

CRTC's Bureau warns of free trade

OTTAWA — In a tough speech to Canadian broadcasters, Canadian Radio-television and Telecommunications Commission chairman André Bureau warned of the dire consequences for the Canadian broadcasting industry of free-trade talks with the United States, and predicted that the Canadian government would be pressured into making concessions unless Canadian private broadcasters began to accelerate "significant involvement" in Canadian content programming.

Speaking Oct. 22 to the Canadian Association of Broadcasters, Bureau reminded the Canadian industry "that some issues related to your activities and generally to your industry are termed by our neighbours as unacceptable irritants or even unfair practices." Free-trade talks with the U.S., Bureau said, would present "substantial challenges to your industry and to Canadian cultural sovereignty" since "our government will be pressured to make concessions."

But, Bureau reminded the industry, "you are increasingly more responsible for your evolution. Canadian content is shaping up to be a key link in that evolution. Decisions about your future must take this basic fact into account. In the increasingly competitive environment, attractive Canadian content becomes a positive element of differentiation."

Canadian broadcasters, said Bureau, "are faced with this choice to use their resources and to commit themselves, with or without co-participants, to the production of attractive Canadian programs, or to submit themselves to the complete invasion of foreign

programming, the likely result of which would be giving up your claim to the Canadian broadcasting system."

However, if broadcasters were prepared to show "A high level of vigilance and significant involvement," and "speak up in a coherent, cohesive and timely manner," "we will do our best to help, taking into consideration our mandate."

In exchange for broadcasters' viewing Canadian content "as the 'coup d'accélérateur' of the Canadian broadcasting system," Bureau dangled before the industry the carrot of "a largely unregulated environment."

"The Commission," Bureau said, "would like to see a shift from detailed regulation...to less detailed regulation." This did not mean, though, "that we will renounce our mandate to regulate," but the CRTC's emphasis would be "supervisory."

The choice, Bureau clearly suggested, was entirely up to the Canadian industry.

Industry response to some of the issues in Bureau's speech came three days later in the form of the Canadian Cable Television Association's newsletter. In a front-page editorial on cultural sovereignty, association president Michael Hind-Smith stated that "A belief in cultural 'identity' is something to which most Canadians... at best, pay lip service."

Accusing the Canadian government (and in particular acting minister of Communications Benoit Bouchard's speech Oct. 15 opening the Canadian Conference of the Arts' Conference on the Future of the Canadian Broadcasting System) of "using the phrases cultural identity and

sovereignty interchangeably to whip up an air of crisis," Hind-Smith argued that what was really afoot behind the "manufactured" crisis was "the CBC and its friends" buying into the agenda "for more public financing of broadcasting in the name of cultural sovereignty."

The real issue, said Hind-Smith, was not cultural sovereignty, but the CBC's concern with "employment in public television," proposed solutions to which could translate into additional taxes on cable that "would cost every cable subscriber \$7.50 more each month."

What was being threatened, said Hind-Smith, was the average Canadian's "freedom to choose" to watch American as well as Canadian programming, a freedom being "threatened by some cultural equivalent to the War Measures Act."

"What Canadians want," said Hind-Smith, "is more choice and less government interference. If you need evidence that they are sufficiently dissatisfied with the restricted television diet prescribed by the CRTC, then you only have to look at the proliferating satellite receiver industry or the mushrooming in videotape sales and rentals — all 100% American viewing. That's the viewers' choice!"

Canadians, Hind-Smith said, are "prepared to support more Canadian programming — even with a 7% tax on their cable television services — but they're not prepared to accept less choice. And certainly not for \$7.50 more a month to support the CBC."

Montreal concerning the Quebec Cinema Act. The federal government, he said, should not fear taking the appropriate measures, regardless how unpopular they may be with the U.S., to regain control of Canada's "severely threatened" cultural sector.

Macerola stressed the important role the NFB and other such institutions must play in the distribution of Canada's cultural products. Canadian cultural institutions, in particular the film and broadcasting industries, should be owned and operated by Canadians. Macerola said.

to regain control of the cultural sector, a sector which has been which is almost completely evading us," said Macerola.

"The notion of free-trade has become a very fashionable one in our economic community as of late. However, I believe that our culture — meaning the environment in which it is growing as well as the people and institutions which control it — has to be entirely excluded from the free-trade negotiations, as is suggested in the MacDonald report."

Macerola also spoke of the recent public hearings held in

Ontario names Clarkson to head Development Corp.

TORONTO — Initial response to the Nov. 1 announcement of the Ontario Film Development Corporation by Citizenship and Culture Minister Lily Munro amounted to "definitely a stampede," according to the corporation's chairman and chief executive officer Wayne Clarkson. One week after the OFDC's creation, approximately 75-80 telephone calls were made to Clarkson, most seeking information on the \$20 million corporation's mandate, guidelines, and financing.

Joining similar bodies in Alberta, Manitoba, and Quebec that complement Telefilm Canada, the OFDC was created to provide support for film, television, and video productions in Ontario. Consisting of new money over the next three years, the corporation features an annual investment fund of \$6 million to aid the province's producers, directors, writers in film and TV script development, production, and marketing. "We hope the \$20 million will lever more private and federal funding so there will be considerably more production underway" and improved stability in the industry, said Clarkson. The

corporation will also bring under its bailiwick the Ontario Film and Video Office (the body that, formerly under the Ministry of Industry, Trade, and Technology, promoted filming opportunities in Ontario to foreign producers) and the film-oriented concerns of the citizenship and culture ministry (including annual grants to the Festival of Festivals, provincial film events, and the Academy of Canadian Cinema).

Other aspects of the OFDC, whose priority, said Clarkson, will be the film industry in Ontario and feature-length films, include incentives for distributors and exhibitors to assist in launching Ontario-based films (through dollar-for-dollar advertising) and job-training opportunities for graduating filmmakers and screenwriters to aid their assimilation into the industry (financial assistance for graduates to acquire experience with production companies). At this moment, however, the corporation is very much in an incipient stage, with discussions underway with Ontario's film industry.

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Exports now on world MAP

TORONTO — Telefilm Canada has made 1985 a successful year for Canadian companies exporting television and film products at international markets, thanks in large part to the film development agency's Marketing Assistance Program. Established last February for the first market in Monte Carlo where it assisted seven wholly-owned Canadian export companies with advertising and marketing media, MAP provided \$351,000 in free editorial publicity to 30 companies at last April's MIP-Television, companies which collectively garnered \$5 million plus in sales. This fall, at the recent London and MIP-Com Markets, 20 companies received 50 per cent co-op funds from MAP to the tune of \$500,000 — with \$4 million U.S. earned in sales from both markets.

Regarded by MAP director Margo Raport as "phenomenal," that latest export coup is just part of the \$11 million Cdn in total sales for Canadian film and television products at all markets this year and represents a near-tripling of overall

sales from 1984. Giving Raport and Telefilm further cause for happiness is that there still remains the New Orleans (NATPE) and Monte Carlo markets in the current fiscal year. Approximately 15 companies will ply their products at both showcases, the latter described by Raport as "an extremely beneficial market for Canadians." All the legitimate sales at London and MIP-Com (i.e. signed, sealed, and negotiated deals) were primarily to TV networks, syndication, and video cassettes, with first-day offers experienced by the companies involved.

Accounting for the encouraging international reception for Canadian product, Raport credits MAP for having "really, really raised" the worldwide profile of Canada's industry and companies and helping to generate previously unseen aggressive, appropriate marketing strategies. That, together with what she described as "an abundance of product in the pipeline thanks to the Broadcast Fund," provided the basis for this year's sales windfall.

Macerola supports free trade exemptions

CHICOUTIMI — At the Oct. 3 inauguration of the National Film Board of Canada's new Saguenay-Lac-Saint-Jean regional office, NFB president François Macerola bluntly stated his position on free-trade between Canada and the U.S. "The cultural industries must be exempted from the present free-trade negotiations between Canada and the United States," said Macerola in a 5 1/2-page speech.

"If the province of Quebec and Canada want to maintain a continuity between their past and their future, we have to undertake dynamic measures

Box office bonanza in Quebec for French track, home-grown pix

MONTREAL - With eight Quebec-made features concurrently playing or about to play on screens throughout the province, Quebec distributors are seeing a record-breaking year as box-office grosses are expected to hit the million-dollar mark by Christmas.

"It's going to turn out to be a record year for Quebec films," Vivafilms president Victor Loewy told Cinema Canada. "It's a fabulous year."

The big money-makers are both Cinévideo co-productions with France - *Le Matou* and *Hold-Up* - and both are distributed by Vivafilms.

Described by Loewy as "gigantic," breaking all records" *Hold-Up*, starring France's Jean-Paul Belmondo, with 10 prints throughout the province has grossed \$450,000 after three weeks. In its first week on the Famous Players circuits in Montreal, *Hold-Up* grossed \$137,898. At the Parisien theatre alone, Loewy said, *Hold-Up* was doing over \$20,000 in daily business.

"It's very big, it's gigantic,"

Loewy told Cinema Canada. "We hope it will go to Christmas and it should make very close to a million, though we expect to suffer in the two weeks before Christmas," when the U.S. Christmas releases hit the screens.

Le Matou, going into its 12th week on 12 screens throughout Quebec (four in Montreal) is "close to \$850,000 in total box-office," Loewy told Cinema Canada. Montreal grosses are holding after 11 weeks at a respectable \$10,000 a week per screen, for a weekly total of some \$50,000. But in the province, where the films is playing on eight screens from Matane to Sherbrooke, "it's quite embarrassing," Loewy said. In Quebec City, in its 10th week, *Le Matou* had grossed \$4560; in Chicoutimi \$1600 in its ninth week; and \$2200 in Sherbrooke after six weeks. Figures for smaller towns like Matane, La Malbaie and Trois-Pistoles had not been totalled yet.

Playing on four screens in

the greater Montreal area since Nov. 8, Pierre Falardeau and Julien Poulin's *Le King des king*, the legendary Elvis Gratton's feature-début, is also bringing smiles both to the film's two co-directors and to distributor Provifilms after a \$32,000 gross in its first weekend.

"We're very happy," Provifilms' Thérèse Attias told Cinema Canada.

Founded by distributor Maurice Attias five years ago, Provifilms this year switched from French to Quebec films, and invested in *Le King des king* as well as nine other soon-to-be-released Quebec features, including Léa Pool's forthcoming *Anne Trister*.

"We're among our own now, and off to a good start," Attias told Cinema Canada.

In alternative Quebec documentary, Montreal nonprofit distributor Cinéma Libre per Louise Gagnon was also "pleased" with *Caffè Italia*, Paul Tana's docu-drama on Montreal's Italian community, which completed a three-week at L'Autre Cinéma rep house that drew almost 300 spectators, netting Cinéma Libre a 35% return or \$1658.

Another Cinéma Libre release, *Le Choix d'un peuple*, Hugues Mignault's documentary on the 1980 Referendum, played two weeks at the Arlequin Theatre and another two weeks at L'Autre Cinéma drawing a total audience of 3324, and \$2402 for Cinéma Libre from the Arlequin run.

A third release, Gilles Carle's Picasso fantasy *Ô Picasso*, just opened Nov. 10 at new Montreal art-house *Le Milieu* to a disappointing first day attendance of 125 people.

At the National Film Board, French Production was in the process of releasing three new features: Diane Létourneau's docudrama *Une guerre dans mon jardin*, premiering at the Outremont rep house Nov. 15; Jean-Thomas Bédard's documentary *Le Combat d'Onésime Tremblay* at the NFB Guy Favreau Theatre Nov.

16, and Claude Grenier's Franco-Manitoban hour-long *Le Vieillard et l'enfant*, based on a story by Gabrielle Roy, opening at the Outremont during the week of Nov. 17.

With the second in les Productions La Fête's "Tales for all" series, *The Peanut Butter Solution*, Michael Rubbo's first venture into comedy feature filmmaking, opening via distrib Cinémaplus in wide release in Quebec and across Canada early in December, the Quebec boom looks set to continue well into the winter.

Vivafilms will be bringing out Nardo Castillo's *Claire cette nuit et demain* in January

and Yves Simoneau's new thriller *Pouvoir intime* in March.

In February, Provifilms will be releasing Pool's *Anne Trister*, which advance word in describing as even more fantastic than *La Femme de l'hôtel*.

As to why the sudden surge, Vivafilms' Victor Loewy has a ready explanation.

"They're movies," he told Cinema Canada, "and they've got nothing to do with Quebec - or China for that matter - and people really like that."

"The Quebec public is very loyal to their films as long as they're not political films, which people just don't want to see anymore."

Academy list announced

TORONTO - The Academy of Canadian Cinema & Television announced Nov. 14 the 31 features, 18 feature-length documentaries, seven short documentaries, seven live-action shorts, and eight animated shorts in competition for the 1986 Genie Awards.

Feature films titles include *90 Days*, *The Boy in Blue*, *The Care Bears Movie*, *La Dame en couleurs*, *Le King des Kings*, *Jacques et Novembre*, *Joshua Then and Now*, *Just Another Movie*, *Le Matou*, *My American Cousin*, *Night Magic*, *One Magic Christmas*, *The Peanut Butter Solution*, *Samuel Lount*, *Separate Vacations*, *Storm*, *Timing*, *Visage Pâle*.

Feature docs include *Abortion: Stories From North To South*, *Canada's Sweetheart: The Saga of Hal C. Banks*, and

Tears Are Not Enough.

Short docs include *No More Hiroshima*, *Kodo* and *Neon, An Electric Memoir*.

Live action shorts include *Passion: A Letter In 16MM*, *Working Title* and *Pluie d'été*, while animated shorts include *Anijam*, *The Big Snit*, and *Sylvia*.

Quebec festival

QUEBEC CITY - Organizers of the Festival du Film de Québec report that 1985 was the most successful year in the event's three-year history. The Quebec festival, held in late August at the same time as the Montreal World Film Festival, attracted approximately 16,000 spectators, as opposed to 12,000 in 1984 and 10,000 in 1983.



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CRTC toys with Canadian content

OTTAWA — In seeking to change its role from what Canadian Radio-television and Telecommunications Commission (CRTC) chairman André Bureau terms "detailed regulation" to "less detailed regulation," the CRTC has proposed to amend the television broadcasting regulations relating to Canadian content.

Subsection 8(1) of the Television Broadcasting Regulations stipulates that the total minimum amount of time devoted by any station or network to the broadcasting of Canadian programs shall not be less than 60% of the total broadcasting day or less than 60% between 6 pm and midnight in the case of a public station or network, or 50% in the case of a private station or network.

The CRTC, however, wants greater flexibility, in considering commitments by licensees concerning "the production and scheduling of Canadian programming of exceptional quality," to vary, by condition of license, the amounts of minimum Canadian content "provided it is satisfied that such variance is for the purpose of developing enhanced Canadian programming of

competitive quality." If the CRTC is not satisfied that this approach will contribute to "enhanced programming," the existing minima would apply.

The amendments were first proposed in a public notice in April. What the CRTC calls "legal technicalities" required that the proposals be issued again Oct. 22 for public comment.

In a related public notice Oct. 4, also with respect to amendments to the broadcasting regulations concerning Canadian content, the Commission had proposed last spring, to delay until Oct. 1, 1986, the implementation of six-month Canadian content regulation. Present regulations allow broadcasters to average Canadian content over an annual basis, which results in the stockpiling of Canadian programs during the low-audience summer months.

Subsequently the CRTC received 17 submissions, 12 from broadcasters all in favor of the proposed delay "citing the need for flexibility in the scheduling of programs in order to compete effectively." Several broadcasters, the Commission noted, "committed themselves to self-regulation

as a means of ensuring the equitable distribution of Canadian programs throughout the year." Three submissions opposed the proposed delay, and the other two submissions were noncommittal.

After considering the submissions, the Commission, by majority decision, decided to grant the one-year delay. No details were given in the public notice as to which commissioners dissented from the decision, nor the grounds for the dissent.

CV Brandt joins Alberta Motion Pic Development Corp.

CANMORE — Lorne MacPherson, president of the Alberta Motion Picture Development Corporation, recently announced the appointment of C.V. (Caryl) Brandt as vice-president, Project Development and Publicity.

Brandt brings to the corporation more than 15 years of experience in film and video tape production in Western Canada. She has worked in both staff and freelance capacities with the CBC, MTV and NFB. Recent contracts include: producer of *Prairie Women* for the NFB in Edmonton; associate producer of *Mr. Wizard's World* for the MTV Networks of New York; senior producer of *Edmonton File* and executive producer of *Edmonton Extra Special* for the CBC in Edmonton and producer/director of *Points West* for the CBC in Winnipeg.

Brandt has also produced and/or directed several award-winning projects including *Edmonton Extra Special* for the CBC in Edmonton which took the 1982 Prix Anik for the Best Regional Information series, and the TV Commonwealth Games Special *Challenge for '78* which won the 1978 Canadian Film and Television Association and Canpro awards for the Best Sports Special.

The AMPDC was established in 1981 by the government of Alberta to stimulate the growth of a commercially viable film and video industry in the province. With production budgets totalling \$75 million, the corporation has assisted eight projects to completion with five more in progress this year. Its aim now is for promotion, marketing and distribution of these projects.

TVO recruits with Rogers

TORONTO — In a unique joint effort with Rogers Cablesystems Inc., TVOntario set its sights on gaining 13,000 new members during its recent fourth annual Public Membership campaign, held Nov. 9-16. While TVO's efforts consisted of a week-long on-air appeal and a late October mailing of membership appeal brochures to 275,000 Ontario homes, Rogers enhanced the campaign's audience reach by including the educational network's brochures in its October and November invoice mailings to 545,000 subscribers throughout Ontario (10 cities in total, from Cornwall to London).

As the sole means through which TVO attracts members, the campaign set a target of \$1.3 million in donations from 35,000 (new and renewed members). If achieved, those figures would amount to a doubling of the \$600,582 donated and the 18,443 members attracted in the first direct mail/on-air campaign (and following phone-ins, write-ins) of 1982-83. Reflecting the network's increasing popular support, the successive campaigns of 1983-84 and 1984-85 respectively achieved donations

of \$829,848 and \$983,133. Membership also grew to 23,293 in 1983-84 (a combined total from the direct-mail/on-air campaign, renewals, and phone-ins/write-ins) and then to 26,080 in 1984-85. Currently TVO boasts 27,000 members, of which approximately 22,000 are expected to be renewals this year. And while the average gift per member has increased from \$32.56 in 1982-83 to \$37.69 in 1984-85, the campaign costs per member have fallen notably from \$1 to \$0.58 in the same period.

Funds raised from this latest drive (which featured uninterrupted programming highlights of its current, 15th broadcast season) will be directed towards increasing television production and program purchase costs. At the root of the TVO-Rogers venture is the 1980 children's television program package *Galaxie*. Produced by TVO, *Galaxie's* national distribution via the Cable Satellite Network was arranged by Rogers, with revenue collected from CSN outlets used by TVO to finance more Canadian children's programming.



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Cabinet instructs CRTC in Sask decision

OTTAWA - The Saskatchewan federal Tory caucus has prevailed upon cabinet to order the Canadian Radio-television and Telecommunications Commission (CRTC) to review a recent decision licensing a third commercial TV network in Saskatchewan.

In a 22-page decision, released Sept. 12 (see *Cinema Canada* No. 124), the CRTC licensed Saskwest Television to operate two new stations in Regina and Saskatoon respectively as of September 1986. The decision found for Saskwest, a wholly owned subsidiary of Canwest Broadcasting, Winnipeg, over competing applications from Harvard Developments Ltd., Regina, and Allarcom Ltd., Edmonton.

Here's where the politics come in. Canwest is part of Canwest Capital Corp., a Winnipeg conglomerate controlled by Izzy Asper, a former leader of the Manitoba Liberal Party. Asper, through Canwest, also has a controlling interest in Ontario's Global TV network.

Harvard Developments Ltd. is part of real estate, development and broadcasting interests owned by Paul Hill, a longtime Conservative supporter. Harvard's application had

the support of, among others, Toronto's Baton Broadcasting Corp. whose chairman John Bassett was a onetime Conservative candidate.

In the middle is the CRTC, an agency created by the federal Liberals, whose current chairman André Bureau was appointed by the Trudeau government.

Subsequent to the CRTC's Saskwest decision, Harvard petitioned cabinet via the Privy Council to have the decision reviewed. The president of the Privy Council is Government House Leader Ray Hnatyshyn, a Saskatchewan MP. Harvard argued that by Saskwest's third year of operations, Harvard-owned Regina station CKCK would have lost so much money that the corporate structure of McCallum Hill, of which Paul Hill is president, would be threatened. The CRTC, Harvard argued, had misunderstood the nature of the Regina market.

According to Ottawa rumors, Acting Minister of Communications Benoît Bouchard was prepared to recommend that the CRTC decision stand. However, Bouchard is not a member of the cabinet priorities and planning com-

mittee, and it's this committee, chaired by prime Minister Brian Mulroney, that met to consider the matter Nov. 7.

The cabinet has ordered the CRTC to hold a new hearing and reconsider the Saskwest decision. The CRTC can confirm its original decision, but the cabinet can once again order another review.

Since the early '70s, the CRTC has clashed repeatedly with Saskatchewan interests over broadcasting and telecommunications issues.

Rhombus wins top spot at Yorkton fest

TORONTO - Rhombus Media Inc., a five-year-old production company, captured both the best movie and best documentary under-30-minutes awards at the Yorkton Short Film and Video Festival Oct. 30 to Nov. 3 with producer Barbara Sweete's *Making Overtures*, a film about an amateur symphony orchestra. Other kudos awarded to Rhombus went to producer-director John Walker for best cinematography for *On to the Polar Sea; A Yukon Adventure* (produced by Peter Raymont of Investigative Productions of Toronto and winner in the best sports and recreation category) and to Louise Shekter for *Making A Difference*, the best film in the science and medicine category. Walker, Raymont, and Shekter are founding members of the Canadian Independent Film Caucus.

Salmon '85 Pioneer

TORONTO - Chris Salmon was honored as Pioneer of the Year at the Canadian Picture Pioneers' annual Award Dinner, held Nov. 19 at the Four Seasons Hotel. Recipients of the 1985 Ancillary Awards were: Ted Hulse of Toronto; A.W. Shackelford of Lethbridge; Nadie Wolk of Winnipeg; and Cedric Woodbury of Halifax. The Pioneers, formed in 1940, is a 900-member organization dedicated to the welfare of past and present members of the motion picture industry and to the promotion of friendly relations both among members and between the public and the motion picture industry.

CBC cuts affect Atlantic region

OTTAWA - A recent decision of the Canadian Radio-television and Telecommunications Commission (CRTC) reveals how budget cutbacks at the Canadian Broadcasting Corp. have affected the CBC's regional operations.

At a public hearing last May in Halifax, CBC station CBIT Sydney applied to the CRTC for permission to carry local and regional advertising. When the CRTC first licensed CBIT in 1971, it had been concerned with the impact of CBC commercial operations on local Cap Breton advertising available to CTV's Sydney affiliate CJC-TV, and accordingly had limited CBIT advertising to network and national selective advertising only.

At the hearing, CBC argued that, due to significant budget cuts for the 1985-86 fiscal year, each region had to assume its share of the overall budget reduction, and that \$250,000 annually could be saved from CBIT by eliminating a master control system which employs four technicians and two clerical workers to delete commercial content and substitute local promotional and public services messages at

Sydney.

But CBC Regional Director for the Maritimes Bill Donovan stated at the hearing that the loss of CBIT's master control would deprive CBIT of \$400,000 a year in national selective advertising revenue. Approval of the application, he said, would allow joint selling of the Halifax and Sydney markets, as well as "aggressive pursuit" of regional and provincial clients in the Maritimes.

Intervenors against the application, including the Atlantic Television System which delivers CTV to Moncton, Halifax and Sydney, argued that the Cape Breton market is finite and that added CBC revenue would have to come from that market.

In its decision, only a portion of which was issued Oct. 10, the CRTC denied the CBC's application arguing that "the minimal financial advantage to be gained by the CBC do not outweigh the disruption that the lifting of the restriction on local and regional advertising would create at this time."

The remainder of the decision was accidentally not reproduced by the CRTC in Vol. 1, no. 29 of its 1985 broadcasting notices and decisions.

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Investment conference brings brokers/producers back in touch

TORONTO – Buoyed by a generally optimistic consensus on the future of Canada's film industry and mindful of lessons learned from the not-too-distant past, a one-day investment opportunity conference for investment industry professionals was held Oct. 22 at Ryerson Polytechnical Institute. Intended to update investors on the current state of Canada's film and television industry, the conference, organized by Ian McCallum of Screen Investor Services and presented under the auspices of the Association of Canadian Film and Television Producers (ACFTP), also set out to promote a successful remarriage of investors and film producers. To that end, the approximately 130 investment professionals packing Ryerson's Oakham House were advised of the industry's new maturity and the quality investment opportunities it now offers.

One panel, New Investment and Financing Opportunities, featured perspectives from producer Robert Lantos of Alliance Entertainment Corporation, product development manager Robert Thiessen of Equion Securities, and Frank

Jacobs, president of Entertainment Financing. Moderating the panel, former Communications minister Francis Fox spoke about Canada having a strong nucleus of production houses, of the strong government support for film production via the Broadcast Fund and Telefilm, and a new environment of "plentiful" worldwide opportunities demanding quality film product. Those comments buttressed opening remarks by McCallum, who mentioned the growth of foreign productions in Canada and faith in Canadian crews, the explosion of cable, satellite, and pay-TV markets ready to be tapped by an industry he described as "now securely underpinned by a volume of production."

Before discussing the current state of the industry, Lantos recapped the recent past of the 1970s capital cost allowance tax-boom, a Gold Rush syndrome he tagged as "the blind leading the blind" to many debacles. In a period in which pre-sales were exceptional and hampered by legislation (with after-the-fact sales no less difficult), Lantos said the blame for the '70s film fail-

ures were as much the fault of the "fanatic, emotional plunge" by the financial community as of the production (much of it 'born again') community. Advising investors that successful film packages are a lengthy process and that mergers are afoot between production companies (such as that of his company RSL Entertainment Corp. joining with Alliance) today, Lantos optimistically noted the time is now right for "a new kind of marriage and reacquainting" between producers and investors.

The ingredients for that favorable climate are the greater international acceptance of Canadian products and the Broadcast Fund's enhancing of private investment, he said. Warning the assembled investors they were missing out by not significantly participating in Canada's production industry, Lantos said investors would be successful only by spending the time to under-

stand and participate in production "on the basis of the soundness of the investment, not the product."

Thiessen, in the tax shelter business since 1979, recalled not marketing film investments in 1979 and 1980 because of a lack of pre-sale distribution contracts in place in the Canadian film and television industry and the poor monitoring of budgets once production investments were made (or the nonexistent access to information on production, especially for small investors). Recognizing the important, vested interest investors have in crossing over into artistic lines, Thiessen cited a few factors necessary to making the recouping of investment capital possible: finding and contracting distribution (including strong pre-sale commitments) prior to investing; and a required, continuous improvement in the quality and quantity of investment reporting.

Jacobs, specializing in secured lending opportunities for institutional lenders, credited the independent production sector with maturing to the point where there now exists a nucleus of largely credit-worthy producers with track-records sufficient to obtain contracts with distributors and networks. Pointing to "an enormous demand" for product and a large number of solid domestic and foreign buyers as a basis for financing – as well as significant financial stability among distributors – Jacobs did stress the need for completion bonds to guarantee project completions and the importance of loans pricing. "We have an industry that's really happening, maturing, and producers worthy of institutional support," said Jacobs. He added that, stemming primarily from what he called "junior, aggressive investors," confidence in the production industry

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> try will grow dramatically with such larger groups as banks coming in.

One speaker who took the industry's 'maturity' to task and who presented the conference with some of its liveliest moments was producer Robert Cooper. Now Los Angeles-based, the producer of *Murder In Space* and *The Terry Fox Story* discussed the industry's evolution through his personal experiences. Harkening back to the tax-shelter era, Cooper numbered the following among lessons learned by Canadian producers: market films before, not after, they're made; get the end-user involved with a stake in the film; and don't depend on tax shelters but rather produce films that can stand on their own. Although events such as a favorable exchange rate (Cooper likened Canada to "the Korea

of the film industry"), the formation of Telefilm, active CRTC involvement, a more attuned banking community, and the creation of a talent pool have meant films could be produced in Canada, the effect has been illusory.

Warning the industry can't be supported in the long term on the basis of the exchange rate, Cooper declared his bias and proceeded to open fire on Telefilm for its "impractical rules and arbitrariness of discretion," decrying it as an unhealthy means of financing. Noting his lack of success at ever being able to use Telefilm, Cooper said the air of uncertainty created by Telefilm (via a lack of clarity in its rules) largely explains the industry's lack of maturity. "The level of maturity depends on the extent to which we are competitive in the marketplace," said Cooper, who added "we're

missing out on practical Canadian filmmaking due to a lack of incentives from government."

Cooper (who elicited much laughter after admitting he preferred "the greed of the U.S. networks" and for offering Francis Fox a \$100 American bill in return for a clarification as to what constitutes a 'Canadian' writer) said "it's not enough to be cheaper, to have co-productions, or the creative expertise. The driving force needs to be Canadian." Not surprisingly Peter Pearson, Telefilm's executive director, rose to rebut Cooper's criticisms, defending the corporation's rules as being quite clear and staunchly observing "Telefilm takes pride in not getting directly involved in production, in the encouragement of private investors, and in the growing volume of production."

Telefilm office aids Atlantic region

HALIFAX — Since the opening of Telefilm Canada's Halifax branch office on Dec. 1, 1984, production has been on the increase in the Atlantic provinces.

Prior to the opening of the Halifax office, only eight projects had been submitted over a period of 10 years to Telefilm from the Atlantic provinces. However, in the past 10 months, Telefilm Canada has invested \$1.5 million in 21 projects with budgets totalling over \$9 million.

At a meeting of Telefilm Canada's Board of Directors held in Halifax for the second consecutive year, chairman Ed Prévost stated that Telefilm's presence in the region has had a tremendous impact on local production and that the first

10 months have been even more successful than predicted.

Eight projects, four dramas and four variety shows, have received financial support through Telefilm's Canadian Broadcast Program Development Fund. Among these, four are now completed including *Dance Makes Waves*, produced by Media Co-op Services; *Canadian Heritage Festival*, produced by Jack McAndrew; and *Da Boom*, produced by Stuart Allan, which was aired on CBC Atlantic on Oct. 9.

At the script and project development stage, Telefilm reports that \$321,000 has been advanced to 13 projects, including a children's program entitled *Blizzard Island*, produced by Studio East Ltd., and two feature dramas, *Life Classes* produced by Bill MacGillivray, and *Funding Mary March*, produced by Ken Pittman.

Telefilm's regional coordinator, Bill Niven, credited the unprecedented growth of production in the Atlantic region to the cooperation which exists between local producers, co-ops, and broadcasters. "The talent base is only beginning to be tapped," says Niven. "I am very optimistic about the future."

Sager and Lynch to head Simcom office in Canada and USA

VANCOUVER — Simcom Ltd. chairman Peter Simpson announced Nov. 5 the appointments of Ray Sager as head of production for Simcom Ltd. of Canada and Paul Lynch as head of production for Simcom Ltd. of Los Angeles.

Three Simcom projects current in western Canada, are being production-supervised by Sager: *Bullies*, a feature which recently wrapped in Kimberly, B.C.; feature *High Stakes*, Larry Kent directing, which began principal photography the week of Nov. 3 in Vancouver, and *Mania*, a pilot for a four-part TV series. Sager's credits as production supervisor/line producer include *Danger Bay* (CBC/Disney), *When We First Met* (HBO), and *Thrillkill* (Brightstar).

Lynch, directing *Bullies*, has directed Canadian films *The Hard Part Begins*, *Blood & Guts*, *Prom Night*, produced by Peter Simpson, and other features.

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VANCOUVER VISTAS

by Rona Gilbertson

The Simcom group of Toronto have come west this year with three all-Canadian projects: two feature films and a four-part series. Finding investment capital in B.C. and Alberta was somewhat ironic, with so much of the work done in those quarters from over the border.

Funding has come, in part, for two of the projects, from Telefilm Canada. BCTV in Burnaby and ITV of Edmonton are each in financially for a work in their respective provinces.

Bullies, on the home stretch in Cranbrook, B.C. was slated for a wrap Nov. 3. This action/adventure feature will come in

for under \$2 million.

The second Simcom feature is in production in Vancouver and will run until Dec. 17. *High Stakes*, a comedy, will just exceed the \$2 million mark, with Telefilm and BCTV sharing partnership on funding.

On Nov. 18 the four-part series, *Mania*, began shooting in Edmonton with Allarcom people. Says line producer Ray Sager, with only slightly concealed concern, "There will be a lot of interiors." In partner-

ship with ITV, Simcom will do the half-hour episodes total for about \$1 million. The theme in each is urban crime and all that foments it.

Toronto writer John Shepard is the pen behind all three works. In Vancouver, Bob Fredrick, formerly a line-producer for CBC's *Beachcombers*, is the production manager whose experience will be leaned on heavily, as Simcom producers orchestrate simultaneous production from three different locales. In directorial

positions are Larry Kent, who takes *High Stakes* through its making, and Paul Lynch, a Canadian who heads production from Simcom's L.A. office. Lynch is helming both *Bullies* and *Mania*.

Producing for the Simcom is Peter Simpson, who produced both *Curtains* and *Prom Night*. The company is currently planning three more projects for 1986, one of which is *Prom Night Two*. Though budgets are restrictive, Simcom is enthusiastic about the Canadian projects, especially in a market dominated with foreign film work.

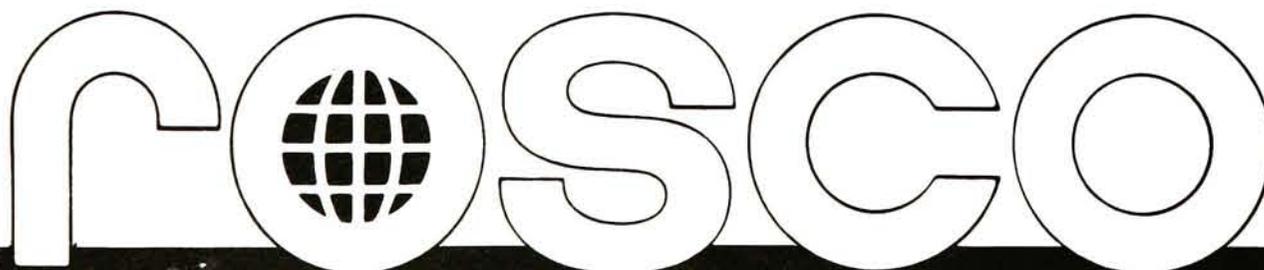
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Zorah Productions of Vancouver will co-produce four made-for-TV movies, to be shot back-to-back in Vancouver next spring. In partnership on the venture is Robert Stabler's Broadwood Productions from L.A. Stabler, now a landed immigrant, produced such TV series as *Gunsmoke* and *Have Gun Will Travel*.

With financing and scripts in place for the initial four, hopes are to see the series lengthened to 12 by the time principal photography begins in early '86.

International distribution rights and responsibilities will be split between the two partners, while U.S. syndication will be handled by Harold Goldman, formerly of the Gold Key company. Budgetary responsibility will be shared equally between both Broadwood and Zorah.

Tegra Industries of Vancouver, parent company to Alpha Cine Lab and Poste Haste Production, will supply facilities for post-production, packaging the 16mm onto tape for home video distribution. Tegra will also be the distributor for the home video market.

The Northern Light Media Corporation, in collaboration with the Asia Society of New York and the National Film Board of Canada is currently shooting a new series in Seoul and Chungju, called *Focus On Korea*.

Under the direction of award-winning Nicholas Kendall, the production highlights Korean life as seen through the eyes of children. The video/print packages will be narrated also by children and are targeted at an audience of eight-12 years of age, throughout the North American school system and will be broadcast on national television.

Major financial support comes also from the Korean Trade Association, which in-

clude corporations like Hyundai and Goldstar Electronics. Further mergings of North American and Asian audiences are likely as plans are underway to create similar series focusing on life in other Asian countries.

Three years in the making, *Close To Home* has just been released by Hy Perspective Media Corporation. This feature-length drama focuses on the plight of teenagers on the street, and traces the continuum from early childhood

abuse to a life that keeps its young victims entrapped. With Telefilm assistance, director Ric Beairsto and cinematographer Tobias Schliessler engaged both composite and real-life players, to illustrate the moral and legal issues affecting this neglected sub-population.

Close To Home was produced and edited by Harvey Crossland and associate-produced by Jon Stoddart. Hy Perspectives is also in production on a half-hour documentary for television broadcast. *A Life Of Independence* portrays the lifestyle of six men, victims of spinal cord injury that confines

them to wheelchairs and respirators. The story, which follows their move to independent apartment living, includes wheelchair athlete Rick Hansen and distribution will occur with the completion of his *Man In Motion* World Tour.

Rounding out their socially-focused productions, Hy Perspectives is in post-production on *Weakness To Strength*, which was filmed in a treatment centre in the B.C. interior. Also a television documentary, *Weakness To Strength* probes the arduous tasks of counsellors in a native Indian drug and alcohol abuse program.

Despited for shooting in 1986 will be *Come With me*, currently nearing script-completion. With the backing of Telefilm development funding, this feature-length work focuses on capital punishment.

Nick, of *Big Valley* fame, has moved to Vancouver. The western, which ran throughout the '60s, featured the deep-voiced, tall, dark and handsome Peter Brook, who brought strength, impulse and often trouble, to a fatherless family.

Brook recently opened The Academy Of Dramatic Art to nurture talent for the ubiquitous productions working in the city and province. After 25 years of visiting Canada with his Canadian wife, Brook feels there are great inequalities in the ratio of Canadian to imported talent used in B.C. productions. The academy aims to establish a stronger stable of cinematic skills to draw upon.

As an actor with 140 film and 36 stage credits behind him, Brook's experience brings a needed injection to the west coast industry. In recent years, Brook has starred in several L.A. episodic productions and has principalled in such features as *Benji* and *The Sword and the Sorcerer*. He also won Best Actor at Cannes for *Shock Corridor*.

Though the academy is of immediate priority, Brook is as well seeking funding for film projects of his own.

VANCOUVER - Due to insufficient financial support and a delayed response from the federal department of Communications, Vision '85 was forced to Sept. 26 announce the cancellation of a symposium to examine and provide answers to the future of film and television in Canada.

It was the intention of Vision '85 to lay the first steps towards creation of a National Film and Television School which would nurture and train talent and help create job opportunities for the future.

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Spry back into features with Kidder and Sarrazin Keeping Track

MONTREAL — "It's frustrating to come home (to shoot a film) and find that Toronto is Detroit. In this film, Montreal is Montreal." When Margot Kidder spoke these words Oct. 29 at a press conference in Windsor Station to mark the beginning of seven weeks' shooting on Telescene Productions' first feature, *Keeping Track*, the 60-odd employees who'd taken an early lunch to come gawk at leads Kidder and Michael Sarrazin, burst into applause.

If some recent international shoots here (*Hold-Up*, *Agnes of God*) have also discovered that Montreal is fine for the screen as itself and not disguised as someplace else, *Keeping Track* as well has some other firsts of its own. For one, it's all Canadian in cast, crew and location, though, as an espionage thriller, it is being made as an entertainment film for the international market. For another, *Keeping Track* is Robin Spry's first feature since *Suzanne* (1980).

When Spry joined Telescene

two years ago, as a company vice-president, it was on the understanding that he would eventually return to features. With Telescene's success in commercials and sponsored films — including Spry's award-winning 1984 docudrama *Stress & Emotions* for WNET/New York — that time has come. "It's a reflection of the company's strength," says Spry.

With Telescene president Neil Leger as executive producer, *Keeping Track* is also being co-produced by Spry and Jamie Brown, from a script which the two began developing in a Laurier Avenue café three years ago.

Keeping Track centers on the Soviet KGB's use of Canada as a jump-off point for funneling spies and money into the U.S. — "like film money for the Europeans is a conduit through Canada to the U.S.," commented Spry, adding "but that's an aside." Sarrazin plays a cynical Montreal media-type who gets involved, and also gets involved with love-interest Kidder. Sarrazin, who according to

Spry "doesn't play the Hollywood bullshit game," accordingly didn't have much to say, other than announce in French that "my name is Jean Michel André Sarrazin and I was born in Quebec City." Kidder, who was born in Yellowknife, but grew up in Montreal, said her involvement with *Keeping Track* stemmed from her anti-nuclear war convictions. Exec producer Leger didn't want to talk about the film's budget, other than say "it's very reasonable."

Shooting until mid-December, *Keeping Track's* locations include Windsor Station (where Amtrak trains depart for the U.S.), the St-Laurent automated postal sorting station (the world's largest, partially converted into a computer factory for the film), as well as locations in Old Montreal, in CTV affiliate CFCF's newsroom, and at the train museum in suburban St-Constant.

Set for theatrical release in English and French in the fall of '86, *Keeping Track's* world sales are being handled by

Shapiro Entertainment Corp. in Los Angeles. English and French markets in Canada will be covered by New World Pictures and Les Films René Malo. CBC-TV has picked up Canadian television rights. *Keeping Track* is being produced with the financial participation of

Telefilm Canada and the Société générale du cinéma.

"We're making a very Canadian film that's international in scope," Spry told *Cinema Canada*. "We haven't given anything away. We're not marking any silly compromises."



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City-TV/Pan Can move films to television

TORONTO – CITY-TV, Channel 57 in Toronto, has stepped up the pace in getting first-run movies to TV through a deal reached in October with Pan-Canadian Film Distributors. The exclusive arrangement, set to run at least through to end of 1987, has given CITY-TV television rights on a "rapid-release basis" for independent films shown at Cineplex Odeon theatres (acquired for theatrical release by Pan-Canadian). "It's quite ground-breaking in that it changes the normal theatrical pattern, that we don't have to accept what's been considered the normal release pattern" in which movies would finally appear on the television screen after a wait of a few years, said the station's program director, Jay Switzer.

The deal, the first samples of which were the Oct. 19 showing of *Blood Simple*, Robert Altman's *Secret Honor* (also shown in October after a theatrical release last summer), and *The Bostonians* on Nov. 13, will, said Switzer, provide CITY with "immediate access" to a steady stream of good films. Inspired by the station's continuing bid to improve its

movie schedule (which currently consists of four movie slots daily), Switzer added "We're looking for ways to ensure we'll have fresh titles and have something most of our viewers will still have great interest in."

In a normal month CITY will show 20-25 movies, with the deal affording viewers with a first-run movie at the rate of approximately one per month. Citing the "great strides" CITY's made in its movie schedule recently, including its presentation this year of *Tootsie* and *The Big Chill* and last fall's pre-empting of HBO with the world premiere of *Gandhi*, Switzer said the deal also entails the running of CITY's "Great Movies" promo at Cineplex Odeon theatres in the Toronto area. From the perspective of Canadian content, although no distinction was made as to the origins of the titles to be shown, Switzer said approximately 20 Canadian films that Pan-Canadians had rights to have been purchased in the deal (the cost of which he declined to reveal).

As well, the CITY-Pan Canadian arrangement will circumvent the tradition in which

first-run films are licensed to video distributors and pay-TV before they can be shown on conventional TV stations, with the goal being to achieve 'windows' of "as little as 60 days" in the case of video-cassettes and "very brief" one's in the case of pay-TV. "We're trying to put pressure on so those windows are more reasonable and so it doesn't take three years to get a movie to the screen," said Switzer. The effect of the deal, Switzer said, is to step-by-step improve CITY's movie schedule quality. Other upcoming titles this year include *Party Animal* and *Ghoulies* and, in 1986, *Insignificance* and *Kiss Of The Spider Woman*.

MONTREAL – Members of the Association Québécoise des critiques du cinéma elected a new executive council on Sept. 24, in Montreal.

André Roy, film critic for *Spirale* magazine, has been elected as the AQCC's new president.

Cohen back to ACC as new president

TORONTO – The Academy of Canadian Cinema's first chairman, Ronald Cohen, has been returned to the Academy's top post in elections for its 1985-86 Board of Directors.

Cohen's succession of Robert Lantos, Academy chairman during 1984-85, was announced at the Academy's seventh annual general membership meeting Oct. 2. The producer of seven feature films (with four Genie nominations for Best Picture), Cohen's previous service as chairman was in 1980-81. Currently working on a mini-series for CBC and France's TF-1, his credits include a role as chairman of the 1982-83 Industry Task Force on Distribution, Marketing, and Exhibition of Films in Canada.

Due to the addition last May of the new Television Division, the Academy's Board of Directors has been reorganized to 33 directors, composed as follows: 20 representatives for

the 10 film and television Active Branches; two active members-at-large representatives; six representatives for the Associate film and television branches; four honorary, Board-appointed members; and one elected chairman.

Passion in Chicago

CHICAGO – *Passion: A Letter In 16 MM*, a 26-minute short drama starring Linda Griffiths of *Maggie and Pierre* fame, was awarded the Silver Plaque at the 21st Chicago International Film Festival. Finishing second out of a field of 150 entries in its category, *Passion* represents both Toronto producer/director Patricia Rozema's first film and her first award. "It's actually very nice," said Rozema of her win, adding "I'm concocting something even as we speak." That something is a film with the working title *Polly*. Where *Passion* was about "having too much passion and too little time," *Polly* will depict "an unsuccessful career woman with a wild imagination."



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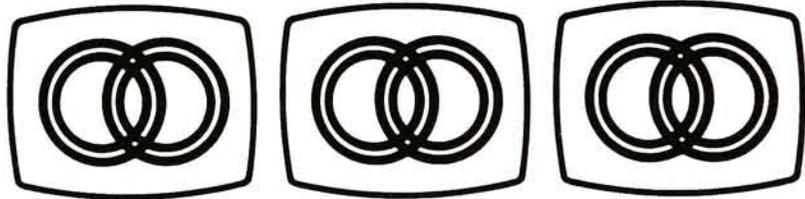
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Cinémathèque honors J-C Labrecque with memorabilia exhibit

MONTREAL — For the second year running, the Cinéma-thèque québécoise, Quebec's cinema museum, has mounted a documentary exhibit in honor of a major Quebec filmmaker, with a display of some of the Jean-Claude Labrecque Collection in the Cinéma-thèque's theatre lobby Sept. 18 until the end of October.

Since 1973, Labrecque and other Quebec filmmakers — last year's exhibit was devoted to Claude Jutra — have been depositing with the Cinéma-thèque all the paper-

Prix du QC:G. Groulx

QUEBEC — Prior to his replacement as Quebec premier, René Lévesque, along with Cultural Affairs minister Clément Richard, and Higher education, Science and Technology minister Yves Bérubé, presented this year's six Prix du Québec, the Quebec government's prestigious awards in the arts, sciences and humanities.

This year's recipient of the Albert-Tessier prize for contributions to the province's cultural sector was noted Quebec filmmaker Gilles Groulx. Groulx was awarded the prize for 27 years of excellence in filmmaking.

Among Groulx' most noted cinematic achievements are *Les Raquetteurs* in 1958, *Normétal* in 1959, *La France sur un Caillou* in 1960, *Golden Gloves* in 1961, *Le Chat dans le sac* in 1964. In 1969 Groulx made *Où êtes-vous donc?* and *Entre tu et vous* followed by *24 heures ou plus* in 1971 and *Place à l'équation*, in 1973. In 1983 Groulx completed his last film entitled *Le pays de Zom*.

Victim of a serious car-accident in 1981, Groulx is no longer active as a filmmaker. He is now retired and continues to express his creativity and artistry through painting.

The other Prix du Québec prize-winners were Dr. André Barbeau, awarded the Marie-Victorin prize for his research in the field of medicine; Albert Faucher, awarded the Léon-Gérin prize for his research in the economic history of Quebec; sculptor Charles Daudelin, awarded the Paul-Emile-Borduas prize for his contributions to the province's architecture and art; Jean Gascon, awarded the Denise-Pelletier prize for his career as a theatre actor and director; and Jacques Godbout, awarded the Athanase-David prize for distinction in the field of literature.

work related to their filmmaking. This includes all drafts of scripts, reports from readers attached to the various film-funding agencies, awards, personal letters, passports, even the odd *Cinema Canada*. In Labrecque's case, it amounted to some 20 boxes of papers, of which the Cinéma-thèque exhibit offered a sampling.

"It's both exciting and embarrassing at the same time," Labrecque told *Cinema Canada* at the reception unveiling the exhibit which spans Labrecque's career, including everything from baby pictures to a Cannes hotel-bill (both *Les Vautours* (1975) and *Les Années de rêves* (1984) were selected for France's top film festival).

The job of readying both the exhibit and classifying the Labrecque Collection falls to Cinéma-thèque archivist Nicole Laurin who notes that "it requires an entire year's work to treat a filmmaker's archive." In Labrecque's case, none of the boxes of documents had yet been sorted, so Laurin, together with Alain Gauthier of the Cinéma-thèque's photo-library, did a pre-selection, organizing Labrecque's career by theme or activity, meeting with Labrecque, getting permissions to quote often very personal letters, and finally mounting the exhibit.

"It's not just celluloid that makes up a filmmaker's career," Laurin told *Cinéma Canada*, "and an exhibit like

this one offers a real sense of just how much paperwork is involved in feature film production."

"It's also amazing when you see it laid out like this just what a *dirigiste* role the funding agencies play," commented one Montreal critic, bemused by a reader's report that recommended *Les Années de rêves* "should be more like *Rocky*."

Laurin, who divides her time between such archival work and classifying Quebec's total output in short- and medium-length films, says the Cinéma-thèque wants to enlarge its collection of filmmakers' archives. In addition to the Labrecque collection, the Jutra collection also constituted

some 20 boxes, which have been properly classified. Other filmmakers such as Arthur Lamothe and Larry Kent have also donated their archives to the Cinéma-thèque, as have technicians like René Pothier. Last year former producer Pierre Lamy, now a commissioner with the Régie du Cinéma, brought in 100 boxes.

Laurin hopes the day isn't far away when the agencies will automatically turn over their filmmaking documents to the Cinéma-thèque. In the meantime, she says, "we set up exhibits such as this one, in the hope they'll have a snowball effect in reminding filmmakers that we are in the business of preserving their papers.

"After all, that's the role of a cinémathèque."

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ON (EXPERIMENTAL) FILM

• by B. Sternberg •

...speaking to Philip Hoffman about his summer in England 'apprenticing' with filmmaker Peter Greenaway (*Draughtsman's Contract*, *The Falls*):

Philip was especially interested in Greenaway as someone who has bridged the gap between shorter experimental films and (low-budget) feature-length works accessible to a broader audience. Philip wanted to see how Greenaway operates within the commercial industry, yet maintains his control; how he can make films for the 'public' without compromising his conceptual and visual concerns.

Philip is an independent filmmaker (*On The Pond*), *The Road Ended at the Beach*, *Somewhere Between Jalostotitlan and Encaracion*) and a freelance cinematographer. He worked on Kevin Sullivan's *Krieghoff* and *Megan Carey*. And recently on Richard Kerr's *On Land Over Water*. His films have been screened at the National Gallery, Ottawa; Zone Cinema, Hamilton; The Funnel, Toronto; Museum Fodor, Amsterdam; London Filmmakers' Co-op, England. Philip teaches part-time in the Media Arts Department at Sheridan College.

He first met Peter Greenaway at the '84 Grierson Seminar where the idea arose of

going to England to observe Greenaway shooting his newest film *Zed and Two Noughts* while Hoffman made a short film of his own. Philip speaks highly of the experience – the opportunity to look over the shoulder of cinematographer Sacha Vierny, to follow the filmmaking procedure right through, to see what worked, what didn't, how adjustments were made, when to let an idea go, and generally how communication was effected. Philip is still glowing from the warmth of his reception. Besides access to the shoot and the use of his editing facilities, "more than just that," says Phil, "Greenaway appreciated that I am trying to be inventive in film against all odds. He even took prints of my films and showed them around – that kind of cooperation!"

Interest was shown by Kees Kasander of Allart's Enterprises (the Dutch producer of Greenaway's film) in Hoffman's short premiering along with *Zed and Two Noughts* at the London Film Festival in November. Philip returned to Canada at summer's end with his film *o, zoo!* (*The Making of a Fiction Film*) in rough-cut stage and with this deadline in mind.

Unfortunately, he won't make the festival. Although the

film had been accepted into the N.F.B. PAFPPS programme, Ontario Region, Philip was reminded in September that this is a Low-Priority Programme – the film would be printed when there was time, perhaps three months. He was also told that he would have to reapply for completion money and that the programme is 'on hold' for now. Philip was disappointed by a system that is supposed to help, but even more by the lack of interest, respect or enthusiasm shown – they didn't even ask to see the film!

The N.F.B.'s aid to independents IS helpful, but the whens and hows are always uncertain – and that's less than helpful.

Philip has decided to apply to the Arts Councils and hopes to complete the film for the Berlin Festival in February.

More films in the works:

Chris Gallagher of Vancouver is at work on a new film (working title: *Visual Literacy*) which will be about two hours long. Other, shorter, films by Chris include *Plastic Surgery*, *Terminal City*, *9 O'clock Gun*, *Mirage*, *Mirage*, *Seeing in the Rain*.

Joyce Wieland of Toronto, whose latest, *A & B in Ontario*, was screened at the '85 Festival of Festivals is completing two films: *Peggy's Blue Skylight*, *Birds at Sunrise*.

And where can one see these films, you ask????

Discussion of distribution and exhibition, and the relation between these two, is complex, involving as it does the workings of various organizations (galleries, cinemas, cooperatives), funding mechanisms and cultural attitudes. It is a discussion that needs to be aired – next issue – but for now allow me to pick up on a phrase from the previous 'conversation' with Phil Hoffman about the gap between experimental and "films accessible to a broader audience." This is usually taken to refer to the film's accessibility; that is, to the nature of its form and content, and how much or little these conform to the so-called norms of conventional narrative cinema. It may also contain notions of audience experience, education and expectations.

I would say, rather, that ACCESSIBILITY is a matter of AVAILABILITY. It has been well-taken in our society that audiences are developed, and markets created. I didn't know that I wanted to see *Rambo* till \$1,000,000 worth of promotional efforts convinced me! And I only realized how much I cared whether the Blue Jays won or lost when every disc jockey and newscaster, every newspaper and television programme told me so.

With experimental films, it is not the case that they have been rejected or ignored by the public, but rather that most people don't yet know they

exist. And so, how can one choose to see them?

One last item, not totally unrelated to the above in as much as writings play a crucial role in the development of audiences, in education, in history and the formation of values: Blaine Allen, Film Studies at Queen's University, is conducting research for a critical study of experimental film in Canada up to the end of the 1960s. He is now in the process of tracking down films and filmmakers to recover this misplaced piece of Canadian film history. The study will take the form of a series of essays, possibly a book, which will form a critical assessment of the evolution of experimental film in this country.

Note: if you were working in film or know of experimental films from that period, please contact Blaine Allen at Queen's University Film Studies.

Peanut Butter to the rescue in family flick

MONTREAL – In the biggest-ever launch of a Canadian film without a major distributor behind it, *The Peanut Butter Solution* will open in over 60 Cineplex Odeon theatres across Canada in the first two weeks of December.

The Peanut Butter Operation, written and directed by Michael Rubbo, and starring young actors Mathew Mackay, Alison Podbrey and Siluk Saysanasy, along with grown-up actors like Michael Hogan (*Vanderberg, Lost!*), is the second comedy feature of the "Tales for All" series, produced by Les Productions La Fête under executive producer Rock Demers and co-producer Nicole Robert.

The half-million-dollar launch, with gala world premiere screenings in Vancouver, Montreal and Toronto during the week of Dec. 2, followed by theatrical release throughout B.C., Ontario and Quebec Dec. 6, is being sponsored by radio stations CKAC in Montreal and CFRB Toronto.

The Skippy Peanut Butter company, with a Nov. 27 national newspaper insert aimed at 3.6 million homes, is offering a free LP of the film's soundtrack and a poster to children under 12. Other merchandising activities include release of two Céline Dion singles of the film's two songs, a novelization of the film, and *The Peanut Butter Solution* colouring book.

Cross-Canada distribution of *The Peanut Butter Solution* is being handled by Montreal distributor Cinemaplus.

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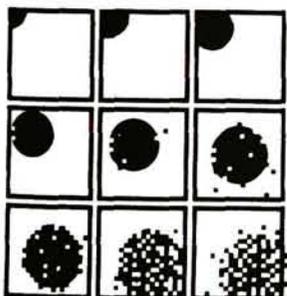
Simon Fraser University expects to make a *tenure track* faculty appointment in *Film Production* at the rank of *Assistant Professor*.

This position involves teaching at the intermediate and advanced levels of filmmaking, conducting critical seminars, and participating in faculty supervision of student films. Qualifications should include substantial professional experience in a variety of filmic genres (i.e., experimental film art, documentary, dramatic), a demonstrated ability to teach the craft of film at all levels, and some familiarity with contemporary film theory and criticism.

Candidates should be prepared to accept faculty responsibilities within an interdisciplinary fine and performing arts department, duties to begin September 1, 1986. Preference will be given to candidates eligible for employment in Canada at the time of application. The position is subject to budgetary authorization.

Letters of application, a complete curriculum vitae, and names of three referees should be received by February 14, 1986, and should be sent to:

**Professor Grant Strate, Director
Centre for the Arts
Simon Fraser University
Burnaby, B.C., Canada V5A 1S6**



Starmaker panelist Deutsch wrote book on talent flow to States

TORONTO — Welcome to the U.S.A.

For the scores of Canadian actors, actresses, and other entertainment professionals aspiring to the American 'honey pot syndrome' (more work, exposure, and financial reward), the step southward isn't easy. Still, it can be done and that message was conveyed to Canadian actors and entertainers by New-York-based U.S. immigration lawyer Howard Deutsch at the second Starmaker! seminar series Oct. 26-27 at the Sutton Place Hotel.

Deutsch, whose international law-firm Deutsch and Salberg has brought in 500 to 1,000 entertainers and industry professionals (most on a temporary basis) since he began helping Canadian talent enter the U.S. four-and-a-half years ago, noted that "in terms of 'making it,' the focus now for everything is the U.S." For Canadians, as for other foreigners, it's a market that by virtue of its size affords increased fame and money (a Canadian actress, thanks to greater residuals from a larger audience, can make 10 times what she could earn at home, says Deutsch). That the American market also is home to most North American film, TV, cable product, and the largest number of channels and distribution, also accounts for the attraction. As to the amount of work Canadians have found in the U.S., Deutsch speculates it's because they're more talented (with c.v.s ranging from commercials to dancing and, of course, the ability to do any accent) whereas American performers are specialists (making careers out of singular gimmicks, like pulling a face).

Describing the perception of American talent agents of Canadians as "a very highly trained and competitive pool of talent," Deutsch explained "they wouldn't get jobs here if they weren't, because the immigration process is so byzantine and awful." In addition, says Deutsch, and this isn't admitted at the union level, is the strong orientation of AFTRA, the Screen Actors Guild, and Equity toward keeping Canadian performers out. However, on the how-to of getting there, two avenues are permanently open via the much-valued Green Card or, providing temporary work access, the H-1 permit. Although the Green Card isn't easily obtained by the average performer, the H-1s can also be a hassle. However, with one criterion for the latter including "professionals of distinguished merit and ability" in their own specialty, ad-

mission exceptions do exist.

Being a famous filmmaker or director, for example, makes admission easier. As well, with the number of Canadians wanting to enter the U.S., another edge would be the interest expressed by a major American studio in, say, a Canadian actor. Should that Canadian be essential to that studio and indeed exceptional, the strong Califor-

nia studios can win out. "The U.S. Immigration and Naturalization Service is clearly pressured by big corporations," says Deutsch. For Canadians wanting to practice their entertainment craft and possibly find a permanent solution to their work problems, the trick is not only having talent, charisma, and luck but also plotting and planning — and

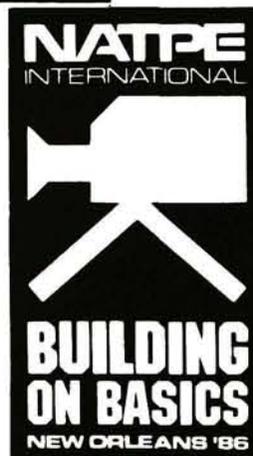
then well in advance.

Referred to by Deutsch as "game-planning," the mechanics involve being informed about U.S. immigration procedures and the difficulties, making generous assumptions about what will happen along the way, and then working back. Even without particular rules favoring Canadians other than proximity to the U.S.

("though, if anything, Canadians have it easier" observed Deutsch), an H-1 visa can normally be obtained within two months' time. Recently increased from two to three years of temporary work and residence, immigrants on an H-1 can apply for a further two plus one year period, provid-

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Deutsch

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ing a maximum of six years' time in which to obtain the Green Card.

Getting the Green Card is also predicated on the would-be immigrant having a permanent job offer and then one that's inherently permanent. Shooting a movie for example,

isn't permanent, whereas something lasting three years or more (such as a revue or long-running TV series) is. Faced by not-insignificant legal fees ranging from \$3-5,000 U.S., many performers can't get that far. For the likes of producers and filmmakers (positions considered down south as work, not entertainment), Deutsch suggests a trick used by his firm to avoid the U.S. Department of Labor. Simply

put, if such professionals can form a company in Canada or a branch of it in the U.S., they can get in for three years. By making it function fully for one year, they can obtain the Green Card.

"If you have the slightest excuse to work and form a company in Canada, do so. It could be the trick that saves you, the key to the golden door," said Deutsch. "Any Canadian film producer can do it through a

personal holding company (which is already an immigration vehicle)," he added. Another trick for Canadians to note is that while more film business lies in Los Angeles, it's there SAG, Equity, and the others have the greatest influence and hence the Immigration and Naturalization Service is harder. Thus, Deutsch encourages his Canadian clients to file applications in New York City.

Asked whether he believes the flow of Canadian talent to the U.S. can or will ever be stemmed, Deutsch offered up a very bilateral perspective. "I think the talent's going both ways and those Canadians in the U.S. largely never intend not to come back to Canada," he said. Interestingly, while his *Getting Into America* (written for his clients) has sold some 25,000 copies since May 1984, Deutsch's advice on getting into America is also being aimed at those already there. Deutsch is currently writing a 500-page textbook of his best seller for lawyers in the U.S.



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NEWS

90 DAYS UPDATE

90 Days, the NFB's hit of the Montreal and Toronto Festivals, is continuing its pattern of success across the country. Still running strong in Toronto, where it is into its tenth week, *90 Days* is playing in Ottawa, Winnipeg and Vancouver and opened November 8 in Halifax and in Burlington, Ontario. It is scheduled to open soon in Edmonton and other Canadian cities. The winner of a Gold Ducat awarded at the 35th International Filmweek Mannheim 85 (West Germany), *90 Days* will be released in the United States this spring by Cinecom International Films and in Canada has been purchased by First Choice/Superchannel and CBC-TV. The tale of two modern men and their misadventures with the opposite sex, this feature comedy was directed by Giles Walker.

YORKTON

Le Vieillard et l'enfant, *Street Kids*, *Elk Island*, and *The Painted Door* earned awards at the 21st Yorkton Short Film and Video Festival October 30 to November 3. Special Jury Awards went to *Street Kids*, a graphic black and white animation film about juvenile prostitution, directed by Peg Campbell and produced by Jennifer Torrance in the NFB's Pacific Region; and *Le Vieillard et l'enfant*, a one-hour drama based on the childhood memories of the celebrated Canadian writer Gabrielle Roy. The film stars Jean Duceppe, Lucie Laurier and Patricia Nolin and was directed by Claude Grenier.

The Golden Sheaf Award for Best Nature/Environment film was presented to *Elk Island*, a half-hour documentary on the man-made wildlife



• Scene from *90 Days* now playing across Canada

sanctuary just outside the bustling city of Edmonton. A Northwest Studio production, *Elk Island* was directed by James Jeffrey. *The Painted Door*, produced by Atlantis Film Ltd. in collaboration with the NFB, walked away with three Golden Sheaf Awards. Actress Linda Goranson earned the Golden Sheaf for best actress; Joe Wisenfeld received the best scriptwriter award, and the Superchannel best script cast award of \$1,000; and *The Painted Door* was presented with the Golden Sheaf for best drama production under 30 minutes.

ATLANTIC FESTIVAL

Five National Film Board productions and veteran NFB sound editor Les Halman received awards and honors at the Atlantic Festival Atlantique held in Halifax, October 23 to 26. Les Halman, who joined the Film Board in 1956, received the Special Award of Excellence presented by the Festival and ATV (CTV's Atlantic affiliate) for his outstanding work in training and assisting young filmmakers in the Atlantic region. Among his film

credits are *Volcano: An Inquiry into the Life and Death of Malcolm Lowry* and *One Man*.

Awards of Merit for production went to *Alden Nolan*, a half-hour documentary directed by Jon Pederson; *L'autre côté de la glace*, a short documentary directed by Serge Morin and Guy Dufaux in which a hockey game transcends the ice rink to become a metaphor for the social realities of Acadia; and Betty Arsenault's *Bateau Bleu, maison verte*, an impressionistic documentary capturing the atmosphere of an Acadian village. The hour documentary *In Love and Anger: Milton Acorn*, directed and edited by Kent Martin, earned Awards of Merit for both editing and direction. John Brett's *Where the Bay Becomes the Sea*, a half-hour examination of the unique ecosystem of the Bay of Fundy, received Awards of Merit for production, cinematography, editing and scriptwriting; and *Une Faim qui vient de loin*, a half-hour documentary on obesity directed by Claudette Lajoie Chiasson earned an Award of Merit for direction.

Koerner to top spot
at Ontario Arts Council

TORONTO — Sonja N. Koerner took a slight step upward Oct. 23 when she succeeded outgoing Ontario Arts Council chairman Donald W. McGibbon. Koerner, the council's vice-chairman from 1982 on, officially assumed her new post Nov. 1. The appointment caps nine years of Council service and volunteer work with such arts organizations as the Toronto Symphony and Art Gallery of Ontario for Koerner, a Lima, Peru native now living in Toronto.

At an informal open-house held by the Council to mark Koerner's succession and show off its newly-renovated quarters, the retiring McGibbon (vice-chairman from 1976-82 and chairman from 1982-85) provided a breakdown of spending initiatives created so far by \$1 million of the extra \$2 million received last summer from the new Liberal government. While the new outlays ranged from a \$30,000 development program to benefit Franco-Ontarian playwrights and theatre companies to \$200,000 annually to enable arts periodicals to increase fees of writers, Ontario film and video makers received a boost in the form of an extra \$100,000 annually for productions of "exceptional merit"

The summer's \$2 million boost raised the council's funding to \$24,817,000, a record figure that Council executive director Walter Pitman anticipates will create between 20 to 30 new programs in addition to the 72 it currently has going (and which are now undergoing a comprehensive, first-time evaluation).

Koerner's appointment, as with the 11 other Ontario Arts Council Board members, is made by a provincial order-in-cabinet and runs for a three-year term without remuneration.

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Healthy profits for Cineplex Corp.

TORONTO — In the first 1985/84 quarterly comparison since its June 1984 acquisition of Canadian Odeon Theatres Ltd., Cineplex Odeon Corporation reported a healthy jump in profits. After the 39-week period ending Sept. 26, 1985, the corporation achieved a net income (profit) of \$8,246,000 on revenues of \$127,458,000. By comparison, the 39-week period that ended Sept. 27, 1984 witnessed a net income of \$2,182,000 on revenues of \$54,505,000. Before extraordinary items, the net income per share for the current 39-week period was \$0.50 compared to \$0.16 a year earlier.

Another record financial result for the corporation occurred in current third-quarter results, in which a net income of \$4,051,000 on revenues of \$54,077,000 resulted (compared with a net income be-

fore extraordinary gains of \$2,033,000 on revenues of \$39,878,000 for the corresponding period in 1984). After including extraordinary gains in the 1985 and 1984 39-week periods resulting from the use of previous years' income tax losses; that is respectively \$1,532,000 and \$2,344,000, the final profits ending Sept. 26, 1985 were \$9,778,000 and ending Sept. 27, 1984 \$4,526,000.

Meta Communication gets Creative House In BC acquisition

VANCOUVER — Alan Morinis, president of the Meta Communications Group of Vancouver, announced on Aug. 19 the acquisition of the Vancouver-based Creative House Ltd. one of Canada's leading producers of multi-image and audio-visual production shows and a dominant audio-visual

production company in Western Canada. Creative House joins Northern Lights Media Corp., Animax Studios Inc. and Interaxis Visual Systems Inc. of Toronto in the Meta Group.

The acquisition was well-timed for the Meta Group since Creative House is on the verge of receiving international exposure through its work at the upcoming Expo '86 world's fair in Vancouver. The Future Theatre designed by Creative House is now open at the Expo Centre and has received enthusiastic acclaim. Within the next year, a three Creative productions will be unveiled at the British Columbia, Air Canada and Canada pavillions at Expo '86.

Robin Lecky, president of Creative House, now joins the Board of Directors of the Meta Group. One of two senior partners overseeing all productions, Lecky brings to Meta years of experience in the field of media productions, with credit for over 60 shows, including Calgary's 1988 Olympic Games presentation.

Interactive Thompson switches back to Guiding Light in NYC

TORONTO — Actor-comedian-magician Shawn Thompson, host of the new Toronto edition of the youth-oriented 'interactive' *Switchback* program, is taking his act to New York City as cast member Simon Corday of NBC's *Guiding Light*.

Thompson, portraying a "streetwise Canadian charmer," won out over 500 other performers who auditioned for the role, which will see his commuting to the Big Apple three days each week (one to two days each week has him engaged on live shooting for *Switchback*).

Thompson, whose commuting began Oct. 30 is, in addition to the 30-35 hour-long episodes of *Switchback* CBC station CBLT is considering for the show (a project which would continue through to next May), also currently shooting *Right of the People*, an ABC-TV Movie of the Week being filmed in Toronto.

Still intending to send his plastic doll sidekick Kendini

over Niagara Falls in early December, the 27-year-old Thompson's other previous American credits include appearances in the HBO drama *Working For Peanuts*, ABC's *The Comedy Factory*, and NBC's *Evening At The Improv*.

Elder program for Toronto Film Now in December

TORONTO — The third program of Toronto Film Now, a showcase of independent and art film productions by Toronto filmmakers, will highlight experimental filmmaker Bruce Elder's most recent film *Lamentations: A Monument For The Dead World*. Presented Dec. 7 and 8 at the Bloor Cinema by Michael Koric and the Bloor Cinema, *Lamentations* will be shown in two four-hour parts, respectively *The Dream of the Last Historian* and *The Sublime Calculation*. After the Dec. 8 showing Elder, subject of a film retrospective last October at the Art Gallery of Ontario, will answer questions about the film-poem *Lamentations* and discuss experimental filmmaking in Toronto.

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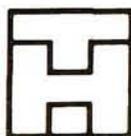
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Clarkson

cont. from p. 39

try to establish guidelines for everything from equity financing to job-training opportunities.

As well, although he admitted that particular targets and goals are still "down the road", Clarkson expects Ontario-based productions to increase "substantially" and the province's share of Canadian production (quoted by Munro as 35 per cent of the national total in 1982) to similarly grow. The thrust of the corporation's financing will be low and medium-budget films, ballpark figures for which he noted "anything less than \$5 million is medium, anything over \$0 is low-budget." While his instinct is the corporation won't be involved with \$10 million-plus projects, Clarkson said financing assistance will be looked at on a project-by-project basis.

As to the future of the corporation, which will eventually number 10-15 staff (including

those in the Ontario Film and Video Office), Clarkson expects there will be a renewal process three years and \$20 million later. He will, however, have a better idea on that score after meetings with the Ontario Management Board on whether the near future bears out a provincial in-

dustry with improved stability and "hotshot filmmakers," and an environment in which Ontario-made films are being shown domestically and receiving acclaim abroad.

Both the corporation's creation and Clarkson's appointment to head it were well received by the film industry.

Peter Mortimer, executive vice-president of the Association of Canadian Film and TV Producers, described the new arrival as "very positive", Atlantis Films president Michael MacMillan said it indicated a "broader understanding" on the province's part of the film industry's needs, and Norstar

Releasing Inc. president Dan Weinzeig considered Clarkson "a terrific man for the job."

Commenting on his personal expectations in his new post, Clarkson heartily laughed "I want to find Canada's Fassbinder or at the very least Scorsese. I don't think that's setting my sights too high."

Atlantis/NFB make Connection

MONTREAL - Filming of the most recent drama in the Atlantis-National Film Board Canadian Stories '85 series ended Sept. 27 in Montreal.

Connection, presently in post-production, is directed by veteran National Film Board of Canada filmmaker Wolf Koenig and is based on a short story by Alice Munro in which a young woman faces the faults of her snobbish husband while recognizing the warmth and humanity of her unsophisticated aunt.

Connection is the twelfth film in the series of half-hour dramas co-produced by the NFB and Atlantis Films Ltd. of Toronto for Global TV's Bell Canada Playhouse.

Eight half-hours were produced last year, including *The Painted Door*, which was nominated for an Academy Award. This year's 18-drama line-up features *To Set Our House in Order*, based on a story by Margaret Laurence and directed by Anne Wheeler; *Mortimer Griffin and Sbalinsky*, a Mordecai Richler story directed by Mort Ransen; and *Uncle T*, from a story by Brian Moore directed by Doug Jackson.

The series is being telecast on the third Thursday of each month on Global-TV, and will be syndicated to other stations across Canada.

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L E G A L E Y E

by Michael Bergman

Borrowing Big Money

The problem with borrowing money is paying it back. A trite and obvious observation. It is also incorrect.

The key to raising money through what the business

world calls debt financing is the organization of the loan itself. This single element will determine the size of the loan, the security to be given and the terms of payments. And it is these criteria which will, in

turn, influence the ability to repay.

Most feature films are produced in whole or in part through borrowed money. In the 1970s it was common to hear of such apparent agricultural or engineering activities as "seed" or "bridge" financing - terms used for research and development or interim loans which were high-risk and at exorbitant interest rates. While producers still try to avail themselves of these loans, more contemporary and typi-

cal, even institutionalized, are loans from Telefilm Canada or other film-funding agencies.

The decision to go to debt financing as opposed to equity or treasury financing is crucial. While the latter involves investors whose money is at risk, the former puts the producer at risk. Borrowing money for production limits the field for equity financing. It does this through the usual lenders' insistence on the granting of security and priority of payment, factors which may restrict in-

vestment advantages.

The first trick is the integrating of loans to equity investment in a business plan. This will entice the investor to the package he must consider and encourage the lender by demonstrating a sound business outlook. The arbitrary soliciting of loans will rarely be a success without a sound and well-thought-out proposal. Part of this business plan will take into account the concerns of the lender. In particular most Canadian financial institutions have adopted quite conservative positions on loans to feature film producers. This a result of both natural inclination, the high risk nature of the business and the absence of any structured business planning. Lenders want to see how their money can work for the producer. This is how the loan will be to the profit of the lender through prompt repayment of capital and interest.

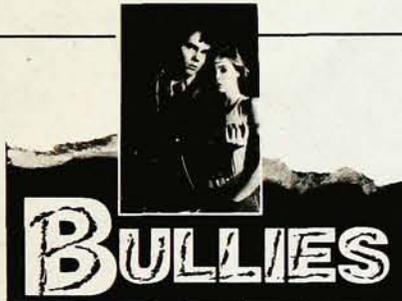
The cost of the loan is the amount of interest payable. It is an expense which, of course, increases operating or budget costs and which will have to be supported through other forms of financing or by diverting revenue to cover it. Since for an important initial period film revenue is either nonexistent or speculative, the cost of the loan will be borne by the investors. Effectively the added expense to the investor reduces production values on the screen for their money.

The cost of debt financing is of singular importance when loans are incurred on individual projects. Ultimately each project has a limited budget and a limited amount of funds to pay for it. The ability to refinance the loan with other loans is unlikely. If interest costs become excessive due to the term for repayment or the interest charges exacted, in most cases it is certain that only an injection of equity capital, usually at the expense of the producer's share in revenue, will fill the breach. Alternatively debt financing on a general operations basis, financing the producer's business as opposed to film budgets, will give greater flexibility in debt financing and longer term consideration. Debt financing of a total business operation presupposes a general strategy of ongoing commercial filmmaking where operations are not necessarily tied to any one film.

All debt financing presupposes a granting of security or collateral to guarantee the risk. The greater the risk or the smaller the business track record the more security. Security may take several or even an all-embracing, form. It may include an assignment of rights

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Line Producer John Eckert

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"LOST"

Produced & Directed by Peter Rowe
Associate Producer Don Wilder

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"VID KIDS"

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Directed by John Muller & Chris Terry
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Money

cont. from p. 56

in the project, an assignment of revenue, personal guarantees and even the mortgaging of real estate. Established film companies financing on a general operations basis may want to give debentures or bonds which are securities on their general assets. Approaching the lender with his security concerns in mind helps to establish the cooperative link between borrower and lender which makes the loan work. At the same time the granting of security is another of those factors which limits investment potential. It is a good example of the need for debt and equity financing to intermesh.

Ultimately, the lender is concerned with the income generating potential of the producer. Film is subject to a variety of subjective factors which make the assessment of the possibility of success of any one project extremely difficult. In the absence of an extensive business track-record, which tends to establish a history of business proficiency, the producer must demonstrate to the lender some considerable skill and knowledge of how revenue is de-

rived in film. He will have to show that he can access these sources of revenue sufficiently and regardless of audience appeal. Many producers try to demonstrate savvy by obtaining so-called bankable pre-sales. These are contracts for the advance sale of a project which,

owing to the reliability of the purchaser and guarantees of revenue, is assignable as security to the lender. Demonstrative revenue potential reveals much more than this: a convincing knowledge of market forces, levers and their use, the exposition of which is not

often properly presented.

Borrowing money for business – and for film projects in particular – is a very serious and complex undertaking. Why else do lenders who accost you on the street corner insisting to lend you money to buy that third car, turn awfully

shy when it comes to loans for your finely crafted, professionally-made feature film?

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

ACTRA plans '86 awards in April MAP program

TORONTO – Three new awards for outstanding live reporting in radio or television, for best original musical score for a television program, and for best direction of a television program will be up for grabs for the 15th annual ACTRA Awards Apr. 2, 1986 at the Sheraton Centre.

The three new "Nellies" (respectively the Norman DePoe, Ben McPeck, and Best Director Awards) will, by broadening the awards for dramatic writing in radio and television to recognize distinctions between original scripts and adaptations, bring the number of ACTRA Awards to 27.

The greater scope of the Awards, which will be carried live by CBC-TV and again with Texaco Canada's sponsorship, is an attempt by ACTRA to honor the previously unacknowledged contributions and talents of those in Canadian broadcasting. Initial nominations for the Awards will be announced Feb. 11, with the selected finalists announced March 18



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SHOOT ALBERTA

by Linda Kupecek

A respected Albertan was one of the recipients of an Emmy in Los Angeles on Sept. 7.

Jamie Brown, makeup whiz who works films across Canada from his ranch in Olds in central Alberta, won an Emmy for special makeup for *The Three Wishes of Billy Grier*, a TV-movie lensed in Vancouver.

For the fact-based story, Brown aged actor Ralph Machio from 18 to 80, sharing his Emmy with Mike Westmore (who created the appliances) and Bob Norin, after rising at 2:00 a.m. many

mornings to prepare the makeup.

Brown trained with Perc Westmore in Los Angeles, and has been busy in film since 1964, peripatetic while maintaining his ranch, jewellery store and family in Olds. For *Death Hunt*, he created a special body to be frozen in the ice of Canmore (only to have his work hidden by an over-eager special effects crew) and created a special (but uncredited) head for the Charlton Heston flick *Motherlode*.

Returning home after a 10-

week shoot on *Captive Hearts*, a Paramount feature in Vancouver, Brown was recalled to the coast for the Don Ameche/Bob Hope/Debbie Reynolds comedy.

Brown's care for his work is reflected in his rapport with actors and concern for on-screen credibility, and now, in his well-deserved Emmy.

Storm, a low-budget independent thriller shot in southern Alberta by writer/director David Winning, was screened in Calgary in early October after receiving its Canadian premiere at the Montreal World Film Festival.

The Groundstar Picture production is a first feature for 24-year-old Winning, who produced on a shoestring against a backdrop of wooded areas and backroads west of Calgary, and "Dungeons and Dragons" style games at the University of Calgary campus. The tense story of two students stalked by hunters in the woods before a summer storm was edited by Bill Campbell of Campbell Post Production and scored by synthesizer wizard Amin Bhatia.

While Winning and associate producer Michael Kevis try to snag a distribution deal, Telefilm Canada is promoting *Storm* in Los Angeles. Winning's first film, a 1980 short titled *Sequence* is now distri-

buted by Cannon International in the United Kingdom.

When Peter Lougheed stepped down from his 14-year term as premier of Alberta Nov. 1, he left a legacy of film and video incentives, in addition to his more spectacular energy fireworks.

In the early '70s, the Lougheed government established the Film Industry Development Office in Edmonton, the first film commission office in Canada, and one of the pioneer offices in North America. As well, the ACCESS Television Network (the major engager of professional writing and acting talent in Alberta) and the Banff Television Festival, an international meeting place for world-class television producers, were born with Lougheed's blessing.

And, finally, the Alberta Motion Picture Development Corporation, a \$3 million loan-bank established to develop Alberta producers and the labour-intensive film and video industry, was established in 1981. So far, the AMPDC has assisted 21 theatrical and television movies, 16 series and pilots, and four documentaries with production budgets totalling \$75 million. Eight are in the can, with five more to be completed in the next months.

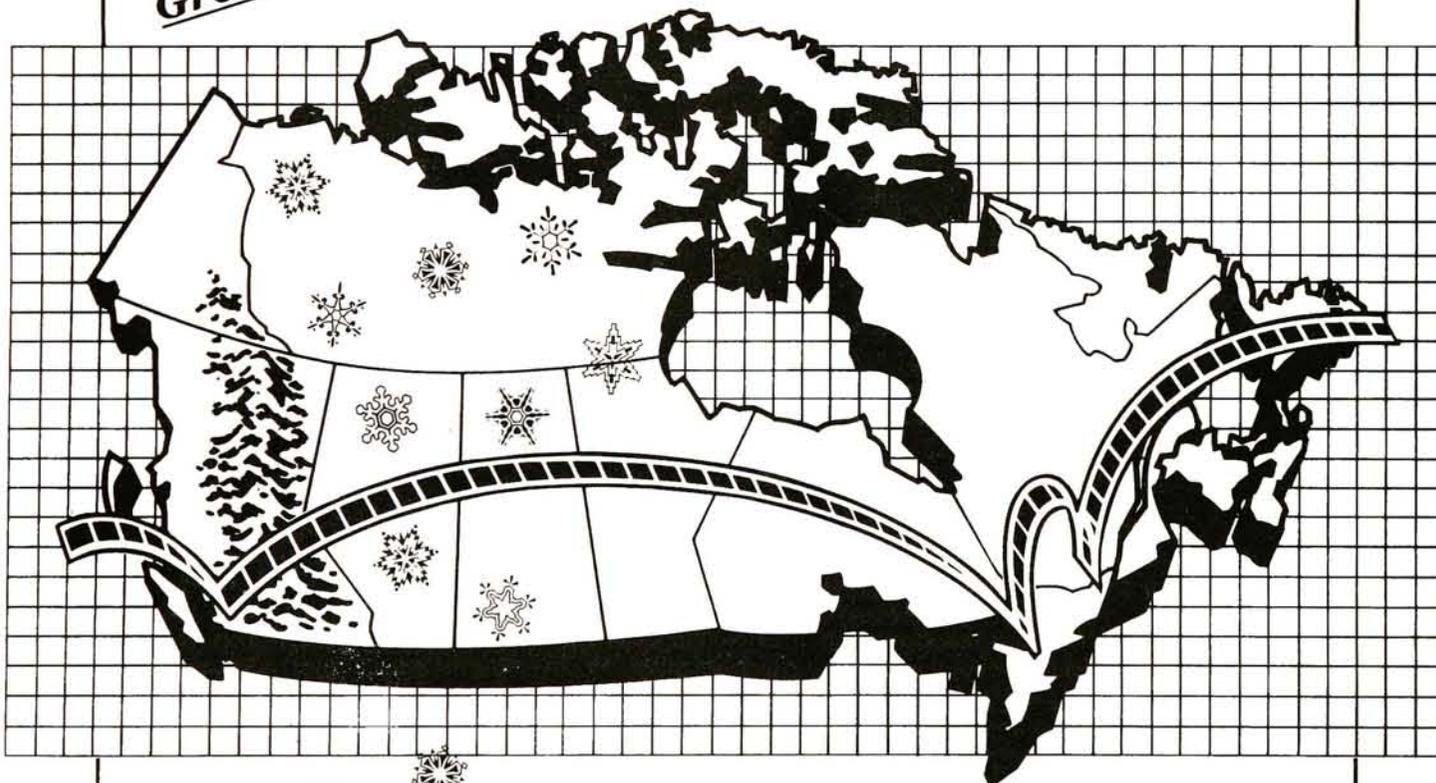
Connecting, the teen television series produced by HBW/Toth Co-productions, premiered on CBC Calgary Oct. 6, and on CBC Edmonton Nov. 30. Described by producers Helene White and Garry Toth as a 'first' in North America, because of its studio forum format for teenagers, *Connecting* is hosted by Reiner Schwarz...

Caryl Brandt has been appointed vice-president, Project Development and Publicity, of the Alberta Motion Picture Development Corporation in Canmore. Brandt, with a 15-year track-record of directing and producing for the CBC, MTV and MFB, recently served as associate producer of *Mr. Wizard's World* for the MTV Network, New York...

With Our Own Two Hands, a documentary on prairie farmers helping Nicaraguans produced by producer/director Peter Rayment for the NFB Northwest Studio and written by Judy Haiven, was broadcast on CBC's *Man Alive* in October. *Isaac Littlefeathers*, the Lauron International feature lensed in Alberta with AMPDC help, also aired on CBC in October... Doug Wong's Sundae Sound Studio in Calgary has moved from 16-track to 24-

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Hy Perspectives brings broadcasters Close to Home **Shoot Alberta**

cont. from p. 58

TORONTO – “We’re not into entertainment for entertainment’s sake,” says producer Harvey Crossland of his Vancouver-based production company, Hy Perspectives Media

Group. Instead, what Crossland, together with director Ric Beirsto, are into is the production of films with a social theme.

Crossland, in Toronto in Oc-

tober screening Hy Perspectives’ most recent effort, *Close To Home*, for Superchannel, Global-TV, and other potential broadcasters, teamed up with Beirsto four years ago out of a shared commitment to social issues. “We’re interested in issues we think are important and making people think about those issues. And we think they can be presented in an entertaining way,” says Crossland.

Close To Home, which Crossland is certain will find an audience, is a 95-minute docudrama interweaving the common threads of sexual abuse of children, teenage runaways, and juvenile prostitution. Dedicated to the memory of C.R.O., a 23-year-old young girl Crossland said “died literally on the streets” and whose story is reflected largely in the movie’s teenage runaway-prostitute character Michelle, *Close To Home* also revolves around the streetwise Flynn, a burnt-out youth who’s been hustling too long and television reporter Donna Pedlar (played by working journalist Anne Petrie) attempting the definitive story of their existence. The first major feature for Jillian Fargey and Toronto’s Daniel Allman (as Michelle and Flynn), *Close To Home* required one year of research (including meetings Crossland and Beirsto had with groups of sexually-abused women and sexual offenders) and several script rewrites after receiving advice from real-life police, social and outreach workers, magistrates, and street-kids

(the latter portrayed by actors) to obtain a total understanding and accurate perspective of the issue.

The result, says Crossland, was “a dramatically superior” script followed by a year’s worth of shooting (much of it at night in the fall of 1984 on location in Vancouver, Seattle, Wash., and Reno, Nev.), editing, and post-production work – approximating a total cost of \$500,000, of which \$135,000 was provided by Telefilm (with financial assistance and production support also provided by the NFB’s Pacific Production Group). And given the timeliness of *Close To Home*’s completion as federal legislation and municipal initiatives are underway to curb street and juvenile prostitution, it’s not surprising that Crossland’s received “a really strong response” from the screenings.

In the context of this debate, Crossland says of *Close To Home*, “The whole premise is you can’t legislate morality. Prostitution has nothing to do with laws. And, for the first time in history, we’re starting to confront our attitudes toward children (ancient to Victorian notions of which are documented in the film).”

Now lining up agents for *Close To Home*, Hy Perspectives’ Crossland remains as fervently dedicated to his company’s messages as to the audiences he’s confident his films will find. “We aim to stay true to a commitment to social issues and we won’t do anything that jeopardizes that,” he said.

track, with 52 channel capabilities... The 16mm and 35mm filmsound facilities of silenced Thunder Road have been acquired by the Cinema Television Stage and Radio Arts Department of the Southern Alberta Institute of Technology. The SAIT department intends to rent the CTSR mixing studio to producers with students thrown into the deal ...

Astral and Highgate into prod/dist deal

MONTREAL – Astral Television Films signed an exclusive Canadian distribution and feature co-financing agreement with Highgate Pictures of New York on Nov. 19.

The agreement was announced by Astral Television vice-president Stephen Greenberg and Highgate vice-president Kenin Spivak.

Highgate has produced some 40 specials for CBS and ABC, and is currently producing *Harem*, a mini-series for ABC.

The agreement gives Astral exclusive Canadian rights to Highgate’s film library. Together Astral and Highgate will co-finance three family-theme features, which have been pre-sold to U.S. pay-web HBO, while Astral will distribute in Canada.

Astral Television Film is a wholly-owned subsidiary of Astral Bellevue Pathé Inc.

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Investors getting ready to come back to film/video

TORONTO - Thanks to a generally positive response and the desire to further the dialogue between Canada's production and investment communities, a second investors' conference on opportunities in the nation's entertainment industry may well occur early in 1986. As well as Toronto, conferences are being considered for other Canadian cities in the future, according to Screen Investor Services president Ian McCallum. After the successful Oct. 22 conference at Ryerson Polytechnical Institute, McCallum hopes to have started a ripple effect of benefits flowing to Canadian producers through the information (in the form of panels and roundtable discussions) relayed to the 130 investors, counsellors, and brokers who attended.

Recalling his attempt to raise money for a pay-TV service in British Columbia in the early 1980s and the mutual resentment generated in the tax-shelter era (which he attributes to an immature production community on one hand and an equally immature investment community - that failed to do its homework and

found tax deferrals "too sexy" to refuse), McCallum moved into his current third-party role a year ago. Having been an exhibitor, he witnessed an increase in production quality, maturity and market growth to the point where quality investments could be made. Standing in the way of a producer-investor dialogue, however, was ignorance of the capital available by the former and the 49 per cent funding from Telefilm which, McCallum says, "unfortunately took the pressure off" private investment.

After successfully surveying the investment community on the conference's desirability and arranging corporate sponsorship and speakers, McCallum then used a mixture of referrals, mailing lists, etc. to attract the medium-sized companies he felt could best influence investments in production (producers attending were definitely in the minority, a conscious decision to avoid the investment professionals feeling 'hustled'). Commenting on the conference's outcome, McCallum expects "some positive benefits," among them greater activity by investors and that some offerings will be

picked up more easily. An other, perhaps larger effect, will be a change in Telefilm's role - possibly to the point where it becomes what McCallum called "an investor of last resort." Although he credits Telefilm for the "great impact" it's had, McCallum says Canada's production industry won't survive without a solid relationship with investors or government-inspired incentives for broadcasters and distributors to open up markets for and investment in indigenous productions.

And at a time in which he sees Canadian producers gaining both experience and confidence, McCallum anticipates Telefilm would be quite comfortable if it could assume that role. The ultimate result, he says, is "it would mean producers are talking to audiences who want to listen." McCallum, certain the conference achieved a timely beginning in a producer-investor dialogue (providing both with an understanding of their respective needs and potential) that will develop and improve and make life easier for Canadian productions, is satisfied with his labours so far. Noting that a

canvass of investors is underway to provide feedback for the next, more nuts-and-bolts conference, McCallum remarked, "We feel pretty good about it."

CRTC guidelines on beer ads and TV

OTTAWA - If beer is on your mind, the Canadian Radio-television and Telecommunications Commission (CRTC) would like to hear from you.

In a public notice Sept. 10, the Commission called for written comments from interested parties on the role it should continue to play in regulating the advertising of alcoholic beverages over the airwaves.

While such advertising has been regulated since the beginning of Canadian broadcasting, the CRTC, reviewing its priorities in the context of budgetary but-backs, wonders whether it should continue to do so when such advertising is also provincially regulated, except in New Brunswick and Prince Edward Island where it is prohibited.

The CRTC, as of Sept. 1985, had developed 14 guidelines

for beer, wine and cider advertising, in which, for example, "advertising may not attempt to influence non-drinkers to drink;" advertising may not be associated with youth or youth symbols; and "advertising may not attempt to establish a certain product as a status symbol; a necessity for the enjoyment of life, or an escape from life's problems."

One of the guidelines prohibits endorsements by well-known sports personalities, and this has recently occasioned the debate that led to the Commission's call for public and industry comment. A leading brewery has argued that its Quebec beer commercials with well-known sports personalities are not "endorsements" but "brand preference advertising", which is permitted. For its part, the Commission agrees that current regulations are not completely clear on this point.

In its notice, the CRTC raises five questions for consideration: Should it continue to regulate? If so, in what way? Should current policy against endorsements be continued? What's a "well-known personality"? And should the other guidelines be left as guidelines, as regulations, or as conditions of licenses?

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Ontario Group shows London muscle

TORONTO — It may not be until early December that sales and potential sales figures are finally in, but this year's fourth annual London Market appears to have been a success for participating Canadians — again. Regarded as a primary market for major international television buyers, the London Market (which ran this year Sept. 30-Oct. 4 at the Gloucester Hotel in London, England) last year earned \$2,218,350 in sales and \$5,351,250 in potential sales for the nine-member group of Ontario-based independent film and television distributors and producers.

Sandra Johnson, coordinator of the Ontario Group and a consultant to the Ontario Film Video Office, described 1984's London Market as the best showing yet by the province abroad (exceeding the MIP trade show in Cannes in the spring). Still, although she notes, "We'll see what happens this year," Johnson cited some portents of success from what she considered "a very good market." Not only were television buyers looking at the Ontario Group and its products (a variety that included children's

series, documentaries, family dramas, feature-length dramatic rock videos, music specials, feature films, and made-for-TV specials) but, said Johnson, "People made firm deals the first day, which is very unusual." Further, and intrinsic to the Ontario Group's London appearance, Johnson stayed there an extra week, during which time she encountered "a lot of interest from people in Ontario as a shooting location (an example being a recent scouting visit to Toronto by Ewen Lloyd, producer of the feature film *The Wild Geese*).

Affirming the need for the Ontario Film Video Office to cultivate those serious contacts, Johnson observed of her two-week stay, "I felt there was a more sincere interest on the part of the people I met with this year." The Ontario Group's attendance this year was sponsored to the tune of \$20-25,000 by Ontario's Ministry of Industry, Trade, and Technology, support which provided the nine official group members (three others were attached to the group's office) with screening equipment, screening-room facilities, office

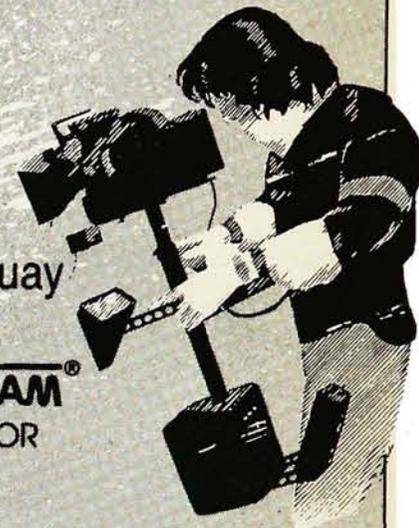
space, a program book of products, and market registrations. In terms of the group's composition, Johnson says 75 letters were sent to distributors and producers to solicit interest in the market, with group members having varied over time.

Making up the official members of the 1985 Ontario Group were: Atlantis Films International Inc.; Canamedia Productions Ltd.; Ottawa's Crawley Films Ltd.; Ironstar Communications Inc.; Isme Bennie International Inc.; Kaleidoscope Entertainment Inc.; Ralph C. Ellis Enterprises Ltd.; Sullivan Films Inc.; and Visual Productions '80 Ltd. Although Industry, Trade, and Technology Minister Hugh O'Neill's hope is for the 1984 figures to be surpassed by this year's Ontario Group, Johnson pointed out the effect of lag-time on potential sales, with projects between distributors and producers on one hand and television producers on the other hand being able to take from one to three years to put in place.

Attenborough to fund-raiser

TORONTO — Sir Richard Attenborough, Oscar-winning director of 1982's *Gandhi*, will be among the stellar personalities at a black-tie fund-raising dinner Dec. 10 at the Inn On The Park Hotel. The dinner, with proceeds from the \$250-per-person tickets going to the Canadian Cancer Society and to research and service to cancer patients at the Hospital for Sick Children, will be followed by a live 20-minute sa-

lute to the greatest musicals from 1942-75 and the Canadian film premiere of Attenborough's *A Chorus Line* at the Cineplex Odeon York Cinema. The \$24 million adaptation of Broadway's longest-running musical is the first motion picture released by Attenborough since *Gandhi*. The release in Canada is being handled by Pan-Canadian Film Distributors.



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