

A second bust in view if White Paper not amended

● Toronto: "It's a wipe-out" ● Montreal: "No more industry in Quebec"

TORONTO — Confusion, concern and cautious hope that detailed study would reveal a brighter picture were the responses to the federal tax reforms affecting Canadian film and television productions.

Finance Minister Michael Wilson announced that the tax write-off for investment in Canadian television shows and movies would be reduced from 100 per cent over two years to 30 per cent.

In a move that caught most of the film industry by surprise, Wilson announced the change in his June white paper on tax reform.

"Right now you can see the bodies littering the streets - almost," said Samuel Jephcott, acting executive director of the Canadian Film and Television Association. Jephcott said almost everyone in the Canadian film industry will be affected by the changes one way or the other.

"It's a wipe-out," said Jephcott about the changes that will affect private financing of the Canadian film industry either by corporations or

individuals.

Following on the footsteps of delays in promised Canadian film distribution legislation, Jephcott said it tends to suggest that either Ottawa doesn't have the willpower or the means to protect the Canadian film industry.

"Presumably they can't be abandoning culture in terms of film and television *carte blanche*," Jephcott said. He said there must be a trick up the sleeves of Ottawa politicians or that the changes will have to be completely revamped.

The tax shelter bust of 1980 meant production dropped from about \$175 million to \$15 million and these changes could signal a similar drop in production, he said.

"The only difference between today and the dreadful 1980 collapse is that today there are so many American productions on location here there are segments of the industry that will remain at work."

cont. on p. 33

DGC/DGA in agreement

TORONTO — With a promise of business as usual in Canada, the executive of the Directors Guild of Canada has approved an agreement with their American counterparts in case of a strike south of the border.

Under the terms of the draft agreement, Canadian directors and their assistants won't work in the United States should the rumoured Directors Guild of America (DGA) strike begin.

The draft agreement, which was approved by the executive on June 15, has been sent out for ratification by the Canadian guild's 1400 members.

Robert Fry, DGC national executive secretary, said he hoped a response from the membership would be received by the end of June.

The agreement also states that Directors Guild of Canada (DGC) members won't replace American directors on a struck DGA movie. Also, DGC members won't work on "runaway productions" that head north during the strike. Fry defined runaway productions as productions by American companies that have shown no previous interest in Canada that arrive here to avoid the strike.

The DGC, however, emphasized it will be "business as usual" in Canada with the level of film activity maintained here during a possible American strike.

Canadian producers and their qualified affiliates and U.S. producers with a history of filming in Canada will continue to receive DGC support. Only Canadian directors will be allowed to work on these films, a DGC press release states.

Fry said the door is open, as always, for good U.S. "clients." He explained that each production will be judged on a case by case basis.

While discussions have been ongoing between the two groups for many years, recent talks leading up to the strike agreement lasted about 18 months, he said.

The DGC has been talking with their American counterparts with an eye to developing a positive long term relationship between the two groups that reaches beyond the issue of this particular strike, Fry added.

"It's our intention to recognize the fact we are part of an industry that reaches beyond our borders."

MONTREAL — A proposed reduction in the federal Capital Cost Allowance for film has raised a firestorm of protest from the Quebec film industry.

Finance Minister Michael Wilson's White Paper on Tax Reform, released, June 18, could bankrupt the Quebec-based film industry, according to film producers.

Rock Demers, president of the Association des producteurs de films et de vidéo du Québec (APFVQ) says that bankruptcy among APFVQ members (representing over 80 producers) is inevitable if Wilson does not amend his proposal.

This dire prognosis on an industry which is dependent on private financing is shared by Daniel Proulx, vice-president, finance, administration of SDA Productions Ltd. who told *Cinema Canada* that failure to make change the proposal would mean "no more industry in Quebec."

"We have to assume that the minister of Finance didn't realize how much we depend on private financing. We want to make sure (by meeting with the department of Finance) that they, at least, know what they are doing to us," says Proulx.

Bernard Boucher, senior executive, Institut québécois

du cinéma, the agency set up by the provincial government to suggest policy for the industry, says implications for the film industry are not good with this reform coming so soon after the Quebec government reduced its film CCA from 150 to 100 per cent, last spring.

Boucher and the producers say that the Quebec government should not be allowed to follow the federal government's lead and further reduce the provincial tax shelter.

To this end, a Quebec producer's task force will urge both levels of government not to undermine the Quebec-film industry at a time when it is beginning to win back (following the overall investment fiasco of 1980) the confidence and support of the private sector.

Demers told *Cinema Canada* at press time that a task force will bring together producers, industry tax specialists and legal advisors to meet the minister of Finance in early July.

"We are hoping for full support from the minister of Communications," says Demers, who was advised of the contents of the reform paper by a representative of the department of Communications during the annual meeting of the APFVQ, (June 19- 21).

Demers says APFVQ members were advised during the general meeting that Finance had realized "its mistakes or wrong judgement in evaluating the impact of the tax reform."

"We were told not to react too severely before we heard what changes might be acceptable (by Finance) in the white paper," says Demers.

On Monday, June 22, a telex signed by the executive of the APFVQ was sent to the minister of Finance containing three major recommendations for changes in the white paper — to delay the CCA reductions for two years, re-evaluate all other film related tax measures and meet with the task force during the first week in July.

"We know that if the minister can't save face he is not going to make any changes," says Demers. "We are saying that, if the reduction is coming, give us at least two years to find other way to finance our films and avoid bankruptcy."

Demers followed the APFVQ telex to Ottawa for a meeting with Communications Minister Flora MacDonald where, he says, he was given assurances that on-going consultation between Communications and Finance would get results for the film industry.

cont. on p. 33

Eerie optimism on distribution legislation

TORONTO — Most Ottawa politicians support the proposed Canadian film distribution bill and now it's a question of convincing their Washington counterparts to do the same, distributor Daniel Weinzwieg says.

Despite the fact the bill has yet to be introduced in the House of Commons, Weinzwieg said he is optimistic it will pass.

"There doesn't seem to be a tremendous amount of opposition to it among the politicians in Ottawa," Weinzwieg told *Cinema Canada*.

He said the minister of Communications Flora MacDonald and her department have stood behind the bill 100 per cent.

The bill would introduce for the first time a film licensing system in Canada. The major American studios would only be able to distribute movies they produce or to which they hold world rights.

As a result, Canadian com-

panies would be given greater access to independent foreign movies with some of the extra money they earn to be poured back into Canadian productions.

One problem with the bill, which is stalled in the legislative process after first being announced in February, is a backlog of other legislation waiting to be reviewed in Ottawa.

Another problem is concern relating to its impact on free-trade negotiations, explained Weinzwieg, co-chairman of the National Association of Canadian Film Distributors.

The message the Canadian film industry must get across to politicians is that there is no free trade in the film industry, Weinzwieg said.

"This bill will give us free trade... because right now the American companies dominate 90 per cent of our film industry in this country. This bill will correct a historical imbalance and will finally correct the mar-

ket so that we have free trade."

"I don't think that the politicians in Washington have gotten the straight goods from Jack Valenti," Weinzwieg said. Valenti is the chief lobbyist and president of the Motion Picture Association of America, a group representing the major Hollywood studios.

Valenti is strongly opposed to the bill and has lobbied hard against it in both Ottawa and Washington.

Weinzwieg said the facts and figures that Valenti is giving, stating that the bill will affect 25 per cent of the revenues of the American companies in Canada, are just not true.

He said the bill would only affect a small portion of the American companies' revenue.

"I think there is a sales job to be done in Washington," he explained. The film industry and the Canadian government are making efforts to explain

cont. on p. 42

New window for culture at TVCan

MONTREAL — "We don't want to recreate the CBC. Rather, we would like to make a fresh start," says government film commissioner and National Film Board (NFB) chairman François Macerola.

In May, Macerola filed an application with the Canadian Radio-television and Telecommunications Commission (CRTC) on behalf of a non-profit consortium called the Canadian Non-Commercial and Public Television Inc.

The consortium consists of board members from both the public (including the NFB) and private sectors who will oversee the administration of TV-Canada Télé-Canada — a non-commercial public interest specialty service in French and English on basic cable across

Canada.

As proposed (to the CRTC), the consortium would hold the license for both French and English networks to be administered by two boards of directors.

Each network would have its own programming committee with regional representation. General interest programming including drama, children's programs, arts coverage, foreign programs, broadcasts of the best Canadian productions, science and information programs would be aimed at specific segments of the audience.

Macerola told *Cinema Canada* that the concept of TV-Canada "fits comfortably" into the NFB mandate as distributor. He explains that the NFB is not presently well-served by exist-

ing private and public broadcasters.

"What we are trying to do with TV-Canada/Télé-Canada is strengthen our relationship with the existing systems (television). We know that in order to reach the Canadian public with a certain type of cultural product, we have to be imaginative and create a new window," says Macerola.

"We will be small, without any pretensions of competing with the CBC or Radio-Canada. When they zig we will zag. For example when Radio-Canada presents a fantastic drama we will zag with a documentary."

By no means, says Macerola, is there any danger of NFB product dominating TV-Canada programming. Original productions would be subject to a

co-production agreement whereby Telefilm funding would not be available without a private sector co-producer.

"TV-Canada is a fantastic window but it is by no means an NFB takeover," he says.

TV-Canada's major source of revenue would be a \$1 per subscriber fee charged to and through the cable system rising to \$1.25 in the second year and \$1.50 in year three. By this means, TV-Canada would assume a base cost of \$50,000 per hour for original Canadian production. The smaller Télé-Canada would assume \$20,000 per hour.

Production costs forecasted by TV-Canada are relatively high, says Macerola, explaining that a strong emphasis will be placed on regional production.

"It is more than what most of the private sector is getting now and I am talking about our participation only. We want to

open this up to people who don't have access to the television screen."

Asked whether TV-Canada will relieve pressure on existing public broadcasters to increase Canadian programming content and regional production, Macerola replied: "That is one danger. Frankly speaking, I don't know the answer but it is in their mandate that they reflect the reality of the country."

By year five (the final year in the proposed CRTC license agreement prior to renewal) in excess of 80 per cent of program budget for both services will be devoted to 70 per cent Canadian programming content. Also within five years, the overall operating budget will increase from \$35 million (in the first year) to \$100 million.

Although doubts have been raised about whether cable subscribers will accept a mandatory fee increase, repeated surveys show, says Macerola, that 70 per cent of cable subscribers are willing to pay for higher quality Canadian programming.

"What we are asking for is not a tax. It is a levy to increase the quality of service," argues Macerola. "After five years, the public can intervene and I hope that the CRTC will have the cultural courage to take the difficult decision, if necessary, to withdraw our license."

In addition to Macerola, the founding members of TV-Canada/Télé-Canada are the following: Dr. Theresa McNeil, head of the extension division at St. Francis Xavier University and chairman of the Cape Breton Development Corporation; Michèle Rossignol, actress, director of the theatre section of the Canada Council; Ed Provost, former chairman of Telefilm Canada, president and chief executive of O'Keefe Breweries; Antonio Sciascia, chairman of the National Congress of Italian Canadians, president of Communication Télé-Gente Inc.; Ken Binks, lawyer; Bernard Lamarre, president of Lavalin; Allison Clayton, vice-president of Crawley International; Bryn Matthews, vice-president and general manager of CJOH-TV; Ruth Koo Lam, radio and television producer; Irene Chabot, co-ordinator and director general of the Saskatchewan Region of the Canadian Association of Francophone Women; Janis Johnson, Winnipeg-based consultant; Fil Fraser, film producer and writer; Marie Moreau, lawyer; Glen Farrell, president of The Knowledge Network and acting principal of the Opening learning Institute.

The CRTC will begin hearings on all 36 applications for specialty services on July 20. A decision is expected in September.

Film Finances Canada
Finances-Films Canada

THE COMPLETION GUARANTORS
for features,
television series,
and international co-productions

LES GARANTS D'ACHÈVEMENT
pour séries de télévision,
longs métrages
et co-productions internationales

Michael Spencer, President
1001, de Maisonneuve Blvd. West, Suite 910
Montreal, Quebec H3A 3C8
Telephone: (514) 288-6763
Telex: 055-62276

36 years of experience

Dozens of projects in limbo Uncertain about financial ramifications

cont. from p. 31

A spokesperson for the department of Communications told *Cinema Canada*, that although Finance consulted extensively with the private and public sector, the content of the final draft of the white paper was not made known prior to its release on June 18.

And although, at press time, the department of Communications had not taken an official position on the contents of the white paper, *Cinema Canada* was told that the department of Communications was acutely aware of the film industry's position.

"We are letting Finance know what the industry is telling us ...that these provisions will diminish the effect of private financing," says the spokesperson, who adds that it is prudent to wait and see what Finance does in the wake of a loud outcry by the film industry.

This wait-and-see approach was the reason why the department of Communications

asked Telefilm Canada to cancel an emergency meeting, June 19, with Government Film Commissioner François Macerola, key industry representatives and financial experts from the community.

There is doubt, however, that the film industry was consulted by Finance for the white paper.

Says Demers, "There was no consultation with the APFVQ or the rest of the industry. The whole industry was taken by surprise. In fact, there were indications (from Finance) that this was not going to happen so we (APFVQ) didn't make any strong representation to the minister of Finance."

Neither was Telefilm Canada consulted, says Executive Director Peter Pearson.

The private sector, he says, will not wait long for Finance to take remedial action. With dozens of Canadian film and television projects in development and seeking investment, a quick response by the minister of Finance is anticipated.

cont. from p. 31

Jephcott said a letter sent to Wilson before the release of the white paper warned \$100 million in production and 3,500 jobs would be affected if the capital cost allowance for Canadian productions was removed.

Also, with Telefilm Canada guaranteeing to complete financing of some productions, the crown corporation responsible for film financing may be left exposed if a lot of private investment fails to materialize, he said.

He added that if all tax shelters were cut by the same level then the film industry would be competing with other industries for private investment on an equal footing.

In an interview with *Cinema Canada* the general secretary of the Alliance of Canadian

Cinema, Television, and Radio Artists (ACTRA) said the first task is to try and figure out exactly what the changes mean.

Garry Neil said with Canadian television budgets comprised of about seven to ten per cent in private investment and film budgets around 20 per cent, it is a comparatively small, although significant, amount.

"We are concerned about possibly negative impacts on the film and television production industry and that concern arises from that basic understanding that we have that even though it may be a small amount it's really critical to putting projects together," Neil said.

He added it's a question of studying the changes closely. Neil said it would be a case of doom and gloom if it were

strictly a straight cut from 100 to 30 per cent. But he said there appears to be other factors involved that require careful examination.

Neil Harris, a tax entertainment lawyer with the Toronto firm of Goodman and Goodman, said in an interview shortly after the changes that it's too early to tell what exact impact they will have.

Harris said when the impact is definitely set out it won't look that bad.

He said the 30 per cent level is still very high when compared to other industries listed in Wilson's white paper.

Still other production companies said they needed time to digest the tax reforms before commenting, while others in the film industry talked of having to head to the United States to find financing for productions.

TORONTO'S ULTIMATE LIMOUSINE SERVICE

Dunhill Limousine

& EXECUTIVE SERVICES LTD.

- SPECIALIZING IN PICTURE CARS
- PROFESSIONAL UNIFORMED CHAUFFEURS
- CELLULAR TELEPHONE IN ALL CARS
- YACHT CHARTERS
- OUT OF TOWN, CITY TOURS AND AIRPORTS

80 Antibes Drive, PH #7,
Willowdale, Ontario
M2R 3N5
(416) 967-5460
or 967-LIMO

the source for books on

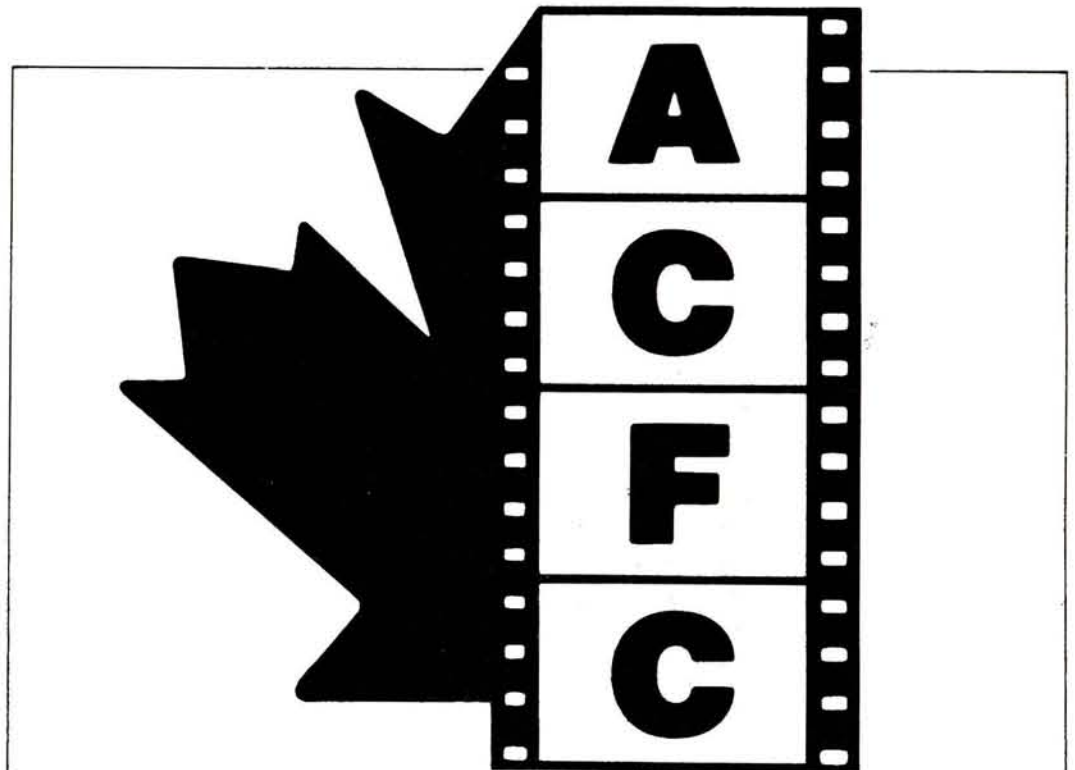
FILM • T.V. • VIDEO

THEATREBOOKS

specialist booksellers since 1975

25 bloor st. w. toronto, canada
m4w 1a3 (416) 922-7175

PHONE/MAIL ORDERS/MASTERCARD/VISA



Association of Canadian Film Craftspeople

Our symbol on your film is our guarantee of excellence

65 Heward St., Suite 105, Toronto, Canada

(416) 462-0211

2nd deputy at Telefilm

MONTREAL — The executive director of Telefilm Canada, Peter Pearson, today announced on June 26 the appointment of Louise Beaudoin to the position of deputy director of the corporation. Beaudoin will be joining Pearson and deputy director Judith McCann on Telefilm's new management team.

"I'm extremely pleased to welcome Ms. Beaudoin to Telefilm Canada," Pearson said, adding that her administrative background acquired in Canada and abroad will make her an exceptionally valuable colleague.

Pearson explained that Beaudoin and McCann would share responsibility for the corporation's internal operations and relations with such outside organizations as associations, the various levels of government as well as events in Canada and abroad. Ms. Beaudoin will in addition assume overall responsibility for the administration of Telefilm Canada.

Beaudoin is well known in diplomatic circles having served as Quebec's delegate general in Paris after a highly successful career in the upper echelons of the Quebec public service. For the past year, she has been the Paris representative for the presidents and chief executive officers of Canadair and Lavalin.

Beaudoin will take up her position at Telefilm on September 1, 1987.

Dansereau to QC task force

MONTREAL — After realizing that film and television were not represented on a task force to study the status of the artist in Quebec, the Quebec government has filled the empty seat with the nomination of Fernand Dansereau, the award-winning writer and director.

The appointment was made by Lise Bacon, the Quebec minister of Cultural Affairs who in the most recent provincial budget, May 5, scheduled \$1.5 million for the development of the socio-economic status of the artist in Quebec.

With a one-year mandate, the task force will attempt to enhance the status of the artist by studying such legislative con-

cerns as copyright law, income tax and distribution of scholarship funds.

Since 1983, Dansereau has written and directed a dramatic television series entitled **Le Parc des braves** for which he won a Géméaux Award (Best Writing Dramatic Program or Series) in 1987.

Dansereau joined the National Film Board in 1959 where he worked as a writer/director for 10 years. He has worked on various projects in the private sector and has lectured on film at Laval University and at the University of Montreal. He is the winner of the Grierson Award and several international awards. In 1984, he was president of the Institut québécois du cinéma and has been a member of several government-appointed consultative committees.

Recently, Dansereau completed a second consecutive term as jury chairman at the Banff Television Festival.

Gulkin to SGC

MONTREAL — Harry Gulkin, former artistic director and executive producer at the Saidye Bronfman Centre, in Montreal, has been appointed project director with the

Société générale du cinéma du Québec, effective this month.

Jean-Guy Lavigne, director general of the SGCQ, made the announcement June 11.

Gulkin, who produced **Lies My Father Told Me**, **Jacob Two-Two Meets the Hooded Fang** and **Two Solitudes** will be in charge of evaluating film projects and making recommendations for development and production.

SGCQ is a provincial government funding agency for cinema in Quebec.

Luke warm for Jutra's Dame

TORONTO — Claude Jutra's final film, **Lady of Colours**, opened in Toronto in May, but only played for a two-week stint.

New World-Mutual Pictures of Canada Limited opened the show at the Mount Pleasant Theatre May 29 and ran the 119-minute movie by the late Canadian filmmaker until the second week of June.

Lady of Colours takes place in Quebec in the '40s and examines a group of orphans placed in a psychiatric institution who form their own society amid a labyrinth of under-

ground tunnels. A conflict with the adult world soon develops.

Jutra disappeared Nov. 5, 1986 and his body was pulled from the St. Lawrence River in April 1987. During the last two years of his life Jutra was reported to have suffered from Alzheimer's disease.

He won many awards during his career for films including **Mon Oncle Antoine** (1971) which is hailed as one of the best Canadian movies ever made.

Ryerson honours

TORONTO — Cineplex-Odeon Corporation chairman Garth Drabinsky and Quebec filmmaker Jean Pierre Lefebvre received Ryerson Polytechnical Institute's highest award at spring convocation ceremonies.

Drabinsky and Lefebvre received the Ryerson Fellowship for their contributions to the film industry.

The Ryerson Fellowship recognizes people who combine theoretical background with practical experience.

Drabinsky and Lefebvre were among 10 men and women who received the award at ceremonies June 10.

CASTING CALL

AGENCY

Talent Showcase

736 Granville St., Suite 117
Vancouver, B.C. V6Z 1G3
(604) 683-4544

9 Bloor Street East
Toronto M4W 1A9
(416) 960-6088

Angela O'Blenes



Sharon Stockla



Renato Rizzuti



Catherine Lynch



Paulette Peynado



Linda Siebert



SPECIAL ANNOUNCEMENT

We are now capable of booking up to 1000 extras in a two-hour notice through Computer Casting. Available to members only.

Josie Linardi



Vahid Walji



Dyane Bowie



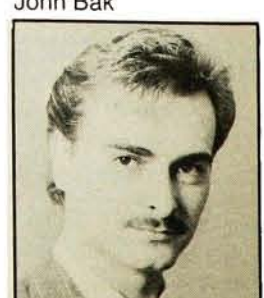
Janet Clarke



Dianne Edgar



John Bak



Audition space available with Video Equipment. Videos available on our Principal people.

No deficit for TV Ontario in 1987

TORONTO — TVOntario's budget for the coming year is estimated at \$52.7 million, down by \$7.2 million from the previous year.

But TVOntario chairman Bernard Ostry said the decrease is largely the result of a reduction in one-time government funding for specific projects such as capital expansions.

In fact, Ostry said operating grants from the Ontario government went up four per cent in 1987-88 and some extra money for programming and running new transmitters has been received.

He said over the course of the year the budget will increase as TVOntario receives additional project financing.

"I'm quite sure before the year is out we'll have actually spent about \$60 million."

TVOntario has also decided to eliminate about 53 jobs. But in practical terms, Ostry said

only two or three people have lost their jobs at TVO with most of the cuts coming through attrition, early retirement and reassignment.

He said this year TVO has prepared a budget with no deficit. TVOntario ended its last fiscal year with a deficit of about \$750,000.

Ostry said when he started at TVO he inherited an accumulated deficit which he committed himself to eliminate. One of the reasons for the deficit, he said, was that there had been an expansion in the number of workers without the extra funds needed.

He said both English and French programming have been minimally affected with 100 per cent of the 1986 spending level maintained and the four per cent increase from the provincial government added on.

"The direct program dollars were held" although cutbacks

elsewhere will mean slower service and fewer things which can be done, Ostry explained.

Funding of \$30 million over five years from the federal and provincial governments for **La chaîne française**, TVO's new French-language channel, hasn't been affected.

A TVO staff bulletin states that revenues this year won't meet inflation and that TVO goals of increased programming and increased awareness will be weakened in the short run.

It also states that programming costs for project research, programming administration, program advertising and program support activities have decreased more than 12 per cent.

Corporate promotion has been reduced about 25 per cent and administration costs have decreased more than 10 per cent. Distribution costs are up 20 per cent.

Broadcast Fund monies go public

In the *Cinema Canada Update*, June 1, there was a report of the representation of Telefilm Canada before the Standing Committee on Culture and Communications. In that issue, *Cinema Canada* printed part of a list, received through the freedom of information act by M.P. Lynne MacDonald (NDP), of productions which had received funds from Telefilm's Broadcast Fund. The following is the second part of that list:

Peak Productions
Face to Face
\$27,645.35

Primedia Productions Limited
Bold Steps
\$226,633.00

Productions Roger Héroux Inc.
Clémence Aletti
\$251,545.00

Rosebud Films Ltd.
Lost!
\$525,000.00
19/9/86:

Silverscreen International Limited
Jeunesses Musicales Special
\$134,750.00

Storytellers Productions Ltd.
Tales of Wesakechak
\$87,724.00

Télépro Inc.
Creche du Village (La)
\$39,439.00

131940 Canada Inc.
Frankenstein '88
\$1,335,000.00

578825 Ontario Inc.
Quintet: Visions of 5
\$210,000.00

585164 Ontario Inc.
Frantics (The)
\$95,000.00

585164 Ontario Inc.
Frantics (The)
\$1,730,809.00

Cambium Film & Video Productions Ltd
Elephant Show (The)
\$300,000.00

Cambium Film & Video Productions Ltd.
Elephant Show (The) Series II
\$539,000.00

Films Cenatos Inc. (Les)
Manipule
\$61,320.00

Films Rozon Inc. (Les)
Festival Juste pour rire 84
\$160,000.00

Insight Production Company Ltd.
Insight Package
\$320,000.00

Kastner Kandida Productions Limited
Street Comedy
\$143,623.00

Mediapark Inc.
Mediapark Package
\$82,250.00

Mediapark Inc.
Gala Concert
\$69,079.00

Mediapark Inc.
National Arts Centre Presents
\$128,661.00

Milltown Pictures Inc.
Milltown Shuffle (The)
\$80,196.00

Okagan Motion Picture Co. Ltd.
My American Cousin
\$400,000.00

Quebec/Alberta Prize to Primedia

MONTREAL — **Loyalties**, directed by Anne Wheeler, has won the Alberta-Quebec prize for innovation in feature film. A similar prize for television, called the Quebec-Alberta prize, has been awarded to **Heaven on Earth** directed by Allen Kroeker.

The announcements were made by Dennis Anderson, minister of Culture, Alberta, and by Jean-Guy Lavigne, director general of the Société générale du cinéma du Québec at the Banff Television Festival.

A \$5,000 cash prize was presented at the Banff Television Festival to Kroeker and producer Pat Ferns of Primedia for their television film written by Peter Pearson and Margaret Atwood. An honourable mention went to Paule Baillargeon for **Sonia**, produced by the National Film Board.

The choice of honourable mention for the Alberta-Quebec prize (feature film) was the NFB-produced **90 Days** by Giles Walker.

FilmArts FilmArts

16/35 post-production
Television and feature
production

461 Church Street
Toronto — Canada
M4Y 2C5

Telephone: (416) 962-0181

JACK THOMPSON

Dadoun Thompson Associates Ltd.

Insurance Specialists
for the
Entertainment Industry

- professional
- personal
- service

Your Complete Insurance
Broker

Call:
Jack Thompson
100 Drumlin Circle, Suite 204
(Steeles & Keele)
Concord, Ont. L4K 2T9
(416) 669-6400



SHOW ME!

What? The news stories in the last issue of *Cinema Canada's Update*. Published between the regular issues of the magazine, it brings you the latest news. To subscribe, send in the coupon below. Now.

MERMAIDS AND ZOO

While Patricia Rozema's *I've Heard the Mermaids Singing* takes the *Prix de la jeunesse* at the Director's Fortnight and Jean-Claude Lauzon's *Un Zoo la nuit* draws rave reviews, Canadian sales agents report hand-over-fist sales in the market place at the Cannes Film Festival.

REGIONAL WINDFALL: CBC

Severe financial cutbacks at the CBC do not preclude the sudden appearance of \$1.8 million to produce half-hour dramas. Regional independent producers, who will receive the funding in addition to the CBC regional budget say they are delighted with this first step towards greater regional exposure on the network.

FRANCE, A RENEWED MARKET

Quebec television producers keep a close eye on the privatization of television networks in France where programming opportunities beckon. With the advantage of a Canada/France twinning agreement in place, Canadians must compete more fervently than ever with U.S. and other foreign interest who want to fill the void left by government funded in-house production prior to privatization.

INDIE GRIEVANCES

Independent filmmakers, constantly in search of adequate production funding, present a list of grievances to Telefilm Canada after the government funding agency returns a surplus of \$17.4 million from the Broadcast Fund and Feature Film Fund to the national treasury. The Independent Film and Video Alliance charges that Telefilm is leaning towards corporate assistance and freezing out talented filmmakers who are not allied with a major production company.

TELEFILM RECKONING

Senior executives of Telefilm Canada face a volley of questions by the Parliamentary Standing Committee on Communications and Culture. Support of young filmmakers, regional disparities, culture vs. industry and ... Whatever happened to the Feature Film Task Force recommendation that all distribution companies in Canada be Canadian owned... were among questions asked of Telefilm chairman Jean Sirois and executive director Peter Pearson. (A full text of the presentation by Jean Sirois and a list of Broadcast Fund expenditures is also included in the *Cinema Canada Update*).

To receive the news regularly, simply fill out the coupon below and send it with your cheque or Visa number to Cinema Canada, Box 398, Outremont Station, Montreal, QC H2V 4N3

Subscription Rates

1 YEAR (12 issues)	First class postal rates:
<input type="checkbox"/> Individuals \$26	Please add...
(a saving of \$10 off cover price)	Canada + \$45.00 per year
<input type="checkbox"/> Companies & Institutions \$30	U.S.A. + \$25.00 per year
(a saving of \$6 off cover price)	Overseas + \$80.00 per year

Additional postage for U.S.A. and overseas
Add \$15 per year

NAME _____

ADDRESS _____

CITY _____ PROVINCE _____ CODE _____

Payment enclosed Bill me

Bill my Visa # _____

Expiry date _____

SIGNATURE _____

Tel. _____ Profession _____

Cinar gets BBC Canadian distribution

MONTREAL — Cinar Films Inc. has signed an exclusive distribution agreement with the British Broadcasting Corporation

The 10-year-old Montreal-based company with offices in Toronto and New York has been named the English-Canadian sales representative for BBC television product. The agreement was announced by Susan Crawley, senior sales executive for BBC Enterprises, the sales arm of the BBC.

Micheline Charest, president of Cinar, says sales opportunities exist among independent television stations. She points to the success of the BBC-produced *Threads* handled by Cinar and sold across English-speaking Canada by Kaleidoscope Entertainment.

Gone are the days, says Charest, when the bulk of foreign sales went directly into U.S. network syndication. Producers, like the BBC, are looking for the widest possible Canadian orientation for their product.

"The market is changing and the product is changing, which is why we are taking our product to the independents. This is what the BBC deal is all about," she says.

Cinar and the BBC have gradually strengthened their business relationship since the early '80s when the BBC closed its Canadian sales office for theatrical programs.

It is important, says Charest, that Canadian distributors know their marketplace and are particular about the quality of

product offered.

"Syndicated sales in the Canadian broadcast market must remain a strong Canadian concern," says Charest. Today, she explains, there are few if any foreign companies in syndicated sales in Canada.

As well as representing a broad spectrum of BBC programming, Cinar will handle two BBC properties currently in production — *Allo, Allo!*, a situation comedy and *The Impossible Spy*, a dramatic feature.

Cinar is also a producer of family programming. The most current production is *The Wizard of Oz*. A newly renovated studio and office complex will be completed in September.

Elephant Show prospectus on market

TORONTO — A prospectus seeking \$1.7 million in public investment for an additional 13 episodes of *Sharon, Lois and Bram's Elephant Show* has been filed with the Ontario Securities Commission.

A preliminary document shows that the money is to be raised through the sale of 340 units valued at \$5,000 each.

The public financing will be used to make the fourth series of the popular children's television show produced by Cambium Film and Video Productions Ltd. With completion of the new 13 half-hour episodes, a total of 52 shows will have been made.

Efi Gaertner, of Dean Whitter Reynolds (Canada) Inc., which is the agent company that filed the prospectus, said indications at preliminary stages are that

about 70 per cent of the public units are sold.

Gaertner predicted that the popularity and high profile of the show will mean that the units will be sold out.

A total of 238 class A units will be sold to the public, while the remaining 102 class B units will be bought by Telefilm Canada, says a preliminary prospectus. The document outlines details of a public offering before final approval by the Ontario Securities Commission.

Gaertner said he hopes additional series of the show will be offered in each of the next two years adding that he would like

to see 65 episodes in place.

The trio of Sharon Hampson, Lois Lilienstein and Bram Morrison are a children's musical group that uses humor, surprise and audience participation in their shows.

Proposed guests for the fourth series of the show include Toller Cranston, Robert Des Rosier, Joe Flaherty and Jayne Eastwood.

After a lengthy break in the public financing of television shows in Ontario, the third series of *Sharon, Lois and Bram's Elephant Show* was offered in July 1986.

recommendations on the upgrading and improvement of the company's existing theatres.

Holberton began with Famous Players as an assistant theatre manager in 1972.

Famous opens Kitchener four

KITCHENER — Famous Players Limited has opened all four screens at a new movie theatre complex at the end of June, providing total seating of 1,302.

Grouped together, the King's College Square Cinemas have the largest seating capacity in the Kitchener-Waterloo area. The largest single house provides seating of 404.

In other news, Famous Players has promoted its district manager for Manitoba, Saskatchewan and Alberta to the post of vice-president, theatre operations.

Brian Holberton, a graduate of the Architectural Technology course at the Southern Alberta Institute of Technology, will head up a team asked to review all Famous Players facilities. The team will make

Cineplex grows in T.O. and N.Y.C.

TORONTO — June was a busy month for Cineplex-Odeon Corporation with the reopening of theatres in Toronto and New York following extensive renovations.

In Toronto, the two-theatre, 1,000-seat Cineplex Odeon Varsity Cinemas, which are located in the Manulife Centre near Bay and Bloor Streets, reopened June 12.

In New York, the Cineplex-Odeon Manhattan Cinemas 1 and 2 reopened June 5 while the two theatres at the National Cinemas reopened about a week later.

Complete interior and exterior renovations at the Cineplex-Odeon Warner Cinema, which was formerly the Rialto Theatre, were finished and the facility reopened.

Cineplex-Odeon also reopened the 300-seat Carnegie Hall Cinema and a smaller screening theatre located on the same site later in the month.

Astral promos

MONTREAL — Astral Film Enterprises has announced the promotions of Paul Bronfman to vice-president, business development and Daniel J. Levinson to vice-president, legal affairs. Claude Jolicoeur will join the company as director of business affairs.

President Stuart H. Cobbett has also announced that Anita Simand has joined the company as director of creative affairs. Joel Greenberg will add the duties of director of production management to those of director of export marketing.

David Cooper is the new vice-president and general manager of Astral Video and Shelley Schaeffer is the director of marketing, advertising and publicity for Astral Films and Astral Video.

Estimates show CRTC makes money

OTTAWA — The federal broadcast regulator estimates it will bring in \$18.5 million more in license fees from broadcasters and telecommunications companies than it spends in the coming year.

The Canadian Radio-television and Telecommunications Commission (CRTC) estimates fees of \$46.2 million in 1987-88 compared to a proposal for \$27.7 million in spending.

CRTC chairman André Bureau predicts the growth in fees will continue to increase in future years.

The trend is the reverse of the situation in 1978/79, for example, when the CRTC spent about \$15 million, but collected only \$11 million in license fees. Beginning around 1984 the CRTC began collecting more than it spent.

The information is contained in a presentation made by Bureau to the House of Commons Standing Committee on Communications and Culture in May.

Bureau also says the number of people hired full-time has declined in recent years. It has dropped from the equivalent of 492 full-time workers per year to 406 per year, while broadcasting applications have increased about 100 per cent and telecommunications applications have gone up about 60 per cent.

He also told committee members that the CRTC will ask the Treasury Board for an extra \$2.5 million each year to carry out broadcasting and telecommunications research. Bureau says the money would augment the limited amount of research carried out by the commission.

Bureau says the commission will focus on the renewal of all local television licenses across the country in upcoming months. In the last year, the CRTC has renewed the licenses of Global, CBC, CTV and TVOntario at the network level.

"We will be seeking a stronger commitment and contribution from local broadcasters to serve their communities."

In other news from the CRTC, two southwestern Ontario television stations have received permission to split from the CBC as English-language affiliates of the network.

CFPL-TV London and CKNX-TV Wingham will be independent television stations that operate as a two-station network.

At the same time the CRTC announced CBC can set up a series of transmitters to re-broadcast its CBLT Toronto signal to cover the same area. The

CBC will not add local programming and the CRTC, in a split decision, therefore ruled it a condition of license that CBC be barred from airing local advertising.

Robert Elsdon, president of CFPL Broadcasting Limited, says the company supports CBC network plans to increase Canadian programming, but added the stations can't continue as private affiliates.

"As private broadcasters our financial health is determined by the sale of commercial time. We require competitive programming, flexibility in scheduling and the ability to plan our future," he told the CRTC.

CFPL-TV has been an affiliate of CBC since 1953 and CKNX-TV an affiliate since 1955.

Affiliates receive money from the CBC in exchange for carrying a portion of the network programming schedule and then fill in the gaps with their own programming or other purchases.

CFPL Broadcasting estimates that the cost of replacing CBC news services, programs and revenues will be about \$4.5 million annually, but added that disaffiliation will create other opportunities.

The number of 30-second commercials CFPL-TV expects to sell will increase about 67 per cent.

Simulcasts of U.S. programming in the evenings will in-

crease substantially, "which could result in larger audiences for its programming and a proportionate increase in advertising revenue," the CRTC says in its decision.

CFPL-TV will invest \$4.3 million on new local productions, news and program development in the first year following disaffiliation.

The CRTC, however, says it wants more Canadian programming, especially drama, during peak viewing periods than is

currently proposed, which would be the lowest Canadian content level during mid-evening of any English-language independent licensee.

After disaffiliation on August 31, 1988, the CRTC says it "expects" the stations to produce or co-produce one hour per week of Canadian dramatic programming for the 8 p.m. to 11 p.m. time slot.

In other business, the CRTC will hold a public hearing August 24 in Hull to review approval for a new Ottawa television station to be run by Baton Broadcasting Incorporated, the largest CTV affiliate.

Following petitions against

the move, including one from Standard Broadcasting, the company that runs CTV affiliate station CJOH-TV in Ottawa, an order-in-council required the CRTC to reconsider the decision.

CJOH, three other English broadcasters, and four French-language broadcasters would be in direct competition with the new station.

The CRTC has been ordered to consider the impact the new license could have on the CTV network and the entire Canadian broadcasting system. The CRTC is asking the network to file written comments and appear at the hearing.

HONEYWAGONS

State of the Art, Custom Designed Honeywagons Seven private dressing rooms, each with its own facilities, two crew washrooms. Each unit climate controlled for 40° below or 110° above. 400 hundred gallon water tanks, aerodynamic design for greater fuel efficiency, reliable 30K base camp generator capacity; and 1987 G.M.C. 350 Diesel complete the package. For rentals or walk-throughs, call **The Club Car Company** or **On Location Inc.** at 416/761-5726.

FOR YOUR ON LOCATION NEEDS: Honeywagons, Make-Up Winnies, Cellular Phones, Craft Service Gennies, Portable Make-Up Mirrors, or Craft Service Motorhomes, call: **ON LOCATION INC.** at 416/761-5315

THE CLUB CAR CO. — ON LOCATION

ENTERTAINMENT PUBLIC RELATIONS

Into our 2nd year...

We thank our collaborators, the media and our clients:

*Martine Provost * Chantal Éthier * Diane Lecours * Lyse Beaulieu * Jean-François Brassard * Isabelle Guilbeault * Marie-Jan Seille * 20th Century Fox * Film 2000 * Ouimetoscope * Vivafilm Itée * Les Films René Malo * Convergence * Les Rendez-vous du cinéma québécois * Allegro Films * Cinegem Canada Inc. * Imagine Récréations Inc. * Association québécoise des critiques de cinéma * Vidéofilms Itée * La Brasserie Molson du Québec Itée * Michel Poulette * Creative Exposure * Northern Telecom * Dawson Institute of Photography * Ciné 360 * Institut québécois du cinéma *

Join the growing list of winners!

SUZANNE VILLENEUVE & ASSOCIÉS INC.

Relations publiques / Public Relations

445, rue St-François-Xavier #7, Montréal, Québec H2Y 2T1 (514) 842-9964

Cutler to work on regionalisation, education, hi-tech

VANCOUVER — The Director's Guild of Canada's new president, Vancouver's Keith Cutler, faces some residual tension as the Guild works at reaching an agreement with the Director's Guild of America and moves to decentralize its own internal power structure.

An old pro who has been in the business for almost 30 years, Cutler's goal is to weather the minor storms with an eye to completing the overall regionalizing process, which involves turning the national arm of the organization to strengthening the Canadian film industry as a whole.

As far as the DGA goes, lately there have been complaints expressed within DGC ranks that the content of the talks hadn't been communicated to the membership. Fears were expressed that the DGC was going to be sold down the river to the larger American guild. The disension was exacerbated by media-created rumours that the DGC was considering affiliating with the DGA, which Cutler says was never the case.

"The DGA asked for support during their recent negotiations because they didn't want U.S. producers running up here to get away from their rulings. We took that as an opportunity to reach a mutual agreement with them, but there was never any thought of affiliating."

He credits former president John Juliani's term with bringing the two guilds to agree on several points in spite of the basic procedural differences between them. One such point concerns jurisdiction over Canada. Historically, the DGA held that its jurisdiction applied to its members wherever they worked in the world. Before there was an industry in Canada, it was considered to be under DGA jurisdiction. But when the DGC evolved, its definition of jurisdiction was a territorial one and stated that whoever works in Canada must recognize DGC jurisdiction.

Although the two guilds differed for many years, the DGC has finally succeeded in getting the DGA to recognize DGC's territorial jurisdiction over Canada. Cutler considers this to be a significant step forward. Cutler believes that the DGC's talks with the DGA have parallels with the free-trade talks especially in regard to differing political philosophies, "All U.S.-Canada relations will have to accept the inherent socialism in our political system. I don't think we're going to take Medicare and throw it out the window; neither will we throw Telefilm out just because the Americans think of it as a subsidy. We all have to adjust to

each other's philosophies."

While some members have little patience for the complexity of U.S.-Canada relations, Cutler feels that their fears of being patsied should be assuaged by the record of DGC

progress, "The bottom line is, over the past five years, we've effectively cut the DGA's intrusion down to directors."

While the DGC won't rule out following the trend if the DGA directors win their fight to

get residuals, Cutler maintains that one of the things that keeps residual agreements elusive in Canada is the cost of policing the life of programs.

"It takes a lot of money and infrastructure to chase after-

sales of vehicles to get the residuals. We just aren't big enough to do that by ourselves." The DGC's consolidated budget (all regions and the national arm), just reached



WE'RE IN A NEW SNACK BRACKET

NOW SERVING

- NEC'S SYSTEM 10 DIGITAL EFFECTS
- DUBNER 20K CHARACTER GENERATOR
- MULTI-FORMAT CAPABILITY (1", 3/4", BETACAM)
- 2 TRACK AUDIO INTERLOCK
- FORTEL COLOUR CORRECTION
- NEW A/B ROLL 3/4" OFF-LINE FOR THE "DO IT YOURSELF" PRODUCER

AND

- THE 'MONARCH' SUITE. INTERFORMAT
- EDITING DONE TO PERFECTION



OFF'NONLINE
Video Post Production

BROADCAST QUALITY · INDUSTRIAL RATES
EDITING · DUPLICATION · ANIMATICS
RAY JOINER · ANDY FIELDING
EDITORS: DON CASSIDY · GREG KRANTZ
(416) 591-1143
OFF'N ONLINE 511 KING STREET WEST, #301, TORONTO, M5V 1K4

\$1 million last year (ACTRA's budget is \$4 million).

Another bone of contention within DGC ranks is the regional response to the new National Role Model Contract. It has been used effectively with offshore productions which

form 90% of B.C.'s industry, but is proving to be problematic in Ontario where the bulk of production is Canadian. With an overall average rate increase of 15% and more generous labour and overtime rules, the basic agreement has many Canadian producers crying for

concessions.

Ontario's difficulties are exacerbated by its structure, which includes more categories than the other regions (Ontario includes art department personnel and editing while elsewhere IATSE claims jurisdiction).

Says Cutler, "It's my philosophy to let the regions work out good street agreements — decision-making should be at the level where the problem is, and Ontario certainly has the intelligence and will to solve its own problems." As far as concessions go, Cutler maintains that

it isn't in anyone's interests to strangle Canadian production with unreasonable rates, and points out that all the regional arms of the guild are open to concessions for Canadians as long as they put their budgets on the table.

In spite of the ongoing discomfort within the Guild, Cutler believes that the transition period is almost over. Meanwhile, the regionalizing process continues full-force.

The National Executive Secretary's role has been separated from Toronto interests and will now function separately on behalf of all the regions. Robert Fry now holds that position and with a BA in political science and experience working with labour in the Northwest Territories, Fry is considered to be an effective lobbyist.

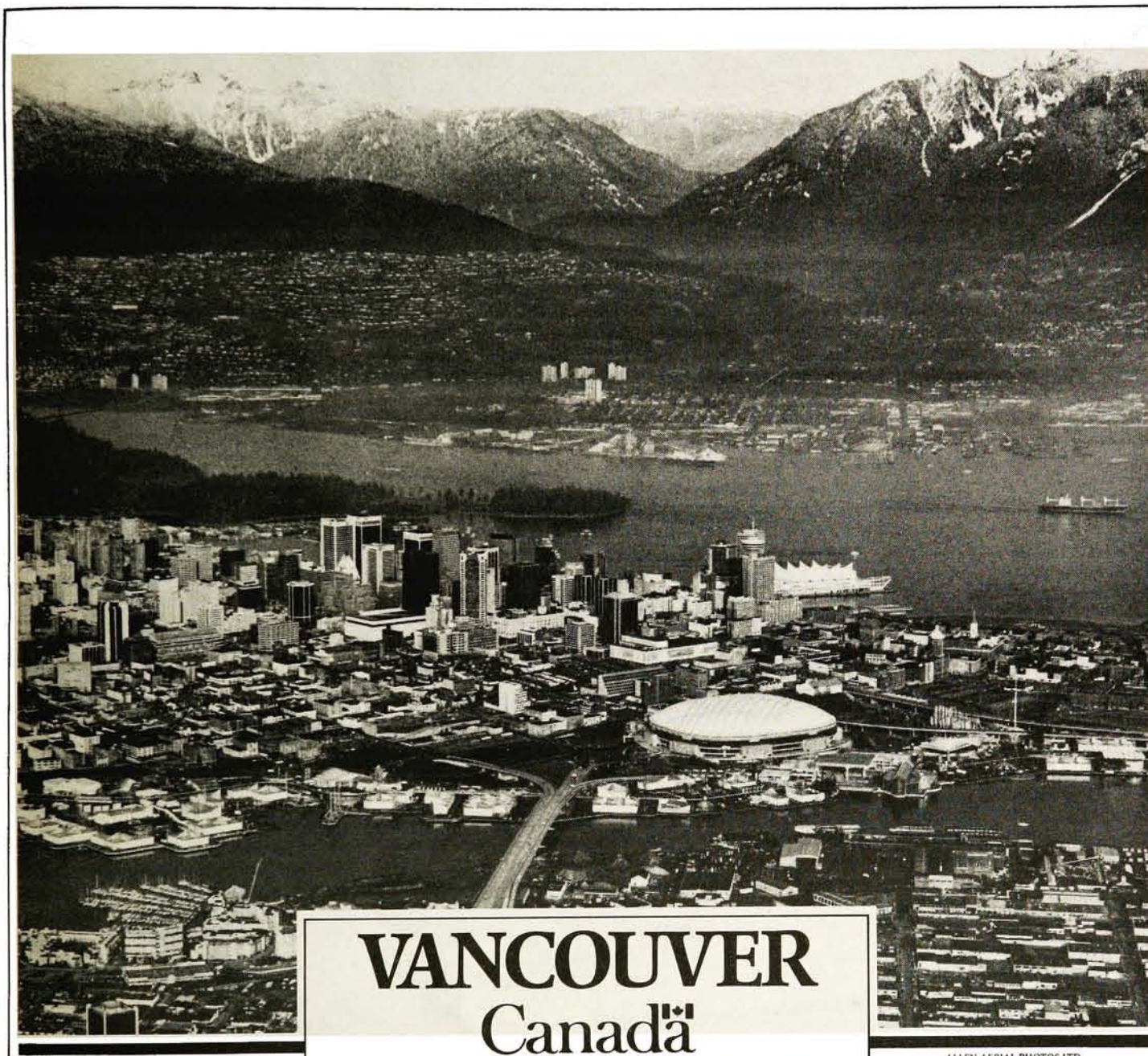
The federal government, particularly the Department of Communications, Canada Employment and Immigration, Telefilm and CBC have been targeted as future recipients of increased lobbying efforts by the Guild.

Cutler also hopes to set up an education arm, paid for by the national office, and install an information and training officer who will move all over the country and set up training seminars.

Personally, Cutler expects to be spending one week out of six in Ontario, and says he is looking at ways to defeat the time and geographical barriers — in addition to daily phone contact and National Executive Board meetings every two months, internal communications may soon be augmented by cross-country conference telephone calls.

Also, computer technology will be exploited to strengthen the emphasis on regional decision-making and information sharing — Cutler admits that he has an ambition to eventually see the start of a Monday morning computer list of who's available to work, right across the country.

In the meantime, he plans to make sure the Guild balances effective regional working agreements with long-term strategies to build a stronger domestic industry.



VANCOUVER
Canada

ALLEN AERIAL PHOTOS LTD

We'll give you a city location and throw in the ocean and mountains for free!

Ideal Location

Look around... you're in a beautiful city, at the same time historic, modern and cosmopolitan; a seaport city with miles of sandy beaches, and only minutes from forested mountain wilderness. An added bonus is the gentlest climate in Canada.

Abundant Resources

Vancouver boasts top-quality facilities for casting, crews, production, and post-production. Producers of films like *Quest for Fire*, *Never Cry Wolf*, and *Runaway*, have been pleasantly surprised by the co-operation and quality of talent they've had access to.

And the favourable exchange rate for the Canadian dollar is just one more reason to come to Vancouver!

Call us, or write, we're ready to help!

Film Co-ordination, Engineering Department
City of Vancouver, 453 West 12th Avenue
Vancouver, B.C., Canada V5Y 1V4
(604) 873-7337

or the Mayor's Office (604) 873-7410.



MONTREAL — Seeking greater penetration in French-language market in Canada, HBO/Cannon Video has signed an exclusive deal with Cinéma Plus, the Montreal-based film and video distribution company, for distribution in French Canada. Among the titles available for the first time in the French-language are *Nothing in Common*, *Three Amigos*, *Something Wild*, *Rambo II*, *Raw Deal*, *Terminator*, *F/X* and *Highlander*.

LEGAL EYE

by Michael Bergman

The Maypole month brought with it two federal government initiatives which affect the arts and cultural communities of Canada amongst others, the first reading of a bill to amend the Copyright Act and the government's response to the report of the Standing Committee on Communications and Culture on taxation of artists and the arts. The former being statutory is of the most immediate impact, the latter being a report is only an indication of the government's intentions. Both these initiatives are hesitant and do not live up to the hopes generated by advanced billing.

The bill to amend the Copyright Act provides essentially for four significant changes to the current law: the recognition of moral rights, the recognition of copyright in computer programs, the improved powers for the Copyright Board to determine disputes and fix tariffs and the creation, or enhanced recognition of, performing rights societies or other entities to sell rights in artistic works and collect royalties. Missing from the bill are a substantial portion of the recommendations of the Parliamentary Sub-committee Report respecting provisions covering copyright in broadcasting, satellite retransmission, cable television and creating a copyright for every creative person that has input into an artistic endeavour, for example, the copyright of the performer in his performance. These omissions leave unanswered, significant and difficult issues particularly in the area of broadcast rights and satellite retransmission, areas of not only national but international concern. The Bill then does not address an area where technological process has superseded not only the wording of the original Copyright Act of the '20s but even of the new amendments if passed. In that context the omission can operate as a retardant on the growth of broadcasting and satellite telecasts since the problems of piracy, unauthorized use or the lawful use without reward to the creator or originator remain if not unacceptable then unpoliced and unregulated.

The inclusions in the Copyright Amendment Bill do address areas long outstanding. The recognition of moral rights which cannot be assigned although they may be waived is significant. This provision may have the effect of reordering the conceptual nature of copyright away from the American reward for the owner-

who-is-not-necessarily-the-author concept to the European authors' - rights - even - when - not-owner approach. The Bill limits the definition of the infringement of moral rights to distortions, mutilations, mod-

ifications or the use of the work in association with a product, service, cause or institution which prejudices the honour or reputation of the author. As a result, there arises a distinction between the integrity of the work and the artist's honour and reputation. Since there may be cases where an author's honour and reputation are not congruent with what is done

with his work, the moral rights defined are an attempt to protect the author but not the work of art. In turn this raises the question of whether or not these moral rights can be enforced by the estate of the author after his death. If they are rights which are purely personal to the author it is unlikely that they are transmissible by death. It is sometimes said that

a work of art represents part of the artist's very being. If moral rights are not transmissible to the deceased's estate then something of the work also passes with the passing of the creator.

The government's response to the report of the Standing Committee on Communications and Culture concerning

MULTIPLE CHOICE IN TORONTO

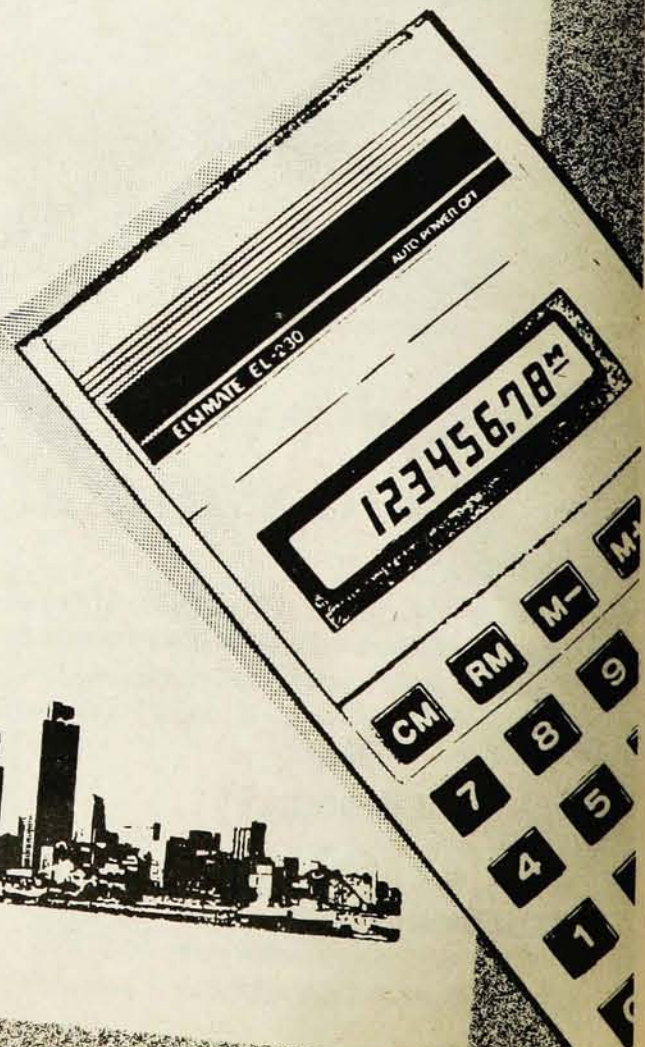
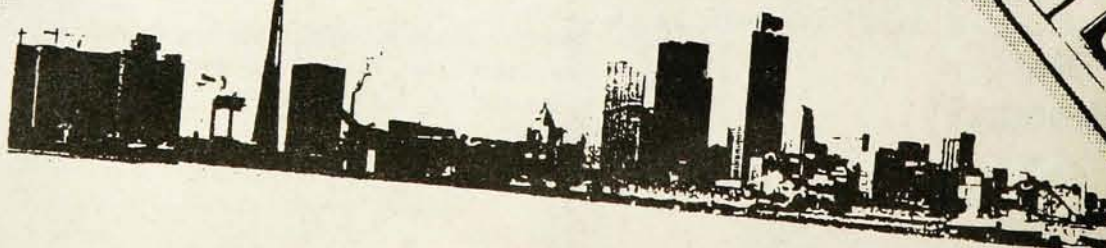
Complete the following by choosing the most appropriate statement.

I'm shooting my next production in Toronto because

- a. Toronto's Film Liaison provides a comprehensive service that is fast, efficient and free
- b. Toronto is the third-largest film and video production centre in North America
- c. Toronto's locations adapt to time and place
- d. all of the above

For the correct answer and a lot more, contact:

Naish McHugh
 Toronto Film Liaison
 City of Toronto Planning and Development Department
 18th Floor, East Tower, City Hall
 Toronto, Ontario M5H 2N2
 Telephone (416) 392-7570



← taxation of the artist is of necessity an inconclusive document since it is not a piece of legislation or proposal for income tax regulation change. Nevertheless it is significant because it indicates that the government will not adopt in substance the recommendations of the Standing Committee on this issue. One of the significant recom-

mendations of the committee was the inclusion of a definition of professional artists in the Income Tax Act. At the moment the concept of professional artists for taxation purposes is somewhat defined in a Revenue Canada Income Tax Bulletin. These bulletins are advice to the public of the administrative policies and interpretations which Revenue Canada places

on certain elements of taxation matters. The government insists that the use of an interpretation bulletin to define professional artist is a much more flexible approach than embodying the definition in a Statute since a bulletin can be adjusted easily and at will. The real advantage to the government however of declining to include a definition of profes-

sional artists in the Income Tax Act is that the inclusion would tend to create a new class of individuals for taxation purposes and therefore ultimately give rise to a new taxation regime applicable to that class of individuals. This would tend to open the door for a number of the taxation schemes suggested in this Siren, Gelinas Report on the status of the artist.

It is evident that the government prefers to effect any tax changes to the benefit of artists in the context of the taxation system generally as it applies to all Canadians and without establishing the new concepts necessary for the unique situation of artists. Typical of this attitude is the government's response to the Standing Committee's recommendation for the use of block averaging and the modified accrual basis of accounting. The government says that block averaging is a concern of a broad class of taxpayers and not only artists and is a matter under study within the context of tax reform. This is notwithstanding that the government has created these exceptions both for farmers and fishermen. Stopgap measures such as permitting artists to show a nil inventory is no permanent solution.

The government sees the problem of deducting expenses incurred to make use of grants and allowances as a matter already dealt with under existing taxation rules and for which no substantial change is necessary.

The government's response to the subcommittee's recommendations strongly suggests that artists will not ultimately benefit from any taxation scheme designed for their specific benefit and taking into account the unique aspect of their operations, rather artists will probably be blended into the general taxation system under tax reform. They will have to hope that tax reform changes the rules of the game sufficiently that they could take advantage by coincidence of the new taxation structure although that structure may have not been designed to address their specific needs.

Michael N. Bergman •

Barrister & Solicitor Member of the Bars of Quebec, Ontario and Alberta with offices in Montreal and Toronto.

CONGRATULATIONS

Completion of Photography — On Time, On Budget

Operation Prime Time
presents a
Sunrise / Paul Saltzman Presentation



“HOOVER vs. THE KENNEDYS The Second Civil War”

Starring

JACK WARDEN
NICHOLAS CAMPBELL
BARRY MORSE
ROBERT PINE

Executive Producers DANIEL SELZNICK / JOEL GLICKMAN

Produced By PAUL SALTZMAN

Director MICHAEL O'HERLIHY

A Sunrise Films Production in association with Selznick / Glickman Productions

CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Robert Vince Jacquie Ross Eva Bjurstrom Beryl Fox Doug Leiterman

Montreal (514) 481-8233 Melbourne (03) 529-8852

14 Birch Avenue, Toronto Canada M4V 1C9 Telephone (416) 968-0577 Fax (416) 960-0474 Telex 065-24697

Superchannel backs six

EDMONTON — Superchannel has invested in the development of six independent dramatic productions. These projects ranging from a one-hour television drama to a theatrical feature are: **Exposures**, produced by Cottage Film Industries; **Solitaire**, produced by Francis Damberger; **Treehouse**, produced by Tinsel Media Productions; **Fat Paddy**, produced by Eighty-Seven Bears Productions; **The Shadow Stealer**, produced by Robert Frederick; **The New Kid**, produced by Framework Productions.

Legislation essential

cont. from p. 31

what the bill really means, he said.

"It's a problem of making the Americans understand that this is not going to hurt the American film industry."

"In fact," Weinzweig said, "it will probably help the American film industry because, if we produce more and better pictures as a result of this bill in Canada, the American distributors are going to be the recipients of those movies."

There is nothing in the bill that prevents American companies from buying Canadian rights, he explained. It just means they will have to establish a working relationship with a Canadian company for the distribution of the movie here.

The delay in the introduction of the bill has put pressure on Canadian distributors, who

OTTAWA — The Canadian government has signed a feature film co-production accord with the Kingdom of Morocco — the only African country to receive Canadian programming by TV5, the French-language satellite channel.

continue to be denied access to independently produced movies in Canada, Weinzweig said.

But the delay will really hurt producers who may not be able to find that last piece of financing until it's passed, he said. Without the bill, production will remain dependent on government handouts and the ups and downs of the international market.

"Without that marriage between production and distribution our industry is never going to become self-supporting. It's never going to be a viable industry that is able to deliver Canadian movies to Canadians."

Weinzweig said he hopes the bill is passed into law before the summer recess of Parliament, but agreed it's possible it won't be passed until the fall.

Weinzweig's optimism is at odds with the opinion of many distributors who believe that in the climate of free-trade talks, the distribution legislation is sure to be frozen out. They cite the various and plentiful press reports of American congressional opposition to the bill and the Canadian government's current inability to table the legislation.

Barrette's Lys brings recognition

MONTREAL — *Le Lys cassé/Death of Silence*, a dramatic film directed by André Melançon, written by Jacqueline Barrette and produced by Michel Brault for Nanouk Films Ltd., continues to win awards wherever it enters competition.

This 48 min. film, produced in association with Radio-Canada, Telefilm Canada and Société générale du cinéma du Québec, was selected as the Best Dramatic Special at the 1987 Banff Television Festival. Just prior to the Banff competition, featuring dramatic entries from throughout the world, *Le Lys cassé* won no fewer than five Golden Sheaf Awards at the Yorkton Short Film and Video Festival including Best Production of the Festival.

This story about a young woman who struggles to banish the memory of an incestuous relationship with her father fea-

tures Markita Bois and Jacqueline Barrette.

Barrette, who wrote the screenplay and who was rewarded for her efforts with the Superchannel Award for Best Screenplay of the Year at the Yorkton Festival, says the story is based on a friend's true-life experiences.

Barrette was outspoken at the Banff Festival, June 7-12, where, as the leader of a screenwriter's workshop, she attacked the popular press for not giving due recognition to screenwriters.

She says that the "media-created convention" of ignoring the screenwriter must be broken. This convention, she says, diminishes the importance of the screenwriter and makes it easier for a producer to manipulate the script.

"In the theatre, the author is credited. Why not in the cine-

ma?" asks Barrette. "This is a matter of self-respect. It is my author's right." She adds, however, that her relationship with Brault and Melançon is exceptionally good.

Barrette has been writing for film, television radio and theatre for 16 years. This year, she won the Evaluation Media Award for her screenplay entitled *Les Armes volées* produced by Radio-Québec. She has just completed a script for an animation film on violence against children entitled *Fils et filles tu honneras* or *Thou Shalt Honour Thy Sons and Daughters*. She is currently working on two other scripts: an animation film entitled *L'Oiseau Moqueur et l'Aigle/The Mocking Bird and the Eagle* and a feature film entitled *En plein vol*.

MIRAK

Film Services Ltd.

- 16mm & 35mm
- Edge Coding
- Fastest Turnaround in Town
- Weekend and Evening Service at no extra charge
- Latest Coding Equipment

- Complete Editing Supplies
- Lower Prices
- Expanded Inventory
- Canada-Wide Service
- Emergency After Hours Service
- (416) 581-0309

Call For
Our Latest
Price List
(416) 593-8970

12 Mercer St., Toronto
Ontario M5V 1H3

October 4-8, 1987
Ottawa, CANADA

ARE YOU COMING TO HDTV'87?

Participate at the Third International Colloquium on advanced television systems during four days of papers, demonstrations and workshops carefully planned to keep you up-to-date with this exciting new communications medium on the theme:

"FROM STUDIO TO VIEWER"

Live transmissions together with carefully orchestrated displays in the demonstrations will allow for a realistic assessment of the technology and the different ways to transmit these advanced television signals. You will be able to see samples of actual productions in HDTV such as "Chasing Rainbows" produced by Mark Blandford.

Paper sessions are scheduled on technical and production issues:

- | | |
|--|-------------------------------|
| New Television Services and Applications | Psychophysical Assessment |
| Production, Recording and Components | Consumer Equipment |
| Network Transmission | Distribution and Broadcasting |
| Digital Signal processing | Views on Implementation |

The half-day workshops will feature panel discussions with the users and provide you ample opportunity to discuss at an international level these topics:

- | | |
|-------------------------------|------------------------------|
| Transmission and Distribution | HDTV Production |
| Digital Signal Processing | Non-Traditional Applications |
| | Introduction Strategies |

A social program including a canal cruise and banquet will accompany the technical sessions.

How do you register or have a brochure sent? Contact immediately **HDTV'87**
c/o Conference Coll Inc.,
1138 Sherman Drive,
Ottawa, Ontario
CANADA K2C 2M4 Tel 613-224-1741

HDTV'87 is jointly sponsored by the Canadian Department of Communications, National Film Board, Canadian Broadcasting Corporation and Telesat.

EASTERN WAVE

by Chris Majka

This month I thought I would focus on a few screenings and seminars which have taken place in the past little while, and the role of such events in the local production community.

A few days ago I dropped by the National Film Board of Canada for one of its regular Wednesday night screenings. The Film Board in Halifax has a sizeable theatre of its own which is used for screening rushes, films of visiting filmmakers, etc. It is also home of one part of the Wormwoods Dog & Monkey Cinema chain. Anyway, Wednesday nights the Board gets a chance to show some of its product, new and old. That night they hosted the premiere of Tanya Ballantyne Tree's **Courage to Change**.

I was still a young fellow back in 1966 when its forerunner **The Things I Cannot Change**, was released. Being then naïve to the lore of the cinema, I don't remember the controversy which surrounded it — in the Canada of the late '60s, it had an impact which made it the precursor of the NFB's *Challenge for Change* program. At the time many felt that the film was exploitative, had over-stepped its bounds in terms of showing the life of the family and took too deep a look at their circumstances. Both films were shown in sequence and Tree was there to answer questions to an astonishing standing-room only (well, actually sitting-room-on-the-floor-only) audience.

Far less interesting was another recent evening of screenings also involving a premiere. This was at the opening of an exhibition, at the Centre for Art Tapes, of works by the Halifax video producer David Askevold. An instructor at the

The Gate take

TORONTO — After its second week of release **The Gate** continues to roll up impressive box office returns with a total of more than \$1 million in Canada.

The Alliance Entertainment Corporation feature film about three kids who accidentally open the gate to hell grossed more than \$8.7 million (U.S.) across North America after its first two weeks.

The Gate, which was filmed in Toronto, opened May 15 in 82 theatres across Canada and has played in about 1,100 theatres across North America.

The \$6.2 million (Cdn.) production totalled box offices of \$630,000 across Canada after its first five days of release.

The Gate is distributed in Canada by Alliance Releasing,

Nova Scotia College of Art and Design, Askevold along with co-director Norma Ready recently completed a kind of vague drama called **How Long Have you Known Barbara?** The evening involved the screening of **Rhea** (1982), **Jumped Out** (1985), **1/4 Moon** (1986) as well as the aforementioned tape. Of the four only **Rhea** was of some interest. An experimental tape, its shots move rapidly over a variety of people engaged in various minimal actions and these short sequences draw one into the characters of these people, so sparsely revealed. The others suffered from rambling and at times incoherent structure. **Jumped Out** and **1/4 Moon** although experimental in form have little to recommend them in terms of content, form or style. They are simply ideas too meagre and too thinly sketched out.

One of the most upbeat, sharp and funny characters on the Atlantic media scene during the past several years has been Brian Hanington who, up to a few weeks ago, was the director of the Atlantic Festival Atlantique, our indigenous film and video festival. Now Hanington, who is a freelance publicist and writer, has left that post to more actively pursue his interests in screenwriting and, in particular, to shuttle between Halifax and Ottawa where he and his family are relocating. His extensive experience in film-related media publicity is going to good use, however. Under the sponsorship of the Canadian Filmmakers Distribution Atlantic (CFDA) and with the assistance of the Atlantic Project Fund of the Canada Council, Hanington has written a booklet entitled *Film and Video Publicity Guide*. It encapsulates Hanington's clear, concise, and effective approach to getting your story out and into the media in a powerful, honest and representative way. More than this, Hanington has gone on tour giving successive seminars in Fredericton, Charlottetown, Halifax and St. John's on "Publicity for Film and Video Producers." I managed to catch part of his Halifax presentation and it was a first-rate song and dance with experienced vaudevillian Hanington juggling slides, overheads, movies and advertising brochures to the tune of his own witty and incisive views on the history of advertising straight through to how to write an effective news release (according to Hanington the modern media now turn up

their electronic noses at a press release even though they all recognize '— 30 —' at the bottom of a page as the old teletype code for end of transmission. Is there a non sequitur lurking here?).

I also managed to chat briefly with Bonnie Baker, managing

director of the CFDA about their interest and involvement in such educational seminars for filmmakers above and beyond their role as a distributor of regional productions. More on this in a future issue, I promise. Baker also conducted the second half of this

seminar, which took place on the following day, and which was structured around distribution issues.

So, don't spend all your days in screening rooms or bent over Steenbeck's — take in some of that sun and look out for blue jays in your backyard!

SHOWCASE AND FORUM '87

The Ontario Centre for the Advancement of Cinema Graduates is proud to announce the winners of this year's awards event held June 15-16 in Toronto

- Grand Prize, Academic Writing: Deborah Knight *Exquisite Nostalgia*
- Grand Prize, Screenwriting: Steve Wheeler *A Time To Choose*
- Best Animation: David Lee Andrews *Trouble With Joe*
- Best Documentary: Timothy Garrett *Thaddeus*
- Best Drama, and Grand Prize, Film/Video Production: Stephen Roscoe *Thanatos*
- Best Experimental: Theresa Simons *Conceiving Through a Dead Language*
- B.H. Yael *My Mother Is a Dangerous Woman*
- Best Music Video: Ed Douglas *Chain Reaction*
- Medallion Award for Excellence in Cinematography: Parth Jadon *The Human Day*

Showcase and Forum '87 was presented with the generous assistance of the Ontario Film Development Corporation, the Ontario Centre of the National Film Board of Canada, and Telefilm Canada.

Additional sponsorship provided by Kodak Canada Inc.; Medallion Film Laboratories Co. Ltd.; the Film House Group and Best Theatre Supply (Canada) Ltd., divisions of Cineplex Odeon Corporation; Canadian Motion Picture Equipment Rentals Ltd.; Canadian Audio Visual Communications Inc.; Board Room Catering of Canada and Lasting Impressions.

Contact: *Cinegrad*
65 Adelaide Street East
Toronto, Ontario M5C 1K6
(416) 973 3014



Cinegrad
Ontario Centre for the Advancement of Cinema Graduates

SHOOT ALBERTA

by Stacey Bertles

In summer, as bureaucrats go on vacation and producers go into production, deals "in development" grind to a slow halt. This year, Alberta flatlands and badlands will provide the backdrop for at least a half-dozen major projects. Here is a short list:

The Gunfighters

Alliance's two-hour television movie pilot went into production in Edmonton May 24. The first locations were based in the historical Fort Edmonton Park. Producers Stephen J. Roth, Jeff King, and Allan Stein might hope that the location is charmed. (**Stone Fox**, Allacom's made-for-TV feature shot there earlier this year and held a respectable share against both the Academy Awards and NBA basketball when it aired on

NBC. That bodes well for future co-productions.)

The Gunfighters will air on Global Television Network this fall and will be syndicated worldwide in 1988. Hopefully, it will spawn a weekly half-hour series. Clay Boris directed George Kennedy, Art Hindle, Tony Addabbo, and Reiner Schoene. Shooting in Fort Edmonton lasted until June 3rd and then moved to Drumheller, Alberta, to use locations in the badlands and a local ranch. Scheduled wrap date was June 17th.

The New Gunsmoke

Meanwhile, back in Calgary, CBS (Great Western Productions) is trying to rekindle the popularity of **Gunsmoke** with a made-for-TV movie remake directed by Vince McEvetty.

Shooting took place from June 1st to June 26th.

Summer Lighting

At the end of July, Sun Down Productions will begin work on the new Costra-Gravas feature, **Summer Lighting**. The drama about midwestern wheat farmers stars Tom Berenger and Debra Winger. Shooting should begin July 27th and last until the end of September. Locations will be scattered around Lethbridge.

Cowboys Don't Cry

Anne Wheeler, back from New York (where she was an honoured New Director), Paris (where **Loyalties** scooped up a Jury Award and 5,000 francs at the International Festival of Films by Women), and India (where she scouted locations for her script **Bye Bye Blues**) has been hunkering down over an adaptation of **Cowboys Don't Cry**. Based on a novel by Alberta writer Marilyn Halvor-

son, the feature deals with the relationship between a retired bullrider and his teenaged son. Since the story roughly follows the rodeo circuit, production will be split between Edmonton and Calgary. Shooting is slated to run from August 10th to September 11th. Wheeler will direct the Atlantis production.

Flash Frame

David Winning will start shooting his second feature just about the same time that his first feature will be released. **Storm** should hit Canadian theatres late this summer and will be distributed to 200 American theatres by Cannon in November.

Flash Frame, the new project, is an action-suspense drama about a photojournalist who becomes involved in a revenge/murder plot. Winning is producer, director, and co-writer. Shooting should start August 3rd and will continue

for 10 weeks, mostly in locations around Calgary. Winning said the budget runs to the "multi-millions" and comes from an American source, presently unnamed but "not Cannon." A distribution deal is in negotiation.

Bordertown

Alliance will be back again in September, shooting a 26-episode series about the disputes in a town on the Alberta/Montana border in the 1880s (before there was a border). Coca-Cola and Global are backing production. Executive producers are Robert Cooper and John Kemeny.

The more perceptive reader may notice the majority of these productions are westerns. This trend in production had led to speculation that the once-popular genre is about to make a comeback. Locals who seek acting employment have been advised to begin growing their hair and beards immediately.

STACK THE CARDS...



IN YOUR FAVOR!

Deal yourself a winning hand... call SONOLAB!

YOUR BEST

DEAL!

SONOLAB INC.

1500 PAPINEAU AVE.
MONTREAL, QUE. CANADA H2K 4L9

TELEX: 055-61722

TEL.: (514) 527-8671

SHOOTING STAGES
LAB. SERVICES
NON LINEAR EDITING
RE-RECORDING STUDIOS
POST-SYNC. / DUBBING FACILITIES
POST-PRODUCTION ASSISTANCE
VIDEO DUPLICATION

Malo cuts a Wacko deal

BANFF - It's official. The seven-project package being developed by Wacko Entertainment is receiving a substantial investment from René Malo's Malofilm Group.

Five features and two series make up the package, and several projects may be ready to go shortly, though in the understanding, Wacko has three years to complete the first project, president Wendy Wacko explained at a press conference.

The following properties comprise the package: **Strikers Mountain-The Series**, an action adventure set in the Rocky Mountains; **The Button**, a funny, wellcrafted feature about two men, who each have "the button" at their fingertips; **Dragonfall**, an exciting teenage horror story based on a book by Lee Hindle; **Zombie**, a powerful and shocking true story about a government cover-up in World War II; **The Last Romantic Guy**, a wacky comedy about a man whose life is transformed after a heart transplant; **The Hunt**, an epic drama, a modern day Moby Dick, set on the ice flows off Newfoundland; **Wing and a Prayer** (1/2 hour television series), a World War II era comedy about instructors teaching young recruits to fly under the British Commonwealth air training plan.

Ostry launches movement to save public broadcasting

TORONTO — It's almost too late for public broadcasters around the world to protect themselves from cutbacks and negative public perceptions, TVOntario chairman Bernard Ostry says.

"Now is not the time to act. They should have been acting 25 years ago. I mean, it's almost too late," Ostry said.

Ostry, in an interview after two days of meetings with public broadcasters from around the world in June, cited cutbacks in public broadcasting in various countries as evidence of the problem.

"Do you think you're going to restore a third public broadcaster in France now that it has been sold off?

"Do you think they're going to be able to reestablish the PBS stations that they have closed down in several states because the states have decided not to fund them and they can't make up for it at the federal level?"

Ostry said in Canada and the United Kingdom governments are having a field day with the fact that "people love the BBC and CBC products, but they

don't like the institutions."

Ostry told *Cinema Canada* that people don't relate the programs to the institutions.

As well, he said, the technology now being used by the private sector poses a whole new problem.

While funding problems exist, the issue starts with a question of respect for the idea and need of public broadcasting, he added.

"It starts first with a genuine idea of freedom of choice," he said. The real question, in a world market flooded with private broadcast programming, is whether there is still room for public broadcasters who provide a product geared to a viewer and not to a market.

He said the two days of meetings by public broadcasters in Toronto were more successful than originally hoped.

When he first suggested the idea in an Edinburgh, Scotland speech last year, Ostry said he didn't expect such support from major public broadcasters.

"I was very surprised when the BBC (Britain) and PBS

(United States) and NHK (Japan) took the strong lead they did immediately after that speech to say...that's a terrific idea, call the meeting and we'll be there," Ostry said.

"I just assumed that they would ignore my criticism of the way public broadcasters have behaved around the world since the time they had a monopoly and could see the monopoly coming to an end."

The two days of meetings in June were attended by public broadcast officials from Canada, the United States, Japan, West Germany, Australia, France and Finland.

In what Ostry terms a concrete strategy to ensure the future of their industry, a decision was made to focus worldwide attention on public broadcasting in June, 1988. It may include a worldwide conference of non-commercial broadcasters.

Also, study groups to develop a public broadcasters' Magna Carta and mutual defense pact and also to create strategies to reeducate viewers about the value of public televi-

sion as a public service were formed. Broadcasters from nine countries will work together in the study groups.

In an interview after the first day of the meetings, CBC executive vice-president Bill Armstrong said public broadcasting needs to improve its public image.

Armstrong said a meeting of public broadcasters is a good idea, but added that non-commercial broadcasters aren't facing a crisis situation.

Bill Cotton, managing director of BBC television, said public broadcasters must keep watch on ratings, but remember "it's the art of the possible." Another criterion to judge public broadcasting is a gut reaction from providing viewing in the best interests of the audience, he said.

Dr. Richard Ottinger, chairman of the National Association of Public Television Stations in the United States, said the two days of meetings were an excellent idea.

Ottinger said a crisis situation for public broadcasters exists under evolving techno-

logical conditions. The development of cable and direct broadcast by satellite could squeeze public broadcasting, he explained.

Private broadcasting in the United States is the "epitome" of free enterprise and trying to position public television that is put into a marketplace alongside commercial television is a problem, Ottinger said.

"Somehow we're still not seen as a real prime force," he added.

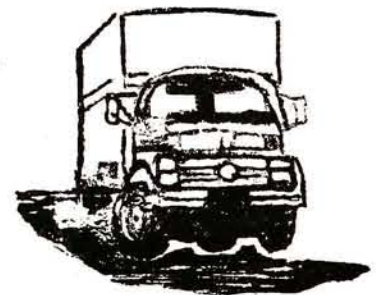
Ottinger said the criteria for measuring success in public television are difficult to define compared to commercial television's use of earnings and ratings.

Ostry said a possible larger meeting of public broadcasters next year wasn't scheduled, because of what was accomplished in the two days of Toronto meetings.

"These steps to be taken went beyond the meeting. They are really the sorts of things that I thought the large meeting could excite an interest in. But this in fact bypassed that stage."

Bill Heintz Grip Services Inc.
(416) 977-5936

EQUIPMENT 0 0 0 TRUCKS 0 0 0 PERSONNEL



Calhoun

The Campbells

Airwaves

Street Justice

Ontario grads honoured

TORONTO—Student academic writing on Canadian cinema and **Thanatos**, a half-hour psychological thriller by York University students, were the grand-prize winners at the second annual Cinegrad Showcase and Forum '87 Awards Gala.

Held June 16 at Toronto's Harbourfront, the Cinegrad Showcase and Forum Awards Gala concluded two days of public screenings and panel discussions honoring the outstanding films, videos and academic papers produced by graduating students in film and video from Ontario's colleges and universities.

Hosted by Toronto Media personality Geoff Pevere, the Awards Gala saw student work awarded in eight juried categories: screenwriting, academic writing, animation, documentary, drama, experimental, music video and craft awards.

Prizewinners by category were: (screenwriting) Steve Wheeler (Carleton/Algonquin/ for a feature-length script; (academic writing) Debbie Knight (Carleton) for her graduate paper "Exquisite Nostalgia: Aesthetic Sensibility in English-Canadian and Quebec Cinemas"; (animation) David Lee Andrews (Sheridan) **The Trouble With Joe**; (documentary) Tim Garrett (Confederation College) **Thaddeus**; (experimental) B.H. Yael (Ontario College of Art) **My Mother Is A Dangerous Woman** and Donna Evans (Fanshawe College) **Coming Through A Dead Language**; (music video) Ed Douglas, **Chain Reaction**; (best direction) Steve Roscoe (York) **Thanatos**

and B.H. Yael, **My Mother Is A Dangerous Woman**; (best cinematography) Parth Jadon (Humber College) **The Human Day**; and best editing as well as grand prize, **Thanatos** (York). The Grand Prize comprised \$2500 in technical services from the Ontario Centre of the National Film Board of Canada and equip-

ment from Canadian Motion Picture Equipment Rentals Ltd.

Winning films and videos received public screenings at, respectively, the Bloor Cinema (June 18) and the Rivoli Cafe (June 28).

Founded two years ago, the Cinegrad Showcase and Forum is unique in Canada, celebrating student film, academic and video achievement at the provincial level. Organized this year by David Adkin, the Cine-

grad Showcase and Forum is presented by the Ontario Centre for the Advancement of Cinema Graduates, with the assistance of the Ontario Film Development Corporation, the Ontario Centre of the National Film Board of Canada, and Telefilm Canada. Sponsorship for Showcase and Forum 87 was provided by Kodak Canada; Medallion Film Laboratories; The Film House Group and Best Theatre Supply (Canada), divi-

sions of Cineplex Odeon Corporation; Canadian Motion Picture Equipment Rentals Ltd. and Canadian Audio Visual Communications Inc.

Award category juries were constituted by representatives of the Canadian film industry and Canadian film academics among whom were *Cinema Canada's* contributing editor Michael Dorland and *Cinema Canada's* assistant editor José Arroyo.



National Film Board of Canada

Office national du film du Canada

NEWS

A RECORD YEAR FOR AWARDS

The National Film Board of Canada (NFB) last year won a record 146 awards at film festivals around the world. The 72 productions which received prizes at competitive festivals took top honors in Canada, winning 69 awards including 11 Academy of Canadian Cinema and Television GENIES, two of which were for best feature film (**The Decline of the American Empire**) and best animated film (**Get a Job**).

Our films also held their own in international competition, earning 40 awards at U.S. festivals, 36 at European events and also picking up a first prize at an Australian festival. Fiction film awards outnumbered prizes for documentaries by a slight margin (57 to 50); 30 awards went to animated films, three to filmstrips and six to individual directors or to the NFB.

Last year NFB productions captured several of the most important Canadian and international broadcasting awards, a trend that appears will continue through 1987-88.

RECENT WINNERS

In early April, **Democracy on Trial: The Morgentaler Affair** won the Prix Futura, considered one of the top two public broadcasting awards in the world. In early June, an international jury at the 1987 Banff Television Festival chose the NFB/CBC co-produc-



Charles Lavack and Norma Bailey
Photo: Robert Borrow

tion **The Champions, Part III: The Final Battle** over 82 productions from other countries as the best social and political documentary of the festival. This marks the second consecutive year NFB productions have won this top broadcasting award. (Last year's winner was **Final Offer**.) Also in June, **The Champions** director Donald Brittain received an honorary doctorate from York University where he delivered the convocation address.

At the recent international Festival of Films and Videos by Women in Montreal, **Ikwe** and **The Wake**, directed and produced by Norma Bailey, edged out entries from 12 countries to win the public vote for best entry of the festival.

At Annecy, the number one festival in the world for animated films, **Gordano**, directed by Chris Hinton, won the best sponsored film award. The film was commissioned by the Secretary of State to increase Canadians'

awareness of the value of freedom of expression guaranteed in the Charter of Rights and Freedoms.

Edge of Ice, a documentary about the sub-Arctic ice eco-system, picked up four awards including best scientific film and best film of the festival at the 10th Annual International Wildlife Festival.

Among the winners at the 29th American and Video Festival were **Sitting in Limbo** which received a Red Ribbon for original drama, feature film, and **Blue Snake**, an NFB/Rhombus Media co-production which also received a Red Ribbon in the category 'music and performance'. At the 17th Annual National Educational Film and Video Festival in Oakland, California, the Pacific Center production **Wild in the City** picked up a Silver Apple in the category 'life sciences', and the filmstrips **Let's Play** and **The Mare's Egg** won Gold Apple awards in the categories 'human relations' and 'language arts'.

NFB ESTABLISHES DOCUMENTARY AWARD

To encourage independent documentary filmmaking in Canada, particularly by filmmakers outside the dominant culture, the NFB recently established the "National Film Board Kathleen Shannon Documentary Award". The prize, which will be accompanied by a cash prize of \$1000, will be awarded for the first time at the 1988 Yorkton Short Film and Video Festival.

NFB Offices in Canada:

Headquarters - Montreal (514) 283-9253
Pacific region - Vancouver (604) 666-3411
Prairie region - Winnipeg (204) 949-2812
Ontario region - Toronto (416) 973-0895

National Capital - Ottawa (613) 996-4259
Quebec region - Montreal (514) 283-4823
Atlantic region - Halifax (902) 426-7350
plus offices in most major cities

Atlantis' Airwaves off

TORONTO — After its second season, production of the Canadian situation comedy **Airwaves** has been permanently turned off by Atlantis Films Limited and the CBC.

Atlantis spokesman Jeremy Katz said it was a mutual decision by the CBC and Atlantis.

"We just felt we had done it for two years and we wanted to move onto other projects," Katz said.

He added that ratings weren't "great" for the comedy about a family headed by a radio disc jockey mother, her teenage daughter, elderly father and, in the second season, the mother's nephew.

Katz said weekly ratings for the half-hour shows ranged from a high of 909,000 to a low of 540,000. A total of 26 **Airwaves** episodes were completed.

ON (EXPERIMENTAL) FILM

by B. Sternberg

What is the relationship between academia and film, between teaching film and the making and reception of film, between the university situation and experimental or avant-garde film practice?

I had thought of investigating this large area, first broached in this column in the report of Bruce Elder's paper "The death of a Canadian Art Movement", (issue # 139), wherein he posits academia as a cause of this demise - I had thought to start looking at this relationship by asking the institutions that teach film what the rationale is for their curriculum, what they perceive as their role *vis-à-vis* film, whether, in their opinion, they determine or reflect the attitudes to, and place of, experimental film in our society, and how they make their policy determinations. I began by calling Ryerson, York University, University of Toronto and Ontario College of Art.

At the date of writing, I have not progressed very far in my research: in rather casual phone conversations I've learned that at O.C.A. a student can't take film only. Film is one of many possible technical courses or mediums through which a student might work through their ideas. Film is offered through Contemporary Media, Experimental Arts, Photo Electric Arts and Technical Studies courses. There is one history of film course given which changes some years. I don't know whether examples of film art are included within the regular art history courses. And today I noticed an ad for a summer course called Film for Artists.

At York, the film and video department is within the Faculty of Fine Arts, but it is a separate department. Theatre and film, I believe, will occupy the new building that is being planned. At York, both theory and production emphasize the narrative and documentary genres as situated within the film and television industry. However, there is talk of further ties between visual arts and film to come. "In film and television", explains Ken Dancyger, chairperson of the film department, "you either train students for a vocation or train artists who in a sense prompt change. There is a tension between these two directions, with administrative and student inclinations toward the former. The hope is to create a milieu, nonetheless, that can foster the latter."

Both O.A.C. and York understand that the individual interests and strengths of the faculty members do exert an influence on the broad outline of

the curriculum. What complex of factors determine hiring?

At the University of Toronto, there are well over 20 film courses; the 20 teachers teach about one course as each comes out of home discipline that is usually a language. So you have at U. of T. a series of national cinema courses: German, French, Italian, Russian, American etc. (Note This keeps American cinema in its place, as a national, not a universal, cinema). Film is studied from the point of view of the literature and film culture of that country. One course in experimental film, international, is taught in this area. There are four other areas offered in film (though there is no core curriculum in film): introductory film, which includes the avant-garde films of the '20s; theory courses, which might include references to experimental film; interdisciplinary studies such as religion in film, the novel in film, semiotics; and senior seminars (script-writing, production). Film is taught, according to Bart Testa, along much the same lines as other subjects at U. of T.: with a belief in history or a historical method versus theoretical paradigms.

Just as I had embarked on this investigation, along came the annual Film Studies Association of Canada conference, this year joined in Montreal by the Society for Cinema Studies (U.S.A.) and the Association Québécoise des études cinématographiques. Here were 500 film studies professors come together to present and/or listen to papers! All were presented in two-hour panels with four presenters. Panel topics ranged from those on various national cinemas with examinations of particular films or filmmakers, to discussions of certain ideologies, to the question of the history of film theory itself, and the relation of cinema studies to critical studies. Six of the 51 panels were concerned in one way or another with television! - 'Histories of Early Network Television', 'Television and the Body', 'Theories and Methods of Television Study' amongst them.

The two panels which named the avant-garde in their titles were, interestingly, both linked with documentary. Bill Wees of McGill, in the panel called 'Border Crossings: Documentary and Avant-Garde', spoke on Stan Brakhage as a documenter of seeing - of closed-eye vision and of light itself; Richard

Neupert of Northwestern U. in a paper entitled 'Blind Spots: Bruce Baillie as Experimental Ethnographer' gave a close analysis of Baillie's *Valentin*, illustrating his almost exclusive use of close-ups to relay sensory information in significant fragments which deny as much as they reveal and how, through editing and selection of close-up shots carefully matching colour, texture and shape, Baillie suggests the human fit with the landscape, yet foregrounds the presence of the filmmaker. Leo Charney, New York University, differentiated between the genres in that documentary aims to educate - the spectator is to amass knowledge throughout the film. Avant-garde films problematize the areas of time and knowledge and so destabilize documentary. Charney referred to *Wavelength*, *Nostalgia*, *Unserere Afrikareise*, and *Zors Lemma* in a questioning of subjectivity-objectivity and concluded that the articulation of cinema for the avant-garde is between frames, in the gaps, at the threshold of meaning.

The other panel with avant-garde in its title was 'Avant-Garde Documentary/Documentary Avant-Garde'. One of the panelists, Paul Arthur, NYU, in his paper, 'Recent Avant-Garde Films and the Resurgence of History', noted a social shift in the avant-garde in the last 10 years in three trends: historical revision in new narrative; the return to primitive film as metahistory - our history as seen through film's history - in the use of found footage as in *Eureka*, and *Gloria!* and thirdly, the human identification of history in the presentation of a history of daily life in the diary film - *Lost, Lost, Lost*, and *American Dreams*.

I found it interesting and somewhat frustrating that many other panelists spoke of the strategies that often inform the avant-garde without actually mentioning it by name or acknowledging the films that would have so appropriately illustrated their points. In the panel 'Historiography of Film Theory' which questioned how the history of film study itself should be written, Brian Henderson (SUNY-Buffalo) suggested that an interesting fix on that history would be a study of the shift in strategies for excluding avant-garde theories from film studies!

This topic needs more than one column. Please write and tell me your thoughts, theories, comments.

B. Sternberg •

TAILLEFER, DEVINE & ASSOCIATES INSURANCE BROKERS LTD.

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

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

MICHAEL DEVINE, C.I.B.

or

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

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

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

ONTARIO ARTS COUNCIL

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

SCREENWRITING

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

Deadline: February 1

FILM

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

Deadlines: April 1, November 1

VIDEO

to assist with the production of original video art.

Deadlines: February 1, August 15

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

For further information and application forms, contact:

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

Malo and Rose in on co-pro.

MONTREAL – Rose Films and the Malofilm Group, both in Montreal, have begun shooting the first of two feature films in a \$6 million Franco-Canadian co-production deal with FR3, France.

Mills of Power, written by Claude Fournier and Michel Cournot, directed by Claude Fournier, produced by Marie-

José Raymond and René Malo, is being shot over a six-month period which began in France, May 4. Production will continue (as of June 15) in Ste. Hyacinthe, Montreal, Sherbrooke and Drummondville.

Pierre Latour is the executive producer for the Malofilm Group. Franco-Canadian funding is a rough 20-80 per cent split and Canadian distribution of both films will be handled by Malofilm distribution.

Initially conceived as a tele-

vision mini-series, the project was converted into a theatrical epic which tells the story of a French-Canadian family, at the turn-of-the-century, seeking a better life in the textile mills of New England.

The Quebec cast includes Gratien Gélinas, Michel Forget, Juliette Huot, Gabrielle Lazure, Dominique Michel, Charlotte Laurier, Andrée Pelletier, Remy Girard, Denise Filiatrault, Denis Bouchard, Donald Pilon, Gérard Paradis.

Karim helms three features

MONTREAL – Gilles Carle and Roger Lemelin will collaborate on a feature film for the first time since they worked together on the screen adaptation of **Les Plouffe**.

Le Corriveau, written by Lemelin, directed by Carle and co-produced by Héléne Verrier and Jean Zaloum is one of three feature films announced re-

cently by Zaloum, president of Karim Productions Inc.

This \$4 million Canada-Franco co-production is slated for a Montreal shooting in the fall with participation by Telefilm Canada.

Chloé Ste-Marie will play the title role of a Marie-Joséphine Corriveau who was tried and convicted, in 1760, for the murder of six husbands and publicly displayed in a cage prior to her execution.

Zaloum has also announced the development of **Wishful Thinking**, a \$2.5 million mystery-suspense, to be directed by Alain Zaloum and co-produced with Danny Rossner.

Also in development, is a \$20 million feature entitled **Suez** based on Kenneth Love's book, *Suez: The Twice-Fought War*.

Zaloum says that this ambitious feature will recreate the tragi-comic events that, in 1956, came close to detonating World War III and caused problems that have never been resolved.

Not only has F. Murray Abraham shown interest in playing the role of Nasser, says Zaloum, as well, the Egyptian army will help recreate the battles of Port-Said, Suez, Sinai and the attack on the Gaza Strip.

rosco products

FOR THEATRE,
FILM AND
VIDEO PRODUCTION

Here are the products that make it happen!

- Lighting Filters
- Projections
- Screens
- Designer Materials
- Fog and Smoke
- Painting
- Dance Floors
- Stage Platforms
- Special Effects
- Computer Software

For further details contact Rosco or your local authorized Rosco dealer

rosco

1271 DENISON STREET #66 MARKHAM, ONTARIO L3R 4B5 TEL. 416/475-1400

serving the performing arts

Telescene/TDF

MONTREAL – Telescene Productions has entered into an affiliation agreement with TDF Film productions of Toronto. The agreement, according to Neil Leger, president of Telescene, will give Telescene's Montreal clients access to TDF directors.

Formed in 1977, Telescene has become one of the largest commercial, feature film and television production companies in Montreal and is this year's winner of the Production House of the Year Award (Coq D'or Awards) by the Publicité-Club of Montreal.

TDF, the award-winning producer of films, television and commercials, has been operating since 1962.

Monique Mercure heads Rendez-vs

MONTREAL – Actress Monique Mercure is the president of the sixth annual Rendez-vous du cinéma québécois. This retrospective of Quebec films produced within the year will be held at the Cinémathèque québécoise in Montreal, Feb. 5 to 13, 1988.

Among Mercure's better-known films is **Mon oncle Antoine**, directed by the late Claude Jutra.

FRONTS WEST

by Kathryn Allison

Alan Simmonds and Candace O'Connor's Canandal Productions Ltd. has got a broadcast letter from CBC for their \$2.5 million made-for-TV movie, **Tinsel and Ice**. The Rick Drew script is set in a post-WWII prairie town, where a teenage boy comes to terms with his veteran father.

Simmonds, who recently moved to the coast from Toronto, has found it difficult to put the real together from here. "It used to be that Rudy Carter was five minutes away - now it's 3,000 miles and \$1500 to pick up my broadcast letter." While Simmonds is finding the deal-making aspects of Vancouver life difficult, he claims he is committed to living and working here, and is hoping to set up a small private development fund, whose sole purpose is to develop projects for theatrical and television release. He believes that the pool of writers here is exceptional, and believes that his nose for good scripts coupled with his producing experience could make a small development fund useful in getting promising projects off the ground.

While he claims to be mystified by the provincial government's slow progress towards setting up a film fund, he admits he's the new kid on the block, and is watching and listening, cautiously hopeful that B.C. will get a film fund.

In the meantime, he is putting the deal together for **Tinsel and Ice**, and is looking to shoot next January somewhere in the prairies.

Cineworks, Vancouver's independent filmmakers' society, has got a cause to sink its teeth into, with Telefilm's return of \$17.4 million to the national treasury from the Feature Film and Broadcast Fund. Cineworks, as part of the national group - Independent Film and Video Alliance - joined in a protest against Telefilm's funding policies, which exclude low budget features and art films. Cineworks sent a letter to Tele-

OTTAWA - The penetration rate of videocassette recorders in the Canadian market continues to climb, according to the A.C. Nielsen Company of Canada.

A 4 per cent increase since March 1986 brings the national average VCR penetration rate to a current 41 per cent.

The Canadian mid-west shows the highest increase of 35 per cent to 42 per cent. Quebec, Ontario and British Columbia reflect the national average while the Atlantic regions is slightly lower at 39 per cent.

film which outlined its major concerns, and called for the establishment of a development fund.

"The fact that \$17.4 million was sent back when a development fund could have been established is irresponsible and lacking in vision. The Canada Council Media Arts Section struggles to fund cultural filmmaking with a budget so low many worthy projects have to be turned down each jury. The money that Telefilm does not spend or refuses to put into development of cultural and artistic filmmaking should be given to a responsible agency such as the Canada Council so that films that truly reflect Canada and the sensibilities of our film artists can be made. The track record of international awards, screenings and broadcasts attests to the viability of these non-market driven films."

In the middle of all the outrage and hoopla over the \$17.4 million return (which was relocated to Heritage and Museums) Telefilm and Praxis hosted yet another Vancouver information meeting, where novice producers were to be instructed on how best to fill in Telefilm forms. Commented Cineworks member Peg Campbell, who attended the session. "They keep sending people out to show us how to conform to their funding biases. What they don't seem to understand is that we want them to change and accommodate the realities of this industry. Specifically, we want script development and recognition of the viability of low budget features." Is anybody out there listening?

Praxis is accepting submissions for its fall screenwriting program. Completed first drafts (no treatments) will be accepted until July 15 for the 10 week session, which will bring back Sharon Riis, Kit Carson and Sandy Wilson as guest writers, as well as bring in a few as yet unannounced new faces.

The New Play Centre continues to offer a steady diet of television and feature scripting courses. Two intensive workshops are slated for July, one in writing for television led by Hart Hanson, the other for feature writers, led by John Wright. Another New Play Centre project, "The Test Tape Competition" is underway - three scripts were chosen in an open competition, to be workshopped by local directors, leading to 10-15 minutes video excerpts. Jack Darcus, Nick Kendall and Sandy Wilson are the participating directors in the project.

Alliance deals in First Choice TV

TORONTO - Alliance Entertainment Corporation and First Choice Canadian Communications Corporation have signed a multi-million dollar deal to make Canadian feature movies.

The three-year agreement between Alliance and First Choice, operators of the First Choice-Superchannel pay-TV channel in Eastern Canada, will result in the creation of 10-15 Canadian dramatic movies.

Under the agreement First Choice will invest in some of the productions or pay license fees that vary in relation to the number of First Choice subscribers.

"The agreement allows for license fees that automatically grow as the number of First Choice subscribers grow; the funds for Canada's production community are inextricably linked to our future successes," First Choice president Fred Klinkhammer said.

Klinkhammer termed it a groundbreaking agreement for the pay-TV industry in Canada. Under the agreement movies must be made in English, must be released theatrically for at least one week in Toronto, Montreal, Ottawa, Vancouver, and Edmonton and meet federal government Canadian content regulations.

Klinkhammer said in English Canada about 22-24 movies are made annually and that is not a large enough number to fill requirements set out by the Canadian Radio-television and Telecommunications Commission (CRTC) for pay-TV.

The CRTC requires First Choice to maintain 30 per cent Canadian shows during prime time (6 p.m. to 10 p.m.) and 20 per cent during other hours.

"Ideally, it would be nice to have 100 Canadian pictures," he said.

Klinkhammer said Alliance is

one of Canada's largest production companies. He explained that the agreement between the two companies will mean that Alliance receives a predictable flow of cash over the next three years.

At least three of the movies will be shot outside Toronto or Montreal.

The first movies under the agreement are **The Gate**, starring Stephen Dorff, Louis Tripp, Christa Denton and produced by John Kemeny and **Nowhere to Hide** starring Amy Madigan and Michael Ironside. **Nowhere to Hide** is produced by Andras Hamori.

Robert Lantos, president of Motion Pictures for Alliance, said "This agreement with First Choice for theatrical pictures dovetails in a timely way with Alliance's extensive production commitments with Canadian broadcasters especially with the CTV Television Network."

TORONTO'S TOP GUN!

TOP GUN EDITORS and COLOURISTS working with leading edge technology for your video post-production needs.

Last year we introduced the da VINCI COLOUR CORRECTORS and the ABEKAS DIGITAL DISC RECORDER to our market, watch for STEADI FILM, ULTIMATTE and a PAINT SYSTEM capability this spring.

Now offering an efficient, economically viable, COMPLETE video post production method for your long form projects. Features one light picture with sync sound on film to tape transfers, off-line editing systems in your production office with your editors or ours, video tape master conform and tape to tape final colour correction. ALL with the MAGNETIC NORTH guarantee of quality service and technical back-up throughout.



The Magnetic North Corporation
70 Richmond St. E. Toronto, Canada (416) 365-7622

**Mediatexte
Publications Inc.**
and
**The Film Studies
Association of Canada**

PRESENT

**THE PEOPLE
THE HISTORY
THE FILMS
THE THEORIES
THE BEST CANADIAN
FILM SCHOLARS**

TOGETHER FOR THE FIRST TIME

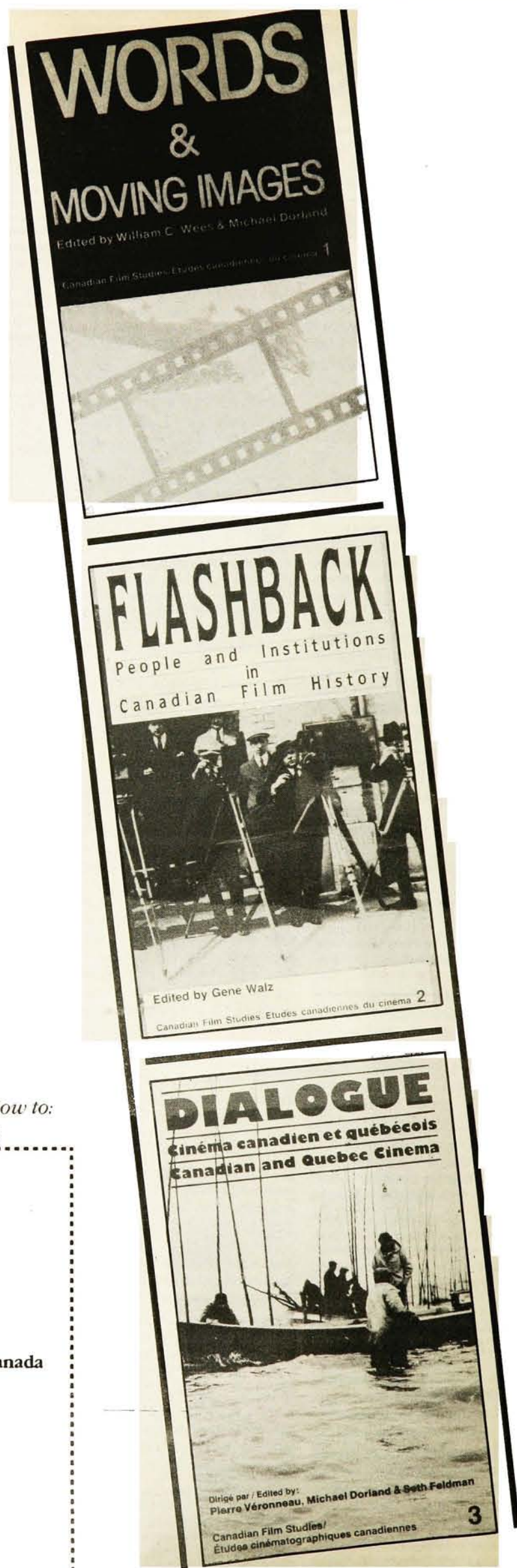
A **Dialogue** that will **Flashback** and look at
the **Future** of Canadian and Québécois
Words and Moving Images.

Please make cheque payable to Cinema Canada and send the coupon below to:
Cinema Canada, Box 398, Outremont Station, Montreal (QC) H2V 4N3

Yes I am interested in Canadian films.
Please send me the following publications:

NAME _____
FIRST NAME _____
ADDRESS _____
CITY _____
PROVINCE _____ CODE _____
 Payment enclosed
 Bill me P.O. no. _____
 Bill my VISA acc. no. _____
Expiry date _____
SIGNATURE _____
Tel _____
Profession _____

- Special issues of Cinema Canada**
\$ 4.00 Music for film
(8" x 11", 72 pages)
\$ 4.00 The Grierson Files
(8" x 11", 56 pages)
- From the Film Studies Association of Canada**
\$ 5.00 Film and the Future
(8" x 11", 68 pages)
\$ 10.00 Words and Moving Images
(paperback, 216 pages)
\$ 12.00 Flashback
(paperback, 168 pages)
\$ 16.00 Dialogue
(paperback 336 pages)



**Mediatexte
Publications Inc.**

and

**The Film Studies
Association of Canada**

PRESENT

**THE PEOPLE
THE HISTORY
THE FILMS
THE THEORIES
THE BEST CANADIAN
FILM SCHOLARS**

TOGETHER FOR THE FIRST TIME

A Dialogue that will **Flashback** and look at
the **Future** of Canadian and Québécois
Words and Moving Images.

Please make cheque payable to *Cinema Canada* and send the coupon below to:
Cinema Canada, Box 398, Outremont Station, Montreal (QC) H2V 4N3

Yes I am interested in Canadian films.
Please send me the following publications:

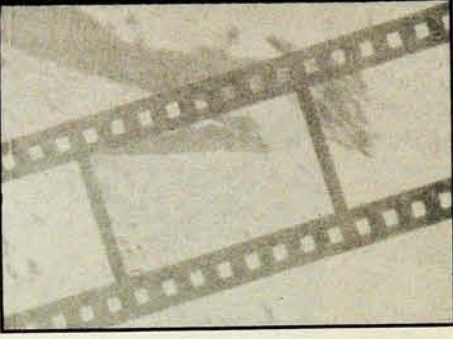
NAME _____
FIRST NAME _____
ADDRESS _____
CITY _____
PROVINCE _____ CODE _____
 Payment enclosed
 Bill me, P.O. no. _____
 Bill my VISA acc. no. _____
Expiry date _____
SIGNATURE _____
Profession _____

- Special issues of Cinema Canada**
- \$ 4.00 Music for film
(8" x 11", 72 pages)
 - \$ 4.00 The Grierson Files
(8" x 11", 56 pages)
- From the Film Studies Association of Canada**
- \$ 5.00 Film and the Future
(8" x 11", 68 pages)
 - \$ 10.00 Words and Moving Images
(paperback, 216 pages)
 - \$ 12.00 Flashback
(paperback, 168 pages)
 - \$ 16.00 Dialogue
(paperback 336 pages)

**WORDS
&
MOVING IMAGES**

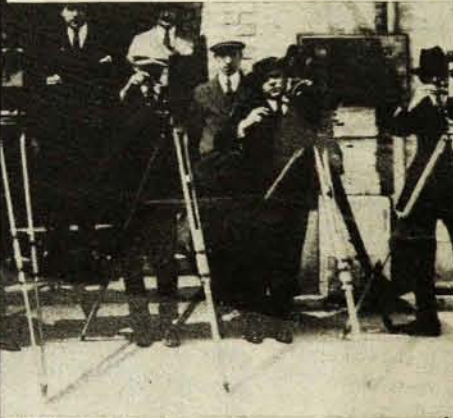
Edited by William C. Weaver & Michael Dorland

Canadian Film Studies / Études cinématographiques canadiennes 1



FLASHBACK

People and Institutions
in
Canadian Film History



Edited by Gene Walz

Canadian Film Studies / Études cinématographiques du cinéma 2

DIALOGUE

Cinéma canadien et québécois
Canadian and Quebec Cinema



Dirigé par / Edited by:
Pierre Véronneau, Michael Dorland & Seth Feldman

Canadian Film Studies /
Études cinématographiques canadiennes 3