

TFC figures elude committee

TORONTO — Telefilm Canada officials have been asked to explain why, less than a week before the agency's \$48 million over-commitment was announced, a Parliamentary committee was told there was no such problem.

MP Jim Edwards said he discussed the issue with Telefilm Canada chairman Jean Sirois and asked that members of the federal film and television funding corporation appear before the committee to explain the situation. Telefilm was scheduled to appear on November 17.

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The issue stems from a question by MP Sheila Finestone at an Oct. 20, 1987 committee hearing in Montreal.

Finestone asked Judith McCann, the recently appointed interim executive director of Telefilm, if the agency was presently over-committed in any of its programs in its current fiscal year.

McCann replied that Telefilm was not over-committed, according to committee minutes.

But on Oct. 26, 1987 Telefilm officials held press conferences in Montreal and Toronto to explain that the agency had over-committed its support for film and television producers by \$48 million.

Edwards, chairman of the Standing Committee on Communications and Culture, told *Cinema Canada* that he wants to reserve judgement on precisely what the overall problems at Telefilm are until the agency appears before the committee.

Telefilm will be included as part of the committee's final report on broadcasting that is to be presented to the minister of Communications in 1988, Edwards said. The committee will be making recommendations about Telefilm, but, he added at that point, it was too early to tell whether they are for changes or not.

"My concern is based on belief that Telefilm is a very, very effective instrument and it gets Canadian programming on the air as far as the broadcast fund is concerned," he told *Cinema Canada*. Edwards added that any "grief" Telefilm comes to is a setback for the industry.

Representatives of indepen-

dent producers, television networks, and other groups appeared before the committee during three days of hearings in Toronto. Comments on Telefilm ranged from harsh criticism to confusion and concern.

CTV network representatives told the committee that Telefilm's management problems have created serious difficulties in underwriting future Canadian productions. In fact, they said the situation has undermined prospects for at least four major CTV projects.

Network president Murray Chervoer said he wasn't sure what Telefilm had committed to CTV and added that a recent Telefilm report attributed programs to CTV that aren't even licensed by the network.

Chervoer, in response to a question from the committee chairman, explained that overall there has been a practical shift at Telefilm from industry-based judgements about the use of its broadcast fund to more cultural judgements.

CBC English television vice-president Denis Harvey said it was difficult at the time to get accurate statistics on exactly

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Dubbing raises hackles

MONTREAL — A warning shot has been fired. The federal department of Communications has asked the government of France not to renege on an agreement-in-principle to allow television programs dubbed in Quebec into the French marketplace.

Failure to meet this commitment, signed by both governments in Montreal, Nov. 5, could mean retaliatory measures by the federal government but this is unlikely to happen, say federal government officials.

Paul Racine, director-general of federal/provincial relations, department of Communications, told *Cinema Canada* that the French government has agreed that to jeopardize a Canada/France co-production treaty, worth close to \$250 million in productions since 1984, would be a high price to pay for protectionism where dubbing is concerned.

Further talks were scheduled for mid-November in France where representatives of Quebec's French-language actors union, Union des Artistes, and private television network executives meet their opposite numbers in the French industry.

This delegation will give further assurances, says Racine, that Canada's new (July 1986) annual \$3 million dubbing fund will be used for Canadian cultural product and will not be used to subsidize the Quebec dubbing industry which, in turn, would dump American programs in the French market.

This, he says, is the main concern of the private networks and actors' union in France who are in the middle of heated contract negotiations.

"We want to assure them that dubbing in Quebec is not a threat. This is a highly symbolic issue," says Racine, who headed the federal government delegation to Montreal on November 5.

"France should not provoke a war, because this is peanuts compared to the benefits of the co-production agreement."

Since the early 1960s, the domestic market in France has been closed to films dubbed outside of the country. In television, a weekly 42 hours of foreign dubbed programming is all that is permissible by decree. The French actors' union, whose members reap a healthy percentage of dubbing fees, are insisting on a strong measure of protectionism in their most recent contract, not yet officially settled, says Racine.

Under a tripartite agreement, signed in January 1987, France, Canada and Quebec agreed to find more equitable trade arrangements in film and television.

Racine admits that the federal government has recently been pressured by the Quebec dubbing industry to take retaliatory measures in response to the French union's protectionist position which flies in the face of the tripartite agreement. The government's position is that retaliation is unnecessary at this time with negotiations underway.

"We have been pressured to take retaliatory measures now, but," says Racine, "there may come a time when it will be difficult not to."

Racine denies reports that the department of Communications has claimed that Lise

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B.C. Film tailored for B.C. needs

VANCOUVER — British Columbia's new funding agency, B.C. FILM, has "learned from Telefilm's mistakes" and has stolen the best ideas from Alberta and Manitoba according to the man in charge, Wayne Sterloff. He should know. As former head of Telefilm's Western Region he had ample opportunity to examine the successes and failures of every film-funding agency in the country.

B.C. FILM (which was launched as FILM BC but changed to "put BC first") has \$10.5 million to invest over the next three years. The money comes from the province's overflowing Lottery account. It's expected to stimulate about \$42 million worth of production creating up to 600 short-term jobs each year. Those are the claims made by the press kit; Sterloff filled in some of the blanks at the Vancouver Film Festival's Trade Forum in October.

He says the guidelines and procedures of B.C. FILM will work differently from those customary in Toronto or Montreal. For example he expects B.C.

FILM to support production of non-theatrical films.

"I don't think federal agencies have a grasp on the nature of our film community in B.C. The development of new talent works differently (in B.C.) from downtown Toronto. We need non-theatrical projects to develop skills."

Talent development seems to be a major item on the B.C. FILM agenda. With the bulk of Canadian productions happening in Ontario and Quebec, B.C. FILM is having to play something of a catch-up role.

"What the community should be striving for is to dig up our best storytellers," says Sterloff. The agency will select novelists, playwrights and others with stories to tell and match them with screenwriters who will teach them the mechanics of movie writing. This emphasis is especially popular with native organizations anxious to commit their legends and traditions to modern media forms.

Given that the British Columbia government is made up of ultra-free-enterprising So-Creds, filmmakers were con-

cerned about Sterloff's earlier statement that the agency "will be tough and businesslike in its approach to ensure the projects we assist are winners." How does that apply to non-theatrical (i.e., often unprofitable) productions?

"The distributors will tell us what we're going to invest in. When a project comes in (it will) be evaluated on how we're going to recover the money. Non-theatrical projects will depend on distributor reaction," Sterloff elaborated.

The government departments behind B.C. FILM (Tourism, Recreation and Culture & The Provincial Secretary) see job creation as an important goal, not surprising in a province experiencing the ill-health of a resource-based economy. Sterloff says there is more to their goal than a mathematical accounting of man-hours of work created.

"A portion of our industry thrives on credits. We want to see B.C. companies receiving substantial credit (when involved in co-productions) and a

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Spring date for broadcasting

TORONTO — "We're pawing the ground" anxiously awaiting the new broadcasting act, says the chairman of the Parliamentary committee on Communications and Culture.

Tory MP Jim Edwards said the committee accelerated its agenda so its final report on broadcasting will be ready early in 1988.

As a result it looks like the long-awaited new broadcasting act will be completed, at the earliest, sometime in the spring of 1988.

Earlier, Minister of Communications Flora MacDonald said she would not release the new broadcasting act until she

has received the committee's final report.

The committee travelled to various cities in Ontario and Quebec this fall to get public comment on the key recommendations made in the massive Caplan-Sauvageau Task Force on Broadcasting.

During three days of hearings in Toronto the committee received information on a wide variety of subjects relating to Canadian broadcasting including the future of the CBC, the problems of Telefilm Canada, the role of the NFB and the status of independent producers.

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Few answers, TFC returned \$22 M

OTTAWA - Telefilm Canada met with the Standing Committee on Communications and Culture on Nov. 17 and tried for two-and-a-half hours, vainly, to explain why, on Oct. 20, it reported to the committee that it was in no difficulty, only to call a press conference on Oct. 26 to announce an overcommitment of \$48 million.

Telefilm proved incapable of clarifying the financial situation, despite the presence of Richard Turcotte, on leave from Thorne Ernst Whinney for three months to serve as vice-president Finance at Telefilm. (The appellation "vice-president" itself seemed indicative of the confusion at Telefilm. Since Telefilm has no "president" but only an "executive director" and a "chairman of the board", staff seems uncertain how Turcotte fits into the scheme of things.)

Little of substance transpired at the hearing. The members of the committee were genuinely frustrated at not getting clear answers to their questions, and the frustration sometimes flared into anger.

Two new bits of information were released.

First, Telefilm's audited statement notes that the agency returned \$22 million to the government last year and not \$17 million as often stated by Telefilm. Chairman of the Board Jean Sirois used the \$17 million figure as recently as the press conference of Oct. 26.

Second, included in the \$22 million was an amount of \$5 million requested by the minister of Communications which was used by the department to cope with a severe financial problem concerning museums. Unable to get additional funding from the treasury board for the museums, Flora MacDonald was reported to have requested sums from all her agencies on an annual basis for three years. A similar sum will be returned next year and the following year.

Incapable of getting clear answers to their questions concerning verbal commitments, budget overruns and the decision-making process at the agency, the committee ordered Telefilm to furnish it with a written list of all committed projects as of Oct. 30. It also demanded a financial statement which was intelligible.

Telefilm's major defence of its position seemed to be that the demand for funds was so great, it had overwhelmed the agency. Committee member Jim Caldwell countered that argument.

"You've geared this whole industry up to a fever pitch and now you're going to drop it like hot balloon. Just because the demand is there does not mean you service it. We live in a world of reality. Towns need roads and cities need water and no government can ever meet all the demands."

The Telefilm representatives admitted that they anticipate no new funds for the agency, and that if this year is going to be grave, next year might be worse.

TFC to explain

cont. from p. 37

what programs would receive support from Telefilm. He explained there was confusion about the general situation.

"There is no question there is a number of programs in jeopardy," Harvey told committee members.

The Canadian Film and Television Association (CFTA) recommended that a full inquiry be undertaken to find out the reason for the over-commitment of funds. The CFTA, in its written brief, also recommends Telefilm should be reorganized and restaffed and that the government should decide whether extra money will be needed for the next fiscal year.

CFTA director Sam Jephcott said many association members question whether Telefilm should take a studio role and approve projects on the basis of scripts.

"It's the arbitrary choosing of projects that concerns many members," he said.

Members of the Association of Canadian Film and Television Producers also expressed concern about recent developments at Telefilm. But Stephen Roth, Alliance Entertainment Corporation chairman and association member, cautioned the committee about the nature of the problem at Telefilm.

Explaining that demand on Telefilm far exceeds the money available, Roth said the problems of the federal corporation are related to success rather than failure. Roth said it still must be determined how many projects are affected, but there will be a shortfall next year and a lingering problem.

During the Toronto hearings, Edwards asked some of those appearing whether they thought Telefilm had overstated the amount of its \$48 million over-commitment to achieve another goal.

Several answered it was possible although Edwards in a later interview conceded it was a "street rumour" of which no evidence had yet been found.

TORONTO - The 15th annual Canadian Film and Television Awards were presented November 19 at Ontario Place.

Norman Jewison received a special jury award in recognition of his efforts in founding the Canadian Centre for Advanced Film Studies.

Some other winners include Roger Frappier and Pierre Gendron of Cinema Plus Productions, Lynda Schuyler and Kit Hood of Playing With Time Inc., cinematographer Guy Dufaux, cameraman William Gimmi, Aimée Danis of Les productions du Verseau Inc., André Chagnon of Le Groupe Videotron Ltee., and Robert Ferchat, president of Northern Telecom Canada.

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OFDC committed 75 %

TORONTO – At the halfway point of its current fiscal year the Ontario Film Development Corporation (OFDC) official Bill House said by Sept. 30 the provincial film funding agency had already committed 74 per cent of its annual budget.

Ontario Film Development Corporation (OFDC) official Bill House said by Sept. 30 the provincial film funding agency had spent about \$4 million of a \$5.4 million annual budget.

By comparison, in its first year of operation the OFDC spent about 25 per cent of its budget in each quarter, House said. But in 1987 about 51 per cent of the OFDC's annual budget was committed in the second quarter during the June 30 to Sept. 30 period.

"The bulk of the money... was spent in the second quarter following the June 18 white paper on taxation. The requests to the OFDC rose substantially in terms of dollar amounts," said House, the OFDC's executive co-ordinator of production and development.

The portion of private financing and the manner in which deals were structured also changed, he added.

While the proposed reductions in the capital cost allowance for film investments had an impact at the OFDC this year, House also said he expects it's normal that a higher percentage has been spent in the busy summer and fall filming periods.

"I think it is really going to be a more normal course of events for the OFDC to be in this position of having between 20 and 40 per cent of its dough left for the latter six months of its fiscal year," House told *Cinema Canada*.

Telefilm Canada, the much larger federal counterpart of the OFDC, announced in October that it had over-committed itself this year to the tune of \$48 million and would have to suspend further commitments until April 1, 1988.

House said the Telefilm situation will have a large impact on

the private sector and also the OFDC. But he added "we're not by any stretch of the imagination closing our doors."

He said, for example, many options remain, and whether it means meeting increased producer demands or whether the OFDC will become more involved with companies and films in development is not yet clear.

The OFDC keeps constant tabs on its financial situation and doesn't want to be without funds at any given point in the year, House said.

But demand in another year could be so high that the OFDC might find itself in a similar situation as Telefilm, although the OFDC would not commit funds it didn't have and would simply stop funding, he said.

TORONTO – Michèle Maheux has been named director of advertising and promotion for Nelson Videoend Ltd. (NVV)

The announcement was made recently by company president Paula Gottschalk.

SGCQ out of funds

MONTREAL – The Société générale du cinéma du Québec (SGCQ), the provincial funding agency for Quebec-made film and television, has depleted its 1987-1988 production budget and has asked the minister of Cultural Affairs for supplementary funding.

"We have asked for supplementary funding but we are not sure we are going to get it," André Théberge, SGCQ deputy director-general, told *Cinema Canada*, adding that he was more optimistic of being granted a "substantially increased" annual budget for 1988-1989.

Théberge said the agency had fully committed its production budget of \$4.7 million plus revenues from investments of close to \$500,000 by mid-August.

Despite production funding problems and a near-depleted overall budget of \$8.2 million, which provides funding for development, production, distribution, promotion of Quebec film, Théberge says the SGCQ has managed to meet most of its film project commitments and complete the year with few cancellations and delays.

"We are still making recommendations to the administration (of the SGCQ) and saying to producers, whose projects meet funding criteria, that if and when we receive further revenue we will support you," says Théberge.

Should the next provincial budget, expected between the end of November and the beginning of February, fail to provide interim funding for the remainder of the current budget year (ending March 31) then it is hoped that returns on SGCQ production investments, due Dec. 31, will suffice to provide additional production funding.

An increased overall budget on April 1 would end the yearly necessity of supporting production with revenues from investments, says Théberge, who would not disclose how much of a budget increase has been requested.

"We got a very sympathetic response from the minister. She is committed to the industry and aware of its problems," says Théberge.

Jean-Guy Lavigne, director-general of the SGCQ, says the société's financial predicament is the result of rising costs, the improved quality of Quebec productions and an unrealistic level of funding that has not increased since 1984 when the agency was created by the Quebec minister of Cultural Affairs.

"We have reduced costs this (current) year by 40 per cent but our funding has been around \$9 million for the last four years and costs have risen 25 per cent," says Lavigne.

"Funding," he adds, "has not kept pace while we have evolved from an artistic milieu to a commercial industry."

SGCQ executives are quick to point out that the Canadian film industry at large is in desperate financial straits with every major source of funding – Telefilm Canada, SGCQ, provincial and federal capital cost allowance programs and thus private investment – rendered virtually ineffective since Dec. 1986.

Supplementary funding to the maximum SGCQ funding permissible for films in which private investment has collapsed because of shifting CCA regulations, a glut of commitments for summer productions and increasing production costs have been given as reasons for the early depletion of production funding.

One glimmer of hope for the industry in Quebec is found in speculation that the next provincial budget will contain new CCA provisions for Quebec film following last December's reduction of a 150 per cent CCA to 100 per cent.

Théberge says he is "reasonably optimistic that the provincial tax write off (for film) will be restored to more than 100 per cent."

"How much more, I don't wish to say," he adds.

The Quebec film industry is also supportive, says Théberge, of the proposed integration of the SGCQ with la Société de développement des industries de la culture et des communications (SODICC).

In the event that Bill 59 becomes law in late December, the new entity called la Société générale des industries culturelles (SOGIC) could come into effect by April 1988.

SODICC was created in 1977 to promote the development of cultural industries in Quebec. A similar mandate for film and television was given to the SGCQ in 1983.

Théberge says integration will assure that budget allocations for film "will remain distinct from the former SODICC budget."

"Our reading is that the industry is in favour of the integration," says Théberge. "It will give us (the film component of SOGIC) an opportunity to assert ourselves more articulately on behalf of the film community."



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MONTREAL—The closing of the London Multi-Media Market (Nov. 6, 1986) has added to the importance of the MIPCOM television market (Cannes; Oct. 16-20) and to the fortunes of close to 24 participating Canadian companies at this year's event.

Canadians offered over 3,000 hours of programming — four times what was offered last year. And the general consensus is that sales were strong at MIPCOM which is said to be a more accessible market, with close to 6,000 in attendance this year, than the larger MIP-TV which averages close to 10,000 persons.

Crawley International's **The Nightingale**, a half-hour animated special co-produced with the Shanghai Animation and Film Studio, China, was sold to BBC, Canal Plus, Australia, Italy, Greece, Finland, Norway and Denmark. New markets were opened by the Ottawa-based animation house which also acquired 45 hours of programming for distribution in a co-venture with the New York-based Pride Entertainment Co.

Nelvana's Neil Court reports that major European sales were

made by the company's new distribution arm. Aside from firm sales of **T and T**, **My Pet Monster** and **The Care Bear Family**, Nelvana entered into negotiations with a French-European partner to co-produce the **Babar** series and a **Babar** feature film. An announcement was expected before the end of November.

Court, who left Telefilm Canada to join Nelvana just one week prior to the market, says the closing of the London market in 1986 has raised the profile of MIPCOM this year.

"It has become a more focused market attracting all the key players," Court told *Cinema Canada*.

Ironstar Communications entered into negotiations with a new, privately owned Pay-TV operation in South Africa to sell all 100 episodes of the comedy series **You Can't Do That On Television**.

Derek McGillvray of Ironstar says many of his suppliers find it easier "and more palatable" to deal with private interests in South Africa than with state-run services.

"I stand in the middle between suppliers and buyers and

have been told by some suppliers, not all," says McGillvray, "not to sell to South Africa."

Joy Rosen of Sullivan Films reports a brisk business with the sales of **Anne of Green Gables** to Canal Plus and NRK (Norway). **Anne II** (the sequel) was sold to Latin American television. **The Prodigious Hickey**, a three-hour mini-series, was sold to the U.K. and Home Video in Scandinavia.

"We were there for the first time and didn't know what to expect," says Rosen. "But we found that the buyers were very serious about doing business and were not just kicking tires."

Visual Productions announced a pre-sale to Narvesen television (Norway) for a new feature entitled **Rough Dia-**

monds currently shooting in Africa. A package deal of several feature titles was sold to Japanese Home Video.

Sales of **The Wonderful Wizard of Oz** and the French-language version, both made by Cinar Films, were closed in such territories as Singapore, Africa, France, Switzerland, and Luxembourg.

G. Ross Tele-Distribution Inc. sold the first 13 episodes of **He Shoots, He Scores** to Holland. Confirmed but not signed is the sales of 28 episodes to each of eight countries in South America.

Ross told *Cinema Canada* that a sale in "the toughest market in the world" could take the form of several episodes edited into features.

"This is just an idea we're

working on," says Ross, who adds that U.S. buyers are primarily interested in their own (U.S.) product. He says he will continue to try and crack the pay-TV market south of the border.

Cole Palen's Flying Circus, a documentary carried by Films Transit, was sold to National Geographic and PBS (as a second window) and to the Scandinavian countries. A half-hour comedy entitled **Le Gros de la classe (Fat Chance)** was picked up by the U.S. Nickelodeon Channel, Canal Plus, Holland, Belgium, Sweden and Norway.

"MIPCOM has become a full-fledged and full market," says Jan Rofekamp of Films Transit,

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MIPCOM Sales



who notes the closing of the London market has given impetus to MIPCOM.

Filmooption of Montreal reports sales of **Nordic Fauna** to the U.S. Discovery Channel. **Cirque de Soleil** was sold to Sweden and **Wrestling** was bought by Greek Home Video.

Cinevisa International has confirmed sales of **Scouts!** to Sweden, South Africa, Australia, New Zealand, Malaysia, Belgium. **Amazon**, a one-hour documentary, was sold to Belgium and the U.K. **The Gift**, a one-hour drama, was picked up by Swedish television. **Jane Siberry - I Muse Aloud**, a music special, was sold to Sweden and Finland.

While at MIPCOM, Cinevisa announced the co-production of a children's series entitled **Simple Stories**, a series of 12 X 7-minute animation shorts. The partners are Les Producteurs (Paris, France) in conjunction with the Quebec-based Multimedia Group.

Also announced by Cinevisa is a production deal with SFP (France) and Portman Productions (U.K.) for 2+ half-hours of the **Max Haines' Crime Flashback** series. Pre-sales have been made in European and British markets.

Ralph C. Ellis Enterprises sold **Baby Animals** to France and Italy while Isme Bennie International sold the award-winning **Degrassi Junior High** to the U.K. Home Video (Screen Entertainment) and to Israel. The **Sports Cartoons** animated series was sold to Sweden, Iceland, the Middle East, France, South Africa and the U.K.

Other Bennie sales include **Worlds Apart** to Singapore, **Great American Mystery Cars** to the Philippines, a **Neil Young Special** to Sweden and **Peter Ustinov's Russia** to Algeria.

"It was a strong market - a lot of business was done," says Bennie, who has participated in the market since 1983.

The Bradbury Series was the most sought-after product carried by Atlantis International, according to Ted Riley, who reports pre-sales in European and Far Eastern markets. Besides acquiring distribution rights for all of TV-New Zealand's product, Atlantis has signed a four-year distribution deal

with the Leo Burnett Agency to sell **A Child's Christmas in Wales** on behalf of the McDonalds Corporation.

Thomas Howe and Associates of Vancouver sold **At The Beach**, a teen series, to Nickelodeon pay-TV while a new Canadian distribution company, The Producers Group, made its debut at the market with the

sales of **Wok With Yan** (over 100 episodes) to U.K. cable. The Canadian made-for-TV feature **Crossbar and Dreams of Glory**, a 30-minute pre-Olympic show were sold in several European territories. Six specials were picked up for distribution by The Producers Group.

Also at the market for the first

time was the Toronto-based Lightscape Motion Picture Company which entered into an agreement-in-principle with Kingsway Film Distributors Ltd. (Australia) for the acquisition of **Descent Into Darkness and In Fashion**. This agreement also includes the half-hour drama series **Adventures in Mind**.

Via Le Monde announced the production of the second series of **Cover Story (Point Chaud)** with Gamma-TV and Radio-Québec. This series has been pre-sold to Japan and Germany. The Montreal-based company also announced the production of **Children of the World**, a series to be shot on five continents in 1988.

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Annual report shows NFB in need of funds

MONTREAL — All is not what it appears to be at the National Film Board, says François Macerola, government film commissioner and chairman of the board.

Showing a smaller operations deficit at year's end (March 31, 1987) than in the preceding year, the 1986-1987 annual report of the National Film Board of Canada was recently tabled in the House of Commons.

However, Macerola told *Cinema Canada*, that although the report indicates a degree of stabilization in the wake of government funding cutbacks and the transfer of revenues from sponsored programs to the Department of Supply and Services, the NFB is in dire need of financial support.

Thus, Macerola has requested a Parliamentary appropriation (1987-1988) of close to \$72 million representing an increase of close to \$10 million over funding received from the federal government in 1986-1987.

Macerola's main concern is not simply generating revenue but rather generating revenue within the limits of the NFB mandate as a public producer and distributor of Canadian films with a cultural emphasis.

He says that successful money-making films like *90 Days*, *Last Straw*, *Train of Dreams* are pushing the limits of the mandate into the commercial realm.

"I don't want the NFB to become too commercial," he says.

"I know very well that if I was going to sponsor a *Decline II* or a second *Un Zoo la nuit* or a television series we could make lots of money but this is not our mandate."

Should the government fail to increase the Parliamentary appropriation in 1987-1988, Macerola says, NFB will have to resort to the commercial market at the price of transforming its mandate. This, Macerola says, he would not personally endorse.

"As well as affirming our role as producer and distributor it is time for the government to give us the financial support we need in order to meet our mandate with competence," says Macerola. He says the increased appropriation would spark new incentive in the underfunded areas of feature, regional, women's and animation film-making.

The annual general report (1986-1987) indicates that the cost of operations for the crown corporation in 1987, including the balance at the beginning of the year, was \$69,818,913. The

annual Parliamentary appropriation (operations) was \$63,272,631, the deficit — \$6,546,282.

In 1986, the operations de-

ficit was \$7,759,808. The cost of operations was \$67,178,711 and the Parliamentary appropriation was \$59,418,903.

Cost of operations includes English and French programming at \$33,871,709 (\$37,642,351 in 1986) and \$18,224,427 (\$16,319,530 in 1986), respectively.

Operations also shows that the cost of general services (dis-

tribution and other services, research and development) is up slightly at \$11,601,483 (\$10,829,539 in 1986).

Management and administration expenses are down slightly at \$8,749,732 from \$8,829,658 in 1986.

Revenues are down at \$10,388,246 from \$13,571,937 in 1986. The largest decrease in revenues is found in the produc-

tion and marketing of English programming at \$1,702,73 (\$5,451,337 in 1986). The French programming side shows revenues of \$269,33 (\$612,032 in 1986).

Macerola attributes this decrease to the loss of revenue from sponsored programs — films sponsored by Canadian

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Production Supervisor GWEN IVESON

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NFB report



government departments.

"Two or three years ago total revenues generated by the NFB were \$16 to \$18 million," he says.

Revenues from film prints rentals and royalties in the domestic market is \$2,279,719 (\$1,791,601 in 1986). Interna-

tional sales amounted to an all-time record of \$3,077,465 (\$2,289,039 in 1986).

"This has occurred because we have redefined the roles of our cultural ambassadors overseas. We have reduced their mandate strictly to marketing our films. This has created a vacuum where cultural information is concerned but with extra money we will be able to reestablish that."

Despite shrinking revenues, Macerola points out that the NFB completed 238 test-print

approvals between April 1, 1986 and March 31, 1987, an increase of 52 over last year. Close to 65 films went into production during the same period.

Many NFB achievements, highlighted in the report, were noted by the news media throughout the year. And it was this year, says Macerola, that the NFB began to renew its international reputation through winning a record number of festival awards (148 awards).

Among 71 award-winning productions in 1986-1987 is

Deny Arcand's *Le Déclin de l'empire américain*, an NFB/M&M co-production, made for \$1.8 million, which has outperformed all previous Quebec features in the box office.

Anne Trister, directed by Léa Pool won a 1987 Genie Award for Best Achievement in Photography. Other 1987 Genie award-winning films showing the NFB logo were *Get a Job* directed by Brad Caslor and *Le Déclin de l'empire américain* which won eight Genies.

Majors taken to task

TORONTO - The association representing the major American film companies in Canada was verbally blasted at a Parliamentary committee meeting for recommending an end to Canadian content quotas in broadcasting.

The Canadian Motion Picture Distributors Association (CMPDA) states in a written brief to a House of Commons committee that it regards content quotas as "unreasonable interference with the free play of market forces."

But New Democratic MP Lynn McDonald, a member of the Commons Standing Committee on Communications and Culture, told association representatives the recommendation is "totally irresponsible."

McDonald asked CMPDA president Millard Roth how he could make such a recommendation when American programs carry 10 times the market force of Canadian programs. McDonald asked what the impact would be if Canadian content quotas were dropped.

Roth replied that you can look at television production as either market-driven or content-driven and suggested that using a market-driven system would be more successful.

In the brief the CMPDA states its members recognize any country is entitled to ensure its broadcasting system represents its national image.

"They do not, however, regard content quotas designed to discriminate against foreign motion pictures and television shows as an appropriate means of achieving this objective," the brief states.

As a matter of principle they are opposed to quotas "which they regard as an unreasonable interference with the free play of market forces which should govern the supply of entertainment programming for broadcasting purposes."

In response to recommendations contained in the Caplan/Sauvageau task force on broadcasting the written brief also discusses a variety of other issues such as copyright, the importation of distant signals and a possible tax on videocassettes.

Voting member companies of the CMPDA include Columbia Pictures Industries, Inc., De Laurentiis Entertainment Group, Inc., MGM/UA Communications Co., Orion Pictures Corporation, Paramount Pictures Corporation, The Walt Disney Productions Company, Twentieth Century Fox Film Corporation, Universal City Studios, Inc., and Warner Bros. Inc.

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Atlantic Fest wraps

HALIFAX – The Atlantic Festival Atlantique which began Oct. 20 presented its Moonsnail Awards at a concluding champagne breakfast on the morning of Oct. 25. Bill MacGillivray's **Life Classes** walked away with an award of excellence (carrying with it the coveted "Moonsnail") for the best feature as well as Certificates of Merit for original music and for writing. Other Moonsnails went to Acadian filmmaker Herménégilde Chaisson for **Le Grand Jack**, a portrait of Jack Kerouac; Hubert Schuurman for **Ballad of South Mountain**; Burriss Devanney and John Versteeg for **The Gambia Project**, a 90-minute video about a student on a working visit to Gambia; and to Anne-Marie Sirois for **Maille, Maille**, a play-

ful and poignant story of two old neighbours.

Awards of Merit for features also went to Robert Frank's **Candy Mountain** for sound editing; Jon Pederson's **Tuesday, Wednesday** for cinematography and ensemble acting; and Heddy Honigmann's **Mind Shadows** for art direction and production. The ACTRA award for acting went to John Alexander for his role in **Tuesday, Wednesday**.

Awards of Merit for shorts went to directors Pamela Gallant (**Au Rythme du courant**), Paul Cowan and Mike Mahoney (**No Accident**) and Claudette Lajoie (**Crab-O-Tango**). Other awards went to Lionel Simmons (cinematography – **Two Tides**), Chris Church (acting – **Being Big; Being Little**), Jane Porter (sound editing – **Mudnifi-**

Awards also went to: "The Land and Sea" episode of **Pirates at Sea** (television documentary); **Solar Project II** (community cable production); Terry Fulmar (achievement in production award for four **Sobey's Fall '87** commercials); **In Bed With an Elephant** (research and scripting); Jim Maunder's **Zucchini** (student production); to Valerie LeBlanc (concept – **Homecoming**) and to Fred Hollingshurst (narration – **The Last Chinese Laundry**).

Nine features and more than 50 short films were presented at the Festival. According to festival director Elizabeth Clarke, "they represent the best, most recent works by Canadian filmmakers."

The Moonsnails and Certificates of Merit were awarded by a Feature Film Jury composed of Ron MacDonald, Josette Deleas-Matthews and Grant Munro and a Short Film and Video Jury composed of Ron MacDonald,

Josette Deleas-Matthews, Bill MacGillivray and Cheryl Lean. There are no preordained categories for which awards are given. The juries have a mandate to give awards to whatever they see as excellent or meritorious.

B.C. Film Centre into 14th shoot

VANCOUVER – The British Columbia Enterprise Corporation is still running the B.C. Film Centre, according to the centre's project director, John Erickson, "as a real estate proposition."

He denied earlier reports in the Vancouver *Sun* that several unions, including IATSE and the Teamsters, were considering taking over operation of the film production centre located at the old Dominion Bridge site in Burnaby, B.C.

"Although it's the long-term

policy of the provincial government not to be in the business of running a film production facility, the corporation is happy with the way we run things and has no immediate plans to change our operation," said Erickson.

The film centre, into its 14th production, is negotiating with three companies to produce feature films there. Shooting on the television series **MacGyver** is just finishing.

The original plans for an opening in October were cancelled because of the postal strike. Erickson says there will be an opening, but he is uncertain when it will take place.

MONTREAL – Two Canadian feature films were included in the feature film program of the Uppsala Film Festival, Sweden, Oct. 16-25.

The Morning Man directed by Danièle J. Suissa and **The Adventures of Faustus Bidgood** directed by Michael Jones were among 26 feature films.

Dubbing

cont. from p. 37

Bacon, Quebec minister of Cultural Affairs, whose jurisdiction covers Quebec film, has interfered in the tripartite negotiating process and has antagonized the French actors' union by negotiating for theatrical access for Quebec dubbed films.

"Bacon has done what she had to do in film and we have done what we had to do in television and both of our actions are very compatible," he says.

Hélène Lauzon, president of the Association québécoise des industries techniques du cinéma et de la télévision, says that the Quebec industry is simply looking for a free-market arrangement with France.

"France must do \$200 million per year in dubbing. In Quebec we do \$3 million. It should be a free market. If our dubbing is good and our price is good there should be no limitations on how much of the market we can take," says Lauzon.

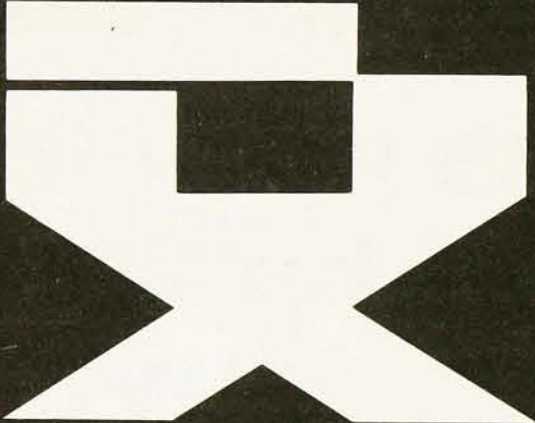
She is quick to point out that 94 per cent of dubbed programming in Quebec is American product dubbed in France.

"The U.S. attitude to our problem is indifference. All they know is that if they dub in Quebec they can't sell the program in France.

The Quebec dubbing industry, including the Union des Artistes, have implored both levels of government to pursue what could amount to, says Lauzon, a potential (annual) \$20 million free market arrangement with France.

Failure to do so, they say, could lead to a collective action in the industry which would effectively close the Quebec market to France.

At press time, a spokesperson for the Union des Artistes was unavailable for comment.



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Distribution bill still hot

TORONTO – The Liberal Party's culture critic says she is concerned with the message the minister of Communications is sending, through various actions, to the Canadian film industry and the United States at the time of a free-trade deal.

Sheila Finestone, a Liberal MP and member of the Standing Committee on Communications and Culture, said the federal government's actions with regard to the Canadian film industry are creating questions that must be answered.

The proposed changes in the capital cost allowance for film investment, delays in tabling a Canadian film distribution bill, and the problems at Telefilm Canada should be viewed in broad terms, she said.

"Does the minister of Communications and Culture... realize what message this sends out to the Canadian film community and how this might make an impact in the United States particularly in the face of free-trade and cultural initiatives?" Finestone said.

"Is it responding to the American threats that they did not see culture as a real issue, but they see this as an industry?"

Finestone made the comments during an interview with *Cinema Canada* when she was in Toronto for three days of Commons committee hearings.

A Canadian film distribution bill that would make it easier for Canadian companies to distribute more foreign films in Canada is a very sensitive free-trade issue, she explained. She said the film industry is a \$9 billion income-earner for the United States.

"If Canada succeeds in passing this bill it would have ramifications around the world and therefore...they are dead set against this film distribution bill."

Finestone said she wonders whether Minister of Communications Flora MacDonald will bring in a film distribution bill with teeth or simply a hollow shell.

MacDonald announced the bill at a Toronto press conference in February with the promise that it would be tabled shortly thereafter. The bill would establish a licensing system that would open up the distribution of some foreign movies to Canadian companies.

At the Commons committee hearings in Toronto, Millard Roth of the Canadian Motion Picture Distributors Association, which lobbies for the major Hollywood studios, was asked to comment on the bill.

He said he would welcome more Canadian movies on Canadian screens. But Roth said he didn't think changing the distribution system to achieve that end would necessarily have that result.

One problem with the proposed bill is an assumption that additional money earned by Canadian distributors will go into the production of Canadian movies, Roth said. He added that he is also concerned because the downside of the bill hasn't been examined.

But Finestone chided Roth saying he hadn't given any constructive recommendations for the improvement of the Canadian film and television industry.

"I do think that is an error in judgement," Finestone said.

TFC in B.C.

VANCOUVER – The epidemic of success that has left Telefilm Canada virtually out of funds halfway through the fiscal year has not really been felt in Western Canada. In a backhanded way, that may be good news for B.C. filmmakers with projects in early stages of development.

Jean Sirois of Telefilm met with Wayne Sterloff, chief executive officer of the lottery-funded B.C. Film agency, a few days after the announcement of Telefilm's overextension. The problem: the ink was still wet on the B.C. Film press releases but already the scripts and proposals were piling up. Was there any point in opening the envelopes if the federal agency wouldn't be able to provide any matching money?

(B.C. Film had planned to commit about \$200,000 to development between now and the end of the fiscal year with

the expectation that Telefilm would contribute about \$400,000).

Sirois, apparently anxious to help kick-start the long-awaited British Columbia effort, assured Sterloff that "there was going to be a reasonable amount of development money coming to B.C. over the next five months." Sterloff says he expects close to the full \$400,000 given that Telefilm has set aside \$3 million for development in the remaining months of this fiscal year. (With 92 per cent of existing Telefilm commitments going to central Canada, less than \$5 million is little more than a token catch-up in the minds of many West Coast producers.)

Sterloff, who is as familiar with Telefilm's problems as anyone in the country, is also suggesting that the new provincial agency may be able to help out filmmakers who have been caught in the cash crunch. He's

talking about providing interim financing through B.C. Film to projects in pre-production or with shoots planned for winter or early spring. Telefilm would return the funds in the next fiscal year.

Lupien to SGCQ

MONTREAL – Lucette Lupien has been appointed a creative director of the Société générale du cinéma du Québec.

The appointment was announced recently by Jean-Guy Lavigne, president and director-general of the SGCQ.

As one of three SGCQ creative directors, Lupien will be responsible for informing writers, directors, and producers of SGCQ guidelines.

Lupien has worked in the public and private film sector. She was the director-general of the Conseil régional de la culture des Laurentides.

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Distribution

cont. from p. 25

competition, Jeremy Kinsman, deputy minister of Communications, went on record saying "it would never happen again," (hinting for the first time that there might be a new distribution policy in the works) and the Roth-Raymond report on the weakness of Canadian distributors in their own market, remained an open book.

In July, MacDonald unveiled the feature film fund, an annual \$33 million to be administered by Telefilm Canada for Canadian films with a Canadian distribution agreement. It was well received by the industry but did not solve the marginalization problem and, what's worse, the free-trade debate was beginning to rear its ugly head.

On Oct. 22, Jack Valenti slipped in and out of Montreal under cover of darkness to sign a deal with Lise Bacon, Quebec's minister of Cultural Affairs. The deal was condemned by many as a distortion of the original intent of Bill 109 because it failed to curb the Majors who still control 80 per cent of Quebec box office revenues.

By the new year, it was still uncertain whether Macdonald would take action on the distribution recommendation in the Roth-Raymond report. The free-trade debate had found a focus on whether cultural industries were negotiable which prompted U.S. trade ambassador Clayton Yeutter to utter, at a Washington trade conference, Feb. 3, "We're not afraid of competing with Canadian culture so they shouldn't be afraid of American culture."

Yeutter's unfortunate words were answered 10 days later by the communications minister who announced the National Film and Video Products Act with which she promised to create a domestic market for commercial/theatrical film and video and to stem the importation of foreign product.

Legislation would create a licensing system for the importation of film and video which would divert close to seven per cent or \$26 million of \$365.5 million in U.S. movie box office, video and TV sales to Canadian distributors who would in turn re-invest in Canadian production. The altruistic view was that distribution legislation would, for the first time, codify U.S. film distribution rights to 85 per cent of the Canadian market.

MacDonald told a very receptive Canadian film industry that legislation could be expected within "a few weeks." Aside from concerns that licenses be specific and the definition of world rights be as tight as possible, most of the industry believed the thing would fly, if

given a chance.

She also said that the proposed legislation was not likely to be regarded as a barrier to free-trade. This was an easy assertion to make as Canadian cultural industries represent five per cent of total trade with the U.S. and film a mere fraction of that.

"No one ever said that we were going to stop our cultural development because there are ongoing trade negotiations. In a sector of the economy were

there is such development, no one is going to put a cover on it and wait until trade negotiations are over," she said (*Cinema Canada* No. 139).

April ("the cruelest month") came and went with no sign of distribution legislation, only Hollywood's chief lobbyist knocking on MacDonald's door to say that her exemplary legislation would cause a "contagion effect" around the world and that 25 per cent (not seven per

cent) of revenues to U.S. distributors in Canada would be lost.

Ronald Reagan had, reportedly, already given Mulroney an earful during a state visit in March just as he had done in March 1985 when the Quebec Bill appeared to be getting out of hand.

By May, the industry was still on-side with MacDonald, respectful of the minister's busy schedule which included a

backlog of legislation and the Parliamentary committee hearings on the Report of the Task Force on Broadcasting Policy. The industry was patient with the delays naturally incurred in drafting any pivotal piece of legislation.

Rumor had it that the introduction of this legislation would be timed with the opening of the Cannes Film Festival, May 7, where distribution deals are

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→ bought and sold. It was not to be.

A few days earlier on May 4, MacDonald had met with the Parliamentary Standing Committee on Communications and Culture and discredited any possibility of a Canadian-wide boycott by the U.S. majors.

MacDonald said she did not have to answer to anyone outside of Canada and that her government had a commitment to

introduce legislation shortly. On May 8 and 9, during the House of Commons Question Period, she restated this commitment.

By this time, the free-trade debate was permanently situated on the front page of most Canadian newspapers and occasionally on the back pages of the odd U.S. daily. When asked in the absence of Flora MacDonald whether the ways and means committee of the

U.S. Congress had called the proposed legislation an impediment to free-trade, Pat Carney, minister of International Trade said that the Americans had overreacted and that legislation will be introduced.

Thus, there was hope that legislation would be introduced for first reading prior to the summer recess of the House of Commons (June 30-August 11).

Despite explanations of gov-

ernment legislative priorities, problems with tax reform and legal technicalities in the drafting of the Bill – and despite repeated assurances from MacDonald – there seemed to be a consensus throughout the Canadian film industry that legislation had been politely shelved for the duration of the free-trade talks which raged behind closed doors through the summer to its fateful conclusion at midnight Oct. 3, 1987.

Mifed welcomes Canadians with record sales

MONTREAL – Canadians reported far-reaching sales at the annual MIFED 1987 (Oct. 26-Nov. 5) in Milan, Italy.

Jan Rofekamp of Films Transit in Montreal concluded a four-picture deal with Channel 4 which includes the films *Sonatine*, *Marie s'en va t'en ville*, *It Can't Be Winter Because We Haven't Had Summer Yet*, *Le Lys cassé*.

These Quebec-made films will be part of a 12-film Canadian contemporary feature film series to be aired by Channel 4 in 1989. Among other films being looked at by Channel 4, says Rofekamp, are *The Decline of the American Empire*, *Anne Trister*, *Family Viewing* and *Train of Dreams*.

Aska Films reports sales of *The Kid Brother*, winner of the Grand Prize of the Americas at the 1987 Montreal World Film Festival, to France, Italy, Iceland, Switzerland, Greece, Belgium, Taiwan, Korea, Israel and Bahrain.

Simcom International concluded package deals with a number of countries. The most popular titles were *Switch in Time*, *Blindside*, *Hello Mary Lou (Prom Night II)*.

Cinema Plus International announced sales of *Un Zoo la nuit (Night Zoo)* and *Train of Dreams* with France, Switzerland, Greek Home Video. A major deal for *Un Zoo la nuit* was finalized with Japan.

The SC Entertainment Corporation announced that it reached a total sales of \$12.5 million (U.S.), mostly in pre-sales, for domestic and foreign rights to its seven-picture package.

Image Organization's Pierre David announced that the film *Pin* was sold to Japan, Australia, U.K., West Germany, South Africa, Switzerland, Holland, Norway and Denmark. *Babar: The Movie* went to West Germany, Switzerland, Austria, Greece, Israel, Mexico, Singapore and South Africa. *The Care Bears in Wonderland* sold throughout Europe as did *Crazy Moon*.

The René Malo film *Les Portes tournantes (Revolving Doors)*, scheduled for completion in January, was sold to West Germany, France, Australia, Switzerland, Belgium, Portugal, South Africa and Israel.

Vancouver-based Modern Cinema Marketing concluded video deals with Greece for *Deadly Intruder* and *Ticket to Heaven*.



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NEWS

NFB LINKS UP WITH READER'S DIGEST

In its debut into the home video market, Reader's Digest has turned to the National Film Board for material. This month 70,000 Canadian households will be offered the opportunity to acquire *Norman Summer*, one episode in the 13-part series *Canada at War* which was produced in 1962. An initial order of 900 cassettes have already been shipped to the magazine. This historic series of half-hour films has continued to be a popular product over the years and is now available in its entirety on video cassettes.

NFB ATLANTIC PRODUCER HONOURED

Rex Tasker founder of the NFB's Atlantic production centre and its first executive producer is the recipient of this year's Pioneer Award presented by the Canadian Broadcasting Corporation at the recent Atlantic film festival held in Halifax. Mr. Tasker who stepped down as executive producer in 1981 to return to producing NFB films was cited for "his pioneer work in the film industry in the Atlantic region."

NFB RECEIVES TEN GEMINI NOMINATIONS

The National Film Board has won ten nominations for this year's Gemini Awards of the Academy of Canadian Cinema and Television. Nominated as the year's best documentary program is *The Champions part III: The Final Battle*. Director Donald Brittain also earned a nomination for best director of an information or documentary program or series for the same



• Victoria Snow nominated for best performance by a lead actress.

film. Brittain was also nominated for best writing in an information/documentary program or series for *Tommy Douglas: Keeper of the Flame*. In the category of best picture editing in an information or documentary program or series, the Board took two nominations; one for *The Final Battle* edited by Richard Bujold and Roger Hart and one for *After The Crash* from the *At the Wheel* series edited by Judith Merritt. Sharon Riis has been nominated for best writing in a dramatic program or mini-series for the Board's *The Wake*, an episode in the series *Daughters of the Country* and, for best director in a dramatic program or mini-series a nomination went to Norma Bailey for *Ikwe* also from the *Daughters of the Country* series. Victoria Snow was nominated as best actress in the

same category for her role in *The Wake*. *Lucretia*, directed and animated by Heidi Blomkvist, has been nominated in the category of best animation program or series. The awards honouring English-language television will be presented December 8-9 in Toronto.

VIDEO DISTRIBUTION CONTRACT

The NFB has signed an exclusive retail distribution contract with the Calgary-based distributor Canadian Video Factory. The initial contract gives the company the right to 47 National Film Board titles. Video Factory deals primarily in alternative video product lines focussing heavily on educational and children's programming.

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Rumours on Roth



TORONTO — Rumours about Stephen Roth's departure from his job as chairman of the board of Alliance Entertainment Corporation are just that at this point — rumours.

Film industry insiders and the press have been speculating in recent weeks about Roth's possible departure from Alliance.

Roth, when asked by *Cinema Canada* about the speculation, said that at this stage of the game it's all just rumours.

Asked about speculation that he is being considered to fill the top job at Telefilm Canada following the departure of Executive Director Peter Pearson, Roth quipped "That's pretty funny isn't it."

"When they are no longer rumours I'll certainly say something," Roth said.

Clarkson on Colombian leave



TORONTO — Ontario Film Development Corporation boss Wayne Clarkson is taking a 10-month leave from his job starting Dec. 31.

Clarkson will be joining his wife in Bogota, Colombia, where she is currently working for a Third World aid organization. Clarkson plans to return to the OFDC around Nov. 1, 1988.

At press time, no interim replacement had been announced. Clarkson said the OFDC board of directors will offer advice, but the final decision on a replacement rests with Ontario premier David Peterson. The head of the OFDC is appointed by the premier through an order-in-council.

Clarkson, who has been chairman and chief executive officer of the OFDC since its inception Nov. 1, 1985, previously was director of Toronto's

Festival of Festivals for eight years.

Although, as yet, he has no specific plans for his time in Colombia, Clarkson said he is looking forward to the change.

"I certainly view it as an escape from show business," Clarkson jokingly told *Cinema Canada*.

"I have no idea what I'll be doing down there. I certainly won't be making a film," he added. "But I understand they have a very good film festival in Cartagena, Colombia, so I might try and get out there and see how the Colombians run a film festival."

Hunter's Glory



TORONTO — John Hunter is writing the feature film screen version of Andreas Schroeder's novel *Dustship Glory* which will be directed by friend and colleague, Phillip Borsos. This story about a prairie farmer who, in the dustbowl of the 1930s, builds a steamship 1,000 miles from the sea begs to be transformed into a "visual opera without opera music," says Hunter.

"*Dustship* is a kind of epic. Like an opera, it is quite tragic and takes place on a great big canvas... we are trying to do it as a visual piece with an absolute minimum of dialogue."

A close friendship between writer and director is highly valued on a project of this scope, says Hunter.

"I am in touch with Phillip every 10 pages. It's the kind of a thing you can't outline. You sit down and write. You might even say it is being composed."

Hunter penned *The Grey Fox* for Borsos. He most recently worked as co-producer of *John and the Missus*.

Robert links with Telescene

MONTREAL — Denise Robert, former interim director-general of the Société générale du cinéma du Québec, is currently working in the trenches with Robin Spry as the producer of *Kurwenal*, directed by Léa Pool for Telescene Films Inc.

After leaving the SGCQ in



June 1987, Robert joined Telescene Films in July as the director of French-language production.

She is confident that this film will find a large audience, particularly in the European market, where the works of Pool and novelist Yves Navarre are well known.

However, it is ironic, she says, that Telescene Films is making its first French-language film while many French-language production companies are looking hard at the English-language market.

With only three weeks slated for pre-production, *Kurwenal*, started a seven-week shoot in Montreal, Oct. 26, and was on schedule in mid-November.

The first-time experience of producing a film has not changed Robert's perception of how a provincial film funding agency (read SGCQ) should deal with a producer.

"Ask me that question when the film is finished. I have not had time to look back at the SGCQ."

Macerola happy at Board



MONTREAL — François Macerola, government film commissioner and chairman of the board at the National Film Board of Canada says, in no uncertain terms, that he does not want the job.

The job is the executive director's position of Telefilm Canada recently vacated by Peter Pearson shortly before the federal government film funding agency announced an over-commitment of \$48 million.

"I'm not interested in Telefilm at all," says the NFB chief. "I have another one-and-a-half years to go, here. We are doing well, making good films and have succeeded in reestablishing the credibility of the institution. One year ago running

Telefilm might have been fun; there was a lot of money there. But today I don't know why anyone would want to take over."

Macerola is one of four job candidates whose names have been circulating in the mainstream press. At press time, he told *Cinema Canada* that he had neither been approached by Telefilm nor the department of Communications (Ottawa).

Asked whether he would even consider taking the job if offered, Macerola said: "I wouldn't even go that far. I've got a good job here."

Gow takes bow



TORONTO — The Canadian Picture Pioneers have named Famous Players Ltd. executive Douglas Gow as Pioneer of the Year.

Gow, Famous Players vice-president in charge of western theatre operations, received the award at the motion picture pioneer 35th annual dinner attended by about 390 guests.

Canadian Picture Pioneers is a group formed to promote and help members of the film industry. The basic requirement for membership is 15 years of service in the Canadian film industry.

An Oscar for Lauzon?



MONTREAL — The news was all good for Jean-Claude Lauzon. Not only was his *Un Zoo la nuit* the unanimous Canadian choice for presentations at the Oscar competition, his film has topped the \$1 million mark at

the Canadian box office.

In a rare appearance at a Montreal press conference, Lauzon and his producers Roger Frappier and Pierre Gendron, announced that *Zoo* took first prize at the Flanders Film Festival in Belgium, and gave composer Jean Corriveau a plaque, won at the same festival, for the music with the most impact in a feature film.

Lauzon chided the press for loving him too much, saying that the attention showered on him was tough to take and risked destroying the artist in him. He also bemoaned the fact that a successful film like *Zoo* requires him to spend a year of his life promoting it — a year in which he'd rather be doing other things.

Asked which "other things" he was busy doing, Lauzon said he'd like to be working on writing his next film but until he has something concrete to say about his next project, he'll say nothing at all. In the meantime, hunting in the bush is just fine with him.

Helga to helm



MONTREAL — Helga Stephenson has been appointed to the board of directors of the National Film Board for a three-year term.

She is currently executive director of Toronto's Festival of Festivals where she was director of communications between 1982 and 1986.

Stephenson has worked with the National Arts Centre and the Canada Council. From 1975 to 1979 she was an associate in the public relations firm of Stephenson, Ramsay, O'Donnell Limited. She was assistant to the president of the Film Consortium of Canada, 1979-1980 and vice-president of Simcom Ltd. from 1980 to 1982. Between 1982 and 1986 she worked as a public relations consultant for Chrysalis Restaurant Enterprises Inc.

Other board memberships include the Canadian Film Institute and the Association of Theatrical Press Agents and Managers. She is a member of the Association of Cultural Directors.

FRONTS WEST

by Calvin Wharton & Mark O'Neill

The new, moved and improved Vancouver Film Festival is over. Thank you Hannah Fisher & Staff. We were hoping to have some attendance and revenue results for this episode of Fronts West but they're not ready yet. However, it seems next year's Festival will be held in October but perhaps a week or two sooner; obviously the early statistics are encouraging. The only bad date this year was closing night which fell on Halloween, an evening all but the most fanatical filmgoers make their own movies.

Expect some similarities between next year's Vancouver Festival and those in Chicago, Denver and Montreal (Serge Losique? *Mais non!* Le Festival du nouveau cinéma et vidéo.).

During the Vancouver International Film Festival, the Praxis Film Development Workshop hosted several successful seminars on various aspects of film, including Canadian Filmmakers (with guest Patricia Rozema); Third World Filmmakers; Women in Film; Indian Filmmakers (with Shashi Kapoor); a session with director Paul Cox; and a critics' seminar.

Among those taking part in the critics' seminar (to examine the critic's role in film) were critics Françoise Maupin (*Le Figaro*), Tony Rayns (*Sight and Sound*), and Ian Caddell (*Georgia Strait*); actor Jackie Burroughs; filmmakers Peg Campbell and Peggy Thompson; animator Marv Newland; and writer Phil Savath.

Discussion in the workshop ranged from the critical process to the effect of festivals and the critic's responsibilities.

Rayns claimed the critic's responsibility is to himself or herself, to the filmmaker, to the reader and to the journal written for - in that order. Caddell felt his main priority is as a sort of consumer advocate.

Maupin said the profile of Canadian cinema is changing. At one time, she claimed, people in France would never go to see a Canadian film, but now they will because of the success of several recent Canadian films there.

And, congrats to the Trade Forum crew. Two days of good contacts, reasonable coffee and great catering (Myrna's). All this set in an All-Sets set (try that to the cadence of "How much wood would a woodchuck chuck...").

BC Film CEO Wayne Sterloff seems to have had no trouble at-

tracting qualified people to join him at the new provincial agency. Maria Falcone, who worked with Sterloff at Telefilm's Vancouver operation, has signed on as Projects manager. One time winner of the Jack Nicholson screenwriter's Awards at the University of Southern California, Gordon Roback is exec. in charge of Production and Creative Development. And two second-generation members of well-known media families are also moving into Suite 1200-1185 West Georgia (V6E 4E6): Susan Brinton of the CanWest/CKND clan is in charge of Financial and Legal Affairs and Christine Moffat is Sterloff's executive assistant. There's even a new phone number: (604) 684-3323.

One step forward, one step back. North Vancouver City Council has approved rezoning for the proposed Cannell Studio complex but spokesman Steve Sassen says the whole idea is "up in the air" at the moment. He's under strict orders from Cannell not to elaborate and didn't. However, the fact that talks with Vancouver film unions are "still proceeding" seems to have something to do with it. Indications are that, unless Cannell wins some major concessions, North Van will end up with a new shopping centre but none of the six proposed sound stages.

Peg Campbell has received a Canada Council grant to make a film called *In Search of The Last Good Man*. The film will be a seven-minute, single-shot sequence and Campbell is considering shooting in 35mm.

Campbell, together with Peggy Thompson (Two Pegs Productions), is also working on two feature films. The first, *Pardon Me For Dying*, is a *film-noir* mystery centred around the death of a relationship, and was co-written with Peter Eliot Weiss.

The second feature for the Two Pegs will be *The Midnight Operator* - which Campbell describes as a mystery of equal pay for equal work. Written by Vancouver playwright Pearl Hunt, the film is set in 1919 at the time of the Winnipeg general strike but covers the sympathy strike in Vancouver. This project will be a coproduction with producer Merit Jensen of Winnipeg.

"You can see I'm interested in mysteries these days," Campbell says.

The Christmas season got an early start this year with the British Columbia Film and Video Industry Association's Wrap Party on December 5. The party (western theme) will take place in the Effects Stage building at the B.C. Film Centre and is expected to attract about 1,000 people. Bring your own lariat.

When the Gemini awards for English-language Canadian television programs are announced on December 9, there will be a number of nominations from B.C. Among these will be Brad Turner for *Danger Bay*, "The Otters Return" - best direction in a dramatic or comedy series; Michael Mercer for *The Campbells*, "Autumn and Smoke, Pt. 2" - best writing in a dramatic series; Otto Lowy for *Man Alive*, "Journey to Prague" - best writing in an information/documentary program or series; Bob Ennis for *Danger Bay*, "Eye of the Storm" - best photography in a dramatic program or series; and Terence Kelly for *Red Serge*, "The Bender" - best performance by a lead actor in a dramatic program or mini-series.

November 2nd was back-to-school day for 18 new students at Capilano College. They are all natives who have been working in film or video at a community level and want to improve their skills. The Chief Dan George Foundation struck a deal with the North Vancouver college and the 18 are participating in the well-established and well-respected Film and Theatre program.

What will they do to use those skills when school lets out? Leonard George, son of Chief Dan, has a project in mind. He wants to produce a feature on his father's life.

The Vancouver Society of Independent Animators (VSIA), a non-profit organization established to support, promote and inspire the production, of animation, will celebrate its fifth birthday December 15. Happy Birthday!

If you'd like a peek at Cinema Canada's palatial Vancouver office, watch for an upcoming episode of *MacGyver*. Our quiet West End street is the location of who knows what dastardly crime. We're on the Northwest corner with a large persimmon tree in the window.

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Toronto production steady *Distribution hot and cold for Kid*

TORONTO — The total dollar value of film and television productions made in Toronto this year could be close or down slightly from the record levels of 1986, city film official Naish McHugh says.

The threat of a Directors Guild of America strike during the summer pushed a lot of U.S. production in Canada forward into May and June, McHugh said. As a result there was a summer lull in American shoots, but a large amount of Canadian production filled in the gap, he explained during a recent interview.

Then American productions returned to Toronto locations in strength beginning in September, McHugh said.

The budgets for all film and television production in Toronto in 1986 was estimated at \$280 million with \$180 million of that total spent in the local economy.

McHugh said he won't release 1987 production statistics until the end of the year, but added the total number of productions made this year might be the same as last year.

McHugh said he's not sure how proposed changes in fed-

eral tax laws may have changed the situation for some Canadian producers, but added everyone is working feverishly to find other solutions.

And at the same time Toronto remains attractive for American producers, he explained.

"Producers are coming here and saving up to 30 per cent with...less expensive goods and services than what they can get in their own major production centres," he said. "Despite any small changes, the continued lower value of the Canadian dollar, when compared with its U.S. counterpart, makes Canada an attractive shooting location."

As well, commercial production has picked up, McHugh said. Canning Films, for example, produced a series of Pontiac commercials for General Motors here that had a major budget and crew, he explained.

The impact of film and television production on the Toronto economy is contained in a recent City of Toronto committee report that estimates 25,000 jobs are directly involved in local film and television production with thousands more indirectly benefitting.

MONTREAL — Claude Gagnon's *The Kid Brother*, winner of the Grand Prize of the Americas (best film) at the Montreal World Film Festival continues (after eight weeks) to pull big box office receipts in Montreal and is expected to play throughout the Christmas holidays. However, in Toronto, a five-week run was the best the film could do.

Jean Colbert, distributor of the film and principal of Aska Film Distribution, says the strength of this English-language film in Montreal is compensation for the disappointing Toronto run.

The Toronto run, he says, was as a case of bad timing and a bad role of the dice. It has also become evident, recently in Montreal, that 30 percent of the audience are children. Colbert says the Cumberland theatre, where the film opened soon after the Festival of Festivals, is known as an art house and was probably the wrong venue for his audience.

On the plus side of the ledger, two small venues in Ottawa and Gatineau have reported record-breaking attendance and a Frenchlanguage opening throughout Quebec is set for Dec. 18.

After opening at the Palace Theatre in Montreal on Sept. 18, *The Kid Brother* quickly took the number two position (per screen ratio) behind *Fatal Attraction* in the Cinema Famous Players theatre chain. Receipts amounted to \$30,000 in the first week. In the fifth week the film opened in Laval and Dorval, for a short run, bringing in a total of close to \$30,000 (three screens). Total Canadian box office receipts, to date (Nov.11), is close to \$250,000.

This \$3 million (U.S.) feature film about the relationship between a severely handicapped child and his working class family is a Canada/U.S./Japan co-venture produced by Kiyoshi Fujimoto of Kinema/Amerika.

The major part of funding is Japanese but the director, screenplay, music and crew are Canadian. Thus, the film is currently waiting for a Canadian certification number from the Canadian Radio Television and Telecommunications Commission (CRTC).

Says Colbert, "We should get certification because we have the minimum of six points." He says certification, expected before the end of the month, is

the only obstacle in the way of Canadian television sales.

"We could conclude television sales today with the offers we have received."

Following an appearance at the Vancouver Film Festival, the film will be shown at festivals in Sofia (Bulgaria), Rio, Milan and Chicago, Tokyo.

Sales at MIFED were concluded in 15 territories, says Colbert, who adds that a U.S. sale will be complete by the end of November.

On Oct.10, the film opened on 170 screens throughout Japan.

The Kid Brother premiered in French, Nov. 9, at the opening of a Canadian film retrospective 1967 to 1987 (Nov. 9-29) at the Cinémathèque Française in Paris.

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Cineplex into television

TORONTO — Canadian exhibition giant Cineplex-Odeon Corporation has jumped into the production and distribution of television programs.

David Patterson, after leaving as president of Montreal's Film-line International Inc., has been named senior vice-president of Cineplex-Odeon Television Productions. (Patterson is also currently chairman of the Academy of Canadian Cinema and Television and a board member of the Association of Canadian Film and Television Producers).

Cineplex spokesperson Lynda Friendly said most of the shows will be made in Canada.

Also, Cineplex-Odeon Television Productions will work closely with MCA Television of Los Angeles. U.S. entertainment conglomerate MCA holds about a 45 per cent equity interest in Cineplex-Odeon.

"Wherever there is MCA involvement — and if it is being produced in Canada — we will be involved," Friendly said.

Cineplex Television's first project is 41 half-hour episodes of *Alfred Hitchcock Presents* that will be presented by MCA Television in 1988. Paragon Motion Pictures, which last year made 13 *Hitchcock* shows, will produce the new episodes; Paragon president Jon Slan will be executive producer.

Cineplex-Odeon Corporation has also decided to help finance a program of independent film production with Robert Redford, president of Wildwood Enterprises.

The joint venture between Cineplex and Wildwood, which will be called Northfork Productions Inc., combines the production of independent movies that have budgets of less than \$5 million with distribution through Cineplex-Odeon Films.

Northfork is aiming to make a minimum of five films over a five-year period.

Directors exec

MONTREAL — A general meeting of l'Association des Réalisateurs et Réalisatrices de Film du Québec (director association), Oct. 4, has resulted in the election of a new executive council.

Iolande Cadrin-Rossignol was reelected as president. Other executive members are: Paul Tana, Sylvie Groulx, Jean Chabot, Michel Bouchard, Louise Lamarre, Roland Paret, Mireille Dansereau. Pascal Gélinas will represent the Institut québécois du cinéma on the board.

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Kings Road leads to Canada

LOS ANGELES – Kings Road Entertainment, a newly formed, Los Angeles-based production/distribution company, plans to include Canadian feature films among its annual acquisitions.

Henry Seggerman, senior vice-president, says he will consider at least "two or three" Canadian pre-buys per year.

Kings Road will handle six in-house productions and six acquisitions annually as well as pre-buys and co-ventures.

Seggerman told *Cinema Canada* recently that he is looking

internationally for independently produced pictures and that Canada is clearly in view.

"We have an enormous interest in doing business with the Canadian industry," he says. "Grey Fox and Ticket to Heaven are brilliant films and Porky and Meatballs were great moneymakers."

Although he would not give details, the former vice-president of acquisitions at Paramount (who handled *Crocodile Dundee*), says he is currently negotiating for a completed Canadian film and distribution agreement with an agent in Canada.

Seggerman says he is acutely aware of Canada's pending film distribution policy which would effectively prohibit U.S. independent distributors from working directly in the Canadian marketplace. What is more, Seggerman would support such a policy. He says the U.S. industry should not use the Canadian marketplace at the expense of a strong Canadian film industry.

"We will acquire films for only U.S. distribution unless there is a pressing need for worldwide rights," he says. "France and Mexico are in control of their own distribution. Why not Canada?"

Kings Road Entertainment has produced *The Big Easy*, currently in distribution by Columbia Pictures, and *In The Mood*, released in September by Lorimar Pictures.

Fruitman moves

TORONTO – Orval Fruitman has left the Cineplex-Odeon fold to head up the newly created Brightstar Distribution Ltd.

Fruitman, formerly senior vice-president of distribution

and acquisitions at Cineplex-Odeon Films, will be in charge of worldwide sales of Brightstar Films Inc. productions for theatrical, home video, television and cable release.

The president of Brightstar Distribution Inc. will also handle acquisitions of new Canadian and international product.

Anthony Kramreither is president of Brightstar Films, the company that made the acclaimed feature film *Dancing in the Dark*.

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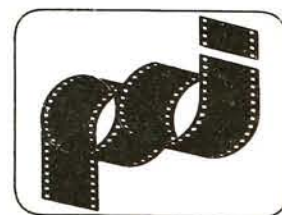
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C A M E R A

SHOOT ALBERTA

by Rossy Cameron

Cinema Canada is happy to welcome Rossy Cameron as our Alberta correspondent. She has a strong background in both journalism and film, having worked on her own documentary productions and for the CBC and the National Film Board of Canada. Ms. Cameron can be reached at 403-453-2980.

Alberta's new Minister of Culture, Greg Stevens has fired off a clear message to the province's filmmakers: if he is to help the province's film industry, industry people had better mobilize and give him some ammunition with which to sell his cabinet colleagues and the public.

Stevens says that during a time of cutbacks, when social services have been slashed, hospital beds shut down and teachers on the warpath over cuts, it is pretty tough to convince anyone that filmmakers, whom he thinks are perceived by the public as the 'tuxedo crowd', should get funds no one else can get their mitts on.

The province is still hauling itself out of its latest recession and is in a firm deficit-fighting stance. It is going to take some fancy footwork to show that supporting the labor-intensive film industry could be beneficial to the economy in the long run.

Stevens strongly opposes the use of the province's uncommitted lottery dollars for deficit reduction (there are varying figures of anywhere up to \$130 million in surplus funds). The

existing policy has seen lottery-funded foundations supporting Culture's grants programs, many of which have been severely cut.

Allen Stein, president of AMPIA (Alberta Motion Picture Industry Association) would like to see a film foundation created for pre-production development and for the support of talented filmmakers.

Albertans buy more film tickets and books per capita than anywhere else in Canada and the province has a large pool of prolific artists but culture, in any shape or form, is not a favorite child with this government and takes a back seat. Actually, in Premier Don Getty's government, Alberta Culture has been so decimated it is lucky if it even gets to go along for the ride.

Stevens, who was born in Toronto and raised in Winnipeg, is an engineer. The former Banff town manager and Royal Canadian Air Force fighter pilot has held one other portfolio, that of Personnel Administration minister. He readily admits to being somewhat unfamiliar with his new constituency, particularly the film community. He is very personable and enthusiastic about his new job. To give him his due, he is meeting and listening to his staff and has been run almost ragged trying to meet members of his cultural constituency. That in itself is a refreshing change from his predecessor whose blatant disinterest thoroughly discouraged the cultural community. Stevens, on the other hand says "If

we don't give the nod to Alberta talent those people will go elsewhere."

Besides unfamiliarity and an obdurate cabinet the new minister has other handicaps: a coordinated film policy is nonexistent; unlike other provinces, where filmmaking comes under one umbrella, in Alberta the responsibility is scattered throughout a number of government departments, and, not the least of his problems, the film industry itself is fragmented.

According to Stein, there have been efforts to get a strong voice to represent the province's filmmakers, but to no avail. The ongoing argument as to whether film is a cultural industry or an economic industry has served to keep all concerned at loggerheads.

Ironically, under Peter Lougheed's reign Alberta was the first province to recognize the film industry as a potentially strong cultural and economic industry.

The story has it that, while he was in China, Lougheed saw a film that depicted Alberta people and products and it excited him that Alberta stories could be told internationally as well as locally and nationally. On the basis of this experience he fully endorsed the Alberta Motion Picture Development Corporation (AMPDC).

The AMPDC was the first provincial film development fund in the country and still is the only such organization that supports non-theatrical as well as theatrical films. However, the province has neglected to keep up with changing needs. Unlike other provincial development corporations, AMPDC still does

not have an equity component to their mandate. The president of the corporation, Lorne McPherson, has vociferously worked towards an equity fund and the film community hopes to see one in place this fall.

Coincidentally (or more likely politically), the AMPDC was located in Canmore which is in the new minister's riding of Banff/Cochrane. In their eagerness to diversify government offices, the bureaucrats neglected to consider that placing the office in a town near the mountains might provide wondrous scenic splendor but absolutely no accessibility to those requiring its services. However, after much pressure, this silliness has been rectified as the AMPDC was moved to Edmonton at the beginning of November. Stevens says that as MLA for the riding he regrets the move and the loss of four jobs, but as the minister of Culture he understands and endorses it.

The AMPDC comes under the jurisdiction of the Department of Economic Development and Trade. The film branch in this department has a fairly healthy budget. One of its main functions is to attract foreign film productions to the province. Director of the branch, Bill Marsden, says he has had to turn away productions because of a shortage in the labour pool. However, he is anticipating heightened activity in both local and foreign productions when the Allarcom Studios in Edmonton and the IBC Studios in Calgary come on stream.

Stevens' own Film and Literary Arts Branch has an embarrassingly small budget of about \$50,000 for small film grants and support to film organiza-

tions. Trying to spread this piffling amount equitably among Alberta filmmakers takes some fancy stick handling by director Ruth Bertelsen Fraser. The pressure on her might be less tense were she not quite so committed to the film community, but then it is this very commitment that endears her to the scriptwriters and filmmakers of the province.

The new minister could do a lot worse than to take a leaf from Bertelsen-Fraser's book. As the sceptical Stein says, if Greg Stevens is perceived to care about Canadian culture and, ultimately, Alberta stories and those who write and film them, he could gain a lot of mileage with his film community, even if he loses most of his battles in cabinet. A real commitment would go a long way to restoring the damaged trust and respect for Alberta Culture.

But Alberta filmmakers have to give him something to do battle with.

Toth to AMPDC

CANMORE - Garry S. Toth has been appointed executive-project administration and public relations of the Alberta Motion Picture Development Corporation.

The appointment was made recently by Lorne MacPherson, president of the AMPDC.

Toth will be directly responsible for the AMPDC project loan application process, producer/project status reporting and AMPDC communication needs. He is an independent film and television producer with nine years experience.

Toth replaces Caryl Brandt.

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Extension for CTV

TORONTO—The CRTC has extended the deadline for a revised CTV network affiliation agreement until the end of November.

Originally, in a March 1987 decision that renewed the television network's license for a five-year period, the commission said it expected CTV to file the revised affiliation agreement by the end of August 1987.

Three days before the first deadline CTV told the commission some affiliation agreement issues remained unresolved and asked for an extension to December 31, 1987. But the CRTC said it would only extend the deadline until November 30.

The commission postponed fall license hearings for CTV network stations for one year be-

cause the affiliation agreement is needed before the stations can make "meaningful" commitments.

During recent House of Commons hearings by the Standing Committee on Culture and Communications, CTV board chairman William McGregor re-

vealed the financial situation of some of the network affiliates.

McGregor, in response to a question from a committee member, said one of the smaller affiliates is operating in a loss position and another six have a return on investment of eight or nine per cent.

CTV executives told committee members the network is concerned about the future of

financial markets, the problems at Telefilm Canada, proposals to reduce tax benefits for investors in Canadian films and the Canadian economy in general.

"It's very gloomy out there" as opposed to earlier in the year, said Ray Peters, CTV executive committee chairman.

Peters added he is very concerned about whether the marketplace will support the costs

of conditions of license imposed by the CRTC.

CTV network president Murray Chercover said conditions set on the volume of Canadian programs that must be shown don't help.

"We're striving for an enhanced quality and range of productions," Chercover said. CTV regards Canadian programming as its highest priority, he added.

Quebec shows stuff in California fest

MONTREAL — The Festival of New Quebec Films in Santa Monica, California, Nov. 6-12, recently featured 11 Quebec films at the Laemmle Theatre.

Among these films, nine in French with English subtitles and two in English, were *Le Crime d'Ovide Plouffe* directed by Denys Arcand and *Un Zoo la nuit (Night Zoo)* by Jean-Claude Lauzon.

At presstime, director Yves Simoneau was in the audience for *Les Fous de Bassan (In the Shadow of the Wind)* and for *Pouvoir intime* as was Marquise Lepage for her *Marie s'en va-t-en ville (Marie in the City)*.

Two of the films in the *Tales for All* series produced by Rock Demers were shown in English — *Bach and Broccoli* directed by André Melançon and *The Young Magician* directed by Waldemar Dziki.

Other films shown were *Le Sourd dans la ville (Deaf to the City)* by Mireille Dansereau, *Henri* by François Labonté, *Anne Trister* by Léa Pool and *Jacques et novembre* by Jean Beaudry and François Bouvier.

At presstime, Serge Losique, director of the World Film Festival in Montreal, had promised to bring a retrospective of Canadian film, 1967 to 1987 to the Cinémathèque in Paris.

This retrospective of close to 50 films is scheduled to run between Nov. 9-Dec. 29.

Elsewhere in the world, over 25 Canadian films will be shown during a week of Canadian cinema at the 9th International Festival of the New Latin American Cinema in Havana, Cuba, Dec. 5-12, 1987.

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New CBC vision: totally Canadian network

Stock crash little effect

TORONTO – The CBC English television network will redirect \$20 million it has spent annually on American programs toward Canadian shows.

The spending shift is part of the corporation's plan to further Canadianize its prime-time and regular television schedule on both the English and French networks.

Citing increased competition from American programming and the CBC's role as Canada's national broadcaster, the corporation's board of directors outlined a three-year plan for both networks.

For CBC English television the plan includes increasing Canadian content to 95 per cent during prime time by 1990-91, having regionally-produced programming occupy a larger portion of national schedules and adding more commercials.

Denis Harvey, CBC English television vice-president, said about 100 CBC officials decided at a special meeting to unani-

mously support the plan. Harvey said it's a vision for a totally Canadian network.

After outlining the plan to the Parliamentary Committee on Communications and Culture in a recent Toronto session, Harvey told *Cinema Canada* that CBC will need extra money to realize its goal.

Along with redirecting the \$20 million for U.S. programs, the CBC intends to redirect about \$23 million of regional programming for new network programs. Harvey explained the regions will continue to make the programs, but instead of only being shown in the regions they will now be shown on the full network.

Other ways of funding a Canadianized CBC English television network include increased commercials and more co-productions.

"Whether we can do it without any help from outside (or) more government grants is difficult to say, but, yes, we are de-

termined to do it in some way," Harvey said.

The major obstacle, aside from the money problem, he added, will be to produce high-quality, continuing Canadian television series.

"The U.S. programs are liked by Canadian audiences – a **Dallas** gets three (to) three and a half million a week, a **Bob Newhart** and a **Kate and Allie** get two million a week," he said.

"Viewer loyalty in television is to continuing series with the same characters week in and week out."

Harvey said we haven't had a lot of success in this country in making television series and added that we must make series with continuing characters that have enough human elements, humour and drama to make audiences come back every week in numbers similar to what the American products get.

He said some Canadian shows are at that level now, but more need to be made and the quality

must continue to grow.

CBC Television is also aiming for more than 90 per cent Canadian content across the whole schedule by 1991 in addition to increasing Canadian content to 95 per cent during prime time.

By comparison, CBC English television last year aired 76 per cent Canadian content during the prime-time hours of 7 p.m. to 11 p.m.

Four hours per week more Canadian drama will be produced, with more arts, performance and pre-school programming.

On the English network more than 40 per cent of the total schedule will come from the regions compared with the current 26 per cent.

CBC predicts that it will have financial shortfalls of \$56.6 million in 1988, \$71.5 million in 1989 and \$97.3 million in 1990. The CBC says it will need more financial help from the government to reach its goals.

When answering questions from committee members Harvey said some programs that don't have commercials now will get them in future. One possibility is that **The National**, CBC's nightly network newscast, will be interrupted by commercials for the first time, he added.

TORONTO – The recent stock market crash had a "very minimal" impact on the \$1.43 billion CBC pension fund, corporation spokesman Richard Chambers says.

The CBC fund, which is one of the largest pension funds in Canada, is invested in a variety of areas with slightly less than half in stocks, Chambers explained.

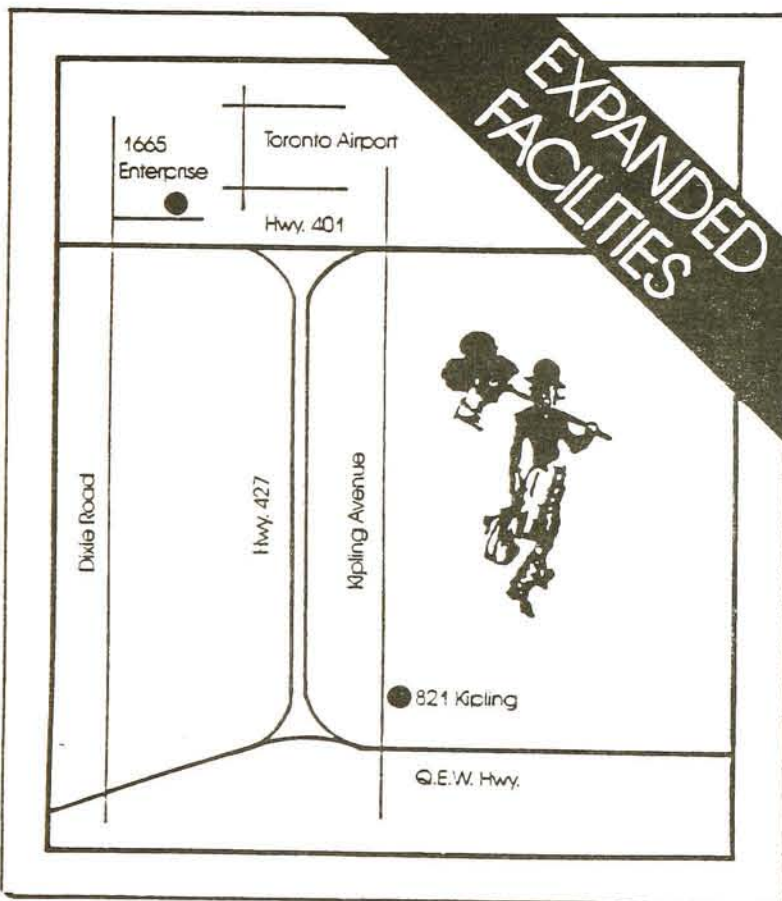
The rest of the fund is diversified in mortgages, real estate, bonds, short-term notes and cash.

Despite the market fluctuations "the pension fund is quite healthy," Chambers said. He explained the statistics given were as of Dec. 31, 1986, but gave no other details on the current state of the pension fund.

WINNIPEG – The work of Richard Condie, animated filmmaker whose films include **The Big Snit**, **Getting Started**, **Pigbird**, **John Law** and **the Mississippi Bubble**, **Oh Sure** was the subject of a "Richard Condie Retrospective" at the Animation Festival Bristol.

The Winnipeg-based NFB animator attended the festival in Bristol, England, Oct. 27-Nov. 1 where a tribute to the late Norman McLaren was also held.

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ON (EXPERIMENTAL) FILM

by Barbara N. Sternberg

Richard Johnson's **Moving Images**, is a new series that will follow-up on **New Directions**, his successful special aired last fall. **Images** will feature video, film, performance, computer and holographic art. It will be presented without a host or explanatory voice-over; that is without the traditional television format. Works will be shown in their entirety or excerpted with only a guide text on the screen to introduce the work, the artist and to identify the medium. Richard is trying to be true to both the medium of television and the artworks being presented. He is aware that this format may not work out—he is experimenting—and will modify, if necessary, according to results. Programme No. 1 includes, **Oh Nothing**, a video by Dennis Day (Newfoundland); **The Tyranny of Architecture**, an experimental film by Annette Mangaard (Toronto); **Luminarie**, computer graphics and digital video effects by John Sanbour and Dean Winkler; **Resurrected Fields**, experimental film by Henry Hesionka (Toronto); and **Hell**, a video by Adele Lister (Calgary). Each show will take on a character of its own depending on the nature of the individual works in the particular programme. Other programmes will see films by Richard Kerr (Toronto), Richard Martin (Vancouver), Martha Davis (Toronto), Stephen Denure (Vancouver), Richard Raxlin (Montreal), Chuck Clark (Halifax), Chris Gallagher (Regina) Guy

B.C. Film

cont. from p. 37
degree of financial and creative control."

"There were also concerns that U.S. production companies could deficit finance... This is not the case. There is also the problem that U.S. networks are familiar with ways of cutting costs in Canada... (for example) CBS will knock off the difference in costs on a Canadian project. What we will be doing is allowing B.C. companies to work with producers from anywhere in the world. But never will the fund consider applications where the B.C. company owns less than 50 per cent of the voting equity."

Finding storytellers, developing talent, and providing a return on investment. It's an ambitious three-year plan for an agency-come-lately. On the whole B.C. filmmakers seem confident that Sterloff eventually would like to "change the way of thinking in some of the federal agencies." There are advantages to having learned from someone else's mistakes.

McLaren and others. Richard speaks of the programme as a "visual catalogue devoted to the exploration of the moving image", and of television as the appropriate vehicle since it is the "site of the most prolific use of moving images". He also speaks of the seductiveness of technology. Yet, he is using works that question or satirize the technology as well. **Moving Images** will premiere Monday, January 11 at 10:00 pm (prime time!) on TVOntario and will continue for 10 (possibly 13) weeks. Let TVO know you're watching.

"Culture at the Crossroads", the first Wendy Mitchener symposium, was held at York University. Joyce Wieland, who showed a short clip from her new/old film-in-progress, **Wendy and Joyce**, was among the presenters. Like much of Joyce's work, the footage is quite unassuming—like home movies. I look forward to seeing how it will be shaped into a finished film. Peter Morris, of Queen's University and soon to be of York's film department, was also a presenter. He gave an analysis of the schism between film critics and filmmakers in English-Canada and the negative impact this had on the development of an English-Canadian art cinema. Morris set forth assumptions and standards of quality applied by critics (film is a composite art; 'universal' cinema versus cinema with an authorial or regional voice; credibility and narrative unity as essential; subject matter as more significant than voice or subject matter versus filmicness as content; no distinctions between commercial and art cinema—our films should do as well at the box-office as U.S. films and somehow be 'better'). According to Morris, these assumptions blind critics to the value of the films and prevent them from recognising the intent or structural and stylistic choices of the filmmakers. Though Morris did not refer to experimental film practice, these assumptions would similarly account for the total lack of critical attention given to experimental films. The three critic/journalists Morris pointed out as writing contrary to these dominant critical ideas were Wendy Mitchener, Joan Fox and Germaine Walkington—all women you might note (as Joyce Zemans, Dean of Fine Arts at York, did) and so perhaps not incidentally capable of recognizing and appreciating a different voice.

I just saw Astid Klein's large black and white Photoworks at the Ydessa Gallery in Toronto. Photoworks are enlargements of photos made from negatives that have been doused with acid, burned, double-exposed or otherwise manipulated. They brought to mind some of the self-processed or optically printed films I have seen—these could be frame enlargements—and I thought of how much work goes into a film where every frame is just a manipulated image and 24 go by each second. Ah, there it is, they go by—and these three of Klein stay here, in a gallery room to themselves, to be looked at for weeks. John Bentley-Mays reviewed the show and was enthusiastic in his descriptions and interpretations of this materialist work. I invite John to look again, perhaps one frame at a time, at the experimental films of, for example, David Rimmer, Al Razutis, Bruce Elder, Carl Brown, and Mike Hoolboom.

The following are new films in various stages of production:

— Michael Snow is working on a film he hopes to have completed for his Japan tour with CCMC in February.

— Richard Kerr's **The Last Days of Living** is an exploration of the Canadian and American landscapes and the relation between the two: "I documented American landscapes in the tradition of the early formalist photographers (Walker Evans, Paul Strand) allowing there to be content in form.

— **Svetlana** by Mike Hoolboom, 70 min. black & white, is comprised of dramatic and documentary elements. The film, which looks at a disintegrating relationship, is woven through with meditations on film form and the *film noir* genre (sort of).

— Al Razutis is distributing three bits of his recent performance work: **The Tilted X**, an essay on Postmodernism; **The Far Shore**, a multi-media performance piece featuring four voices (performers to be drawn from the audience), film loops and slides; and **Metalepsis**, a film on censorship

— **Illapse**, 4 min. Super 8, by Sharon Cook and Michael Wojewoda.

— **Moving Picture Trilogy**, Super 8, by Gary McLaren which includes **White Ants Ate My Brain**, **My Trip to New York** and **Wheel of Fortune**.

— Ian Cochrane's **Shadow Project** is about the anniversary of Nagasaki.

— David Rimmer's two new works, **Sisyphus** and **Roadshow**—are dance videos. David is teaching video art production at the Emily Carr College of Art in Vancouver.

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