to approve the terms of any distribution agreement between the producer and a distributor.

Douglas Kiefer, president of CAMERA, told *Cinema Canada*, that the agreement originated with Atlantis Films, "as a way to produce indigenous Canadian features at a reasonable budget which are entirely financed in Canada. It is a combination of a lowbudget type contract plus an approved deferred payment scheme."

The agreement is quite restrictive and applies only to those films that achieve 10 out of 10 points in accordance the Certification Office and are budgeted at under \$3 million. They must be entirely Canadian controlled in all creative and financial respects and have no direct or indirect foreign investment.

Rob Iveson, outgoing chairman of the Ontario

District Council of the DGC, notes that the unions and guilds are protected as if they were investors and the rights of directors are clearly spelled out. However, he says, "I am disappointed that it hasn't been taken up by producers more often." To date the agreement has only been used by Atlantis for its first theatrical feature, *Destiny To Order*. Although ACTRA's performers were not party to that particular agreement, Stringer says that the experience was "positive" and that the rank and file of his membership want to see something done about getting truly Canadian films made.

## Egoyan to go to Cannes

TORONTO – It has been confirmed that Atom Egoyan's latest film, *Speaking Parts*, will be going to Cannes in the prestigious Directors Fortnight category. Egoyan's previous film *Family Viewing* won the Best Canadian Film Award at Toronto's 1987 Festival of Festivals and German filmmaker Wim Wenders gave his first prize at Montreal's 1987 Festival of New Cinema and Video to Egoyan in recognition of the young filmmaker's talent and vision.

The official announcement for the Cannes festival will not take place until April 20 and Robert Davidson at Telefilm's Festival Office would not confirm that Denis Arcand's latest, *Jesus of Montreal*, has been selected as the official Canadian entry this year. However, the film is heavily favoured to represent Canada at the 42nd annual film festival and media circus. It was previously announced that Philip Borsos' *Bethune: The Making of a Hero* would be launched at Cannes, but the producers recently had a change of heart, and the film will now premiere later in the year at the Montreal World Film Festival.

## Alliance establishes an international arm

TORONTO – Alliance Entertainment, Canada's largest production company, has recently established an international sales division. Alliance International will handle both theatrical and television sales and will sell its own product plus productions from other companies. The new operation is to be completely separate from Alliance Releasing, which distributes film and video in Canada.

## ONTARIO ARTS COUNCIL

The Ontario Arts Council offers grants to professional artists who are residents of Ontario, working in the following disciplines:

### SCREENWRITING

to assist with the development of feature-length dramatic screenplays.

Deadline: February 1

### FILM

towards the production costs of documentary, dramatic, animated or experimental films.

Deadlines: April 1, November 1

### VIDEO

to assist with the production of original video art.

Deadlines: February 1, August 15

Please note: all applications must be supported by examples of recent work.

For further information and application forms, contact:

Film, Photography and Video Office  
ONTARIO ARTS COUNCIL  
151 Bloor Street West, Suite 500  
Toronto, Ontario M5S 1T6 (416) 961-1660

## CONFERENCE AND COMPETITION MANAGER

The Banff Television Festival will be hiring a full-time conference and competition manager to assume primary responsibility for the planning and implementation of the festival's entire seminar and workshop program. The successful candidate will work under the direction of senior festival management and in close consultation with the Program Committee of the festival's Board of Directors. Additional duties will include assisting in the organization and management of the Banff international program competition.

This position will be of particular interest to applicants with the following skills: superior knowledge of significant international television trends and players; excellent written and oral communication skills; an imaginative, production-oriented approach to seminar and workshop presentation; hands-on experience in the television industry; and an appreciation

of quality international programming. Fluency in English and French will be a definite asset, but not an absolute requirement for the position.

Compensation and a Banff relocation allowance are subject to negotiation with potential candidates. Appointment to the position will be effective not later than August 31, 1989. Candidates who are short-listed will be encouraged to attend the 1989 festival, June 4-10. Address all correspondence to:

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## Eastern Wave

### CHRIS MAJKA



The Dalhousie Arts Centre has been under siege lately. The precarious financial situation of the university has led to the layoffs of five people and an announcement that the Arts Centre (the only such facility in Canada to be funded entirely by a university) would no longer present performances but would simply become a rental house. (And this after an extraordinary and precedent-setting grant of \$330,000 from the new Minister of Culture, Roland Thornhill). To save money the university tried to close down the Centre's art gallery a couple of years ago, but the hue and cry caused the university to quickly change its mind.

And a good thing too, for in addition to innovative programming in the sphere of visual arts, the gallery presents a fine program of film - frequently material which is hard to find elsewhere. January saw a series of Surrealist films from the 1920s and '30s curated by Ron MacDonald. February and March were devoted to an overview of the last decade of independent films from the Atlantic region. They included *City Survival*, *Enterprising Women* and *Funny Things People Do To Themselves* all by Lulu Keating, *Margaret Perry*, *Filmmaker* by Les Kriszan, and *La Boite à Soleil* by Jean Pierre Lefebvre and *The Nova Scotia Song* by Glen Walton.

### NEW SHORTS

I missed Alex Busby and David Coole's *Jack-Ass Johnny* when it showed at this past year's Atlantic Festival Atlantique and won the prize for best short film. The loss was mine. This 25-minute 'experimental road film' is a mini-masterpiece. It is a panorama of Canada, richly textured with sound and with a complex and compelling montage. With its shifting focus, curious time-lapse and juxtaposition of colour and black & white imagery, it somehow captures it all - that multifaceted, ungraspable white elephant of a country that is Canada. It is both entertaining and thought-provoking. This film couldn't have been better.

*Hey Elvis* is Ed Riche's tongue-in-cheek mock Elvis documentary. Patently fraudulent, highly irreverent, sometime irrelevant and always colourful, it blends styles and approaches to produce a kind of cinematic camelopard - a mythical beast composed of the fragments of others. More entertaining than the *National Enquirer* it pays, in its own peculiar way, homage to "The King" - and makes absolutely no claims that he is still living!

Chuck Clarke took some seven years to put together the 13 minutes of *Eight Frames Per Second*, a kind of experimental home movie. 'Hmm... about two minutes a year by my reckoning. Clarke choreographs a metaphoric/filmic dance with his eccentric landlady and discovers that it takes two to tango. There's lots of chaff mixed in with the grain, but then Clarke is not trying to bake bread here. There's enough narrative to keep us interested and some strictly off-the-wall visual effects and transitions that give the production snap, crackle and pop. Fourteen minutes might have been too long but as it is... *Eight Frames Per Second* was worth the wait.

### LINDA JOY

It's been four and a half years now since Linda Joy Busby died from cancer but watching *Linda Joy*, the splendid film which she and Bill MacGillivray fashioned concerning her struggle for life, I had to try and swallow the knots of grief which welled up in my throat and choked me. Linda Joy, the film and the woman, left us with an equivocal legacy. On the one hand the triumph of her spirit and the beauty, honour, love and dignity which she brought to her life - and death. On the other hand the nagging doubt: Was she right in her choice? Would she still be alive if she'd followed a more 'aggressive' course of treatment? The questions are, of course, unanswerable. But *Linda Joy* triumphs, for in that uncertainty and ambiguity lie the heart and soul of human existence. There are always unresolved contradictions in our lives.

Andrei Tarkovsky, the genius of Russian cinema with whom I was privileged to spend a day, wrote (before dying of cancer himself): "The allotted function of art is not, as it often assumed, to put across ideas, to propagate thoughts, to serve as an example. The aim of art is to prepare a person for death, to plough and harrow his soul, rendering it capable of turning to good." Certainly by this yardstick Linda Joy was a great artist. *Requiescat in pace.*

## Demers: a pan Canadian vision

TORONTO – *La Grenouille et la baleine* (*The Tadpole and the Whale*) is the top-grossing Canadian film of 1988 with box office receipts of \$1.79 million – almost all of it in Quebec.

When Rock Demers, producer of the film – the sixth in his family-oriented *Tales For All* series – received his Golden Reel Award at the 10th annual Genie Awards, he had a speech prepared for his audience.

Last year, as winner of the Air Canada Achievement Award, Demers slammed the federal government for proposing to spend more on submarines than on culture.

This year, he pointed out the perennial Canadian problem of French and English-language films unable to cross the language barrier.

This is the second Golden Reel Award for Demers whose *La Guerre des tuques* (*The Dog Who Stopped the War*) won in 1984.

*La Grenouille et la baleine* was nominated for three Genies, original screenplay, original song, cinematography.

The following is the English-language portion of Rock Demers' acceptance speech, Genie night, March 22, 1989:

"I am happy and I am sad. Will we see a time when the Golden Reel Award will be given to a film released without hiding its identity, equally successful in both its English and French market and with at least \$5 million at the box office?"

Three of the five Golden Reel Awards over the last five years were given to French-Canadian films. All three of them had the potential of even greater success in English Canada; and the same is true of the success unachieved in French Canada by the two English Canadian films which got the Golden Reel Award.

We have to solve that problem. Generally speaking, it is easier in French Canada because, among other reasons, our media is much more

attentive and supportive of the work we are doing and also because less than 50 per cent of the films shown in our theatres last year, for instance, were American.

Nobody should quote me wrong here. I like American films, especially if made with the contribution of Norman Jewison or Donald Sutherland or Geneviève Bujold or so many other Canadian talents.

The only thing I want is for Canadian films to obtain the success they are entitled to, all across Canada. For that, we in the profession have to create works aimed at entertaining large sections of the population, and the media has to devote much more time and space to what is happening in this country. Our media – and then the public will follow – have to be less addicted to American products, show more support and confidence in our own creative community and not wait until one of us has been recognized down south before realizing he has talent and saying it loudly.

Do you know why all this has not been achieved? Because it is not easy for all the reasons that we know. And it will not be easier with free trade. At the rate that large Canadian corporations are selling their interests to larger American corporations, I wonder what political and cultural control we will still have over our country 30 years from now.

Happily, for the time being, we have a strong minister of communications, well aware of the importance and the future of the cultural industries for a modern nation. It would be great, in a not-too-distant future, to be able to say the same of our minister of finance.

The same way that French Canada will meaningfully be part of Canada forever, Canada should meaningfully be part of North America forever.

It is the second time I am honored with a Golden Reel Award and as we say in French, *jamais deux sans trois*."

## NFB apologises to Quebec filmmaker

MONTREAL – A battle has been won but the war is not over for Gilles Carle who is fighting for the rights of French-language dramatic authors.

The well-known Quebec filmmaker counts among his victories an apology, in early April, from the National Film Board of Canada.

Carle, who has directed numerous films for the NFB, was refused NFB funding for his latest feature film project *La Corriveau* on the grounds that funding priority would be given to younger up-and-coming NFB filmmakers according to the NFB policy mandate.

Studio C, the French-language drama studio, also indicated that Carle's budget, estimated at \$5 million, was too high.

Also in question, according to Michel Montagne, communications NFB, was the nature and quality of the script.

However, Carle, who admits that it is not unusual that a script is rejected, charged the NFB with discrimination and threatened to use the full weight of the Paris-based Société des auteurs et compositeurs dramatiques (SADC) to prohibit the Cannes Film Festival screening of a retrospective homage to the NFB on its 50th anniversary which he directed.

It didn't take long for Interim Film Commissioner Joan Pennefather to issue a written apology to Carle admitting that there had been evidence of discrimination.

Carle did not get the funding but is reportedly satisfied with the apology.

It was questionable, says Montagne, whether Carle had the legal and moral authority to stop the NFB retrospective at Cannes as he had already been paid for his work by the NFB.

What is certain, says Montagne, is that Carle, who is also the president of the Canadian

committee of SADC, would have made "a lot of noise" in Cannes.

Carle and SADC are insisting that French-language dramatic writers be given the same rights to remuneration as European writers (as a percentage of revenues everytime the film is aired).

The federal government and the government of Quebec are expected to announce, in May, what measures they will take to support the so-called European principle.

Most commonly used in Canada is the American principle whereby the author is paid a lump sum of money and the producer claims all rights to the property.

Carle has said that most of his present day earnings are from repeated European broadcasts of his films. The European principle also gives the author the moral authority to block the use of his film.

## Montreal supports festivals

MONTREAL – The City of Montreal will spend close to \$500,000 to promote festivals in the city this summer and fall.

Film and video related festivals to receive funding are the Montreal World Film Festival, Aug. 24 to Sept. 4, which will receive \$80,000 for promotion and the International Festival of New Film and Video, Oct. 19 to 29, is slated for \$30,000.

Future Images will receive \$45,000 to promote its bicentennial exhibition on the French Revolution

TORONTO – *Martha, Ruth and Edie*, a film by Deepa Mehta Saltzman, won first prize – Best Feature Film – at the 11th annual International Festival of Women's Cinema in Florence, Italy, March 8 to 12.

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## LINDA EARL &amp; CHARLES MANDEL



**C**ALGARY – "What we need is a major dramatic television series to keep people working," says Calgary-based producer **Doug McLeod**. At press time McLeod and fellow Kitch In Synch producers **Peter Campbell**, **Tom Dent-Cox**, **Grace Gilroy**, **Allen Stein** and **Arvi Liimatainen** were meeting hopefully to close the financial deal on their proposed 13 half-hour series called *Sylvan Lake*. The series will feature a cast of characters who provide a humorous look at the clash of communities that happens every summer at Alberta's only beach resort, Sylvan Lake. **Don Truckey**, a former Calgarian lured to Toronto to write for *Street Legal*, is the series' story editor.

## COUNTRY, KIDS AND HORSES

There is television work coming up for Canadian country bands. CFAC Television in Calgary, a Global affiliate which was recently taken over by BCTV, starts shooting seven of 14 half-hours in the new series called *Capital Country*. Calgary fiddler **Roy Warhurst** is the show's musical director. He's lining up such cross-country talent as the Great Western Orchestra, **Ronnie Prophet**, **Kelita Haverland** and **Valdy**.

**Dan Parrish** will produce and direct the syndicated country music series which began taping in CFAC studios at the end of March. Besides country music shows, Parrish has a good track record in producing children's programs. Twenty-six new *Mr Wizard's World* episodes have been commissioned by the Nickelodeon Cable Network in the U.S.

In post-production is a new series called *Balloon Landing*, produced and directed by Parrish, targeted at the 3-11-year-old market. **Lee** and **Sandy Paley**, a Calgary duo in their 40s, have been entertaining children with their songs and stage antics for years. The Paleys share hosting duties with three characters created by Calgary master puppeteer, **Ronnie Burkett**.

Filling in for the dry spots in local production is some extended work on **John Frankenheimer's** feature drama, *The Fourth War*. About eight to 10 ACTRA members have roles until the end of April, and about the same number of DGC members are working in the production office and on set as 1st and 2nd ADs. *The Fourth War* is shooting just west of Calgary in the Bragg Creek area and outside of Banff at Canmore. **Bev Bliss**, head of DGC's Calgary chapter, notes, "It's a very challenging shoot because of the worst winter ever."

*Primo Baby* is at the fine cut stage with the complete mix to be finished at the end of April. *Primo's* distributor, **Thomas Howe Associates** of Vancouver, will be taking it to Cannes in May but it has no official screening.

## LIFE AFTER HOCKEY?

**E**DMONTON – *Cool Film* – spotted at Edmonton's Riverdale hockey rink recently in minus-30-degree temperatures were hockey legend **Rocket Richard** and director **Tom Radford**. The chill weather brought added realism to Great North Production's shooting of **Ken Brown's** and **Mike Puttonen's** script *Life After Hockey*.

*Life After Hockey* first made its debut as a play at Edmonton's theatre festival, the Fringe. The film, after eight days of shooting in Edmonton and two in Montreal, wrapped on February 25th. **Andy Thomson** produced on a budget of \$413,000. As well as Ken Brown and Rocket Richard, *Life After Hockey* stars Edmonton Oilers coach **Glen "Slats" Sather**, Canadian, and now World, figure skating champion **Kurt Browning**, and actress **Patricia Phillips** and **Elizabeth Brown** (no relation to Ken).

Edit and post-production is scheduled for the end of June, and it is expected that the one-hour teleplay will be aired nationally by Winnipeg's CanWest Broadcasting in the late fall or early winter.

## THIRD WORLD FEST

The ninth Third World Film Festival kicked off in Edmonton March 3rd. Over 60 films, several premieres, an International Expo of Organizations, the GeoMunch Food Fair and the WorldBeat Boogie Dance should exhaust even the most committed of festival party animals.

*Questions* – ARIA, the Alberta Recording Industry Association – which includes many sound technicians from Alberta's film industry – is housed under CISN FM's roof. Will the takeover by Shaw Cable of CISN FM endanger ARIA? The National Screen Institute-Canada continues to have problems gaining a charity number for tax purposes. Why? For answers, check this column next month.

## The Genies

TORONTO - *Dead Ringers* swept this year's 10th anniversary Genie Awards, winning in 10 categories including best picture of the year, at a ceremony beset by location and production difficulties.

Due to the rescheduling of the Juno Awards, the much larger Metro Convention Centre was not available this year, so the ceremony was held in the cramped confines of the Harbour Castle Hilton. The situation was not made any better when CUPE went on strike against the CBC just seven days before the show. At the last minute, the members of the Academy found themselves constructing the set and doing the hair and makeup.

The Academy's executive director, Andra Sheffer, who essentially produced the show this year with a handful of volunteers, said that she found the experience "a challenge", but was "very proud that the show went on" despite the many obstacles.

For Sheffer and colleague Maria Topalovich, the Academy's director of communications, this year was also a celebration of 10 years with the Academy. In a surprise ceremony at an Air Canada reception prior to the Genies Academy president Al Waxman presented Sheffer and Topalovich with awards recognizing their dedicated service to the furtherance of the Academy's aims.

The winners are:

**Best motion picture**  
**DEAD RINGERS**,  
David Cronenberg, Marc Boyman

**Best performance by an actor in a leading role**  
**JEREMY IRONS**, *Dead Ringers*

**Best performance by an actress in a leading role**  
**JACKIE BURROUGHS**, *A Winter Tan*

**Best performance by an actor in a supporting role**  
**RÉMY GIRARD**, *Les Portes tournantes*

**Best performance by an actress in a supporting role**  
**COLLEEN DEWHURST**, *Obsessed*

**Best achievement in direction**  
**DAVID CRONENBERG**, *Dead Ringers*

**Best achievement in cinematography**  
**PETER SUSCHITZKY**, *Dead Ringers*

**Best achievement in art direction/production design**  
**CAROL SPIER**, *Dead Ringers*

**Best achievement in film editing**  
**RONALD SANDERS**, *Dead Ringers*

**Best achievement in costume design**  
**FRANÇOIS BARBEAU**, *Les Portes Tournantes*

**Best music score**  
**HOWARD SHORE**, *Dead Ringers*

**Best original song**  
**LOUIS NATALE and ANNE WHEELER**  
for "**COWBOYS DON'T CRY**"  
*Cowboys Don't Cry*

**Best achievement in overall sound**  
**BRYAN DAY, ANDY NELSON, DON WHITE**  
*Dead Ringers*

**Best achievement in sound editing**  
**WAYNE GRIFFIN, DAVID EVANS,**  
**DAVID GIAMMARCO, RICHARD CADGER,**  
**TERRY BURKE**  
*Dead Ringers*

**Best original screenplay**  
**GLEN SALZMAN, TREVOR RHONE**  
*Milk and Honey*

**Best adapted screenplay**  
**DAVID CRONENBERG, NORMAN SNIDER**  
*Dead Ringers*

**Best feature length documentary**  
**COMIC BOOK CONFIDENTIAL**  
Ron Mann

**Best short documentary**  
**THE WORLD IS WATCHING**  
Harold Crooks, Jim Monro, Peter Raymont

**Best live action short drama**  
**THE MYSTERIOUS MOON MEN OF CANADA**  
Colin Brunton, Bruce MacDonald

**Best animated short**  
**THE CAT CAME BACK**  
Cordell Barker, Richard Condie

## Young cinema: strong representation at Montreal fest

MONTREAL - *Rose Meringue* by Pierre Fedele won the Prix de la relève for most promising director at the 10th annual Festival International du Jeune Cinema.

Another Quebec production, *Gercure* by Jeanne Crépeau, won the Alcan Prize for best video with *Virtual Fictions* (U.S.A.) by Matthew Konicek sharing the honor. *No me olvides* (Chile) by Tatiana Gaviola was awarded a special mention.

Close to 1,600 people attended the festival of 58 films and videos over the six-day period.

Other prizewinners are: *Schogguler* (Germany) by Martin Kirchberger, Alcan Grand Prize for best 16mm. second prize went to *Nonstop* (Finland) by Kari Paljakka.

The Alcan Grand Prize for best 8 mm. was shared by *Krause ou un film décrit c'est comme un repas raconté* (Germany) by Christoph Doering; *Lalipappa* (Japan) by Kazuya Takahashi and *35 Summers* (Australian) by Mark Titmarsh.

Winners of the Grand Prize in the collegial

competition are: *Aube et crépuscule* by Gilles Légaré of Collège Ahuntsic; *Un besoin d'espace* by Johanne Côté of Collège de St-Jérôme with special mention for *Chit Chat* by Eileen Travers of Collège Dawson.

*Nivis*, a film by Simon Goulet, won the prize for best technicians and director. This prize was awarded by le Syndicat des techniciennes et techniciens de cinéma du Québec.

## AMPIA and Local Heroes declare winners

EDMONTON - The winner is... *Breaking the Unseen Barriers: We're Not Stupid*. Not only was the documentary, one of a seven-part series produced by ACCESS Calgary, named best of the Festival, it also won in the Motivational Film category at the 15th Alberta Motion Picture Industry Association (AMPIA) awards.

The film, produced by Carolyn Johnson, showed enough intelligence and style to defeat 129 other entries this year. The awards ceremony was held on February 25.

Briefly, a few of the other big winners: *Into The Fields*, a CFRN and Kicking Horse co-production, picked up awards for best short drama, as well as best dramatic direction and script.

Geoff LeBoutillier's *Bordertown Cafe*, produced for CBC's Family Pictures and under the auspices of the National Screen Institute/DramaLab, gained awards for best actor, art direction and cinematography.

In the non-dramatic category Julian Smither's *Image Works* walked off with awards for best direction, script and musical score for the documentary *River of Joy*.

*Local Hero* - that's Jan Miller after co-ordinating the third successful Local Heroes Film Festival in Edmonton. Miller says, "We packed the audience in in the mornings, and had larger attendance than ever before in the evenings." This year marks the start of the event as an annual festival.

## Frieze of Naples takes grand prize at art film festival

MONTREAL - The 7th International Festival of Films on Art, March 7 to 12, has ended for another year, having shown no fewer than 94 films and videos on Art in all its forms.

This year's films included the controversial *Helmut Newton: Frames From the Edge* and *Dien a choisi Paris* made in 1969 starring Jean-Paul Belmondo.

Among other notable film subjects were Bernardo Bertolucci, Henry Moore, Victor Hugo, Edgar Degas, Martin Scorsese, Betty Goodwin, Man Ray, Lillian Gish, Botticelli and many more.

Of the total number of films, 44 were in competition.

The Pratt and Whitney Canada Grand Prize went to *The Frieze of Naples* (Switzerland) by Gaudenz Meili for the quality of the relation between the work of the artist Markus Raetz and that of the filmmaker without the latter in any way upstaging the former.

*L'Arche qui Coule* (Switzerland) by Bernhard Lehner and Konrad Wittmer: special jury prize.

*Vita Futurista* (Great Britain) by Lutz Becker: best film for television.

*Le Repas chez Lévi* (France) by Alain Jaubert: best educational film.

*Impressions* (Hungary) by Andras Bojti: best film on artistic technique.

*Scarfe by Scarfe* (Great Britain) by Gerald Scarfe: best portrait of an artist.

*Jan Cox: A Painter's Odyssey* (Belgium) by Bert Beyens and Pierre De Clercq: best monograph.

*Surface Sensible* (West Germany) by Jean-Francois Guiton, Ursula Wevers, Karin Stempel: the John Schweitzer Gallery Prize for best essay.

*Lamento pour un homme de lettres* (Canada) by Pierre Jutra: National Film Board Grant for Aid to Creativity.

## Barde, Krawagna, Shaver: winners

TORONTO - Women in film and video, a three-year old non-profit organization, has recognized the outstanding contributions of Barbara Barde, Rena Krawagna and Helen Shaver to film and television.

Actress Sheila McCarthy, hosted the awards of merit ceremony in Toronto in March.

Barde is a documentary producer-director, Krawagna is the program advisor for CBC independent productions and Shaver is an actress (*Desert Hearts*, *Bethune: The Making of a Hero*).

## Rose gets Jutra award

MONTREAL - Hubert-Yves Rose, director of *La ligne de chaleur*, is the winner of the Claude Jutra Award presented by the Directors Guild of Canada. Initiated in 1988, the \$5,000 prize is presented annually to a first-time feature director.

## Panavision production centre gets funding

MONTREAL - Marcel Masse, the minister of Communications and Lise Bacon, Quebec minister of Cultural Affairs, have contributed \$3,148,000 to Panavision Canada Ltd., developer of the ExpoThéâtre/Studios Panavision project.

Both governments contribute equal sums under the Canada-Quebec Subsidiary Agreement on Cultural Infrastructures signed in March 1985.

The funding will be used to construct three large studios equipped with the latest technology for high-budget television and film projects by national and international producers.

Panavision was selected from four companies that responded to an invitation in May 1988 to submit a plan for a production centre.

## B.C. taxes theatre film rentals

VANCOUVER - Beginning March 1, the British Columbia government began collecting a six per cent tax on all rentals of films that arrive from outside the province. Finance Minister Mel Couvalier said the decision to collect the new tax followed complaints from video rental stores which were already paying 6 per cent.

The following day, Famous Players increased ticket prices by 25 cents although the Motion Picture Theatre Association of B. C. was

considering challenging the tax in court. President George Mah says it may be possible to argue that theatres don't lease movies but pay for the right of performance.

Independent theatres are also concerned. Ray Mainland of The Ridge said prices were bound to go up since many smaller operations operate on less than a six per cent profit margin. Douglas Isman of Westcoast Theatre Service Limited warned that the tax could be critical in small towns where neighborhood houses are facing stiff competition from video stores.

(Exhibitors aren't the only ones impatient with the British Columbia government. The B. C. Motion Picture Association is asking for a new financial incentive program to counter initiatives in Ontario and Quebec.)

The BCMPA's newly elected president, Chris Bruyere, says the association is not "interested in getting into a competition with Ontario and Quebec, but the original decision by Quebec to add a provincial income tax write-off was not an option available to the other provinces, whose taxes are collected by Ottawa."

Bruyere says the B. C. film industry is young and "consequently we need a program with greater incentives to attract investment."

As of our deadline there had been no indication of what kind of action the Social Credit government might take in its upcoming budget.

## Kodak gets what it gives

TORONTO - The old maxim that one good turn deserves another, applies to the presentation of the Air Canada Prize to Kodak Canada for its contribution to the Canadian film industry.

Having been honored by Air Canada at the 10th annual Genie Awards, the company known

for its development of the emulsion process, has announced that it will present an award to la Cinémathèque Québécoise (CQ) on its 25th anniversary.

Kodak will present the Prix Livernois (named after the photographer) to the CQ for its archival work. The presentation will take place April 17 at the CQ in Montreal.

## Credo Group expands

WINNIPEG - The Credo Group, a Manitoba production company which has been serving the province for 15 years, is expanding its Winnipeg operation with a new subsidiary in Vancouver. President of the firm, Derek Mazur, announced that he and partners Joan Scott and Wayne Finucan have formed Credo Productions Limited.

Mazur intends to keep the Winnipeg office open, but admits that this recent move to Vancouver reflects the need for Manitoba producers to "enhance (their) profitability." The new division of Credo will continue to produce commercials, sponsored films and drama. Mazur agrees that this move will also enhance Credo's profile in Western Canada.

"Vancouver is much tighter and more competitive," said Mazur, "but there's a lot more work."

## Producers too busy to organize

VANCOUVER - Plans to form a B. C. Producers Association are not progressing very quickly

partly because the producers are too busy. The idea was first announced at the B. C. Motion Picture Association AGM and, since then, there have been several exploratory meetings.

Producer Stephen Foster says his general concern is that "we don't have an organization in the West that speaks for producers. A lot of policy comes from agencies but there's no strong voice saying here's where we want to be three or five years from now."

He says some producers are not particularly interested in forming another association but do want to see a working group emerge from the exercise. Whatever form the new group takes, it will operate under the umbrella of the BCMPA.

## Mickey Mouse meeting

VANCOUVER - Premier Bill Vander Zalm came back from a trip to Disneyland with a warning to B. C. filmmakers. After meeting with Marty Katz of the Disney studios, the premier said some local companies are getting too greedy. He said Katz thinks Vancouver is the best alternative to Hollywood but: "They are somewhat concerned because the advantage they used to have with a lower Canadian dollar is rapidly eroding. They're also concerned some of the people are becoming a little bit greedy. That could be a problem."

It was a Mickey Mouse meeting: the Vander Zalms were given stuffed Miceys and, in return, gave Mr. Katz a jade paperweight complete with a laser engraving of the famous mouse in a Mountie uniform.

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## First Choice considers pay-per-view

TORONTO - Pay-per-view, a form of selective subscription television, may be a reality in Canada in one to two years, says Fred Klinkhammer, president and CEO of First Choice pay TV. In a hearing held in Toronto last year, the CRTC expressed interest in the idea and said it would consider proposals provided they don't harm the existing pay TV networks.

"Presently, in Canada, there are no more than 200,000 homes with the technical ability to access pay-per-view," Klinkhammer told *Cinema Canada*. "There is still a major capital expenditure to be evaluated in order to build the necessary infrastructure. One has to examine how to use pay-per-view to benefit the consumer as well as to benefit Canada's own film production industry."

"We need to evaluate the effect on all participants and that may well mean a joint co-venture between pay and cable, each side bringing its own strengths to the operation."

In the U. S. the number of homes equipped to receive pay-per-view programming is still low, but since 1986 it has been reported that the number has increased from 2.1 million to 6.8 million. The service would provide "big ticket" items like rock concerts or sports events such as prizefighting on an per-show basis instead of the monthly fee for a pay TV service.

## The DGC settles with CBC

TORONTO - The Directors' Guild of Canada is claiming victory in its dispute with the CBC. In their March Newsletter, Alan Erlich, president of the National Executive Board, proclaims that, "the battle which began last October when the CBC agreed to terms and conditions with the DGA in order to employ the American director Jack Shea, is officially over as of March 1."

However, Don Percifield, Senior Staff representative/business agent for the Ontario District Council who bargained with the CBC, is more philosophical in tone. He told *Cinema Canada*, "For legal reasons, the CBC is not allowed to enter into an agreement with us. This involves the in-house union with the CBC (the Association of Television Producers and Directors) which has jurisdiction over directors. We accept those legal realities."

"The discussions with the CBC were much broader than the narrow focus of our dispute. They centred around their need to promote

Canadian programming, trying to find a way to reach their objective while being sensitive to our concerns. We formulated our policy with those concerns in mind."

Percifield would not elaborate on the nature of that policy, saying that it was, by nature, an internal issue. He felt the letter-writing campaign to alert the Board of Governors to the seriousness of their concerns was effective in bringing the two sides together over what was becoming a very public dispute.

## Best of British TV sold here

MONTREAL - The British are preparing to launch another North American invasion with the best of the BBC every two weeks on videocassette.

*BBC Video World*, a three-hour video package of the best television news, sports, drama and light entertainment, will make its North American debut on April 8.

It is a joint venture by BBC Enterprises and Lloyd's of London Press tailored to the special interests of the extensive British expatriate (estimated at 500,000 in North America) and anglophile market.

The annual subscription rate is \$639 which includes 26 three-hour videocassettes and six full-color magazines. Two-year and six-month subscriptions are also available.

## New Montreal chapter of CIFC

MONTREAL - The Montreal Independent Filmmakers association has declared itself the Montreal chapter of the Canadian Independent Film Caucus (CIFC).

Members of the new chapter say the decision to merge the former NFB freelancers' lobby group with CIFC-Toronto allows the filmmakers to deal effectively with broader issues.

CIFC-Montreal says it recognizes that the primary organization representing directors in Quebec is the Association des Réalisateurs et Réalisatrices de Films du Québec (ARRFQ) with whom it plans to work in solidarity.

The CIFC-Montreal executive members are Irene Angelico and Magnus Isacson, co-chairs; Mark Achbar, treasurer; Martin Duckworth and Anne Henderson, members-at-large; Don McWilliams and Sarah Butterfield, newsletter editors.



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**Women's fest. honors Poirier**

MONTREAL - The fifth Festival international de films et vidéos de femmes de Montréal will be held June 7 to 15. The festival features a diversity of films by women filmmakers from around the world. A retrospective of films by Anne-Claire Poirier of Quebec will be held.

**African fest. will show the best**

MONTREAL - Les 5èmes Journées de Cinéma Africain will be held in Montreal, April 24 to 30 at the Cinémathèque québécoise and the NFB (Guy Favreau Complex). Features sections of the festival, presented by Vues d'Afrique are: "Afrique: Images de femmes", "Panorama du cinéma africain", "La soirée créole".

**Chinese fest. : sixty films**

MONTREAL - The Montreal International Chinese Festival will be held in Montreal, May 26 to June 2. Sixty films will be screened in three venues - la cinémathèque québécoise, the National Film Board and the Goethe-Institut.

**Yorkton fest. : streamlined categories**

YORKTON - The 25th edition of the Yorkton Short Film and Video Festival will be held May 31 to June 4. The award categories have been streamlined this year. Special events this year include an opening night reception, a slowpitch ball game and barbecue, a multicultural street dance and a Golden Sheaf Awards presentation.

**MARK O'NEILL**



**F**lora MacDonald seems to have started a trend. Her successor, Marcel Masse, was in Vancouver in February for a series of meetings with cultural movers and shakers. Perhaps inspired by her appearance in *The Campbells*, the recycled minister spent a chilly hour or two as an extra on the set of *Terminal City Ricochet*. The Honorable Minister entered the costume trailer in elegant pinstripes. Moments later he was transformed into a grubby rubby complete with brown-bagged bottle (contents unknown). It was a damp, windy afternoon but Mr. Masse patiently sat through seven takes. Mind you, he didn't have to do much, just stare vacantly into space as a ragamuffin-on-skateboard skidded in and out of the shot. Maybe the multiple takes were a form of revenge; British Columbia waited a long time for federal film dollars, it seemed only fair to make the Minister cool his heels for a short time.

*Terminal City Ricochet* is a \$2.8 million B. C. production directed by Zale Dalen and produced by John Conti.

**BORDER SKIRMISHES**

*Bordertown*, the TV series being shot in Maple Ridge, is a hit on the U. S. Christian Broadcasting Network cable channel. It leads its time slot among U. S. cable networks and is the most popular original show on CBN Family Channel.

Unfortunately the producers have been unable to sign-up a Canadian broadcaster despite the fact the series takes place along the 49th parallel. Viewers in France will be able to follow the adventures of the American marshal and his Mountie counterpart as early as this fall.

**ANIMATORS SELL SHORTS**

*Lupo the Butcher*, a cartoon from Vancouver's animation house International Rocketship and directed by Danny Antonucci, will soon be seen on Italian TV. As well, Rocketship has sold two Marv Newland productions, *Sing Beast Sing* and *Bambi Meets Godzilla* to First Choice Pay-TV.

And, South Vancouver composer John McCulloch is anxiously awaiting both Genie and Oscar award nights. *The Cat Came Back*, animated by Winnipeggers Cordell Barker and Richard Condie (*The Big Snit*) has already won prizes at the World Festival of Animated films in Yugoslavia and at this year's Los Angeles Animation Celebration. It's nominated for the Best Animated Short Academy Award.

**GREY POWER CAN'T SAVE THE BEST YEARS**

It may be the worst of times for *The Best Years*, CBC Television's program for people who weren't born yesterday. The weekly magazine show for senior citizens, which has been produced out of Vancouver for the past four-and-a-half years, has been shelved.

The show was suffering from low ratings and, since NHL playoffs were about the play havoc with the schedule anyway, CBC decided to shut things down at the end of March.

Producer René Gagné doesn't think the decision was entirely fair. He points out that CBC moved the show to Wednesday nights, meaning many male viewers tuned into hockey instead. He says when *The Best Years* was seen in B. C. on Fridays, it attracted up to 100,000 viewers; Wednesdays resulted in less than half of that.

**CALL FOR SUBMISSIONS**

The B. C. Festival of Arts is looking for films or videos made by elementary, secondary or post-secondary students. Best entries will be screened at the Festival in Chilliwack May 24-28. Phone (604) 669-1333 for information.

University of British Columbia film students will be showing their stuff at the Robson Square Media Centre on April 29. 'Persistence of Vision' is the name of the show which begins at 7 p. m. Companies wanting to support filmmaking at UBC are invited to become POV Patrons; a \$150 minimum donation (money, goods or services) will be awarded to a deserving student. Further info available by writing to 'Persistence of Vision', 207 Frederic Wood Building, 6354 Crescent Road, UBC, Vancouver, V6T 1W5.

**VIFF POSTER COMPETITION**

Calling all artists! The Vancouver International Film Festival is inviting designs for the 1989 Festival posters t-shirts and advertising. Winner will receive a \$1200 contract for camera-ready artwork.

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## Nature of things broadcast withdrawn

TORONTO - For the first time in the program's 29-year history, a broadcast of a controversial episode of CBC-TV's *Nature of Things* was cancelled. *Nuclear Power: The Hot Debate*, a repeat broadcast, was scheduled to be aired February 15, but was replaced at the last minute with another show. Viewers were told that the show would be rescheduled for April 12th.

CBC spokesperson Tom Curzon said there was some confusion about the air date but no attempt was made to censor the show, as some critics of the nuclear industry claimed. "The CBC wanted to run the show without commercials and include a seven-minute debate at the end on the question of nuclear energy. This debate was not ready for the February air date so the show was moved. It was a mix-up in the programming department and not a deliberate attempt to not show the program."

Several months after the show's first airing, CBC president Pierre Juneau met with lobbyists for the nuclear industry, but this did not lead to the show's cancellation, Curzon said. The show's executive producer James Murray told *Cinema Canada* that the negotiated compromise was acceptable but the issue was a "very contentious one."

## Katts and Dog

TORONTO - Performers in the CTV series *Katts and Dog* have yet to be paid for the season's final episodes and ACTRA has declared producers Pearson-Lamb Productions Inc. unfair. The union has commenced legal action claiming the company owes the performers \$380,000 for work done between October and December 1988.

The show's producer, Barry Pearson, told *Cinema Canada* that one quarter of the series budget was being raised through a tax shelter group and the group, Skyld Holdings Ltd. of Toronto, defaulted on the payment date, which was due December 31, 1988. "There are no real bad guys," Pearson said, "and we don't want this blown up into a big thing. We feel very bad about the situation and I've helped some of the performers out personally. The executive producers haven't been paid yet either."

Pearson says that the situation will be cleared up shortly. He is now confident of a March 31 closing. The show is expected to go into production for its second season late spring or early summer. *Katts and Dog* is carried in the U.S. by the Family Entertainment Channel where it is known as *Rin Tin Tin K-9 Cop*.

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American executive producer Burt Leonard was responsible for the original *Rin Tin Tin* series, but the CTV brass did not want something identifiably American.

## Talkabout sells to Fox

TORONTO - *Talkabout*, produced by Vancouver-based Comedia Productions in association with CBC-TV, has been bought by the independent Fox Broadcasting Company and will be

launched across the U.S. in the fall. Comedia Productions is a joint venture of Primedia Productions of Toronto and Los Angeles producer Don Taffner.

Pat Ferns, president of Primedia, told *Cinema Canada* that, "audiences are tuning in and liking it because of the fun of the game. It's got a play-along aspect to it that really appeals to people. Another key to its success is the selection of the contestants. We run a *Talkabout* school and the contestants have to go through various stages of this school before they're

allowed to be a competitor."

According to Ferns, the CBC was looking for game show formats. "I think Ivan wanted to shake up the whole schedule and look at all areas of programming. He felt the CBC should be in every area." Over the past year *Talkabout* has reached an audience level of 300,000 and Comedia has produced a prime time spin-off, *Celebrity Talkabout*. "It's obviously worked for them in a rating sense," said Ferns. "It has good audiences with an all-Canadian production instead of buying an American soap opera."

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## Prairie Pulse

GREG KLYMKIW



### MARRIED-TO-THE-MOB DEPT

**W**e've heard of being married to the job, but this is ridiculous. *Mob Story's* ever-on-top-of-things unit publicist, Sharon Singer, reports that co-producer Tony Kramreither was helping the crew move some equipment. It seems that Tony the Tiger hurt his foot, but rather than dampen the morale of the crew, ole-Tone shoved his bruised tootsie into a bucket of ice and stayed on-set for the entire shoot. A number of crew members attempted to fuss over him and drive him to the hospital, but Krammie'd have none of it. As it turned out, Tony just sprained himself; nothing broken, but lots of respect gained as he presided over the proceedings with monarch-like grandeur. Besides, whoever heard of a producer helping the crew, much less get his hands dirty by moving equipment? No word, however, whether Margot Kidder offered to kiss Tony's tootsie better.

### MARGOT'S-NOT-KIDDING-THIS-TIME DEPT.

More Mob-gossip from Sharon Singer. When Margot Kidder breezed into Winnipeg to do her *Mob Story* stint, she was loudly proclaiming that this was it - no more acting for this gal. Apparently, Lois Lane decided she was going to be a big-time movie director. However, according to Singer, Lois Lane was "having such a wonderful time" on *Mob Story* that she's changed her tune. Margot's still gonna direct moving pictures, but she confided to Singer that she would also continue acting. Aren't we all just thrilled? As well, Margot also told Singer that the *Mob Story* production team was "the best crew she'd ever worked with." This must certainly please ACFC (Association of Canadian Film Craftspeople) local since *Mob* was the first feature to sign with them in Manitoba. At press-time it was announced that ACFC-Manitoba had signed another collective agreement; this time on the three-million-dollar *Last Winter*.

### YANKS-LOVE-CANADA DEPT.

We've all heard about the Yanks nipping up here to burn out our craftspeople, use for our wonderful exchange rate and pillage our locations, but we never hear about Red-White-and-Bluers coming to Canuckville because they actually want to make a Canadian story. Well, it's finally happened! Spectrum Films, a California-based production company, has secured the movie rights to Howard Norman's acclaimed novel, *The Northern Lights*. The book was a bestseller in Canada and was nominated for The National Book Award in the United States. Set in Northern Manitoba, the pic is scheduled to begin shooting on location this fall. Hooray, as they say, for the Red White and Blue!!!

### SASKY-CRAFTYS-GET-WORK DEPT.

Once upon a time there was this batch o' film trainees who worked on a lil' flick called *The Great Electrical Revolution*. Way back then, they was doin' sum on-the-job book larnin', as it were. Now, they're actually workin'. The Saskatchewan Film Development Project's Lee-Anne Pattison reports that several recent trainees are workin' on the Manitoba production of *The Last Winter*. Louise Middleton trained under AMPIA-Award-winning art director John Blackie on the former and is now actually set decorating for real on the latter pic. Other former trainees, now working on *Last Winter*, are Louise Tetrault (wardrobe assistant) and Jennifer Young (publicity). Young is assisting unit publicist Sharon (boy-that-gal-gets-around) Singer. Pattison suggested that there may well be a few more similar placements.

### MANITOBA'S-A-NICE-PLACE-TO-VISIT DEPT.

Canada-Manitoba Cultural Industries Development Office (CIDO) Locations Officer Alana (try saying her full name 10 times in a row) Langelotz reports that a May-June Manitoba shoot is in order for Lauron Productions' new made-for-TV flick, *The Challengers*. This CBC feature-length "family drama" (what else would the CBC produce?) is being helmed by Eric Till. Ralph Endersby is producing. Another Manitoba shoot will be the 10-million-dollar *Mig-Pilot*, looking to go by the end of this year. Langelotz also reported success at this year's Location Expo in La-La-Land. CIDO met with 150 producers and have since received about 10 "serious" enquiries regarding Manitoba locations.

## Maximilian Glick – the series

TORONTO – *The Outside Chance of Maximilian Glick*, Morley Torgov's story of a small-town prairie boy and his Orthodox rabbi who would rather be a standup comic, is on its way to becoming a weekly TV series. The film, a Genie nominee for Best Picture, was the surprise winner of the Best Canadian Film Award at last year's Festival of Festivals.

Glick's producer, Vancouver-based Stephen Foster, has entered into a co-production deal with Toronto's Sunrise Films (*Danger Bay*) and seven scripts are in development for the CBC. Phil Savath, a Genie nominee for his screenplay of the movie, will be overseeing writers from across the country and Torgov has been hired as a consultant. The series will be shot in Manitoba mid-to-late summer.


## Del Grande's Crazy People

TORONTO – The CUPE strike at CBC has delayed production in Toronto on *Crazy People*, a made-for-TV movie which reunites the creators and stars of CBC's hit series *Seeing Things*. The movie is directed by George McCowan, who directed every episode of *Seeing Things*, and stars Louis Del Grande, Martha Gibson, international opera star Teresa Stratas and Jacques Godin.

*Crazy People* is about a collection of mentally ill people who have been living in a group home. The yuppie couple who run the home are expecting their first baby and feel they can no longer deal with the patients. Faced with homelessness, the characters take to the streets. Del Grande and Neil Ross wrote the screenplay, which was produced for the CBC by Del Grande and longtime producing partner David Barlow.

## Bordertown is picked up by CTV

TORONTO – *Bordertown*, a \$13 million series co-produced by Toronto's Alliance Entertainment and Tele-Images of France, is now scheduled to go on air in the fall on CTV instead of the Global network as previously announced. Global's president David Mintz had "no comment" on the turn of events and would only say that Alliance asked Global if they could buy the rights back and Global "immediately agreed."



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# NEWS

### ALZHEIMER'S FILM TOURS CANADA

Until early June the National Film Board will be presenting a powerful drama on Alzheimer's disease across Canada at local chapters of the Alzheimer's Society.


*Sonia*, written, directed by and starring well-known Quebec filmmaker and actress Paule Baillargeon, is the story of a 60-year-old artist, played by Kim Yarouhevskaya whose memory lapses become of concern to her daughter (Baillargeon). The film traces Sonia's deterioration and her daughter's difficulty in coming to terms with the illness.

In its original French version, *Sonia* had a successful theatrical release in Quebec and garnered a number of festival awards. The film is available from NFB offices across Canada.

### MONTREAL HOSTS SALUTE TO THE DOCUMENTARY

*Salute to the Documentary*, a first in North America, will bring together documentary filmmakers from around the world to Montreal from June 16 to 25. Organized by the NFB in cooperation with other partners in the film industry, the events will focus on the role played by the Film Board in the evolution of the documentary film. The Salute will take three forms: the *International Film Week* in which several Montreal theatres will hold public screenings of the most significant international documentaries of the past and the present, the *International Symposium* where filmmakers will meet to discuss: audiences, form and content as it is affected by television, the women's perspective, the Third World and the marketplace and thirdly, throughout the summer and fall of 1989 and the into 1990, the *National Dimension* will take the form of a Canadian tour where NFB audio-visual centres across the country will sponsor cooperative events with local cultural organizations on the documentary.

its ensuing legal battle. This one-hour docudrama, written and directed by Paul Cowan, recreates the dramatic events surrounding a 1979 industrial accident in Hamilton, Ontario in which 22-year-old Terry Ryan was blinded by the explosion of a barrel of flammable cleaning solvent. When the company was absolved of responsibility, Stan Gray, a union health and safety representative, conducted his own inquiry. Gray, who gained national notoriety as a leader of the Quebec nationalist movement in 1969 and in his arrest in 1970 under the War Measures Act, is presently director of the Ontario Workers' Health Center fighting for safety legislation in the workplace. Stan Gray, Terry Ryan and other members of the Ryan family play themselves in dramatized recreations while Sean McCann, who last year portrayed Mackenzie King in the NFB/CBC docudrama series *The King Chronicle*, plays the role of the Ministry of Labour inspector. The film is narrated by Donald Brittain.



### INDUSTRIAL ACCIDENT FILM TOURS CANADA

See *No Evil*, now being launched across Canada, explores a controversial industrial accident and

### REPORT FROM YUGOSLAVIA

Canada's embassy in Belgrade reports that a package of 26 NFB Oscar nominees and winners were recently shown in nine Yugoslavian cities. Eight films in the package have been bought by television.

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*Bordertown*, shot in British Columbia, is a study of the conflicts that arise when 1880 surveyors place the 49th parallel directly down the main street of a town on the Montana-Alberta border. It is already showing on the Christian Broadcasting Network in the U.S. where, according to Alliance's president Susan Cavan, it is doing very well.

CHARLOTTETOWN – The Atlantic Film and Video Producers Conference will be held, June 22-25, at Stanhope-By-The-Sea on Prince Edward Island.

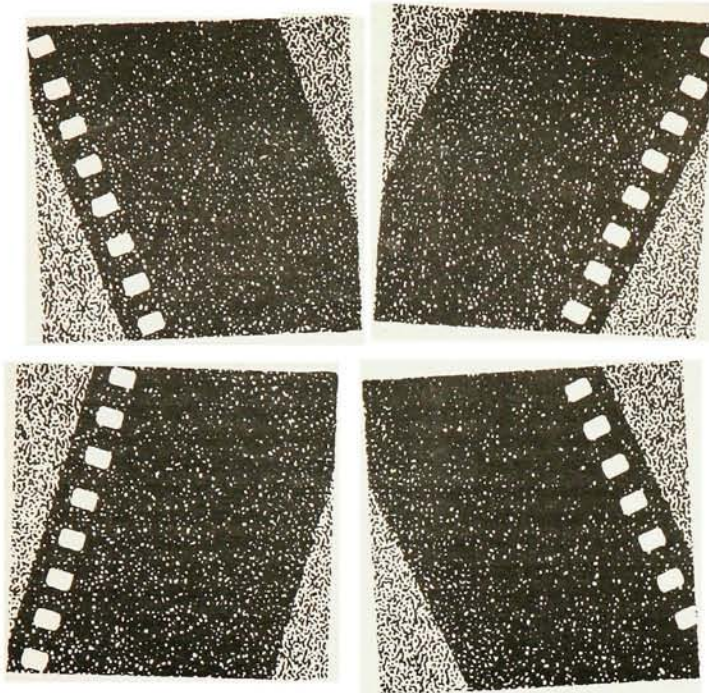
## YTV contributes to the Owl Centre

TORONTO – The specialty service YTV has announced that it will contribute \$100,000 to the Owl Centre for Children's Film and Television. The Centre was established last year through a \$1.5 million matching grant from the federal and Ontario governments. YTV's contribution is for the development of a television series aimed at the 6 to 18-year-old market. The series will

receive its first run on YTV.

Since its start-up in the fall of 1988, YTV has reached a penetration level of 4.76 million viewers according to Mediastats published early this year. Its reach is second only to Weatherow of all the specialty and pay services available.

OTTAWA – The fourth international colloquium on enhanced and high definition television systems will be held in Ottawa, June 25 to 29 in 1990. The colloquium will be chaired by Eldon Thompson, president of Telesat Canada.



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## Revolution in Banff

BANFF - The television revolution will be the focus of the 10th annual Banff Television Festival, June 4-10.

Andrew Neil, executive chairman of Rupert Murdoch's British satellite service - Sky Television - and editor of *The Sunday Times*, will give the keynote address.

Other key events will include a simulated commission of inquiry into the theme of *The Television Revolution: More Choices, Fewer Voices*. Among the investigators will be Patrick Chalmers (BBC), Gerry Hogan (Turner, U.S.A.), Michael von Wolkenstein (Satel, Austria) and Moses Znaimer (CITY, Canada).

Joseph Napolitan of Public Affairs Analysts Inc., New York, will chair a panel called *The Electoral Revolution*.

Norman Horowitz, president and CEO of MGM/UA Telecommunications, Los Angeles, will chair the session entitled *The Distribution Revolution*.

The *Visions of the Future* session will use a talk-show format to introduce three sets of international experts on the television revolution.

Special events and awards include the Outstanding Achievement Award which will be presented to Globo TV Network - Brazil. A reception will be held in honor of the National Film Board on its 50th anniversary.

At press time, the recipient of the Award of Excellence had not been named.

CBC has announced a three-year sponsorship of the keynote address.

## Free trade and film symposium in Montreal

MONTREAL - Three days of discussion on the effects of free trade with the U.S. and the new European trade community in 1992 will open the Montreal World Film Festival, Aug. 24 to Sept. 4.

Serge Losique, president of the festival, announced recently that the North American Film and Television Symposium 1989 subtitled *Europe and Canada: Film and Television in the New Trade Environment*, will be held August 25 to 27.

The symposium, which will bring together leading experts from Europe, Canada and the U.S. will be organized by the Canadian Film Institute and will be held in conjunction with the Montreal International Film, Television and Video Market, August 24 to Sept. 4.

## Third world women's festival in Vancouver

VANCOUVER - In Visible Colours, a major Canadian tribute to films and videos by women of colour and Third World women will be held, November 15 to 19, 1989 in Vancouver.

This festival, currently looking for submissions, will showcase the work of women of diverse cultures and perspectives. Forums and workshops will be featured.

Submission deadline is May 30, 1989. Inquiries should be directed to Lorraine Chan or Zainub Verjee through the National Film Board office in Vancouver.

## Cable convention to be held in Toronto

TORONTO - The Canadian Cable Television Association's 32nd Annual Convention and

Cablexpo will be held at Metro Toronto Convention Centre from May 7 to 10th. Federal Communications Minister Marcel Masse will be the keynote speaker at a luncheon to be held May 8th. Other speakers include Robert Korthals, president of the Toronto Dominion Bank and Bud Sherman, interim head of the CRTC. The National Cable TV Awards will be presented on the 10th in a ceremony to be hosted by Terry David Mulligan of MuchMusic. The convention will be carried by satellite to all Canadian cable companies.

## Images 89

TORONTO - Northern Visions Independent Video and Film Association is holding its second annual Independent Film and Video Festival, *Images 89*, in Toronto from May 3 through to the 7th. This year the festival will take place in two venues, Harbourfront's Studio Theatre and DEC's (Development Education Centre) newly built Euclid Theatre at 394 Euclid Avenue.

This year's Executive Director, Toronto filmmaker Annette Mangaard, says the festival has grown from last year's trial effort into a major film and video showcase. Last year the total budget was \$20,000. This year it has grown to \$145,000. Mangaard says raising the money was like "pulling teeth". "The Canada Council doesn't fund festivals, neither does the Ontario Arts Council. Telefilm wouldn't support us because they said our festival was too close to the one held in Yorkton," said Mangaard. However, Telefilm did come through with some money, as did the councils and "about 40 different sources of funding."

Programs are being compiled by Tom Waugh, a professor of film studies at Concordia, video artist Sara Diamond from Vancouver and Ottawa filmmaker Frances Leeming. Two retrospectives are being organized, one by Ihor Holubizky to honour filmmaker Arthur Lipsett who died three years ago and another by Peggy Gale in celebration of Toronto video artists General Idea.

A Technical and Trade Forum will take place this year with a wide range of workshops emphasizing a hands-on approach. There will be two programs a night at each venue starting at 7:00 pm. Tickets are \$5 per program and \$8 for two. A series pass is \$35.

## Ten Swiss films tour

MONTREAL - *Savage Law* by Francis Reusser will open a nine day Swiss Film Tour, April 10 to 19, at the Conservatory of Cinematographic Art in Montreal. The tour is organized by Pro Helvetia - Arts Council of Switzerland, in collaboration with the Canadian Film Institute and the Embassy of Switzerland. The tour will travel to Quebec, Ottawa, Toronto, Waterloo, Vancouver, Edmonton and Winnipeg.

## 3D conference

MONTREAL - The International Conference on Three-Dimensional Media Technology will be held May 30 to June 1 at the Grand Hotel in Montreal. The conference is divided into six thematic categories expanding on the future of 3D film, television, holography and sound.

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## Foundation for WFF

Several prominent business leaders have been named as members of the honorary council of the Foundation for the World Film Festival. The foundation will raise funds to support the festival and to establish cash awards for Canadian filmmakers.

These council members are: Council Chairman Jean-Claude Delorme, president of Teleglobe Canada; Michel Bélanger, chairman of the board and C. E. O. of the Banque Nationale du Canada; John E. Cleghorn, president of The

Royal Bank of Canada; Raymond Cyr, president and C. E. O. of Bell Canada Enterprises; Senator E. Leo Kolber, chairman of Claridge Inc.; Bernard Lamarre, president and C. E. O. of Lavalin Inc.; Pierre Lortie, chairman and C. E. O. of Proviso Inc.

## New cinema: strong committee

MONTREAL - Several leading filmmakers have agreed to form an honorary committee of the

International Festival of New Cinema and Video in an effort to raise funds.

The committee members are: Rock Demers, film producer; Denys Arcand, film director; Jean-Jacques Streliski, vice-president of Cossette Communication; Gille Légaré, director of Sony Canada; André Ménard, vice-president of the Montreal Jazz Festival and president of ADISQ; Anne-Claire Poirier, film director; Wim Wenders, film director and president of the jury of the Festival of Cannes 1989.

## Distribution notes

### "Malarek" closes

MONTREAL - *Malarek* opened and closed in March bringing in between \$50,000 and \$60,000. As of April 3, the \$5 million film was showing exclusively in Winnipeg following a three-week run in Toronto and Vancouver. The French-language version closed during the last week in March at Cineplex Odeon in Montreal. It opened March 17 at the Berri cinema.

Directed by Roger Cardinal, *Malarek*, was nominated for best cinematography, best acting and best directing.

It is a story based on the autobiography of Victor Malarek a senior reporter for the *Globe and Mail* and his struggles as a juvenile delinquent turned reporter who exposed a corrupt juvenile detention system in Montreal during the early 1970s.

The film starring Elias Koteas, Kerrie Keane, Al Waxman, Kahill Karn is produced by Jamie Brown and Robin Spry of Telescene. It is distributed across Canada by Malofilm Group.

### Comment faire l'amour...": holding steady

MONTREAL - After one week on 17 screens in Quebec, *Comment faire l'amour avec un nègre sans se fatiguer* (*How to make love to a Negro without getting tired*) drew \$135,000 in box office receipts. After 3 weeks, as of March 30, the film has made \$300,000.

This comedy about two African immigrants living in Montreal's bohemian district is adapted from the novel by Dany Laferrière who wrote the screenplay with co-producer Richard Sadler.

The film is directed by Jacques W. Benoit starring Isaach de Bankolé, Maka Kotto and Roberta Bizeau. It is a Canada/France coproduction between Richard Sadler and Ann Burke of Stock International of Montreal and Henry Lange of la Société Dédalus de Paris. Canadian distributors are Aska Film Distribution.

### Pope's film opens

MONTREAL - *The Jeweller's Shop*, based on a theatre piece written by Karol Wojtyla (Pope John Paul II), directed by Michael Anderson, starring Burt Lancaster and Olivia Hussey opened in French in Montreal on April 7 in the Cineplex Odeon circuit. The English-language version was scheduled to open in Montreal on April 14.

Shot partly in Montreal, the film is a co-production of P. A. C. Produzioni Atlas Concorziati and Alliance Entertainment. It is distributed by Alliance Vivafilm.

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### Dorfmann film opens

MONTREAL - *Le Palanquin des larmes*, a Canada/France/China coproduction opened in Montreal in the Cineplex Odeon chain on March 31 in five French venues and one English-language venue. The film is directed by Jacques Dorfmann and co-produced by Filmline International, Eiffel Productions and Shanghai Film Studios. It is distributed by Key Largo Film.

### "Dragon": soaring

MONTREAL - It took Yves Simoneau's latest film *Dans le ventre du dragon* (*In the Belly of the Dragon*) no longer than six weeks to surpass the \$700,000 mark in Quebec box office receipts.

Alliance/Vivafilm, the distributor, reports that this comedy/sci-fi film has pulled in \$728,788 between its opening on Feb. 17 and March 26.

MONTREAL - COMBEC 89 the fourth annual exposition and conference May 24 to 26, will feature the Quebec film industry as well as the most important developments in the communications field in Quebec. Richard Ciupka, director; Christian Delmas, script writer; André Guy Trinqué, Montreal film commissioner and Michael Prupas an entertainment lawyer will be guests of COMBEC at the Montreal Convention Centre.