

Business surge felt across country

MONTREAL Careful optimism in the production and post-production communities seems to be the dominant attitude to the recent resurgence of film and television industry activity in Canada.

If some people are comparing the last year to the so-called "boom" years of 1978-79, others are a bit more skeptical about the present situation. Many do agree that there are positive signs, even if there are still problems in the Canadian production infra-structure.

"This year has not been bad at all," Liliane Lemaitre-Auger, secretary of Quebec technicians' union, the Syndicat des techniciennes et techniciens du Cinéma du Québec (STTCQ), told Cinema Canada. "Since 1984 there has been a very steady increase in the number of productions being done in Quebec. In fact we have at least one production planned for each week until the end of Fall. The increase has also been felt in all levels of production; feature films, television productions, advertisements and video. In fact, video productions have contributed greatly to the

growth of the industry. 1984-85 saw an increase of close to double the productions of 1983.

"The increase is also due to the effort of both levels of government to help the Canadian film industry, to co-productions, to the economy and to the improved excellence of the province's technicians," Lemaitre-Auger concluded.

The increase in production has also been felt by film laboratories and post-production services across the province.

According to Armand Cournoyer, assistant general manager of Bellevue Pathé (Québec) Inc., there has been an increase in business in certain areas of the company's undertakings, laboratory services in particular. But other areas have seen a slight decrease.

"This has been a strange year," Cournoyer told Cinema Canada. "In the early months we were not really that busy, but we have been doing a lot of work since July. Overall, though, 1985 will be as good as 1984, and that's not bad. The bulk of our revenue this year, however, will come from release-printing."

"The resurgence in overall production in Quebec is a lot more interesting this time than the boom of the tax-shelter years. There were perhaps more productions in 1979 but the films being made now have bigger budgets and are of better quality.

"With the emergence of video," continued Cournoyer, "we have had to take a serious look at our operations here at Bellevue. A lot of projects are having their post-production done on video. This is especially true for made-for-TV films. It is a lot cheaper and faster. As much as 20 to 40 per cent of post-production is now being done on video. We will, consequently, be installing post-production video facilities."

Cournoyer, along with many others, attribute a great deal of the recent rise in overall Quebec production to the financial involvement of Telefilm Canada and the Société Générale du Cinéma.

"Many projects are in preparation for the Fall and the present tempo should be sustained for at least a little while," Dov Zimmer,

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TF revamps procedures for Broadcast Fund use

TORONTO Telefilm Canada has put in place new procedures to avoid repetition of this summer's funding crisis. By the end of June - its first quarter - Telefilm had committed its \$35 million 1985-86 allocation of funds for English-language production. The prospect of a nine-month freeze on Telefilm funding had private-sector producers alarmed. Subsequently, Treasury Board released an additional \$15 million to Telefilm from Broadcast Fund monies not used in previous years.

André Picard, director of the Broadcast Fund, told Cinema Canada that Telefilm "is trying to take a more rigorous approach to funding. We are trying to look at each individual project in terms of individual source of financing and we are trying to come to a compromise on our financial commitment. We are looking at each project to see what our participation should be. We won't be putting +9% automatically in any project."

The funding crisis has partly been attributed to new policies which allowed Telefilm to fund up to +9% of a project's budget. With many more expensive series tapping the fund at +9%, the Fund's expenditures rapidly mounted. One industry source estimated that, as of April 4, Telefilm had committed \$16 million to series renewals alone.

In addition to a harder look at individual projects, which in some cases has resulted in a decrease in the original amount Telefilm had suggested it may commit to a particular project, the Fund has implemented sunset clauses in its letters of commitment. Producers were requested to finalize financing arrangements for their projects by Aug. 1 or lose Telefilm commitment.

Picard said that, as a result of projects not finding financing, approximately \$6 million has been released. As Telefilm only provides a portion of the financing (which may be from 10% to +9%), producers have to look elsewhere for the remainder of their budget. Broadcasters may provide up to one-third through license fees. Often it is the last 10-20% of a project's financing that's the most difficult to come by.

Henceforth, Telefilm will allow producers six to eight weeks to find the rest of their financing before withdrawing its commitment. Until now, producers had essentially no time limit, with some projects taking up to a year to put into place.

Producers who have failed to

finance their projects can reapply to Telefilm. However, Picard made it clear that Telefilm commitment would not be automatic. "It is a new application," he said.

When asked how long the present funds will last, Picard said they are "trying not to run out. We are trying to maintain some amounts of available funds till the end of the fiscal year. We want to avoid the situation we went through in June."

Discussions are currently underway with producers on how to deal with the problem of series, particularly series renewals. Picard noted that "we are looking to replace ourselves with other sources of investment." He raised the possibility of a certain sacrifice of revenues and Telefilm acting as deficit financier. However, no resolution has been reached.

Reaction among producers to the new initiatives has been positive. Sam Jephcott, executive director of the Canadian Film and Television Association, and Peter Mortimer, his counterpart at the Association of Canadian Film and Television Producers, have applauded the moves as sensible. Mortimer told Cinema Canada that the changes have been "done in a reasonably civilized way."

Société Générale awards distributors

MONTREAL - The Société Générale du Cinéma is awarding a total of \$50,000 to three Quebec-based distribution companies for excellence in marketing some of the province's recent film productions.

For the first award, three distributors - Les Films René Malo Inc., Cinéma Plus Inc. and J.A. Lapointe Films Inc. - will share a \$25,000 prize based on total box-office receipts accumulated during the run of their product in commercial theatres in Quebec between Aug. 1, 1984 - Mar. 31, 1985.

During the Montreal World Film Festival, SGC president Nicole Boisvert will present \$10,250 to René Malo of Les Films René Malo Inc. for the distribution and marketing of Micheline Lanctôt's *Sonatine*, La Dame en couleur by Claude Juras and Denys Arcand's *Le Crime d'Ovide Plouffe*, \$13,450 to Cinéma Plus Inc. for *La Guerre des tuques* by André Melançon.

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Cineplex Odeon buys chain, moves into US

TORONTO - Garth Drabinsky, president and CEO of Cineplex Odeon, announced in a press conference Aug. 15 that Cineplex has acquired the Plitt theatre circuit in the U.S. The Plitt circuit operates 574 screens in 209 theatres. The purchase will make Cineplex the largest chain in North America in terms of locations and second-largest, after General Cinema Corp., in terms of screens. Current expansion plans for Plitt and Cineplex will make Cineplex by far the largest theatrical chain in North America within 12 months.

Cineplex brought in a joint-venture partner into the deal - a New York based investor group comprised of Odyssey Partners and Furman Selz Mager Dietz & Birney Inc.

The purchase price consists of \$12.5 million US in cash and \$17.5 million US six-year 10% promissory notes. In addition, the selling shareholders will receive the proceeds to be realized from the sale of certain non-contributory properties owned by Plitt and previously designated for disposal. These properties have an estimated fair-market value of \$35 million US. Plitt has complete responsibilities for the disposal of those properties although Cineplex will continue to manage the theatres until they

are sold. Cineplex also has right of first refusal on the sale of those properties. Cineplex also has right of first refusal on the sale of those properties.

Cineplex will purchase its 50% interest for \$2.5 million US in cash and a guarantee of \$5.75 million US of the six-year notes. The investor group will provide cash in the form of senior equity and the balance of the guarantee of the notes.

Cineplex's cash contribution will come out of current operating lines at the bank. Drabinsky said "The company is in strong financial shape - there is no difficulty in financing."

Although Cineplex and the American investor group will own Plitt equally, Cineplex put up only 27.5% of the purchase price. Drabinsky explained that this was because "we brought the deal to the table. We have operating professionalism and know-how which was proven by the Odeon takeover. That showed what an on-hands, tightly controlled, centralized management could do. Cineplex has the highest return on equity in the movie exhibition industry in North America."

Cineplex decided to go in with a partner because, said Drabinsky, "We intend to go to the public marketplace in the near

future. We thought it prudent to bring in an American partner and significantly reduce exposure in the deal. We have taken a tremendous growth opportunity with a minimum downside. We really sheltered our downside."

Drabinsky said that at present Plitt is too highly levered with an imbalanced debt/equity issue in Plitt in the near future. The equity issue will be for roughly 25% of Plitt.

Plitt will remain a separate corporate entity although all accounting functions will be moved immediately to Toronto. Drabinsky said, "It is fatal to have decentralized accounting in this industry. We will let them concentrate on running the best theatres they can on a tightly controlled budget. Once we have a hand on the purse strings the rest falls in place."

Plitt's operational offices will be located in Chicago, Atlanta and either Dallas or Houston. The main buying-office will be in Los Angeles. All offices will report to Toronto which remains headquarters for the enlarged corporation.

Cineplex plans an immediate extensive tour of the Plitt theatres to examine operation in detail. Drabinsky noted, "We

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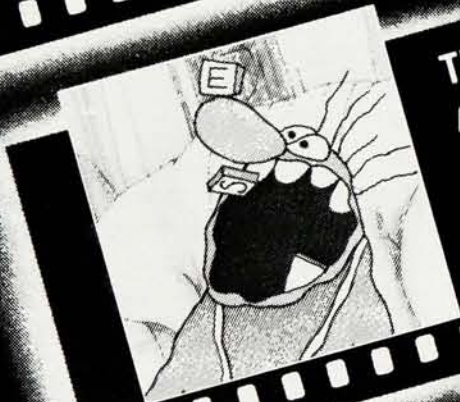
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Office national du film du Canada

National Film Board of Canada

The background of the advertisement is a close-up of a film negative, showing the characteristic sprocket holes and the grainy texture of the film. A bright light source creates a starburst effect in the upper right quadrant, with rays of light extending across the frame. In the center-left, there is a yellow octagonal shape with a white horizontal band across its middle. The word "Eastman" is printed in a bold, red, sans-serif font on the white band.

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CBC/ various unions headed for conflict

TORONTO The possibility of major labour strife at the CBC this autumn is brewing as the corporation begins contracts negotiations with its major bargaining units: ACTRA, American Federation of Musicians, Association of Television Producers and Directors (Toronto), Broadcast Council, Canadian Union of Public Employees, Canadian Television Producers and Directors Association, Canadian Wire Service Guild, the National Association of Broadcast Employees and Technicians and the National Radio Producers' Association.

The corporation has entered negotiations with a tough set of proposals. NABET co-ordinator Bryon Lowe told Cinema Canada that the CBC advised them that "they wish to seek major changes in the Collective Agreement which, as they expressed it, 'would attack the heart of the Collective Agreement in respect to job security.'" He said that similar positions were being put to the other bargaining units. He said that, if anybody were to accept those proposals, "you can forget being employed by CBC as anything but an *ad hoc* arrangement. There is no sense of job security at all. They are mounting a radical attack."

At the heart of CBC's proposals to NABET is the deletion of the guaranteed minimum number of technicians in the technical bargaining unit and the removal of all restrictions on the use of contract or term employees.

Lowe noted that CBC is heading for a major confrontation if it proceeds in this fashion. He added that it seems to be a policy from the top. "The middle managers don't understand what's going on."

Claude Macon of CBC's industrial relations office disagreed with Lowe's assessment. He said that CBC's proposals have nothing to do with job security. He said CBC is seeking flexibility in the use of whatever resources it needs. "Our experience over the last few years has shown many occurrences when the collective agreement constraints prohibited us from producing something in a more efficient manner," Macon said.

He noted that the proposals were corporate objectives "determined and approved at all levels." When asked if the proposals would put the corporation on a collision course with the unions, Macon said "Let nature take its course as far as collective bargaining goes. Yes, we are attacking major subjects. Previously, collective bargaining was a one-way street with us trying to maintain the status quo and them making gains from management. Once they get over the shock that that's what true col-

lective bargaining is we'll come to a collective agreement."

Len Carter, public affairs officer for CUPE Local 667, told Cinema Canada that CBC's proposals will lead to a loss of "the quality and workmanship they have. Those good people at the CBC are disheartened by the actions of the national managers. It's tearing people apart. The mandarins don't care." Carter added that the CBC "is not concerned for its employees and the product it puts out. The senior people are only concerned with the control of the workforce which is detrimental to programming. They want a classification of employees not available anywhere. If they want that, they can't have consistency and quality programming."

Carter thinks CBC is taking a tough stand because "they think we're weak. They think because of the layoffs our people are at a real low ebb. We have an awful lot of non-militants thankful for their jobs. They're being stepped on rather heavily." He added that what the corporation's proposals mean is "one of us would have jobs. Everyone would be part time. No benefits; no pension; no sick leave."

Macon said that "it could be interpreted as such. When looking for flexibility in the area of jurisdiction or looking to contract out or hire people in a different fashion it could be said to be attacking the very heart of any collective agreement."

Faced with these proposals NABET saw no way of continuing negotiations and have asked for the intervention of a federal appointed conciliator. Such an appointment is the first step towards possible strike action.

ACTRA is facing roll-back demands from the CBC. Although negotiations have been going on and off since May they have been "unproductive," said Margaret Collier, national executive director of the writer's guild. ACTRA is negotiating for three guilds: performers, writers and broadcast journalists.

Roll-backs is the key issue for the first two; contract employment for the last. Collier said that CBC had formed a task force to study contract employment and suspended negotiations until it presented its results. She noted that CBC refused to divulge when that would be, who was on the task force and what its terms of reference are. Collier anticipates resumption of bargaining in September. She said that not only has CBC fallen behind agreements with the independent sector, but roll-backs are an indirect way of attacking programming. She said that although the budget cutbacks have hurt the CBC, the corporation was instructed not to take the money

out of programming.

Kathy Viner, executive director of the Association of Television Producers and Directors, told Cinema Canada that "we do not appear to be getting the

same hard line as the other bargaining units. The CBC is relatively happy with the collective agreement as it exists." She noted CBC has tabled five issues for discussion: term employment; the appointment of executive producers; wage increase; language with respect to layoffs and recalls; and housekeeping with respect to annual leave and

rest days. Viner said that negotiations may be easier for the Association because "we already have provisions for term employment."

Although not acting in concert the various bargaining units are keeping in touch with each other. CBC's negotiations will resume with most of the bargaining units in September.



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Cineplex Odeon increases Quebec holdings

TORONTO Cineplex Odeon Corporation announced July 12 that it has purchased the entire interest of Cineges (formerly Soges Incorporated) with whom it has, up to now, owned in a joint

venture 13 theatre and drive-in locations in Quebec.

Lynda Friendly, senior vice-president of marketing and communications, said that the deal clears the path for the Corpora-

tion's further expansion in Quebec.

Cineplex's expansion takes its next step Aug. 7 when Toronto's newest Cineplex Odeon cinema complex opens. Located

in the new Woodbine shopping centre the complex features six cinemas with 1200 seats. Toronto artist Phil Richards was commissioned to paint a wall mural, *Once Upon A Time*, for the complex which will remain on permanent display in the theatre's main lobby.

Cineplex Odeon Woodbine Centre is the eighth-theatre complex to open in Metropolitan

Toronto since the corporation first introduced the multi-screen concept at the Eaton Centre in 1979. Cineplex Odeon is now the largest film exhibition company in Canada and the fifth largest in North America. The company currently operates 480 screens in 181 locations, with 99 screens in 24 locations in Metro Toronto.

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Cineplex/Plitt

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know what is wrong. We have a game-plan." The game-plan will include some layoffs as the circuit is rationalized.

Drabinsky said that the company is very strong in Chicago, Salt Lake City, the Texas Gulf area, North and South Carolina and Minneapolis. Plitt also owns the Century Twin theatre-complex in Century City, Los Angeles, as well as one of the finest cinemas in San Francisco. Drabinsky added that Cineplex will make a major acquisition in New York City within six months, giving the corporation a major presence in the three largest US markets as well as all the major markets in Canada. Drabinsky said, "No other circuit has it in North America."

Expansion plans call for 90 new Plitt screens through 1987 at a cost of approximately \$11 million. Refurbishing existing theatres will cost no more than another \$10 million tops, said Drabinsky. He added the proposed capital expenditures are all within Plitt's cash flow.

The surprise deal was concluded with rapid-fire speed. Negotiation opened July 23 and closed within three and a half weeks. Drabinsky said that it was possible to work so quickly because Cineplex "displayed integrity and a professional commitment to closing." He added that he and his partner, Myron Gottlieb, vice-chairman of Cineplex, "didn't want to go in with a letter of intent. If we did a deal we wanted to do it right away." The final agreement consisted of a 60-page, single-spaced document with some 800 pages of legal and backup schedules.

Most Canadians see NFB film in '84

MONTREAL — Results of a recent opinion poll reveal that the National Film Board is a well-known cultural institution and that over half of the Canadian adult population has seen an NFB production in the past year.

The CROP survey, based on 2,044 in-home interviews between April 22 - May 14, 1985 was commissioned by the Film Board's Program Evaluation office. The questions were designed to measure the levels of awareness, utilization and satisfaction, as well as to determine if the general public is well-informed as to NFB programs,

products and services. The data will be used as part of a Canadian marketing and distribution study which is currently underway.

Highlights of the survey indicate that 52% of Canada's adult population have seen an NFB film in the past year and that nine out of 10 were satisfied with what they saw. However, seven out of 10 people who had heard of the NFB considered themselves ill-informed about the products and services of the Film Board.

The new institutional goals at the NFB are designed to improve and modernize product information about NFB films.

Société Générale

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and \$1300 to J.A. Lapointe Films Inc. for Léa Pool's *La Femme de l'hôtel*.

A second shared \$25,000 prize will also be awarded based on returns to film producers, from box office receipts accumulated between Aug. 1, 1984-Mar. 31, 1985.

The SGC will award Les Films René Malo Inc. \$1,375 for the returns on the film *Le Crime d'Ovide Plouffe* and \$23,625 to Cinémas Plus Inc. for the returns on *La Guerre des tuques*.

The prizes are part on an SGC effort to encourage film distribution in the province of Quebec. A \$150,000 prize will be in the pot for the 1985-1986 season.

Dog stops at Moscow for Gold Prize

MOSCOW — *The Dog Who Stopped a War* directed by Canadian André Melançon won a gold prize at the contest of productions for children and young people of the 14th Moscow World Film Festival June 28 - July 12.

Apart from official prizes, certain movies at the festival won awards instituted by Soviet mass organizations and the press. The Canadian cartoon *The World is Flat* was awarded a diploma and a special prize from the Novosti Press Agency (APN) because it most fully corresponds to the APN's slogan of "Information for Peace and Friendship Among Nations"



Kathy Michael McGlynn is Grizabella, the Glamour Cat in

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Business surge

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vice-president and general manager of Sonolab Inc., one of Montreal's largest film laboratory facilities, told Cinema Canada.

"If the Telefilm money materializes where it should, they will have done a lot for the film industry. Producers can now gather their finances more easily than before and individual investors are no longer expected to invest as much in a project. This, as well as moving away from tax-shelter films, has also helped improve the quality of the Canadian product. They now realize they have to make a product that is saleable."

The recent growth of the Canadian film industry is particularly evident in Toronto and in Vancouver. Both cities record a marked increase in the number of productions, an increase due to a large extent to U.S. productions.

"We are doing very good business lately, although not as good as a few years back during the tax-shelter years, when we had 32 films in a single year," Stan Ford, head of the sound department of Toronto's Film House Group Laboratories, told Cinema Canada. "Come September, however, the whole town will be going crazy until the end of the year. Especially since many U.S. films are going to be made here."

"Telefilm has also made an important contribution. Without Telefilm there would be no Canadian film industry. As for video, it has not really hurt the feature-film industry but has had a damaging effect on the 16mm release market. A lot of 16mm series work has gone to video post-production. Also, video has added another competitor to the lab services. It is no longer a matter of our lab versus another lab, but also whether or not they choose film or video."

While most post-production companies are experiencing a rise in business, there is still some hesitation in calling this a "boom"

"We are probably getting more business now than in the tax-shelter years," Michael Smith, head of Film Optical of Canada Ltd. in Toronto, told Cinema Canada. "Back then very few films ever got to the final stages of post-production. But there were more features being done then. Anyway, the tax-years were not that fantastic for the industry. Nothing of great quality was done since the product was secondary."

"Telefilm has also been helpful to the industry. There is no way a private company could or would invest \$1 million in 20 different projects."

The impact is also being felt at the non-photographic levels of the film and TV production process. Fred Mullen is a Toronto-

based independent musical score composer and he too finds the industry repercussions in Toronto important.

"The last few years have been a lot better," Mullen told Cinema Canada. "A lot more is going on now and there will be even more productions in the Fall. The high value of the American dollar in Canada, as well as the excellence of our crews and services have attracted a lot of U.S. producers to Toronto. It is a bit harder for composers though, since U.S. producers have a certain loyalty to their own composers. There has still been a lot of more interesting work."

Part of the reason that the production increase is more evident in Toronto and Vancouver is that Montreal has not attracted as many U.S. productions.

"They are shooting a lot in Toronto and they are shooting their brains out in Vancouver," Mel Hoppenheim, head of Panavision Canada in Montreal, told Cinema Canada. "We are getting the short end of the stick. This is because there is an important lack of essential facilities here. What we really need here would be two sound stages to increase business in our industry. Big U.S. dollars are being spent elsewhere. We have to get bigger and better here - and fast. As it is now, we are missing the boat. Perhaps if the plan for the Cité du Cinéma ever materializes we will get a lot more work."

The only U.S. film being made in Montreal this year, according to Hoppenheim, is *Intensive Care* a made-for-TV movie of the week, starring Liza Minnelli.

Vancouver, on the other hand, clearly leads the pack in attracting American productions to its area.

"Our business is very much improved because of the large number of U.S. productions being made here," David Hardon, head of Vancouver's Alpha Ciné Service labs, told Cinema Canada. "Everybody is working in the Vancouver industry. So much so that projects are being turned down because there is nobody left to handle them."

"Certainly the 30-35 percent exchange on the U.S. dollar has not hurt, as well our proximity to Los Angeles. Our relatively cheap and competitive technicians have made Vancouver very attractive to U.S. producers."

"The 1978-79 boom years do not compare to this new boom," adds Hardon. "The last one was just not based on reality. We are working on a greater number of better productions. In last two years, we had two or three productions a year. So far in 1985 we've already done six. Even our video post-production services are busier than last year."

Disney studies Canadian office

LOS ANGELES — Walt Disney Pictures of Burbank, California, is studying the possibility of opening a Canadian distribution office, reports Wayne Case who left his job as v.p. of 20th Century-Fox in June to join Disney.

"We won't know for about a month, but we have decided that we don't want to do business as we have been doing it in Canada and it just may be time to start controlling our own destiny," Case told Cinema Canada.

Disney's new option was made possible by Paramount Pictures' decision not to handle Disney product in Canada any longer, said Case. Paramount got the contract to sub-distribute for Disney seven years ago. Until then, Disney distribution was done by the Canadian distributor Bellevue. Disney productions are distributed in the States by Buena Vista, a subsidiary of Disney.

Bob Yankovitch, head of public relations for Paramount in Canada, had no idea what had prompted Paramount to relinquish the Disney contract. "I don't know anything. No one in Canada knows anything. Those decisions are made by someone higher up in New York and I can't help you out," he explained.

Case told Cinema Canada that should Disney set up shop in Canada, its first step would be to request a business license. The request would have to be approved by Investment Canada, which, as the Foreign Investment Review Agency (FIRA) served as a watchdog against foreign investment in vulnerable Canadian business sectors.

Lightstone retires

TORONTO Robert Lightstone, Canadian general manager of Paramount Productions Inc., is retiring after 40 years with the company.

Lightstone told Cinema Canada he will be leaving at approximately the end of the year. He declined to make any further comments.

David Garfinkle, Paramount's New Orleans branch manager, will succeed Lightstone as general manager. In addition to distributing Paramount product, the company has acted as Canadian distributor for Walt Disney Productions. Disney is currently holding talks about setting up its own office in Canada. Lightstone would not comment on the matter.

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American nets complain to CRTC of unfair treatment by cable

OTTAWA - Not usually a participant in the Canadian broadcast licensing process, the big three U.S. TV networks have increasingly been making their presence known in recent Canadian Radio-television and Telecommunications Commission (CRTC) decisions from British Columbia to Nova Scotia.

Since June 13 and in five subsequent decisions involving the reception and distribution of U.S. signals via satellite from the Canadian Satellite Communications Inc. (Cancom) network, the CRTC has received interventions from ABC, NBC and CBS, objecting to the unauthorized and unpaid Canadian use of copyrighted programs by distributed by or licensed to the U.S. networks and their affiliated stations.

The interventions, obtained from the CRTC by Cinema Canada, and filed on behalf of the U.S. networks by Ottawa lawyer Ross Gray, accuse both Cancom and CRTC licensees of violating the Canadian Copyright Act, the 1937 Inter-American Radiocommunications Convention, and the CRTC's own 1983 decision licensing Cancom to distribute the U.S. signals in scrambled form via satellite to "core" and "extra-cable" markets.

In each of the six recent CRTC decisions, the Commission "acknowledges" the interventions submitted by CBS, NBC, and ABC and "notes that the concerns raised by the intervenors have already been addressed," referring to the March 8, 1983 Cancom decision.

That decision, however, makes only one mention of "the issue of potential copyright infringement and the associated issue of 'broadcaster consent,'" leaving it up to the parties involved "to

make such contractual or other arrangements as may be necessary."

But as the recent U.S. network interventions point out, neither Cancom nor Canadian cable systems have made any contractual or other arrangement with any U.S. network or network-affiliate station.

"We're being dealt with unfairly," CBS general attorney Harry Olsson told Cinema Canada. "Canada has an ancient copyright law which offers no protection against retransmission of broadcast works. It's unfair to us because in corporate terms our business rests largely on protection of intellectual works."

Olsson points out as well that unauthorized retransmission of copyrighted material is unfair to the copyright owner; unfair to conventional Canadian broadcasters who have purchased, often at great expense, rights to broadcast U.S. programs in Canada; and thirdly that such practices are most unfair to Canadian artists forced to compete against unlicensed, no-cost programming.

"Surely," said Olsson, "it is not the policy of the Canadian government to inundate Canada with American programming at the expense of domestic product.

"If I were a Canadian author," Olsson told Cinema Canada, "I'd have real difficulty with Canadian copyright law. This is hardly way to make Canadian culture grow. A foreigner must be excused for wondering about the policies which treat foreign programs as good for Canada when they are free for the taking, but had for Canada when they must be paid for."

Olsson admits that until Canadian copyright law is changed -

which could take another year - there is nothing the U.S. networks can do but "complain very bitterly." In addition to citing violations of communications and copyright conventions, Olsson noted that the issue had been the subject of representation "at the highest political level."

The issue of Canadian violation of U.S. copyrighted programming, which some estimates claim amounts to \$10 million per year, was one of the main topics of discussion between U.S. president Reagan and Prime Minister Mulroney at last March's Shamrock Summit in Quebec City. The Canadian government referred the question to the Parliamentary Committee on Communications and Culture which held hearings on the matter in Montreal in June.

For its part, Cancom, as per company president Pierre Morissette, "has always acted in the same way as off-air cable operators." If Morissette admits that Cancom has no arrangements with the U.S. networks, he notes that the networks never attempted to get into contact with Cancom either. "To my knowledge, there has never been any precise discussion" of the issue, "and it's the same situation with the cable industry."

Morissette notes that, according to Canadian law, Cancom is a retransmitter, "and for all practical purposes retransmission is in conformity with the law."

If for the Americans, "copyright is the heart of the matter" as CBS attorney Olsson puts it, for the Canadians, and the Cancom network in particular, the issue is Canadian federal broadcasting policy as it pertains to the extension of Canadian television services.

Originally licensed in 1981 solely to distribute Canadian TV and radio signals to cable subscription television and low-power TV broadcasters in remote and underserved communities, Cancom did not add distribution of the four U.S. signals until two years later.

In its decision, the CRTC argued that underserved communities would not be satisfied with a package of strictly Canadian services "but would demand a greater variety of television programming." Importing U.S. signals would act as the drawing-card, though, according to the CRTC "foremost priority should be given the Canadian services."

For Cancom president Morissette, "we follow the rules set by the CRTC. We provide a service to the Canadian population that has no other access to American signals. We're in conformity with the federal policy of the extension of services, and I'm quite at ease with that.

"Our point of view is that there should be no retransmission charge. For one reason: extension of services. Given the costs involved, to add more would make its very difficult for subscribers. And it would be going against federal policy."

The ironies of the situation are plentiful. The American PBS network, for example, which depends on public subscription for its funding, is the one American network that's totally pleased with its signal being carried throughout Canada via Cancom.

As PBS representatives recently testified before the Parliamentary Committee on Communications and Culture, Canadian distribution of its signals widens its viewer-base and more money flows in from PBS viewers in Canada.

NBC, for its part, was sued last year in the Supreme Court of Ontario for defamation in an BBC program "broadcast throughout Canada without NBC's permission or consent." As Howard Monderer, NBC vice-president, law, told the Parliamentary Committee, "NBC has been placed in the untenable position of having to defend itself against a non-Canadian, in Canada, for broadcasts it never intended to be viewed in Canada."

The Parliamentary Committee is expected to make its recommendations on copyright revision known this month.

"We're eager to know how all this will be cleared up," says Cancom's Morissette. Says CBS's Olsson, "Our strongest argument is one of elemental fairness."

SGC issues first annual report since foundation

MONTREAL - The government of Quebec's film funding agency, the Société Générale du Cinéma du Québec, has made public the first annual report since its establishment in 1983.

Along with a message from SGC president Nicole Boisvert, the annual report gives a summary of the activities and finances of the SGC for the fiscal year that ended Mar. 31.

The annual report includes a list of projects and monies allocated to the different programs undertaken by the SGC. These include the Development Assistance program, the Production Assistance program, the Broadcast Assistance program, as well as assistance to film promotion and maintenance.

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Mini-series tells Métis tale

WINNIPEG — Shooting has ended on the \$560,000 production of *Ikué*, part one of a four-part \$2 million mini-series entitled *Daughters of the Country*.

The film, an original concept of the Manitoba Métis Foundation, is being produced by the National Film Board, with the financial assistance of the Manitoba Jobs Fund through monies allocated by the Manitoba Government Employees Association.

Ikué was written by Wendy Lill and produced and directed by independent filmmaker Norma Bailey (*The Performer*, *Nose and Tina*) who will be producing the entire series.

Daughters of the Country spans Métis history from the late 18th-century to the present. Each of the four episodes reflects a dramatic moment in that history and revolves around a typical Métis woman of the time. The stories reflect Métis culture as it has changed and evolved over time.

Most of the actors are non-professionals, coming mainly from Manitoba's northern communities, and often appearing in their first dramatic roles. As well, the bulk of the filming is being

done in the Ojibway language, a challenge to the director and to the members of the crew that is being met with enthusiasm and confidence.

"It was a lot more interesting working with non-actors," Bailey told Cinema Canada. "They depend on you as the director and they really respond to and

need your guidance. Even the language was less of a problem than what I had originally anticipated. In fact, it was an advantage. They would speak their language with the tonality which they knew was required, and the fact that most people will not understand what is being said and will depend on subtitles also meant that there was a certain amount of leeway in the directing of the dialogues.

"What was also surprising,"

continued Bailey, "was the talent of some of the non-actors. As a matter of fact, there were two or three of the people who were just brilliant. We saw their talent just emerge in front of the camera. It was great."

Bailey was equally enthusiastic and optimistic about the market value of *Daughters of the Country*. "I am aiming at the world with this series," says Bailey. "Canadians do not realize how much other countries want

these kind of products about Canadian history."

Bailey is also confident that the film's production values, lead by the work of DOP Ian Elkin, will stimulate international interest in *Daughters of the Country*. The series is scheduled for broadcast on CBC in fall of 1986.

The remaining episodes of *Daughters of the Country* will shoot in Manitogon, Winnipeg and other areas of Manitoba.



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NEWS

QUEBEC HONORS NFB FILMMAKERS

Filmmaker Anne-Claire Poirier and Norman McLaren were among the first 45 Québécois to be named members of L'Ordre National du Québec. The Order was created this June by the provincial government in recognition of men and women who have made an exceptional contribution to the Québec's cultural life.

Anne-Claire Poirier joined the Film Board in 1960 and since then has variously written, edited, directed and produced over twenty films including the feature films *Mourir à tue-tête* and *La quarantaine*. McLaren, internationally recognized for his experimental films and for his impact on the development of new techniques, retired from the Film Board last year after 43 years. The ceremony was held in Quebec City, June 26, with Québec Premier René Lévesque presenting the awards.

NEW FEATURE IN PRODUCTION

The feature-length film *Huggers*, (working title), a production of Allegro Films, a Co-Production of the National Film Board, began filming August 4 in Montreal. Written and produced by Tom Berry of Allegro Films and Stefan Wodslawsky of the NFB, *Huggers* stars Kiefer Sutherland, and Peter Spence, and introduces Vanessa Vaughan, a 16-year-old deaf girl, who will make her film debut.

Huggers, produced with the participation of Telefilm Canada and CFCF-TV, is a touching and amusing

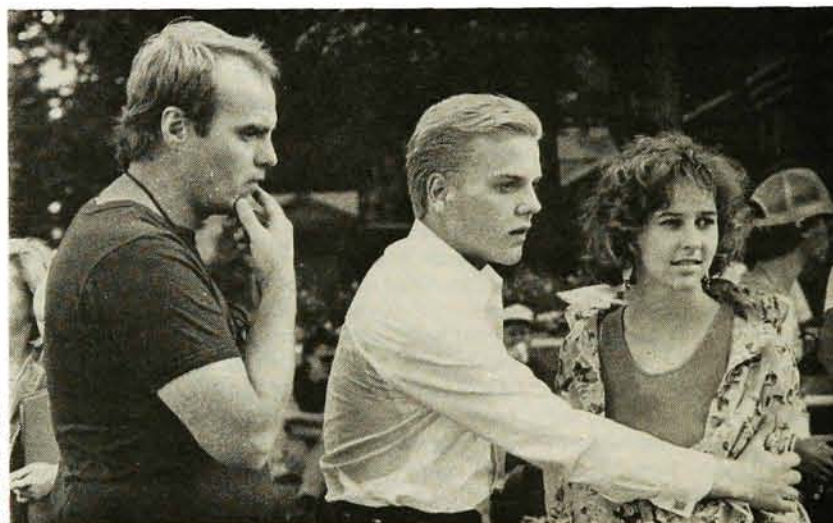


photo credit: Piroška Mihalka

Director Allan Eastman (left), on location in Montreal for *Huggers*, starring Kiefer Sutherland and Vanessa Vaughan.

story of two young people: Brooks (Kiefer Sutherland), an eccentric teenager who concocts hilarious ways to foil his family's good intentions; and Anne (Vanessa Vaughan), a deaf girl determined to overcome her handicap. Together they face a world both have difficulty communicating with. Peter Spence plays the role of Cleveland, Brooks' outgoing and domineering brother. Backed by a strong sound track, *Huggers* features Canada's highly successful rock group "Rational Youth." The film will be in production through September 12 with release scheduled for spring 1986.

FILMFORUM 85

Ten National Film Board productions were screened during the Women's FILMFORUM 85, held concurrently with the "World Conference to Review and Appraise Progress Achieved and Obstacles

Encountered in Attaining the Goals and Objectives of the United Nations Decade for Women," in Nairobi this July. *Speaking Our Peace*, a documentary about women, peace and power, co-directed by Bonnie Sherr Klein and Terri Nash, opened the FILMFORUM. Among the other titles presented to the participants were *Behind the Veil: Nuns*, directed by Margaret Wescott; Gail Singer's *Abortion: Stories from North and South*; *Madame, vous avez rien* by Dagmar Gueissaz; and Suzanne Gervais' *Trêve*. Several women represented the Film Board in Nairobi and attended workshops focussing on the eventual development of an international women's film distribution and information network. The National Film Board initiated, provided financial assistance, and played a major role in ensuring that FILMFORUM occurred.

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Lamothe turns to fictional feature for Sorel shoot

MONTREAL Arthur Lamothe, one of the giants of Quebec documentary filmmaking, has begun shooting his first dramatic feature in 18 years.

Equinox, from a script by Lamothe, Gilles Carle, and Pierre-Yves Pépin, began shooting Aug. 12 about 100 kilometres from Montreal in the Sorel Islands' delta. Principal photography with stars Jacques Godin, Ariane Frédérique, Marthe Mercure, and support from André Melançon, Gilbert Sicotte and Paul Berval, is expected to last through the end of the month. Guy Dufaux is d.o.p.

Both cast and crew of *Equinox* will spend most of the shooting schedule living aboard barges in the St. Lawrence River. The film is the story of a man's journey into his past.

Produced by Nicole Lamothe of the Ateliers audiovisuels du Québec, *Equinox* is being funded with the participation of Telefilm Canada, the Radio-Canada TV network, and the Société Générale du Cinéma.

Lamothe, best known for such documentaries as *Le Mépris n'aura qu'un temps*, ethnographic documentaries, *Chronique des Indiens du nord-est du Québec*, and, most recently, *Mémoire battante*, directed *La Neige a fondu sur la Manicouagan* in 1965, and *Poussière sur la ville* (1967) from André Langevin's novel.

CKND-TV wins prize from QC/AB

MONTREAL — The first Quebec-Alberta prize for innovation in television production was awarded to Winnipeg's CKND-TV along with a \$5,000 grant at the June 8 closing ceremonies of the 1985 Banff Television Festival.

The four-person jury which awarded the prize to CKND-TV's producer Stan Thomas and director Allan Kroecker included Michel Houle and Micheline Lanctôt from Quebec, as well as Banff fest programmer Jerry Ezekiel and cultural bureaucrat David Scorgie from Alberta.

The prize was given to Don Brinton, president of Canwest Broadcasting, by Nicole Boisvert, president of the Société Générale du Cinéma du Québec, in the name of Quebec cultural affairs minister Clément Richard.

An Alberta-Quebec prize for innovation in cinema, also accompanied by a \$5,000 grant, will be awarded during Montreal's World Film Festival in late August.

The prizes are part of a recent agreement between the governments of Quebec and Alberta to improve cultural relations between the two provinces.

Parallel to the agreement, Boisvert and Lorne MacPherson, president of the Alberta Motion Picture Development Corporation (AMPDC), signed a first agreement of cooperation between the two provincial film-

funding organizations.

The agreement aims to increase the market potential of both Quebec and Alberta productions through assistance in creating exchange programs to upgrade the quality of film professionals in both provinces, encourage participation by Alberta and Quebec in festivals, seminars and conventions, as well as create a favorable atmosphere for the development of co-productions between the two provinces.

A formal agreement on co-production between the two provinces is expected shortly.

Commercial success to Shulz with Clio award

TORONTO Shulz Productions, a film production company headquartered in Toronto, have recently been honoured in the U.S. for three recent television commercial productions.

Shulz Productions was awarded a Clio Award — the advertising Oscar — for their production of the Canadian Tire *Screwdriver* commercial, while getting a "recognition" prize for their production of the Canadian Tire *Cash Register* and their Jordache Sportswear *Blue Winter* commercials.

SGC grant gives Cinéma Outremont comfort

MONTREAL — With the assistance of a \$70,000 subsidy from the Société générale du cinéma du Québec (SGC), Roland Smith, owner of Montreal's 15-year-old rep house Cinéma Outremont, has renovated the historic theatre, with the installation of new state-of-the-art seats at a total cost of \$143,000.

The SGC subsidy is part of the government film agency's aid to Quebec theatre owners for theatre renovation, improvement in projection quality, comfort and service to the public.

"There is competition between the big film screen and the small television screen," Smith explained to Cinema Canada. "And this is the source of the problem. What we have to do is make people want to go to the cinema again. What this requires is that the films have to be more interesting and there has to be a certain comfort and quality of service for the spectator. This is what we are doing at the Outremont. Our films are carefully selected to serve the public and now there is also

comfort, creating a very pleasant atmosphere. When these requirements are met, people are more interested in going out to watch a film"

With the emergence of the home-video cassette-recorder and the video-tape business, improving cinemas and the quality of films shown becomes essential, says Smith.

"That's why it is important for the SGC to give subsidies to cinema owners to help them renovate and improve their services. It is in everybody's best interests. Especially when you consider that the SGC gives ridiculously high amounts of money for the development of terrible films that nobody will ever see. In the case of the Outremont, the SGC was very cooperative and they gave me the maximum \$70,000 subsidy."

"Cinemas have to start showing better, more varied films, including more international programming. It is just not right to show only American films, which are removed after one week if they don't make their

money back. It is a lot easier for people to stay home and watch a movie on TV. That is not to say that the video industry has not had positive repercussions on the film industry. When people see a good, well-made film on video they feel like seeing a good film on a large movie screen in a place where there is a certain atmosphere," Smith says.

Smith, along with Montreal businessmen François Prévost and Robert Disalvio, recently purchased the bankrupt New-Yorker repertory theatre from one-time associate André Pépin. In fact Pépin and Smith had once owned that theatre — then the Verdi — in a shared partnership.

Under its new owners, the former New-Yorker will now become Le Milieu, presenting primarily live performances of all kinds but occasionally showing films. Le Milieu is part of development to turn Montreal's St. Laurent Main into a cultural center.

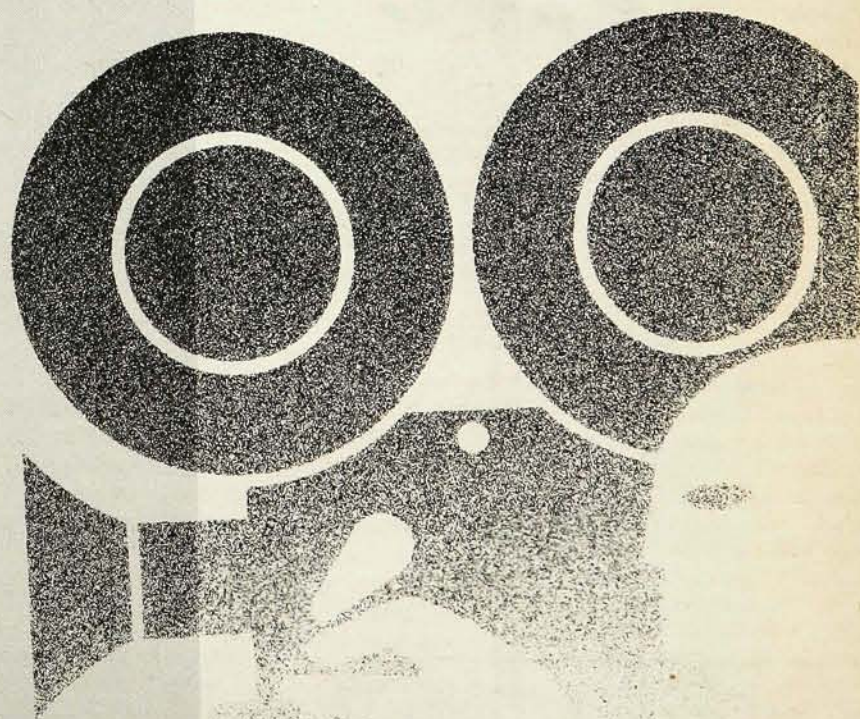
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Producers' associations present views to Broadcast Task Force

TORONTO The producers' associations - The Canadian Film and Television Association and the Association of Canadian Film and Television Producers - met with the Broadcasting Task Force in the last week of July to present their views on the future of broadcasting and the role of the private sector.

Peter Mortimer, executive vice-president of the ACFTP, told Cinema Canada that five major issues were raised with the Task Force.

First, the ACFTP expressed a lot of concern about the level of license fees. Mortimer noted that the private sector cannot afford domestic production of drama at

present levels of license fees. The dilemma, he said, was that private broadcasters have the pick of programming around the world at a relatively low cost. To get good Canadian programming, broadcasters should be paying upwards of 35% of production costs in license fees. The present average is about 17%.

The ACFTP also urged the Task Force to look at the economics of the CBC and do cost comparisons between in-house production and independent production. Mortimer suggested that the private sector would provide a bigger bang for the buck.

Another issue was the shorter

tage of primetime airtime. ACFTP proposed an additional channel with Channel 4 in the U.K. as a possible model.

The ACFTP wanted the Task Force to consider the role of the CRTC. It said that the Commission should regulate more firmly and that the conditions of license it requires of broadcasters should be adhered to. Mortimer added that Canadian production needs some protection. He said that the association stressed the urgency of the situation to the Task Force because time is running out. The Broadcast Fund has just over two years to run with no guarantee of renewal.

Mortimer said that he hoped that his association would put in a joint brief with the CFTA. However, CFTA executive director Sam Jephcott did not hold out much hope for that. "We will consult with each other," he said adding that the two organizations held divergent viewpoints. "We still believe in public broadcasting, the ACFTP doesn't. We have a broader view of the world," Jephcott said.

Jephcott said that the CFTA has had some preliminary meetings on what should go into their brief but he was not ready to divulge the direction of those meetings.

The Task Force on Broadcasting is due to report to Communications minister Marcel Masse by January 1986. Contrary to earlier decisions, the Task Force will now hold a series of public forums across the country in August and September to consult with a wide spectrum of Canadians on broadcasting issues. The "town-hall" style meetings, to be held in each province, will focus on such topics as the CBC and its mandate, the regulatory environment, and the role of the private sector.

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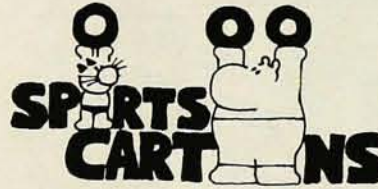
Producers Peter O'Brian, Howard Rosen
Director Sandra Wilson



Producer Paul Saltzman
Line Producer John Eckert



Producers Pieter Kroonenburg, David Patterson
Director James Orr



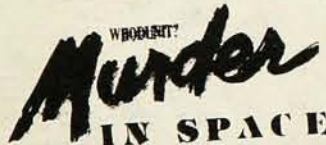
Producer Derek Lamb
Assoc. Producers Janet Perlman, Larry Shapiro



Exec. Producers Andre Link, John Dunning
Producer Don Carmody



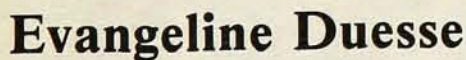
Producer Elvira Lount
Director Laurence Keane



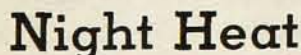
Producer Robert Cooper
Line Producer Joyce Kozy King



Producer Harvey Crossland
Director Ric Bearisto



Producer/Director Daniele Suissa



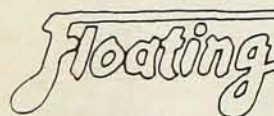
Exec. Producers Robert Lantos, Stephen Roth
Producer Andras Hamori



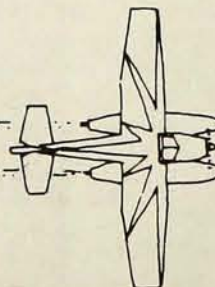
Producer Bill Hartley
Director John Kastner



Producers Robert Lantos, Stephen Roth
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Producer Joan Schafer
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Ontario Liberals give Arts Council \$2 million

TORONTO The new Liberal premier of Ontario, David Peterson, announced July 24 a \$2 million increase in the budget of the Ontario Arts Council. The new funds will assist the Council in the support of small and medium-sized arts activities throughout the province.

At the same time the premier repeated his government's support for the principle of arm's-length support to the arts and cultural agencies in the province. The announcement was welcomed by the arts community the premier's announcement. In a press release, he said that the addition of the \$2 million raises the current operating budget of the Council to \$25 million, an increase of 17% over last year's grant.

Prisma/Brittain using Showscan system

MONTREAL — Marcia Couelle and Claude Godbout of Les Productions Prisma Inc. will be producing *Earth Watch*, the first film ever made in Canada using the Showscan technique.

Earth Watch will be presented at the Canada Pavillion at Expo '86 in Vancouver.

The Showscan technique requires a special camera and projector which can record and project the image at a speed of 60 frames per second, reflecting with a lot more precision the actual perception speed of the human eye. The image is also brighter, with better definition and is projected on a 50-foot

long, 25-foot high screen.

A special 600-seat Showscan theatre is being built in the Canadian Pavillion in Vancouver for the presentation of *Earth Watch*.

Earth Watch will first take the audience above Canada's physical landscape looking down upon the superimposed patterns and networks of the country's communication links. Then it recreates the pioneering experience of early explorers, as they forged new trade-links through the wilderness and waterways, of history to the final frontier of space.

After a competition which included 11 other production

companies from across Canada, Les Productions Prisma Inc. was awarded the contract for the \$1.283 million project by Canada Place Vancouver.

Shooting began on July 29 and will continue intermittently over the next three months and in varied locations across Canada.

The film was written and is being directed by Donald Brittain, with Leo Zourdoumis as DOP and Avde Chiriaeff as editor. The musical score will be composed by Alain Clavier. Completion of *Earth Watch* is anticipated for early March, 1986.

IMAX goes 3-D for Vancouver's Expo

MONTREAL — British Columbia's Fraser River Canyon was recently the setting for filming of scenes for the world's first three-dimensional IMAX film. Entitled *Carrying Things*, it is being sponsored by Canadian National for showing at the CN theatre at Vancouver's Expo '86.

The Fraser River Canyon is one of 40 locations across Canada where National Film Board director Colin Low is currently shooting the 20-minute film which depicts the past and

future of how goods and messages are moved about. Scenes range from early settlers in birchbark canoes to the high technology of satellite communications.

The three-dimensional image is achieved through a "double camera" technique developed by the NFB in cooperation with IMAX Systems of Canada, and consists of two 70-mm cameras related to a 50/50 mirror in such a way that one records through it while the other receives a

reflected image. Perspectives are separated like those of human eyes, so, to align the images into a single three-dimensional image, viewers will be supplied with polarizing glasses.

During filming, the "double camera" is manned by a 10-person crew, is supported by a hydraulic boom and kept perfectly stable by a computer-controlled gyroscope. Director of cinematography Ernie McNabb uses closed circuit television to monitor scenes and has remote control over camera movements.

When *Carrying Things* is shown at Expo '86, audiences will be able to see for themselves a revolutionary viewing technology.

Teleglobe to Expo

MONTREAL — The filming of Teleglobe Canada's audio-visual presentation, for Expo '86 in Vancouver, began on July 15.

Entitled *The Taming of the Demons*, the documentary chronicles the evolution of communications, from its primitive beginnings to the frontiers of today's technology.

Directing is Canadian Emil Radok, internationally renowned for his co-creation of the Lanterna Magika concept and his audio-visual innovations at Expo '67 in Montreal and at Walt Disney's Epcot center.

Filming will take place primarily in a specially designed studio in Lachine, Quebec, while a second film crew will shoot on location in parts of Ontario, Quebec and the Maritimes. Shooting is expected to wrap by Sept. 6. The film is being produced by Applause Communications, a Montreal-based production company.

Teleglobe Canada has also announced the start of construction of a 273-seat theatre which has been specially designed to accommodate the multi-screen presentation, and will be located in the Canadian pavillion at Expo '86.

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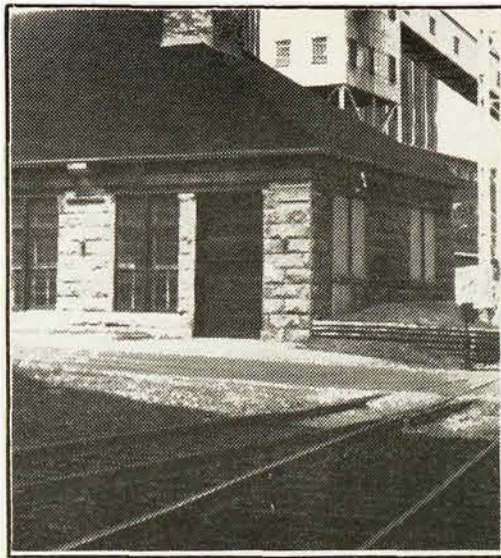
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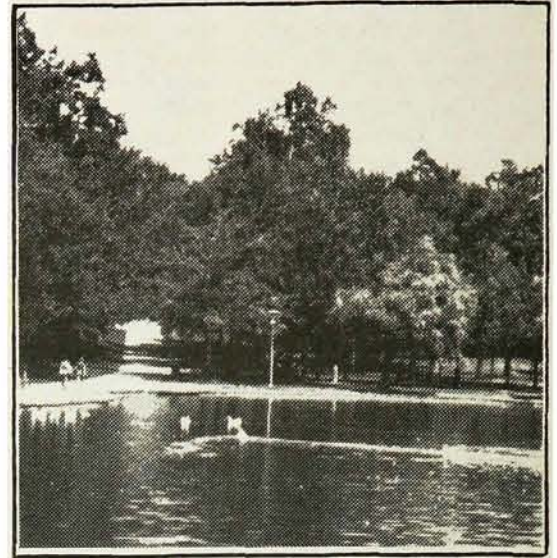
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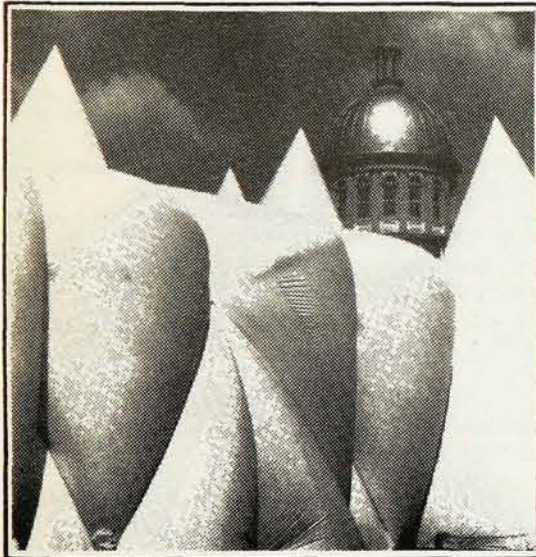
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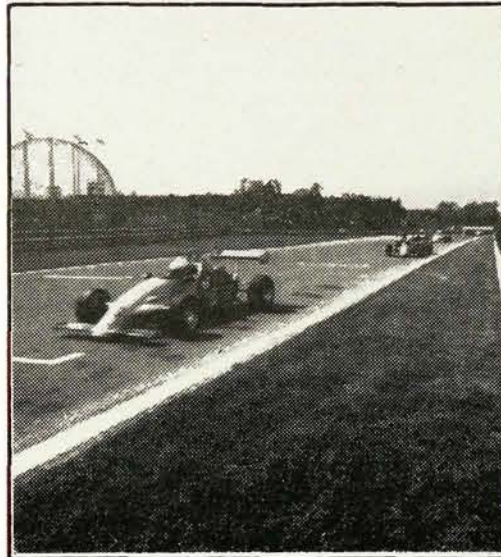
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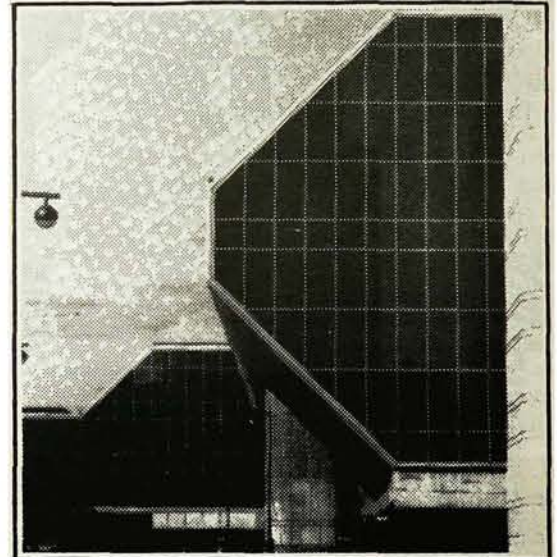
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SHOOT ALBERTA

by Linda Kupecek

Rad, a U.S. action feature about BMX racing with Hal Needham as director, will start shooting Aug. 26 in Bowness, a suburb west of Calgary. Needham originally scouted Vancouver, then opted for Calgary for the 35-day shoot, encouraged by Bill Marsden, director of the Film Industry Development Office for the Province of Alberta, and Dave Cowe, film commissioner for the City of Calgary. Crowe even attended a general meeting of the Bowness community to pep talk the project, the result being a favorable vote to okay Bowness to play Smalltown, U.S.A. Tailla Film II Ltd. (U.K.) will be allowed to construct a BMX racetrack in the quiet kiddieland of Bowness Park, on the condition that the park be returned to its original state at the end of the shoot.

Executive producer is Jack Schwartzman, and producer is Robert Levy. Production manager is Mary Eilts; DOP is Richard Leiterman; transportation coordinator is Joe Dodds, and production coordinator is Richard Liebegott.

Associate producer Caryl Brandt headed the Alberta aspect, coordinating local crew and supervising the editing in July at CFAC. This marks a return

(Schwartzman). At the same time, another major futuristic feature, *Running Man*, will shoot in the West Edmonton Mall.

Meanwhile, *Loyalties*, the Canadian-U.K. coproduction, has wrapped in Lac La Biche, Alberta. Unlike the above shoots, *Loyalties* is an indigenous project, written by Sharon Riis and directed by Anne Wheeler, both Albertans. Out-of-province support from Toronto and England augment the participation of the Alberta Motion Picture Development Corporation.

In June, 13 episodes of *Mr. Wizard*, the U.S. children's science series, were taped at the CFAC-TV facility in Calgary. Slated for broadcast on MTV's Nickleodeon and First Choice Superchannel, *Mr. Wizard*, starring Don Herbert who has played the kindly whiz since the early '50s, is produced by Geraldine Laybourne and Geoffrey Darby of Nickleodeon.

Closely trailing the *Rad* shoot will be science-fiction feature, *Hyper Sapiens*, from the same executive producer

to Canada for *Mr. Wizard* (earlier episodes taped in Ottawa, and at CFAC last September.)

Portraits of Canada, a promotional documentary for Disney using a circlevision camera, whirled through Alberta for a week in July during the Calgary Stampede. Production manager for the Alberta shoot (which has toured from Vancouver to Newfoundland) was John Scott, who winged east from stunting on *The Boy Who Could Fly* in Vancouver to work the Disney shoot.

Scott has switched to the front of the camera lately for a CBC documentary focussing on himself and chuckwagon champ (and stuntman) Tommy Glass, with scenes ranging from Scott's ranch near Longview to Rodeo Drive in Beverly Hills.

Portraits of Canada will show at the Canada Pavilion at Expo '86, then head to Disney World. Director was Jeff Blyth, and DOP was Bob Ennis.

Grace Gilroy moved from pro-

duction manager on *Loyalties* to *Hyper Sapiens* with barely time for a breath between contemporary drama and futuristic fantasy... Les Kimber is production manager on *Hitchhiker* in Vancouver... Bette Chadwick of the Other Agency Casting Limited in Edmonton has been casting *Loyalties*, *Daughters of the Country* (a mini-series shooting in Manitoba and produced by Norma Bailey) and *Hyper Sapiens* (the latter with the

assistance of Diane Rogers in Calgary). Chadwick, Rogers, and newcomer Therese Reinsch are the most frequently contacted casting personnel in Alberta... The Alberta Motion Picture Development Corporation has received a \$70,000 budget increase from the Alberta government, boosting its annual allotment to \$400,000... The NFB's *The Great Buffalo Saga*, filmed entirely in Alberta and Montana, will air on CBC this summer.

National Film Board and City of Chicoutimi sign to increase services

MONTREAL — The National Film Board (NFB) and the city of Chicoutimi signed an agreement June 20 to increase cultural services to the population of the Saguenay-Lac Saint-Jean, Chibougamau-Chapais and Côte-Nord regions.

According to the agreement signed by NFB president François Macerola and Chicoutimi major Ulric Blackburn, the NFB will open an office in Chicoutimi's Centre Socio-Culturel in mid-August enabling

greater public access for NFB films.

The second phase of the agreement will be to move the NFB's services in the area to the Chicoutimi Municipal Library between now and 1987.

The city of Chicoutimi is donating the space to the NFB free of charge, in exchange for the increase of services it will be able to offer its population. These will now include a video library of 250 films.



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Porteous' reported ouster gives director chance to state case

At a press conference July 2, Canada Council director Timothy Porteous charged that his appointment was being terminated by the Conservative government, adding that the principle of arm's-length arts funding was "in serious jeopardy." Porteous' surprise press-conference was held only days after Communications minister Marcel Masse had reaffirmed the principle of cultural agency autonomy. Both Masse and Prime Minister Brian Mulroney have denied Porteous was being fired. While no Order-in-Council has yet been issued officially terminating Porteous's appointment, active efforts are being made to find a new director. The following is the text of Porteous's statement.

OTTAWA — I have decided to use the occasion of the termination of my appointment as director of the Canada Council to speak directly to the arts community, to all those who practise, who enjoy and who support the arts in Canada. I am speaking out as director of the Council, as I believe I must, but the statement is my own, and it does not necessarily represent the views of the chairman of the board of the Council.

Over the past months I have become convinced that the long-established tradition of arts funding in Canada, a tradition admired and envied in many other countries, is in serious jeopardy. If present trends are allowed to continue, the Canada Council's leadership role in the arts will be permanently damaged or destroyed.

The issue

The issue is a familiar one: should the public funds available to support the arts be distributed primarily according to artistic, or political criteria?

The Canadian tradition of arm's-length arts funding goes back to the Report of the Massey-Lévesque Commission which recommended the establishment of the Canada Council. It was confirmed in the Canada Council Act, in the recommendations of the Applebaum-Hébert Committee, in the exemption of the federal cultural agencies from Bill C-24, and, most recently, in the 1984 federal election campaign promises of all parties. During that election the Progressive Conservative Party stated: "We are committed without question to the arm's-length principle."

Yet what we have seen is a

constant erosion of that principle and a deliberate undermining of the federal cultural agencies. I will be speaking principally about the Canada Council but much of what I say is equally applicable to the National Museums Corporation, the National Arts Centre, the National Film Board and the CBC.

The Council's board

The minister of Communications has consistently ignored the advice of the chairman of the Council (Maureen Forrester). She was not consulted about my dismissal. Her advice has not been sought about the desirable qualifications or the choice of a new director. Since September all of her suggestions for new Council members have been ignored. Between November and the end of June the minister did not meet with her to discuss the future of the Council or any other subject.

It is essential to the proper functioning of the Council that it should be governed by a board which is committed to advancing the interests of the arts, which is collectively qualified to deal with the issues which come before it, and which is seen as credible by the arts community

and the government. It should be, and has been in the past, the strongest arts board in Canada. The Applebaum-Hébert Committee recommended that "Appointments to the boards of directors of cultural agencies should be made with an overriding concern for the appointees' experience in the field of concern of the agency and their demonstrated broad-ranging interest in cultural matter."

If it wishes the Council or the other arts agencies to function as they should, the government must keep this recommendation in mind when making appointments and renewing the terms of members.

Funding

For the last ten years the Canada Council's parliamentary appropriation has been declining in real value. This decline has occurred at a time when the arts in Canada have been rapidly expanding. The number of artists and arts organizations eligible to receive support from the Council has grown by at least 50%. As a result, the real value of the support which the Council provides to artists and arts organizations has been in constant decline. This trend was accelerated by the reduction in the Council's

current appropriation. For the first time in its history, the Council has fewer dollars to support the arts this year than it had last year.

As a consequence the Council has had to reduce its operating grants to many well-established and deserving arts organizations. Some of the larger organizations have complained to the minister and requested direct, supplementary, operating grants. The minister is said to be considering taking over responsibility for certain operating grants. If additional funds are available for operating grants, they should be distributed in accordance with the Canada Council's criteria of artistic quality, service to audiences, and financial needs.

The real issue is not a cut-back in arts funding. It is how the cuts have been applied. At the same time as the budgets of the arts agencies have been cut back or frozen, the arts funds which are directly controlled by the minister have been increased. These funds are mostly spent on capital or equipment grants or on one-shot project grants. In many cases the grants, which have ranged up to several million dollars, have been awarded with lit-

cont. on p. 70

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Kula opens vault for Fest of Festivals Perspective on Canadian films

TORONTO - The Festival of Festivals will highlight the work of film archivists in restoring cinematic treasures in its Open Vault series programmed by Sam Kula, director of the National Film, Sound and Television Archives, Public Archives of Canada.

"Fully half the films produced before 1930 have already been lost and all the films produced before 1950, the nitrate era, are at risk," Kula said. He noted that for almost "50 years a network of film archives around the world have been attempting to find and conserve the films that are part of the universal cultural heritage."

He outlined some of the problems old films face: "Safety stock shrinks over time and colour films in the dye transfer process will fade if they are not placed in cold storage or transferred to low-fade stock."

The non-technical problems are even worse. "Original versions are suppressed and sometimes destroyed to avoid comparisons with a remake; silent films are destroyed because sound films made them unmarketable; films are cut, sometimes savagely, by producers and/or distributors whose judgements are based on what will sell as opposed to the original creative conception or the director's intent; films, negatives as well as prints, are cut to meet market time demands whether to all a certain number of screenings per night in theatres or for sales to television and films are suppressed or mutilated by censor cuts on religious or moral grounds or because they offend against the prevailing ideology."

Kula said that the archivist works against time in attempting to recreate the filmmakers' original intent. This is done by comparing surviving prints, securing access to duplicate materials from surviving prints and in locating and duplicating documentation such as stills, scripts, contemporary reviews.

The nine films in the Open Vault series represent some of the problems that are encountered in film restoration. Bob Gitt

of the UCLA Film, Television and Radio Archives reconstituted the colour of *Becky Sharp* (1933) by juggling nitrate black and white separation negatives and separation master positives from archives in the U.S. and UK. Enno Patakas of the Munich Filmmuseum reassembled sequences and individual shots drawn from variant versions to approximate the original continuity and colour tone for each sequence for Murnau's *Nosferatu* (1922). This was particularly difficult with a narrative structure ahead of its time. For example, Murnau used flash forward sequences which confused distributors and exhibitors who proceeded to insert the "missing scenes". Peter Williamson of New York's Museum of Modern Art Film Department had to locate sequences missing from the original release version of *All Quiet on the Western Front* (1930). They had been cut by distributors anxious to dilute the anti-war message of Lewis Milestone's film.

Kula said that "film restoration demands the instincts of a detective, the skills of a laboratory technician, the methodology of an historian, and the patience of Job because of the inherent frustrations involved. It is difficult enough to locate secure access and effect a frame by frame analysis of variant versions of a film held in the archives of members of the International Federation of Film Archives; it is impossible to declare with any certainty that there are no other surviving copies (perhaps closer to the original) in the vaults of producers or distributors who are often unaware of what they hold, or in the hands of private collectors."

Kula likened the work of the film archivist to an editor trying to reconstruct the exact text of a Shakespeare play. A critical problem is trying to avoid introducing modern-day distortions. He warned against trying to create a modern technologically perfect film. In a film of the '30s "we can't," said Kula, "filter out the characteristic distortions of the

'30s film." He said that "the goal of restoration is to present film as conceived in the first place."

Other films in the Open Vault series include *Back to God's Country* (1919), *I Am a Fugitive From a Chain Gang* (1932), *La passion de Jeanne d'Arc* (1928), *The Life and Death of Colonel Blimp* (1943), *Peter Pan* (1924), *Way Down East* (1920).

Accompanying the series will be a panel discussion on the Art and Ethics of Film Restoration with many of the archivists whose restoration works are being screened present.

In Canada, Kula said, that the Archives have a 90% coverage of the last 10 years. The archives have excellent co-operation from producers in acquiring brand new copies of films. Kula added that the archives have proposed legislation to give the Archives the right to acquire material at cost of every commercial picture played in Canada.

Kula made it clear that the Archives were acquiring all kinds of works, not just those considered to have artistic or other merit. Kula said that "one of our functions is that 25 years from now, people don't wonder what happened to films of the '60s and '70s. Many of the films are marginal. It is not our role to determine the absolute value of films produced now or to say the people involved won't go on to do something valuable. Our intention is also to document the Canadian film industry."

Novek jumps gun with Guerre des tuques

MONTREAL - Public-relations firm David Novek & Associates thought it had a scoop in recently announcing Les Productions La Fête's record sale of U.S. rights to their Quebec box-office hit, André Melançon's *La Guerre des tuques* (*The Dog Who Stopped The War*). Trouble was the story was more wish than real.

Widely played by newspapers across Canada, the Novek release July 17 reported that distributors from as many as 30 countries had show interest in the film-rights, with the U.S. market finally being sold to relatively unknown distributor Miramax. Interest in purchasing *La Guerre* grew so high the minimum guaranteed return to La Fête producers Nicole Robert and Rock Demers jumped from \$75,000 to \$350,000 within weeks, the release said.

However, Robert told Cinema Canada that no U.S. deal had yet been finalized with any American distributor and the Novek release was somewhat premature.

La Guerre has been sold to television in Denmark, Finland, Sweden, Bulgaria, Czechoslovakia and Holland.

TORONTO - Perspective Canada is back at the 10th anniversary Festival of Festivals (September 5-14) with 31 features, documentaries, shorts and experimental films.

At a press conference July 30 festival director Wayne Clarkson announced that the world premiere of Sandy Wilson's *My American Cousin* will open the minifest of Canadian films. Other world premieres in the series are Laurence Keane's *Samuel Lount* and John Paisz's *Crime Wave*. Closing the series is the English-language premiere of Jean Beaudin's *Le Matou*. Other English-language premieres in Perspective Canada include Claude Jutra's *La dame en couleurs* and Claude Gagnon's *Visage pâle*. Canadian features will be rounded out with Giles Walker's *90 Days*, Jean Beaudry and François Bouvier's *Jacques et Novembre*, and two works by novice directors Eric Weintal's *Timing* and Bachar Chbib's *Memoirs*.

Documentaries programmed include Nick Sheehan's AIDS film *No Sad Songs*, Brigitte Berman's *Artie Shaw: Time is All You've Got*, Jacques Leduc and Roger Frappier's *Le dernier glacier*, and Sophie Bissonette's *Quel Numero What Number?*

The experimental cinema is

represented by Peter Mettler's *Eastern Avenue*, Barbara Sternberg's *A Trilogy*, Henry Jesionka's *Resurrected Fields*, Richard Kerr's *On Land Over Water* (*Six Stories*) and Peter Dudar's *Pennsylvania 1917*.

Most of the films will be preceded by a short film including Joyce Wieland's *A and B in Ontario*, Ronn Mann's *Marcia Resnick's Bad Boys*, Midi Onodera's *Ten Cents a Dance* (*Parallax*) and Patricia Rozema's *Passion*.

Over 150 submissions were viewed by the selection committee of Wayne Clarkson, Piers Handling, Peter Harcourt and Kay Armatage.

These films as well as *Josua Then and Now*, the \$11-million RSL film of Modcai Richler's novel of the same name which is opening the festival, are eligible for the Toronto-City Award for Excellence in Canadian Production sponsored by the City of Toronto and City TV. The award carries with it a prize of \$5000.

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L E G A L E Y E

by Michael Bergman

Contract advice to avoid trouble

Many members of the film community often rely on simple form-contracts when dealing with producers. After all, the contract seems to be only an intervening nuisance towards participation in a project.

Most rely on short hastily-put-together forms or the sometimes cryptic "deal memos" put out by some of the guilds and unions. The following pointers may help those quick to sign on the dotted line to appreciate what might be missing:

- **An agreement which is not indefinite should stipulate a term.** As most film projects are limited as to time, the contract should state a start-date and a definite end-date. This will be the period during which the parties are committed to each other. Where the start-date is subject to change, provision

should be made for adequate notice of commencement and the corresponding effect of any undertaking to be exclusively available. A wholly undetermined start-date may mean refusing other work.

Since a project may last longer than expected, provision must be made for the extension of the terminal date. This will require considering whether in such circumstances the entitlement to exclusive services continues, who may compel the extension of the term, and for what price. Fundamentally these concerns affect the possibility of accepting other roles or assignments, the possibility of which cannot be known unless there is reasonable certainty of when a previous job will end.

- **Directly related to the terms of the agreement is**

their method and perhaps the amount of payment. The agreement should stipulate the means to calculate the total exigible fee for the entire project, even if the fees are paid in weekly instalments. This helps to clarify that the agreement is for a single total fee for the entire project paid by instalments during its life. It should serve to avoid disputes as to any amounts owing, should the agreement be cut short.

- **An accurate and complete naming of the parties is imperative.** This not only identifies, but limits the legal obligations and duties to specified individuals. Despite appearances or oral comments, the legal obligations and rights in a contract fall only on the named parties. When the parties are corporations, the real-life people behind them will not be contractually involved. If there ever are problems, the named parties are the only ones that count.

- **Some outline of the job-function must be foreseen.** This defines the scope of responsibilities and the limits of expect-

tations as to what will be done in the job. Even if the job is described as the meaning of the function as ordinarily understood in the trade, this at least serves as a guideline. This is particularly important where an individual is required in the ordinary course of the job to perform some activity on behalf of the producer, such as hiring and the like. In such cases, the agreement should state that the individual has the exact authority to act for the producer and to legally obligate him without incurring a personal responsibility. Where a party may act on behalf of the producer, he is effectively an agent and provision should be made as such.

- **Although many projects are produced by a corporation especially incorporated for that purpose, this is not always the case.** Furthermore, many projects may go through several titles and revisions. For this purpose, the agreement should stipulate that it is made to apply for a project tentatively entitled by a certain name or, where there are several projects covered by the agreement, a description of those projects if the titles are unknown.

- **Where the non-producing party will be required to supply certain items or equipment, these items should be specified.** Provision should be made as to the use of these items and who is responsible for any damage to them or caused by them. Every province has special laws governing the rights of the producer's creditors to avail themselves of the producer's property or certain items found on or about the area of the producer's activities. These creditor rights may extend to cover even the equipment of the non-producing individual. It is for this reason that adequate provision must be inserted governing this possibility and to assure that the equipment does not fall prey to these other creditors. In particular, an individual should take care that his equipment is physically identified by labels or other devices as belonging solely to himself.

The owner of equipment may become vicariously liable for any damage caused by the equipment while it is used by the producer's other employees or team members. Producer-use of such equipment should be subject to a clause providing for adequate insurance protection to the supplier of such equipment against all risks.

- **Talking about insurance, it should never be assumed that the producer has adequate insurance protection for his cast and crew.** There should always be a special stipulation in any agreement. Several kinds of insurance are necessary, from life insurance and disability

to liability insurance. The set or location of any film production is a dangerous site, not only may harm and injury come to the participants, but accidents may happen involving the general public. Where anyone is injured or any property damaged attributable to some action or omission on the part of a member of the production team of any category, that individual may be sued alone or together with the producer. Needless to say, these suits may cripple the responsible parties financially. Insurance protection is the best defence. A properly worded agreement would assure that the producer has and maintains constantly adequate insurance in place for the benefit of the non-producing individual.

- It is widely assumed that it is only natural that credit be given according to a participant's category. To make this assumption without any contractual stipulation is to rely on the customs and trade usages of the film industry, traditions which are not always precise or easy to define. **Provision should always be made for some definition of what credit is to be given and its scope.** Even if written reference is made only to trade usages, at least this gives some parameters for understood guidelines.

- **Unfortunately, some film projects come to a rather quick demise while in others the individual's participation is cut short. Specific provision should be made for the premature termination of the agreement.** Some thought should be given to the eventuality that it is the non-producing individual that terminates the agreement for whatever reason and if so, what kinds of notices or penalties, if any, may be suffered? On the producer's end of it, provision should be made for adequate notice and the amount of severance pay. While it is often assumed that severance pay equals two weeks of fees, this is an assumption that need not be the case. Especially in matters of severance without cause, it is unfair to receive only two weeks' pay as compensation. Furthermore, the use of the two-week pay as a basis for severance harks back to the position of an employer-employee, a relationship which is not always the case between the producer and a non-producing individual.

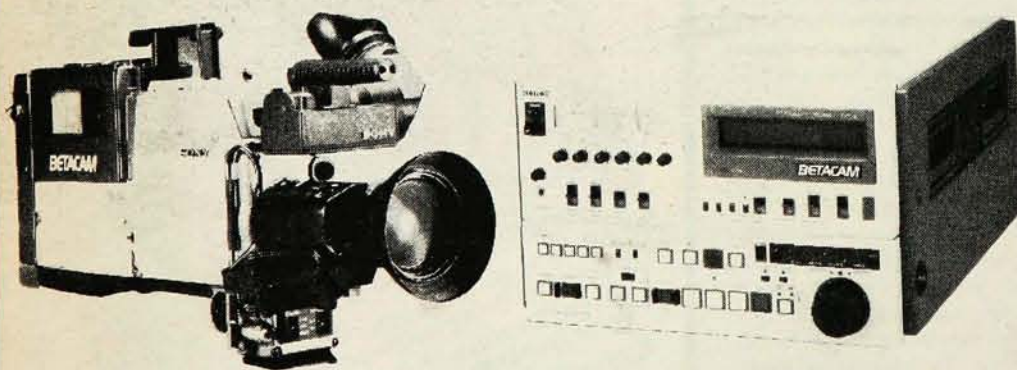
These few pointers are just the tip of the iceberg but some thought of them and the like will avoid serious problems.

Michael N. Bergman, barrister and solicitor, is a member of the Bars of Quebec, Ontario and Alberta, with offices in Montreal and Toronto.

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RSL/ICC join in Alliance

TORONTO Two of Canada's leading production companies have joined forces for joint production of a number of films and television programs, as Stephen Roth and Robert Lantos of RSL and John Kemeny and Denis Héroux of ICC became equal partners in Alliance Entertainment Corporation on July 23.

Roth told Cinema Canada that Alliance is an equity-oriented company with an unspecified capitalization. He said there was a clear rationale for the move. "We have a lot of confidence in each other. We work well together. The four of us each have contacts and relationships around the world. We will benefit from the aggregation."

Industry reaction has been positive. Sam Jephcott, executive director of the Canadian Film and Television Association,

noted that those companies have a complementary blend of talents. He said that the combining of various talents is the only

direction for Canadian production. "We shouldn't have the number of one-man companies we do."

The partners first worked together when they jointly acquired the rights to George Jonas's *Vengeance* to be filmed

as *The Sword of Gideon*, a co-production with HBO, CTV, France and Italy. Other joint projects include *The Gate* produced with New Century; a 90-minute teleplay *Force of Arms* by Corinne Jacker with PBS's American Playhouse Series and Global

TV; and 13 new episodes of *Night Heat* for CBC and CTV.

The partners will continue to work separately as well in their respective companies. Alliance will have offices located in Toronto, Montreal, Los Angeles and Paris.

Spectrafilm reinforces production link

TORONTO Spectrafilm announced the appointment of Jonathan Olsberg as executive vice-president of finance and business affairs effective Aug. 1.

The appointment reflects Spectrafilm's increasing commitment to the production and financial packaging of feature films.

Barry Young, president of the Skyld group which includes Spectrafilm, told Cinema Canada that the appointment is another step in the direction Spectra has been going for some time. He said that over the next two years the number of film projects Spectra will be involved in will increase. He added that the financing arrangements for each project will vary depending on circumstances. For example, foreign films will not be eligible for tax-shelter financing. Young noted that this early involvement in a film's life gives the company "increased coverage at the back-end." He said that Spectra is close to signing deals on half-a-dozen projects, but he wasn't willing to reveal details.

In addition to assisting Spectrafilm president Linda Beath in the executive producing and financial packaging of feature films, Olsberg will also manage the firm's administrative and financial functions working primarily out of the company's New York office.

Olsberg brings to Spectrafilm contacts with filmmakers in the U.S., U.K. and Australia developed while he was executive director of Affinity Enterprises. Before he co-founded Affinity in 1981, the London-born Olsberg spent eight years with the British merchant bank Hill Samuel.



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VANCOUVER VISTAS

by Rona Gilbertson

It took Director Peg Campbell, editor Haida Paul and animator Svend-Erik Eriksen a year and a half to develop the visual presentation unique to *Street Kids*. The innovative technique shoots still photography onto 16mm, creating "almost real time." The result is a rivetting 20 minutes of halting visuals and fluidity of movement.

Campbell, who dedicated two years of work in an adolescent group home for the project, sees *Street Kids* as a tool to change the perceptions of juvenile prostitution and choice. The events are both real and composite, with actors graduated from Campbell's theatrical and video training in the home.

Street Kids premiered recently at Vancouver's International

Film Day. Later this year, the production will accept the Oberhausen Film Festival invitation in Germany and will also feature at Congress '85 for the Justice Systems National Conference in Vancouver.

With a regional CBC broadcast letter in hand, Cal Shumiatcher and Charlie Wilkinson proceed on *Visa* their next feature after *My Kind Of Town*, the low-budget they made in surreptitious partnership with an NFB documentary. *My Kind Of Town* has recently been sold to national German television, lending bargaining position to the project in development.

Visa is an adventure/romantic/

comedy about two marathon runners and the cold war. It will be shot partially in Germany in April 1986.

The Traveller And The Mask is an adaptation of a half-hour radio play that is expected to be shot in September and October. Raymond Massey will co-produce it, with writer Bruno Pacheco, for this television special that will utilize locations on Vancouver Island and the Queen Charlottes.

Meanwhile, Telefilm has given the confident nod to *City Of Dark*, for investment only with the completion of *Traveller*. On this science-fiction feature, Pacheco shares literary credits with Tom Turnbull. With broadcast fund and the NFB behind them, the creative team expect

to begin shooting this fall in British Columbia.

Malcolm Collette of Marmalade Animation Ltd. has been given development funding from both the CBC and Telefilm for the first of five half-hour animations. Designed as a pilot, *Tales Of The Mouse Hockey League* is intended for family viewing and will air in concert with the 1986 national hockey season.

Other titles for the \$1.5 million series that will employ up to 30 people are: *Baseball Benny and the World Series*, *Touch-down Tales*, *Baseball Blues*, and *Mouse Soccer Fever*. The production start-date was Aug. 15 and work on the episodes will continue for an expected 18 months.

Just out of editing, Steven

DeNure's *Ranch* will premiere this October. The 28-minute Telefilm/Canada Council coventure documents artist Allan Wood's rendition of bucolic life. Spanning an extensive 320 acres, the Rocky Mountain Ranch project employs acrylic colors and spirals of canvas over gates, fences, corrals, barns and other evidence of farmdom. The artistic concept was to create a three-dimensional painting and DeNure captures the seasonal changes on the environment with time-lapse cinematography.

In 1984, *Wall To Wall* won Best Documentary at the Yorkton Film Festival. Just returned from the American Film Festival in New York, Peter Smilsky's half-hour production now bears a Red Ribbon for the Human Concerns category. The Canadian work was firsted only by the Academy Award-winning *Stone Carver*. Shot in William's Head, an institution outside Victoria, B.C., *Wall to Wall* is a moving record of one kind of prisoners (jail inmates) taking care of another (mental retarded).

Still doing more than his fair share for Canadian animation, Marv Newland - made famous with his late '60s *Bambi Meets Godzilla* - is currently producing the work of other artists through his company, International Rocketship.

Newland's team is enlarging appreciation of the animator's craft together with such networks as ZDF - (CTV's equivalent in Germany), with Danish Television, and with the involvement of New York's Bernice Coe, who was responsible for the visibility of Newland's *Bambi* and *Sing Beast Sing*.

Among recent Rocketship productions, *Lupo The Butcher* is the handwork of Danny Antonucci, a self-proclaimed TV child, and animator of *Heavy Metal*, *Hurrah!*, *For Sandbox Land* and several commercials. A production that is 'too adult' for television release, *Lupo* is directed toward festivals.

Dan Collins is currently working with Newland on *Dry Noodles*, a character study in movement, design and form that will appear on television and at festivals.

HAMILTON - The Hamilton Movie Club will be hosting GalaXies, the annual convention of the Society of Canadian Cine Amateurs (SCCA) on Labour Day weekend. Attendance at the convention is expected to be from 150-200 SCCA members from across Canada, as well as members of the American Society of Amateur Cinematography.

Movie club president Fred W. Briggs is hoping that the high quality of the seminar speakers will attract individuals working in the film industry.



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Public support for Parallel avoids seizure

MONTREAL — Claude Chamberlan, director of embattled Montreal rep Cinéma Parallèle, has succeeded in avoiding a foreclosure scheduled for July 17. At a press conference July 9, he explained the financial woes of the Parallèle and appealed to the members of the press and the film community for support and financial contributions.

Joining Chamberlan on the press conference panel, in a show of support for the Parallèle, were Quebec filmmaker Anne-Claire Poirier and Association des réalisateurs et réalisatrices de film du Québec (ARRFQ) representative Pierre-Alain Jolivet. Jolivet did not mince words in his condemnation of the government agencies that have refused to support the Cinéma Parallèle, namely the Société Générale du Cinéma (SGC) and the Institut Québécois du Cinéma (IQC). Jolivet's criticisms were particularly directed at IQC president Claude Four-

nier and SGC president Nicole Mathieu-Boisvert.

Chamberlan, more diplomatic, was also very critical of the government bodies. "The SGC and the IQC are not fulfilling their mandates," said Chamberlan. "They are only giving support to profit-oriented cinemas. In 1983 they decided not to give any grants to non-profit movie houses such as the Parallèle." The SGC, on the other hand, argues that it does not have the necessary funds to support non-profit cinemas.

The stoppage in financial assistance by the SGC has also led the Canada Council to retire its yearly subsidy to the Parallèle, as it does not subsidize organizations with deficits.

"Without the financial assistance of these government institutions", explained Chamberlan "the Cinéma Parallèle cannot fulfill its objectives of being a cultural organization devoted to promoting indepen-

dent and innovative film and video productions while at the same time assuming the burden of operating costs."

Although Chamberlan succeeded in mustering up enough support from the film community and from the public at large to avoid the first foreclosure, the Parallèle is still far from being out of trouble. In fact, Chamberlan has been forced, for the first time in 18 years, to cancel the Parallèle's summer program of screenings.

However, the Parallèle is determined to keep its doors open. It is maintaining its fundraising campaign in hope of keeping the theatre in operation while the various government agencies responsible for assisting movie-houses rule on its fate. To this end, the Parallèle will be presenting Wim Wender's most recent film, *Tokyo Ga*, until the end of August, marking its first theatrical release anywhere in the world.

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World Film Fest scans Hungary, Latin America

MONTREAL - A record 158 feature-length films from a record 45 countries are set for the 9th World Film Festival being held in Montreal Aug. 21 - Sept. 1, Serge Losique, managing director and president of Montreal's World Film Festival, announced at a press conference on July 31. Losique also anticipates more titles to be added to the already large list before the start of the festival.

Seventeen films have already been selected for the festival's Official Competition, 42 in the "Hors Concours" section, 16 in the Latin American Cinemas

category and 74 in the Cinema of Today and Tomorrow category.

This year's festival will spot-light a special section on the films of Hungary, with nine recent features, including works by Peter Basco and Istvan Szabo. There will also be a Hungarian entry in the Official Competition.

Two major world premieres will also open and close this year's event. Norman Jewison's made-in-Canada *Agnes of God*, starring Jane Fonda, Anne Bancroft and Meg Tilly, will be presented at the opening ceremonies, while Ivan Passer's *Creator*, starring Peter O'Toole, Mariel

Hemingway and Vince Spano, will be screened at the closing ceremonies.

Canada will be represented in the Official Competition by Jean Beaudin's *Le Matou*. Other Canadian films to be presented at the festival are Claude Gagnon's *Visage pâle* in the Hors Concours category, *Dark Lullabies* by Irene Lilienheim Angelico, *Le Choix du Peuple* by Pierre Migneault, *Blue Line* by Marc Voizard, *90 Days* by Giles Walker and a Lebanon-Canada co-production, *Gazl el Banat* by Jocelyne Saab, in the Cinema of Today and Tomorrow category.

There will also be a special presentation of *Night Magic*, a Canada-France co-production, directed by Lewis Furey.

This year the World Film Festival will hold a specially created section to honor young filmmakers, in celebration of the United Nations International Years of Youth. As well, the 17th Canadian Student Film Festival will take place within the framework of the Montreal Festival.

The jury for this year's festival is presided by Czech-born director Ivan Passer. Other jury members are Canadian actress Louise Marleau, Japanese actor Toshiro

Mifune, French director Jean-Charles Tacchella (*Cousin, Cousine*), Soviet filmmaker Nikolai Goubenko and Spanish critic Pedro Crespo. Losique said a seventh member would be selected prior to the fest opening.

Market announces large participation

MONTREAL - Some 250 companies from over 37 countries have registered for the upcoming Montreal Film, Television and Video Market to be held Aug. 25-31 in conjunction with the 9th Montreal World Film festival. Already more than the 214 who attended last year's market, the 250 still falls short of the 400 participants predicted earlier this summer by Festival director Serge Losique.

A large number of Canadian film, television and video buyers have confirmed their attendance at the Market. These include the National Film Board, Soroler Video, V.C.I. Videolux, Les Cinémas SNC, Télé-Métropole, Les Productions La Fête and Cimadis Inc.

Also, the International Distribution Division of Nicaragua's Ministry of Culture will be on hand with a sizeable budget for the purchase of between 15-20 Canadian motion-pictures.

Sony Canada, a new sponsor of the Market, will equip 12 video screening rooms with 3/4 inch, tri-standard machines and large-screen Sony video projectors viewing-facilities.

A special event at the Market will be Egyptian Day on Tuesday, Aug. 27. Producers, directors and stars of the Egyptian cinema will be on hand to promote their country's productions.

New Quebec office

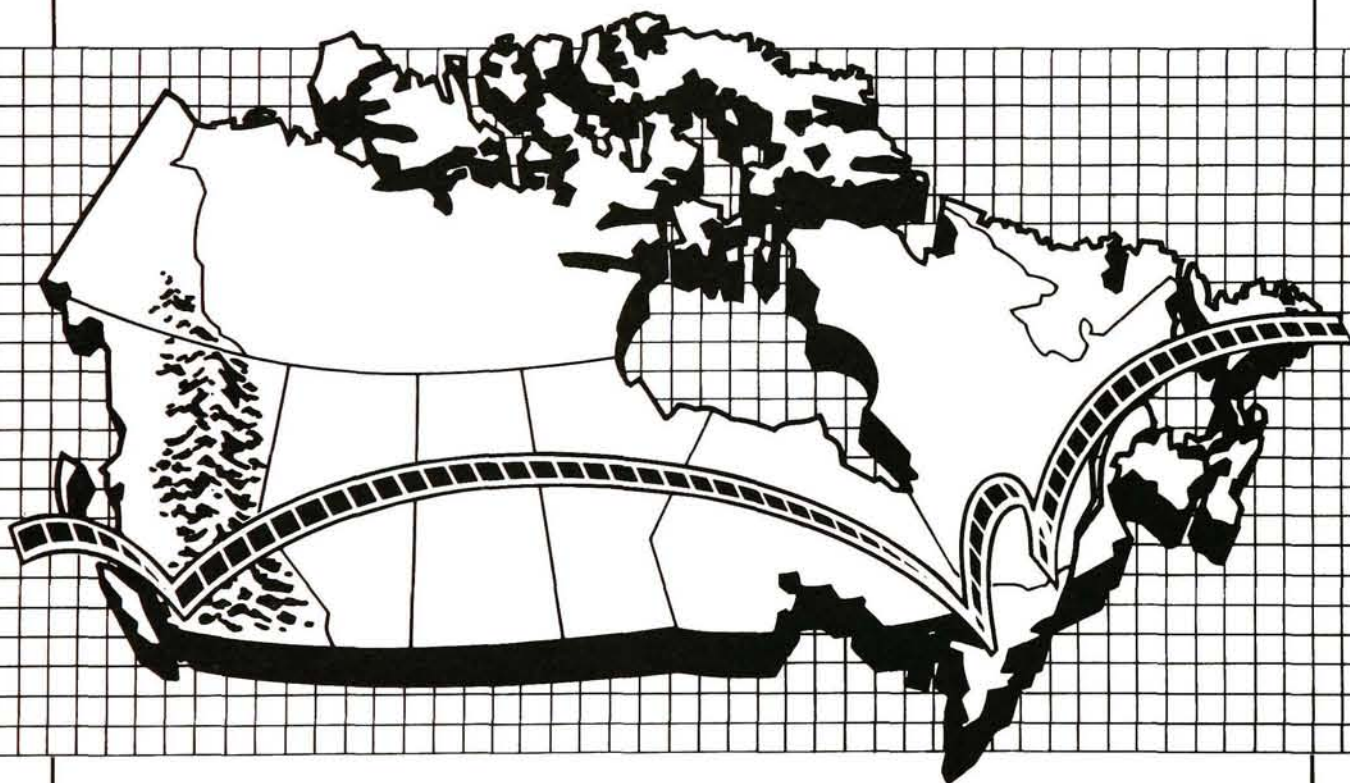
MONTREAL — The National Film Board of Canada joined with the Institut Canadien de Québec to celebrate the opening of a new office at Quebec City's Central Library June 12.

The occasion underlines recent efforts by the two government agencies to bring together the resources of Canada's leading cinematographic institution and a public library network to diversify and improve cultural services to the population.

For François Macerola, NFB president and government film commissioner, public access to NFB products is an important objective, while Institut Canadien de Québec director Philippe Sauvageau spoke of the need for a "cultural shopping center."

Among the dignitaries present at the inauguration of the new NFB office were federal Communications Minister Marcel Masse, Quebec National Assembly president Richard Guay, Quebec City Mayor, Jean Pelletier, as well as Macerola and Sauvageau.

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Loewy high on Vivafilm International

MONTREAL Vivafilm International, a partnership between Victor Loewy of Vivafilm, Robert Lantos and Stephen Roth of RSL, and possibly others, is now reping RSL product abroad for world sales. With the creation of Alliance Entertainment, a separate production partnership between the principals of RSL and International Cinema Corp. (ICC), it is expected that ICC will become the third partner in the new world sales company.

"We had a high profile at Cannes and did very well," reports Loewy, whose international expertise has been confirmed by his relations with RAI in Italy and through the sub-contracting deal made with Triumph several years ago for the Quebec territory. Loewy says of the first deals made for the new company that it is "surprisingly easy" to make international sales, especially compared to the "difficulty" which Canadian distributors encounter doing business locally.

Loewy, currently distributing *The Coca-Cola Kid* across Canada, believes that Canadian distributors do have a role to play internationally, and he points to his experience with the films of Dusan Makavejev. "I had *Montenegro* for Quebec and, proportionally, did better with

the film than any other distributor worldwide." He also became a friend of the filmmaker who turned to Loewy when he ran into financing difficulties for the Australian-made *Coca-Cola Kid*. "Makavejev needed a foreign sale to free up the money which had been promised in Australia, and so I advanced him \$150,000. It was on the basis of this pre-sale that the production went ahead."

Loewy has since made television sales to Radio-Québec and TVOntario for the French rights to the film and is hoping to at least match the amount of his advance through the sale of the English rights. Add that to a successful theatrical run for the film, and Loewy feels confident that his future and the futures of other Canadian distributors is looking bright.

"Given access to screens, we can make money. My films are proof of that." In the past, Loewy states that Canadian distributors were denied access to English-language screens, and that this severely hurt them. Today, he sees Cineplex and Famous Players building screens across Canada but coming up short with product to show. While he states that the bidding situation which muddled distribution and exhibition over the last few

years has virtually come to an end, he is sure that the increased need for product can only reinforce the strength of Canadian distributors and world sales agents.

Raymond strikes Lorimar deal

TORONTO - Bruce A. Raymond Productions announced that Lorimar TV Distribution has agreed to distribute Raymond's series *Parenting* in the United States. The series was commissioned by Proctor and Gamble of Canada and is produced in conjunction with the Parents Television Workshop. *Parenting* ran last season on CBC for fourteen weeks. A second series of 12 episodes have been ordered by P & G and CBC which will telecast it in September.

QC distributors elect new executive

MONTREAL The Association Québécoise des Distributeurs et Exportateurs de Films et de Vidéo (AQDEFV), elected a new administrative council at the AGM on June 27.

The new council consists of Richard Goudreau of Cinémaplus as president, Joseph Beaubien of Vidéoglobe as vice-president of video, Maryse Rouillard of Filmoption as vice-president of exportation, Jacques Bouchard of Multimédia Audiovisuel as secretary, Pierre René of France Films as treasurer, with René Malo of Les Films René Malo and André Link of Cinéma International as directors.

Big launch for Le Matou

MONTREAL - Vivafilm Ltée will launch *Le Matou* on Aug. 30, picking up on the publicity created by the film's world premiere at the World Film Festival of Montreal. The film, directed by Jean Beaudin and produced by Cinévideo, will also have high-profile support from the promotional campaign put in place by Vivafilm president Victor Loewy.

"Coca-Cola is putting some \$150,000 behind the film, and will display posters on all its trucks during the film's run," explains Loewy. In addition, Québec-Amérique, who published the book *Le Matou* by Yves Beauchemin will distribute additional posters throughout bookstores in the province while Polygram, which is producing the record of the soundtrack, will cover record-stores with a third poster. Other media like La Presse and Radio-Mutuel, have also agreed to tie-ins to promote the film.

After the Montreal launch on Aug. 30 comes the Quebec City launch the following evening, this time accompanied by a plane-full of journalists being flown from Montreal to Quebec, in the company of the film's stars and creators aboard a Quebec government plane.

Live-television coverage of the plane's arrival is planned and Quebec City daily *Le Soleil* is participating in the promotion for that city.

"This kind of promotion is possible, even without aid from Telefilm," comments Loewy who says he has never yet asked the corporation for funding to launch a Canadian film. "I don't like bureaucracies and I don't like the paperwork. Perhaps now that Peter Pearson is heading up Telefilm, these things may change," he concluded, anticipating a trip to Telefilm soon to test the waters.

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Enthusiasm runs high as Sask producers organize to lobby

REGINA — One no longer needs rose-coloured glasses to see a brighter future for the Saskatchewan film industry.

In a move some are hailing as "landmark", others are calling merely significant, but all agree is necessary, members of the Saskatchewan film industry have formed a steering committee to establish the Saskatchewan Motion Picture Industry Association (SMPIA). The association will be an umbrella organization that hopes to improve communications within the industry and lobby as a professional organization for "rational film industry legislation."

Some major objectives of the association are to lobby government for a provincial film office which would realistically convey industry concerns and initiatives to keep production money in Saskatchewan and attract funding. The SMPIA would publish a resource directory on talent and support services in Saskatchewan and generally improve the Saskatchewan film-industry image.

Stephen Onda, an independent producer and president of Framework Productions in Regina, has been named chairman of the six-person steering committee. "The film and video industry is growing and diversifying in Saskatchewan. The associations' primary goal will be to facilitate that growth and to create a positive environment for the industry," says Onda.

"The association is not solely a producer's organization. This umbrella type of organization will be structured to include a broad spectrum of the industry, including talent as well as craftspeople. Not only will such an association have the ability to lobby on behalf of the industry, but will also be able to create a forum for communication within the industry."

Veronica Gamracy, CTI Communications in Saskatoon, is also a member of the steering committee. In her view, the SMPIA has the potential to be a powerful and effective organization. She says the association could serve a purpose as a strong educational force within the province. As well, she sees the association as an opportunity to satisfy the "need to access people with a strong financial background." According to Gamracy, the film industry needs people with such financial backgrounds just as the oil, gas and mining industries do.

"The primary concern of the Canadian film and video industry has traditionally been fundamentally cultural rather than economic," says Gamracy.

"However, if a Saskatchewan-based industry is to flourish instead of merely survive, a concern with economics must be developed. Not only must our products be attractive in terms of information as well as entertainment delivery, they must also be properly financed, marketed

and distributed in order to take full advantage of the considerable aesthetic efforts involved.

"We already possess an abundance of provincial production talent and expertise, but we appear to lack those skills that are important to the management of a growing industry."

Another member of the steering committee is Bill Stevenson, director of programming for CKTV in Regina. He thinks the "association will foster a certain credibility. It will certainly speak in many ways and as a unifying force it should promote all aspects of the Saskatchewan film industry."

Programming director Stevenson is enthusiastic about the association from a broadcasting point of view.

"It gives us a central location to deal with any problems on a province-wide basis. Sometimes in the past it was hard to get a finger on anything, that would be different with an umbrella organization."

Stevenson thinks the association, to be modelled after the British Columbia Film Industry Association (BCFIA), will enhance the potential of the Saskatchewan film industry.

"Look at Alberta, B.C. and the United States where associations have been created. They bring more work into the province or state and it gives people a central group to deal with. Certainly more film business in the province is better for everyone. If

you start creating jobs in the film industry, the ramifications go far beyond the aesthetics of filmmaking; they are cultural and economic."

Stevenson is also a member of the Saskatchewan Broadcasters Association, a group that has heartily endorsed the creation of the association.)

The birth of the SMPIA is coming at an opportune time. Onda says the "industry in Saskatchewan is now getting to the stage where it is actively seeking co-productions and co-ventures."

Delores MacFarlane, director of operations for the CBC in Regina, says currently the Saskatchewan film industry is at an "embryonic level for independent production."

She says the creation of the association, while not imperative, was necessary.

"It's circle the wagon time. The government has to be involved; private industry other than the film industry has to be involved, as do corporations and the CBC and NFB. Everybody has to work together in the support system."

The association should prove helpful in improving the provincial industry image.

"The view of Saskatchewan is a little warped. We're laughed at in the East," says MacFarlane. "The West still has to struggle on its own as far as artistic achievement is concerned."

Don List is an independent producer and president of eight-

year-old Birdsong Films in Regina. While MacFarlane was concerned about the image of Saskatchewan filmmaking industry nationally, List wondered about the image on both provincial and national levels.

"A lot of people within the province don't take us seriously. The association could change that through such things as an awareness campaign," continued List, "and the formation of the association would enable us to become more vocal on a national level. The greater numbers in the association mean greater representation."

List should know all about the strength of greater numbers. He serves as president of the Saskatchewan Association of Motion Picture Producers (SAMPP), a group that found its effectiveness hampered by a lack of size and, therefore, power. He is hoping SAMPP will become "an integral part of the association. We hope to enlarge the organization making us a stronger voice, more effective."

According to List, the formation of the association is a "natural step in the evolution of the industry" in Saskatchewan.

"We're getting out of the cottage industry, we've developed beyond that. People know there are technicians out here who are capable and qualified."

Larry Bauman, president of Camera West in Regina and an independent film producer, is also a member of the steering committee. He considers the Saskatchewan film industry stable with slow, steady growth. According to Bauman, the film companies that survived the "thinking out" period of the recessionary early '80s should now be able to make it in the Saskatchewan film industry. He says there have been attempts before to establish an umbrella organization but, for varying reasons, those attempts fell short. This time he foresees a better result.

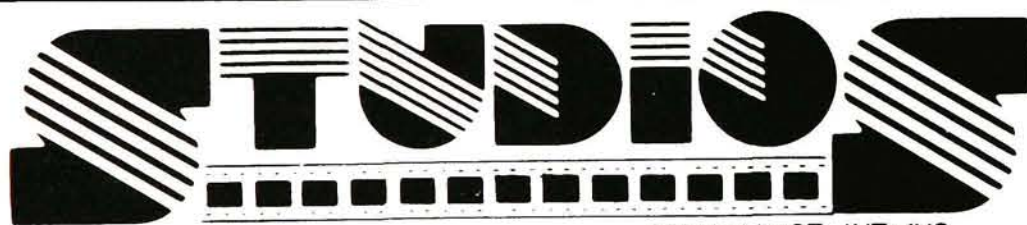
"The association has the potential to solve a lot of problems. This is the most concerned and intelligent effort to initiate an association to date."

The creation of the SMPIA is receiving support from the government, something that Bauman feels is "anticipation of big things to come."

"The government wants to see the production community organized in such a way that it can be dealt with effectively."

Perhaps the most important aspect for Bauman as a producer is that the association may aid in attaining a "degree of co-operation between government and the private sector."

Government involvement comes from the Saskatchewan Department of Culture and Recreation. Denis Nokony, a senior



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Yorkton Showcase led way for organization

YORKTON The second Saskatchewan Film and Video Showcase, held in Yorkton May 31-June 2, had 52 entries in competition and 51 participants who registered for the two-day event.

During a Showcase, a steering committee was elected to form a provincial umbrella organization consisting of film and video producers, broadcas-

ters, independent filmmakers, and others associated with media and communications in the province.

Elected to the committee were Stephen Onda of Framework Productions; filmmaker Ian Preston; Veronica Gamracy of CTI Communications; Bill Stevenson of CKTV in Regina; Larry Bauman of Camera West in Regina; and Sheila Har-

ris, general manager of the Yorkton Film and Video Festival.

Classrooms and Caribou, a 33-minute documentary by Ian Preston which examines the relations between a school and community on the Indian Reserve on Fond du Lac, Saskatchewan, was awarded best overall production at the showcase.

Enthusiasm, government support high

arts consultant with the department, displays the same enthusiasm as the members of the private film industry when discussing the association.

According to Nakony, government interest in an association goes back to 1979 when the government hoped to create a motion-picture development office (one of the SMPIA's eventual objectives).

Nakony says the association will be a "vital aspect of the

scene." He says the government is interested in yet another stated SMPIA objective, "to stimulate rational legislation."

According to Nakony that may come in the form of "an array of appropriate tax and production incentives." Those incentives may be similar to incentives given industries such as oil and natural gas.

But, cautions Nakony, "there is still a lot of work to be done by the government around this issue."

Perhaps SAMPP president List

best sums up the attitude about the creation of the new association.

"A major role of the association will be to effectively lobby provincial government towards acceptance and understanding of the film industry in the province. The key is to say 'Yes, we can do it here'."

John Charlton •

John Charlton is a freelance writer currently residing in Regina.

Television drama rolls in Maritimes

HALIFAX — Television drama production in the Maritimes has gotten a shot in the arm as a result of a three-way deal between CHUM Atlantic Programs Ltd., Atlantic Television (ATV) and Telefilm Canada.

Earlier this summer, CHUM produced a Maritime drama series entitled *Windows*, six half-hours scheduled to air this fall on ATV, the CHUM-owned CTV affiliate.

Shooting took place over a six-week period beginning on June 10 and ending July 19 with a production crew of 21. Six were ATV employees including the *Windows* series' producer/director Jim Hill. The series was shot entirely in stereo sound on Sony Betacam video equipment.

The dramas are based on scripts chosen from 198 entries in a script-writing contest held last winter on ATV, for which each winning writer received \$3,000. The six scripts of the *Windows* series are "Willy The Kid" by Glen MacLeod; "Fragile" by Joseph Michael Gale, both adapted for television by Bruce McKenna; "Being Dead" by Weldon Mathews; "The Cupid Game" by James Baker; "Musclebound" by Doug Sutherland, all three adapted for television by David Eames; and "When

Love Calls" by Sandra-Lea Hardy Burkitt, adapted for television by Nancy Merritt Bell.

Music video tells fate of Baha'i girl Mona

TORONTO - The Baha'i community has sponsored a music video about the fate of Baha'i in Iran. First-time recording artist Doug Cameron wrote the title song of his album *Mona* and The Children about a 16-year-old Baha'i girl executed in Shiraz, Iran, because of her faith. The five-minute music video about Mona Mahmudnizhad features Seals and Croft, Buffy Ste. Marie and character actor Alex Rocco. A 40-minute documentary about the making of the video will be distributed to the international Baha'i community. Producer Jack Lenz and Cameron are Baha'i. *Mona* and the Children is on the True North label.

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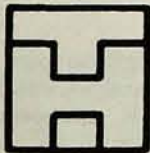
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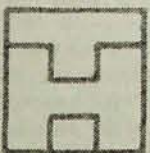
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Comedy pilot aired in Montreal

MONTREAL - *Set W*, a half-hour pilot comedy show created by Montreal comics, is the first English-language comedy show produced in collaboration by both CF Cable and Videotron, two Montreal cable services.

The *Set W* and the *Earl Lunceford Show!* were both developed in March 1985 to create two new half-hour comedy shows for television.

The pilot for *Set W*, shot entirely in Montreal, was aired on CF Cable TV as of July 16 and on Videotron as of July 17. All five *Earl Lunceford Show!* Episodes, produced by CF Cable

TV, aired on weekly basis as of July 23, for five consecutive weeks in all *Set W* time slots.

The talent team includes producer/director Ted Weber; producer/headwriter J. Jacob Posashnik; producer David Coffman; writers/actors Ruth Beloff, Jim O'Brien, Yona Shtern, Philip Fine, David Gow, Pierre Hirsch; writers Annie Game, Joyce Whil and cast members Leslie Ashton, Marianne Maltby, Ivan Smith, Ian Shachter, Paul Westman, Paul Perreault, Eliot Mondelcorn, Neil Alan Bibby and Jan Kirschner.

First five videos from Taurus 7 to broadcast

MONTREAL — Taurus 7, a Montreal-based production house which recently formed Canada's first rock video syndicate, has had its first five videos broadcast on MuchMusic, Canada's national music video service.

In addition, four new videos are currently in production, including the Silver Platter's *Zander*, Véronique Béliveau's *Cover Girl* and Mountain's *Spark*, while contracts for two others have been signed. This brings Taurus 7 a total of 11 out of a proposed 18 videos featuring some of Canada's top recording acts. In the weeks ahead, Taurus also anticipates the announcement of at least seven more videos to be made before the end of this year.

Taurus 7 producer Claude Castravelli has also announced that one of the videos currently being aired on MuchMusic, Steven Tracy's *Victim of a Fantasy*, is scheduled for broadcast on the U.S. music video network MTV.

Castravelli's rock video syndicate consists of a fund of approximately \$1 million to develop and produce rock videos. The money was put together through support from Canadian investors. Castravelli is attempting to put together a further \$2 million fund in order to develop new rock videos, as well as other projects.

Comedy films add to Laugh Fest in Mtl

MONTREAL — A film comedy section was part of Montreal's Festival Just For Laughs, held from July 10-14. This comprised two categories including a retrospective on the films of famous comic actor/filmmaker Max Linder, as well as a premiere category in which five films selected at the Berlin Film Festival and at the Cinéma d'humour de Chamrousse were screened.

Blue Man coventure wraps

MONTREAL - Production on *The Blue Man*, a film noir/police drama with a "psychic twinge" wrapped during the last week of July after five weeks of shooting on location in Montreal.

Coming in both on time and on budget, *The Blue Man* is a coventure between Filmlinc International of Montreal and New Century Productions of Los Angeles. Both companies split the \$1.6 million budget equally.

The Blue Man was directed by George Mihalka from an original screenplay by Robert Geoffrion and stars Winston Rekert, Karen Black, John Novak, Patty Talbot, Vlasta Vrana, Andrew Bednarski,

Bronwen Booth and Lois Maxwell.

The film was produced by Pieter Kroonenburg, with Nicolas Clermont and David Patterson as executive producers. New Century Productions executive producer was Buck Houghton.

The Blue Man was produced with the participation of the Global Television Network and Telefilm Canada and will be distributed in Canada by Ciné 360, while New Century Productions will handle the worldwide sales. Release is expected later this year.

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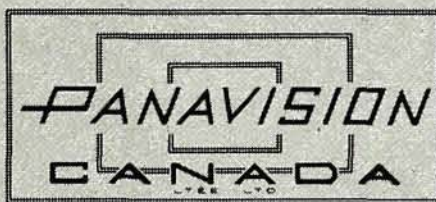
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SDA continues series in studio

MONTREAL SDA Productions Ltée. has just begun the second year of production on the television series *A Plein temps* in their newly opened Studio Centre-Ville. The first season of the show had attracted a combined audience of 750,000 on Radio-Canada and Radio Quebec.

During the 1985-86 season, *A Plein temps*, which deals primarily with parent-children relationships, will also broadcast on both networks but at more favourable hours. Radio-Canada will air *A Plein temps* Thursdays at 7pm and at 7:30 pm on Radio-Quebec.

The series is produced by François Champagne, president of Montreal's Les Productions SDA Ltée, and is directed by François Coté and Michel Bériault.

The series is financed by a group of private investors as well as by both federal and provincial governments. Telefilm Canada has invested monies from their Canadian Program production fund while the Quebec government has invested monies through three ministries, Education, Social Affairs, and Justice.

Canada focus for PBS production on unknown country

TORONTO WTVS/Detroit is developing a four-part prime-time series on the history, politics and culture of Canada for the U.S. Public Broadcasting Service. The series will be produced out of WTVS' Toronto office with producers, directors and crews from the Canadian production industry, and is expected to air in the Fall of 1987.

The research and development stage of the project will take place this year funded by a \$50,000 grant from the Corporation for Public Broadcasting, a U.S. non-profit agency that receive and distributes federal funds for the P.B.S.

Since WTVS/Detroit set up an office in Toronto last year, it has acquired over 120 hours of Canadian programming for the PBS system and has entered into a number of productions and co-productions in Canada, including two programs with Global television.

According to WTVS director of Canadian operations Bill Nemtin, the project will be a recognition of the importance of Canada to the United States and to help eliminate widespread ignorance about Canada in the U.S. It will also confirm the realization that production talent in Canada is quite capable of producing a PBS prime-time series.

Samuel Lount troubles persist as film is completed

TORONTO Financial difficulties continue to plague *Samuel Lount* which is due to have its world premiere at the Festival of Festivals.

Although the film was completed Aug. 2, it is not clear who controls the final point.

Producer Elvira Lount noted that negotiations with all parties involved which include Telefilm, CBC and completion guarantors Motion Picture Guarantors, are well on their way to resolution. Lount told Cinema Canada that although agreements had been reached with MPG last month, things have been held up by Telefilm claiming \$20,000 in interest costs which it was withholding from its final payment of \$52,500 to the production. Lount said that

if Telefilm is prepared to be flexible about the interest, the matter could be resolved. She said that CBC will not put up the second-half of its license-fee of \$500,000 because they want the film free and clear of any liens.

Samuel Lount, a true story of the 1837 rebellion, marks the directorial debut for Laurence Keane who earlier had produced *Big Meat Eater*, a cult sci-fi pic.

Whale of a tale for John Ryan

TORONTO John Ryan formerly production executive for First Choice Pay TV, is producing a feature film, *The Puracone Factor*, to shoot in Nova Scotia in August. Ryan teamed up with producer/director Michael Brun to produce this family adventure film featuring a nine-foot mechanical Orca whale.

TF hires lobbyist Marshall

TORONTO Pending confirmation by the Telefilm board, Toronto producer Bill Marshall has been hired as a consultant to Telefilm. Peter Pearson, Telefilm executive director, told Cinema Canada that it was a short-term contract which had not been confirmed as of Aug. 7. Pearson said that Marshall's role will be to make members of Parliament, cabinet ministers and senior civil servants more aware of Canadian production and Canadian successes. As a first step Marshall will be organizing a screening of RSL's *Josbua: Then and Now* directed by Ted Kotcheff from a script by Mordecai Richler based on his novel.

In addition to his consulting activities through Argyll Business Consultants, Marshall has an active production company, Marshall Arts. Marshall currently

has three projects in active development: a 13-part series with Global called *The Day It Happened*; a co-production with Andrew Alexander called *Escape to Dubrovnik*; and a co-development with the CBC, a 3-hour made-for-TV drama called *Camp X; School for Spies*, based on such a wartime camp at Whitby, Ontario. The first two projects have received Telefilm funding, with the third in process of receiving a Telefilm commitment. Marshall told Cinema Canada that there was no conflict between his consulting for Telefilm and receiving Telefilm production money. Pearson agreed that there was no conflict. He told Cinema Canada that he would "increasingly put out to the private sector initiatives formerly done in-house."

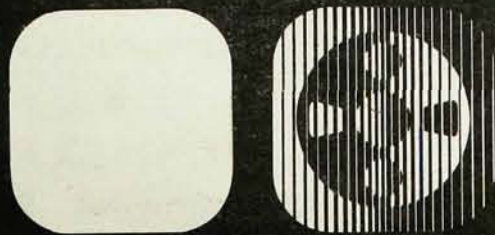
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MONTREAL — Beneficial and stimulating. That's how best to describe Silence, elles tournent!, Montreal's first international women's film festival held June 6-16.

Another film festival? Yes, another film festival, but if this one is well-worth writing about, it's less because of its size — it was, after all, a small festival — but more precisely because it met a need in providing a place and time in which to see films and videos by women, as well as an opportunity to meet with the filmmakers. With its 80 films, its Mai Zetterling retrospective, its seminars with a dozen foreign women directors, its video programming and workshops, not to mention its immense popular success, Silence, elles tournent! was a genuine first for Montreal. (There were precursor festivals in the 1984 Cinémama and the 1973 La femme et le film, both of which focused on productions by women and women's role in film history, but the resources and intentions of these events were more modest.)

Silence, elles tournent! organizers had it in mind to reach not only film fans, nor only enthusiasts of feminine film production, but a large public. And they more than succeeded. For 10 days, the Cinémathèque theatre was SRO, though the NFB's Guy-Favreau theatre had a harder time of it (it is rather discouraging to have to walk through three underground shopping centers and endless echoing corridors to get there). Still, towards festival's end, even the Favreau location was able to overcome the fans' resistance as many thronged to catch titles missed at the Cinémathèque showings.

The enthusiasm of the festival public can be explained by the simple fact that Silence, elles tournent! let one discover such prolific and stimulating filmmakers as Zetterling, Ula Stöckl, Judith Elck and Jeanne Labrune, who, for various reasons, were little-known to local filmgoers. This too was why the end-of-day sessions with the filmmakers proved such a hit. After the screening of *Scrubbers* (which would receive the festival's first Prix du public), Zetterling, relaxed, smiling and irresistibly funny, simply won over her audience by telling the story of her difficulties with her previous feature *The Girls* (1968). It received such terrible reviews in Sweden that for the next few years she was unable to raise the money for further shooting. Her need to create, she recalled, led her to discover writing, cooking and making compost. In addition, Zetterling fielded numerous questions about the *Scrubbers* shoot, why she decided to shoot this particular script, the amount of research required (on detention-homes for young women), the choice of cast (only two actresses were professional), rehearsing, and financing.

Another fest highlight was the session with Ula Stöckl, director of *Dër Schlaf der Vernunft (The Sleep of Reason, Le sommeil de la raison)*. Visibly shaken by this film that dares explore the fantasies and violence of women, the audience gave Stöckl a warm and attentive welcome.

Other directors also present included Heiny Srour, *Leila et les loups*; Guilianna Berlinguer, *Il Desertore*; Doris Chose, unfortunately shunted around by scheduling upheavals in the closing days, who had come to pre-

sent *A Table For One*, a veritable jewel of a film starring Geraldine Page; and Busi Cortes, *Hotel Villa Goerne*. It's too bad that Cortes received so little notice, for her film was a rare occasion in which to learn more about Mexican cinema and that of Mexican women filmmakers in particular.

Organizers Cinéma Femmes wanted also, by juxtaposing different cinematographic approaches and practices to provide the basis for more concentrated reflection on women's film production than a 'mixed' festival could offer. Is there, then, a distinct female cinematic genre?

Certainly Silence, elles tournent! confirmed, if that was still necessary, that women have increasingly abandoned the defensive and demanding tone that characterized the first phase of speaking out.

Women's cinema of the '80s is marked by its audacity. Women have given themselves the right to express the world in a personal way while at the same time questioning cinematographic language and its traditional forms. This give the films, while on the whole rather bleak, their audacious and often delinquent character. Sally Potter's *Gold Diggers* provides a good example of this young cinema which ventures onto the terrain of aesthetic exploration with remarkable mastery. One could also mention Christine Ehm's *Simone* (which received the second Prix du public at Montreal and won first place at Belfort) whose dialogue and visual information takes the viewer down one false trail after another. There's a similar preoccupation with form in Geneviève Ripeau's *En l'absence du peintre*. Lynn Tillman and

Sheila McLaughlin's *Committed* and in Stöckl's *Sleep of Reason*. This film, like Zetterling's *Scrubbers*, reveals a new approach to film content. Both films deal with female violence, a violence that I would term 'residual', that is, a reserve essential to survival. Both films question certain forms of behaviour by women as mothers and as lovers and question the traditional image of the woman as non-violent because of her sensitivity and emotivity (a traditional image that many women filmmakers often articulate).

So Silence, elles tournent! provided important confirmation that women's cinema is on the

move, transforming itself while questioning itself, a cinema full of life and health.

"The festival overview," says Cinema Femmes' Linda Soucy, "convinced us that it is important, at least for the next few years, to offer ourselves the luxury of having festivals like this one."

A luxury? Hardly. A necessity. For sure.

Diane Poitras •

Diane Poitras is a Montreal video-maker (Pense à ton désir) and writes frequently on film for the Quebec feminist monthly La vie en rose.

CRTC applauds Canadian content

OTTAWA — Given Canadian private-sector broadcasting's uneven relationship to the advancement of Canadian culture and talent, recent Canadian Radio-television and Telecommunications Commission (CRTC) licensing decisions reveal that some changes for the better are underway.

In a decision July 5 renewing radio broadcaster CHEZ-FM Ottawa's license to 1990, the CRTC cited the licensee's "significant contribution to the support and promotion of Canadian talent" and lauded its intention to continue being associated with music by local Canadian artists. CHEZ-FM, through programs like "Share-Chez", allocates \$18,000 per year to the promotion and development of Canadian talent.

Sister station CHEZ-FM Smith Falls, in a separate decision July 9, reported it had developed a

full-time local and regional new staff with correspondants in Almonte, Carleton Place, Kemptville, Brockville, Arnprior and Winchester, reaching over 50% levels of local and regional news content. As well, since August 1984, the licensee has been broadcasting a daily public affairs program dealing with Ottawa Valley topics and had instituted a weekly folk music feature, along with supporting local and regional talent through the broadcast of four five concerts in the past year.

These efforts notwithstanding, the Commission found several "shortfalls" in the licensee's adherence to its Promise of Performance — for example, insufficient reflection in folk music of the region's "rich folklore heritage." However, the Commission did renew CHEZ-FM's license to 1988, subject to certain conditions of license.

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NDP announces arts and culture policy

OTTAWA – The federal New Democratic Party has produced a new policy for arts and culture in Canada. The new policy, spearheaded by NDP cultural affairs critic Lynn McDonald (MP – Broadview-Greenwood), was adopted at the NDP national convention during the July 1 week-end, after lengthy study.

Adoption of the new policy coincides with the July 2 controversy around the 'firing' of director Timothy Porteous Canada Council by the Conservative government. It also serves as a criticism of what McDonald terms "the intention of Mulroney and the Conservatives to politicize the arts in Canada."

"The erosion of Canadian policy on the arts had already begun under the Liberal government," McDonald told Cinema Canada. "Their support of Canada's cultural institutions did not grow at the same rate as the cost of living. Mulroney and the Conservatives are even worse than the Liberals. They are not supportive of the country's cultural institutions. The \$85 million CBC cut-back is an example of their attitude. Their economic approach is just not logical in regards to culture. Our dependency on the U.S. is just not pro-

fitable for the proliferation of our own indigenous culture."

The new cultural policy, continued McDonald, "is part of an effort by the NDP to put a stronger emphasis on cultural issues. No one had really put together all the NDP's views on art and culture in an official party policy. Having been sensitized by the Conservative government's attitude, we felt that it was important to do so now."

The NDP policy is based on the view that access to cultural activities should be open to all Canadians, regardless of revenue, and publicly financed to insure "varied, regional, vibrant and truly Canadian artistic and cultural development." At the same time, the policy wants to further the cultural development of the private sector.

A key measure adopted by the NDP centres on enlarging the role of the CBC/Radio-Canada to make it the country's first cultural communication institution. This includes a long term plan to increase financing to up to 1.5% of the yearly budget, an increase in Canadian content in all sectors of programming, an increase in broadcast of independent productions, as well as progressive elimination of advertisements. The policy also stresses that there should be an increase in regional programming of all kinds while insuring an equitable representation of Canada's

unique cultural groups.

The NDP policy also states that Canada and Quebec constitute "two nations" in regards to cultural growth.

"We must understand that the CBC and Radio-Canada are run quite separately and represent as well as serve two distinct groups," McDonald explained. "Both groups must attend to their culture."

Another key point in the new policy is that the Canada Council be given sufficient funds to be able to support new and innovative cultural activities, as well as to continue the support of established organizations.

In regards to film, NDP policy includes encouragement of production and distribution of films truly reflective of life in Canada through increased support of the

National Film Board; co-productions between the NFB and independent filmmakers; increased support to independent film producers through government organizations such as Telefilm Canada, increased regionalization of film production and the promotion of Canadian productions in foreign markets.

Porteous

cont. from p. 54

the consideration of their long-term effects. In most cases capital or equipment grants, even or small amounts, lead to increased operating costs. It makes little economic sense to distribute so many million dollars of capital grants at the very time when operating grants are being cut back.

What the government should do

- The government should unequivocally confirm its election promise to respect the arm's-length principle in arts funding.
- The government should clearly state its commitment to the Canada Council's role as its "primary instrument of support to the arts" and its confidence in the Council's Chairman and board.

- The government should select arts board members from among those who have established reputations in arts activities, investment or other fields related to the operations of the agency.

- As a priority of its arts policy the government should reverse the ten-year decline in the real value of the Council's appropriation, and restore the appropriation to a level which would enable the Council to respond to the real needs of the arts in the 1980s.

- The government should re-examine the current balance between the funds used for capital and equipment grants and those available for operating grants. Operating grants should be increased at a rate consistent with the increased operating costs incurred as a result of capital and equipment grants.

What the arts community should do

- All those who share my concern about the future of the

Canada Council and of arts funding in this country should make their views known to the Prime Minister and to all members of Parliament. The arts community has shown, over the past year, that it can make its voice heard on important issues which affect it. The Prime Minister has demonstrated that he pays attention to public opinion when it is strongly expressed. The arts community's views should be given as much weight in the formulation of government policy as those of any comparable group.

It has been the great privilege of my life to serve as associate director, and for the last three years as director, of the Canada Council. I would like to thank all those at the Council and in the arts community who have supported me through some difficult but rewarding times. I hope that, in future years, I will be able to continue to serve the arts in Canada.

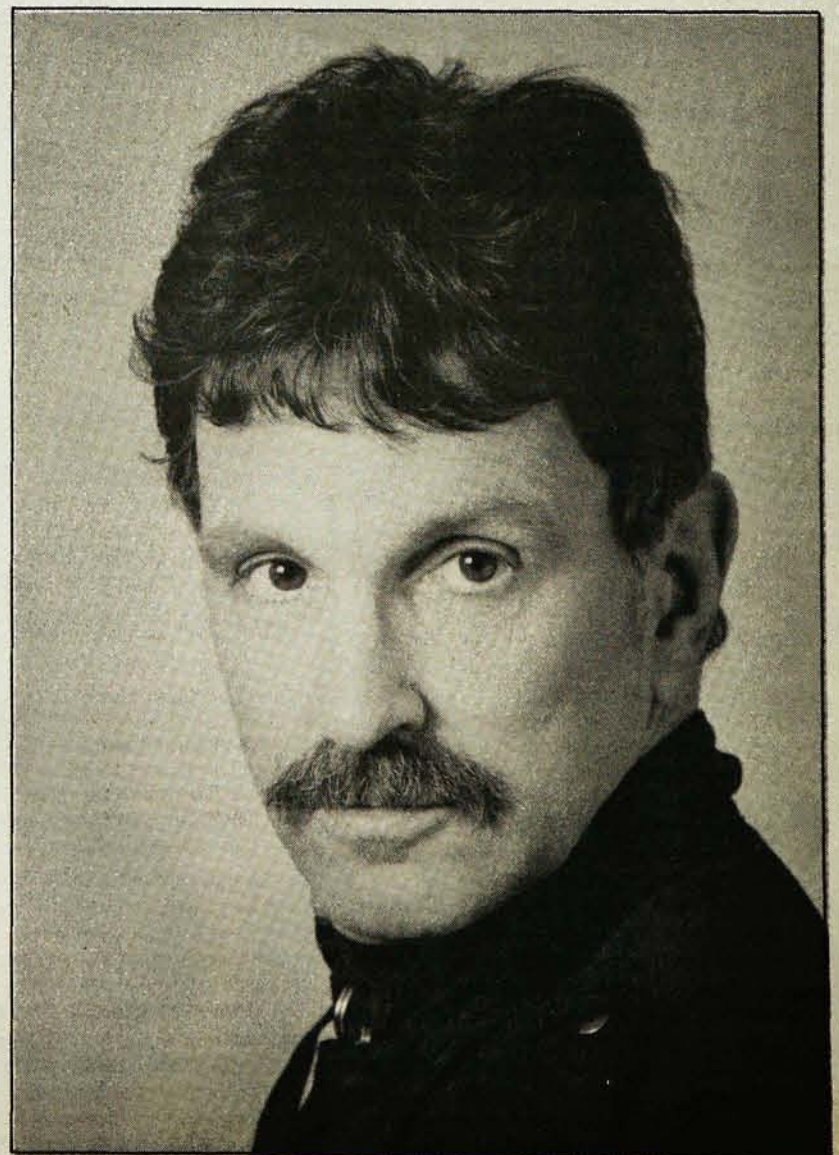
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Belmondo coproduction wraps late, release still on schedule

MONTREAL - Location shooting of *Hold-Up*, the \$8 million co-production between France and Canada starring French actor Jean-Paul Belmondo, wrapped July 28, close to four weeks behind schedule and over budget.

Two thirds of the 66-33% majority French co-production's financing comes from French investors, including a \$4 million investment by Belmondo himself, while one third is Canadian investment, including \$1.3 million from Telefilm Canada's Broadcast Fund. Canadian Executive producer for *Hold-Up* was Denis Héroux, president of Cinévideo, with Alexandre Mnouchkine, as the French executive producer, with French director Alexandre Arcady helming.

Although the official total budget-excess has not yet been made public, Michel LaVeaux, president of the Quebec technicians' union, the Syndicat des techniciennes et techniciens du Québec (STTQ), estimates it to be \$500,000 while Micheline Garant, production manager for *Hold-Up*, told Cinema Canada it was closer to \$300,000.

The official reason for exceeding both time and budget schedules, according to pub-

lished reports, was because of bad weather which plagued the entire shoot. However, according to production sources, weather was not the principal reason for the overrun.

"I don't really believe that excuse," LaVeaux told Cinema Canada. "I just don't remember the weather being bad enough to put them that far behind schedule. I do know that there was a lot of a bad organization on this production."

Director Arcady would plan certain shots for a particular day of shooting and on location suddenly change his mind. By that time the specialized technicians required for those particular shots had arrived and had to be paid according to union wages."

LaVeaux's point-of-view is consistent with information given to Cinema Canada by people close to the production, that there was wide-spread disenchantment with Arcady.

As well, according to LaVeaux, there was tension between the technicians and the film's producers. "The producers bought back a lot of the technicians' off-hours and days off," LaVeaux explained. "This meant that they had a lot of time-and-a-half and double-time wages to pay." According to LaVeaux, the

number of complaints from technicians about the producers not maintaining union regulations, forced him to make frequent visits to the shooting locations. Eventually a physical altercation resulted between LaVeaux and a guard, appointed by the producers not to let the union president on the set.

"They are not allowed to do that," said LaVeaux. "The agreement between the technicians' union and the producers' association clearly states that the union president can go on the set at any time. I was only enforcing my rights."

Canadian producer Denis Héroux, away in Europe, was unavailable for comment. However, *Hold-Up* location manager Ken Korrall provided a different perspective.

"The altercation took place during a very crucial shooting moment," Korrall told Cinema Canada. The union wanted to talk to everybody but there's a time and a place for everything and that was not it. Besides, there was no real need for the constant interference on the part of the union. We had no problems with time sheets; everybody got paid according to the time they put in and according to the union regulations.

"Anyway, the Canadian producers and technicians have nothing to be ashamed of," continued Korrall. "They worked very hard and very professionally and the French producers were very satisfied with their work. There will be no negative effects on them from the problems on this film."

One factor that may have contributed to the overrun is that, as a French majority co-production, *Hold-Up* was subject to French law and industry conditions. This meant, for instance, that there was no completion

guarantee. A completion guarantee, which serves as a kind of insurance to investors that the film will be completed on-time was not deemed necessary for *Hold-Up*, under the Canada-France coproduction treaty. The presence of *Hold-Up* star Belmondo was considered sufficient insurance that the film would reach the screen.

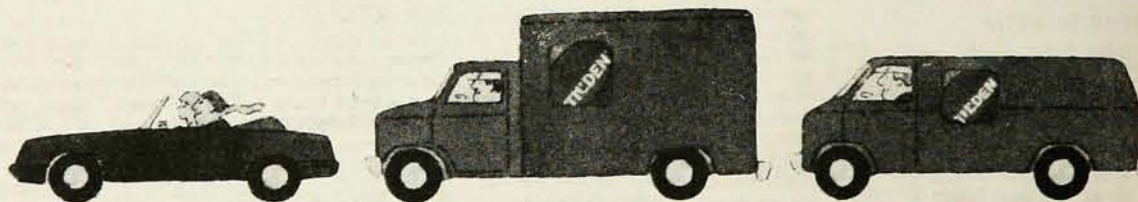
Even though the *Hold-Up* shoot was behind schedule, a rough-cut has already been completed. *Hold-Up* is still expected for release on Oct. 23, the previously set date.

Specialized French services offered

TORONTO Award-winning writer, director and producer Louise Shekter has opened a company to provide French-language services to the film and television industry.

Shekter told Cinema Canada that the business grew inadvertently. "People in the business knew me, and knew that I knew both production and translation. The need for such services in Toronto is great and no single business was providing a comprehensive French production service - nor a media-oriented

translation service." The result is French Media Solutions. In addition to translations, Shekter provides print production in French, research and scripting, music, casting, talent coaching, directing as well as complete French versions of shows or videos. She has already produced and directed French versions of *Chacun son métier* (*Good Work*) for TV Ontario and *Au Nord du 60e* (*North of 60*) for the Ministry of Indian and Northern Affairs.



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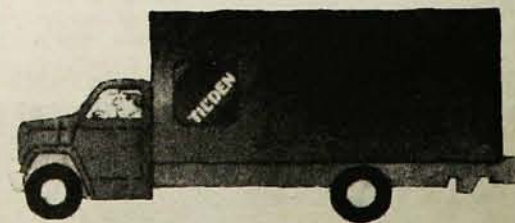
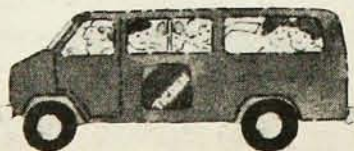
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