

Tough issues face Telefilm

TORONTO – Telefilm Canada's executive director Pierre DesRoches issued a press release September 28 reassuring Canadian producers that "the Corporation would be able to meet all the commitments it had made since the start of its 1988-89 fiscal year." This was after a story broke by the Canadian Press and run on the CBC that Telefilm's Feature Film Fund had "dried up" for the second year in a row.

DesRoches pointed out that because of an additional \$11.4 million granted by the department of communications, Telefilm this year had already agreed to assist in financing 30 feature films, for a total of \$30.5 million. He said that exhausting the film fund by the fall is to be expected in a country where almost everyone likes to shoot in the summer and submit funding applications in the spring. Because of the fall-winter freeze on funding at Telefilm last year, the lineup of producers looking for funding was longer than in many previous years.

Film producers are now being asked to wait until next year to make applications and television producers are being put on hold as the corporation does a thorough survey of the funds remaining in this year's allocation. DesRoches confirmed that there is still money left for dubbing, subtitling and marketing and the new distribution fund of \$17 million will come on stream November 1.

However, Bill House, Telefilm's director of Operations in Toronto, said at this year's Festival of Festivals' Trade Forum, "It is clear that Telefilm needs a new way of allocating funds." The production community would seem to agree. Peter Mortimer, executive vice-president of the Association of Canadian Film and Television producers, told *Cinema Canada*, "There is perhaps a need to change the basis upon which the money is passed out at Telefilm, from the first-come-first-served basis to a more structured series of key dates throughout the year so the situation of running out is avoided."

According to Sam Jephcott, president of the Canadian Film and Television Association, "While it is entirely appropriate that Telefilm make the vast majority of its commitments early in the fiscal year, Telefilm should never be in a position of having to turn down projects which get the rest of their financing together later in the year. Therefore, what's appropriate is that 80 per cent of the funds should initially be committed during the first quarter of the year and a hold-back of 20 per cent."

Barry Young, CEO of Spectra Films, offers a slightly different solution. "They should keep their allocations on a quarterly basis and keep putting the money out throughout the year.

That doesn't mean there should be 25 per cent per quarter. There should be different percentages per quarter, less money at less busy times, like Christmas and winter."

Trudy Grant, president of Sullivan Films, agrees. "My feeling is that they need to do it quarterly. They want their monies returned to them on a quarterly basis, so they should be looking at giving the monies out on a quarterly basis. It's a difficult situation, but if they spread it out further to a greater number of people, they would be helping a greater number and not putting it all in one basket."

Andre Bennett of Cinephile Distribution says, "A sizable portion of the Telefilm Feature Film Fund should be channeled into specialty art films and not the commercial product, because the commercial product has other venues for financing. Specialty films have few other venues for financing."

This brings up the always thorny issue of whether the feature film fund, or any of the many funds that Telefilm administers for that matter, should be deemed cultural or industrial. Sam Jephcott asks the question this way: "Is it appropriate that the funds should be politicized to the extent that geography and language and minority groups should get primary attention?" The additional \$11.4 million that was allocated to the feature film fund early this year was earmarked for French-language and regionally-based films.

There are other issues complicating Telefilm's present financial problems as well. Barry Young feels that "they are still digesting a little bit of last year's problem (when both the executive director Peter Pearson and chairman Jean Sirois left almost simultaneously, setting off a public row over management capabilities and government patronage). It would be nice if they were out of that mode now, but unfortunately they are not." Peter Mortimer suggests that because of the changes in the federal tax laws, there is no other money for film investment in English Canada except government money. "The 30 per cent CCA is just not attracting any money to film production. It isn't working. So really there is a total reliance on public funds."

Mortimer and the other producers' associations hope to be involved in a consultative forum with Telefilm soon. He says, "I think it's recognized by the production community and certainly by our association that this is not a situation that can be allowed to continue year after year. There now seems to be a willingness to consider a spectrum of ideas."

TORONTO – The Ontario Ministry of Industry, Trade and Technology announced at this year's Festival of Festivals Trade Forum that it will support a lecture series at the Canadian Centre for Advanced Film Studies. Although there are few details to date, the initiative is to support the business side of filmmaking and the Ministry is contributing \$15,000 for the series.

Catching up with Quebec

TORONTO – What Ontario needs, Peter Mortimer, executive vice-president of the Association of Canadian Film and Television Producers (ACFTP) told *Cinema Canada*, "is a policy that recognizes the economic and cultural costs of reduced production activity in the province." This sentiment is echoed throughout the film and television industry, faced with reduced tax benefits from Ottawa and the impending Free Trade Agreement.

"If there aren't any initiatives, the industry (in this province) has a major problem," says Barry Young, president of Spectra Films. "Nobody likes to address productions going elsewhere, but if it's double in Quebec and not double in Ontario, then of course this will happen. If Ontario doesn't move and the feds don't move by the end of the year, I'll take off my distribution hat and put on my tax incentives hat. We couldn't offer any production investment except production investment in Quebec."

The Province of Quebec offers film investors a 166 per cent tax shelter, and recent new licensing regulations, which came into effect as part of the Quebec Cinema Act, bar most non-Quebec companies from distribution in the province.

Sam Jephcott, president of the Canadian Film and Television Association (CFTA), agrees that Ontario should initiate a comprehensive policy to prevent the downsizing of the production business here. "It would seem that two provinces, Ontario and British Columbia, are looking very hard at any initiatives they can take to stop or equalize the initiatives that have been taken by Quebec and save their own domestic production."

"Ontario is going a step further. It is looking at possible tax or financial incentives for Ontario-based productions and a number of other factors which should be taken together and form the basis of a policy for the province. Ontario has to look at the whole basket and try to figure out a way of putting all of the elements into a single, defined policy."

Angela Longo, director of the Cultural Industries and Agencies Branch of the Ontario Ministry of Culture and Communications, told *Cinema Canada* in an interview, "Our Ministry has been concerned about the implications for the industry in Ontario since the federal government changed the CCA program and some of their other initiatives, such as the film distribution legislation, which was not as strong as we have been led to anticipate. It is an area that we are reviewing closely, but I can't speculate at this time whether that may or may not happen. I don't think the Ministry would be comfortable to see the industry in Ontario diminish."

Jonathan Barker, acting CEO of the OFDC, was a bit more specific, but he said it is still too

early to say what the Liberal government will do in this area. "There is serious consideration of a number of alternatives. The Premier and the treasury are actively looking for alternatives for Ontario and if there is going to be a result, it's going to be very soon. Ultimately, it is the Cabinet that decides what to do. They'll be given options in a month or so and they'll make a decision. Cultural policy is a fairly high priority, but at this moment, it is hard to predict what will be in it."

However, others in the Ministry believe that nothing will be done prior to the federal election and that there is some reluctance in the provincial government to let the federal government off the hook on tax matters. The provincial Liberals have slowed down the pace of legislative action considerably since they got their overwhelming majority. The feeling is among government insiders is that they are in no hurry to move on anything right now.

BC Film fetes successful first year

VANCOUVER – In September 1987 the British Columbia government launched its first film funding agency, BC Film. A year later the lotteries funded body has invested \$4.5 million in indigenous production and has helped launch 10 locally written and/or produced features. The total value of indigenous production begun during BC Film's first year of operation is estimated at \$28.3 million.

By contrast, there were no indigenous features shot the previous year and the total value of B. C. productions was about \$3 million.

BC Film boss Wayne Sterloff is, to put it mildly, delighted. His first annual report shows \$4.3 million invested in long-form production. Writer Phil Savath's name appears most, in Stephen Foster's *Maximilian Glick*, John Conti's *Ricochet* and Harry Cole's *Lighthouse*. Five productions received the maximum half-million-dollar investment with only two getting less than \$100,000.

"I think it's symptomatic of the backlog of scripts that haven't been produced in the last two or three years," Sterloff told *Cinema Canada*, "Many scripts had been using Telefilm development money just to stay alive."

The emergence of BC Film filled in the funding gap and then a silver-lined back cloud appeared on the southern horizon – the WGA strike:

"Our union and guild memberships began to realize that what had happened elsewhere – in Britain, in Portugal – could happen here. The American producers can come and can go. It drove in the importance of having an indigenous industry. The labour organizations were exceedingly co-operative and understanding with local producers."

Continued next page

What is the relationship between feminist film/film theory and avant-garde film? How have their developments intertwined, paralleled, conflicted with and/or informed each other?

At a Ryerson Kodak Chair presentation in Toronto recently Yvonne Rainer was questioned on the memorial dedication to Hollis Frampton that comes at the end of her film *The Man Who Envied Women*. In response, she mentioned her friendship with Hollis and his influence in terms of her interest and use of language in film. Is Yvonne Rainer more a part of an avant-garde film tradition or more feminist — this last film has certainly been discussed in terms of the latter — or are "feminism" and "avant-garde" not mutually exclusive so "or" is inappropriate, or are these questions irrelevant and/or counter-productive in themselves?

Several years ago during International Women's Year I was invited to speak on a panel on Women in Experimental Film. At that time, I stated, rather glibly, that if one assigned genders to genres, experimental film would be feminine, non-patriarchal in relation to Hollywood's masculine patriarchal. I pointed to experimental film's position outside and often countering the dominant cinema, to its personal nature (made by an individual not a company, of personal motivation and often content — cf. Jonas Mekas' notions of avant-garde and "home-movies" as of the personal, heart, soul, home) and how experimental movies are often made in the filmmakers' basements or kitchens — like much women's art.

Now in the midst of reading Kaja Silverman's *The Acoustic Mirror* this thought has come again for other reasons. Silverman identifies strategies of narrative film (short/reverse shot plus synchronous sound) which, in assuring an impression of reality, succeed in covering over loss, absence (= male fear of castration).

Experimental films do not generally employ these strategies and the films which do, generally call attention to them and reveal the site of production. Brakhage's *Faust* film shows us the lights on the set/home; Yvonne Rainer interrupts the diegetic space with direct address to the audience ("will all menstruating females please leave the audience"); Bruce Elder uses obviously fake sets and costumes in the dramatic, sync-sound segments of *Lamentations*.

This refusal of experimental film to allow for an impression of reality, and with that the satisfaction for the audience in a "secondary identification" and the relief of a "seeming safe place" in which the male spectator is screened from loss or the fear of loss, may account in some measure, too, for the relative lack of popularity of experimental film.

In terms of audience then might one think that female viewers would be more receptive to experimental film? This assumption, however, would (as I understand it) be mistaking the use of gender by attaching it to specific persons. For the audience position is a function of the apparatus of cinema and in Hollywood or classic cinema, at least, the audience is male. So where does that leave women and experimental film?

Later in *The Acoustic Mirror* Silverman, in a discussion of J. Kristeva's notion of the "chora", mentions the avant-garde. "Significantly, however, Kristeva has been obliged to look rather for a field for these ostensible 'feminine' eruptions, passing over all the varied texts to have been inscribed with a female signature in favour of the (male) avant-garde. Thus, we learn that although the symbolic attempts to negate the chora, the maternal substratum of subjectivity surfaces in carnivalesque, surrealist, psychotic and 'poetic' language."

Does Silverman's bracketing the word "male" before "avant-garde" indicate that avant-garde is male despite and including the female practitioners? Or does it mean that she (and Kristeva) refer here only to male avant-garde filmmakers who seem to predominate in numbers and who certainly dominate the history?

What of Carol Schneemann, Marie Menken, Joyce Wieland? When Silverman, in the chapter "Disembodying the Female Voice", refers to women filmmakers, she uses Yvonne Rainer's *Film About a Woman Who...* and Patricia Gruben's *Sifted Evidence*. Both these filmmakers are introduced in the chapter as feminist; both are included, in other accountings, with the avant-garde.

In an article in *The New German Critique* (Winter 85) entitled "Aesthetic and Feminist Theory: Rethinking Women's Cinema", Teresa de Lauretis refers to Laura Mulvey's identification of "two successive moments of feminist film culture. First, she states, there was a period marked by the effort to change the content of cinematic representation. . . This was followed by a second movement in which the concern with the language of representation as such became predominant. . . Thus, it was argued, that in order to counter the aesthetic of realism. . . avant-garde and feminist filmmakers must take an oppositional stance to narrative 'illusionism' and in favour of formalism."

But de Lauretis goes on in this article to "shift the terms of the question" and aims of feminist theory to a "redefinition of aesthetic and formal knowledge" and, in so doing, she distinguishes between male avant-garde film artists such as Brakhage, Snow, Godard and women filmmakers such as Rainer, Ackerman, Duras. (I guess I could ask again here how Wieland, Menken, Schneemann fit?)

De Lauretis continues to develop from a 'feminine aesthetic' to 'unaesthetic' to a notion of a feminist 'de-aesthetic' — a term which, for me at least, really clicked in terms of the look of images in my films. I am a woman, a feminist in living, and an experimental or avant-garde filmmaker. Do I fit somewhere?

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As well, BC Film has put \$245,000 in short-form production including several episodes of CBC half-hour dramas, \$45,000 in pre-production and \$25,550 for internship training (all six recipients are learning to be producers, a positive sign in a region ripe with story ideas but short on overall management talent).

Not that BC Film is ignoring writers: about 30 individuals have received script development money in amounts ranging from \$3,000 to the maximum \$10,000.

Sterloff is particularly pleased with the astronomical increase in federal Telefilm investment made possible by having matching provincial funds in place. He estimates it at between 500-600 per cent (total value: \$12.7 million) but points out that the West Coast is still getting short changed by the Broadcast Fund. He says his new Capitalization Fund, which will invest in B.C. development companies rather than individual projects, will make it easier to compete with Toronto-based outfits.

He also points out that the private sector is outspending even his own agency (\$5.7 million versus \$4.5) and decries the low level of National Film Board activity (\$467,000). The CBC spent \$1.3 million while other broadcasters invested \$3.5.

Although BC Film has now used up its initial feature budget, Sterloff reports that the provincial government is kicking in an additional million dollars so that the agency can forward funds to producers who were left hanging when Telefilm spent its allotment earlier than scheduled. Sandy Wilson's *California Dreaming* is expected to take advantage of the offer.

Canada Film Year: 1989-1990

TORONTO — The Academy of Canadian Cinema and Television has announced that Canada Film Year will begin in the early fall of 1989 and continue until the end of the summer of 1990.

With a board of directors of 25 industry members from across the country, chaired by producer Stephen Roth, Canada Film Year Inc. is a charitable nonprofit organization, whose objective is to increase Canadian audiences' awareness and appreciation of Canadian films. Co-chairpersons of this long-awaited salute to Canadian filmmaking are Gordon Pinsent and Monique Mercure.

The celebrations are to honour, in 1989, the 10th anniversary of the Academy of Canadian Cinema and Television, the 25th anniversary of the Cinematheque québécoise and the 50th anniversary of the National Film Board. Peter

Mortimer, executive vice-president of the ACFTP, is chairman of the Program Committee, responsible for reviewing applications and for approving funding for participation in Canada Film Year.

The Academy will administer Canada Film Year, which in turn will develop the national programs. Managing director is Marie-Christine Dufour, former press secretary to Flora MacDonald, and on temporary loan from the ministry of communications.

The estimated budget is \$4 million. Telefilm Canada will contribute \$2.5 million from investment revenues over three fiscal years and the rest will be raised through corporate financing, merchandising and special fundraising.

MONTREAL — Canada has signed a co-production agreement with Argentina.

The official signing between governments in Montreal follows a joint industry-government exploratory mission to Buenos Aires in early September. The agreement facilitates the pooling of financial resources and creative talent of the countries involved.

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Distribution Fund ready in November

TORONTO - November 1 is the date Telefilm Canada has set to introduce its new Film Distribution Fund. The Fund was announced by the Minister of Communications, Flora MacDonald, as part of a larger package of financial assistance to the industry, in May of this year.

According to a draft of the memorandum of understanding between Communications Canada and Telefilm Canada received by *Cinema Canada*, the fund will provide an annual predetermined line of credit, which will be made available to eligible Canadian feature film distribution companies. This recoverable line of credit will assist those companies in the acquisition of Canadian and foreign rights to Canadian feature films, augment risk capital, and assist in the domestic marketing and promotion of Canadian productions.

Telefilm will advance monies for assistance in acquiring Canadian and foreign rights to Canadian films on a sliding scale, depending on the number of Canadian content points the film has - 75 per cent for films with eight out of 10 points, which have been produced with the financial participation of Telefilm or other federal or provincial agencies, 60 per cent for films with eight out of 10 points, but which are produced without the participation of Telefilm or other government agencies, and 50 per cent for those films that only have six or seven Canadian content points.

There are stringent rules for eligibility for support through the Fund, including the stipulation that the applicant must have at least 24 months of recognized experience as a theatrical distributor, must have theatrically distributed directly a least 12 eligible pictures in Canada in the 24 months immediately preceding the application, and that at least two of the 12 eligible pictures must be certified Canadian productions. Sources within the ministry put the number of eligible distributors in this country at 14.

Some distributors are saying the Fund, while a temporary financial boost, is little compensation for the minister's failure to take tougher legislative action against the American domination of Canada's film market. Trudy Grant, president of Sullivan Films, told *Cinema Canada*, "It's a closed-door situation for someone like myself who's developed a company and who would like to get more into theatrical distribution. From what I understand, people like myself won't even get into the fund even though I have distributed a picture theatrically in parts of Canada and I've also distributed internationally. My feeling is that it is a sop to the industry because the Film Importation Bill

was watered down substantially."

On the other hand, others within the industry speculate that the federal government, in its desire to have a Free Trade Agreement acceptable to the Americans, has abandoned the industry in favour of protecting more artistic cultural interests. They see it as a fundamental shift in policy to re-emphasize the cultural component at the expense of the commercial interests.

Peter Mortimer, executive vice-president of the Association of Canadian Film and Television Producers, puts it this way, "The amount that the distribution companies get varies by the amount of points that the film achieves and it is weighed heavily in favour of those with a higher number of Canadian content points. There's a bit of a contradiction in terms of supporting the market end of the industry in distributing the less commercial films."

Peter Simpson of Norstar Entertainment puts it more bluntly. "The more commercial the picture is, the less access you have to the fund. Telefilm, in the name of all good things cultural, can rationalize their involvement. However, Norstar, as a distributor which has handled more Canadian films than most other companies, has taken financial beatings preaching the gospel according to *John And The Missus*. I can't make money on those films."

However, Barry Young of SpectraFilm sees the fund as having a positive effect on the business of distributing films in Canada. "The important thing from a distributor's point of view is that the government is finally recognizing that there is a need to support Canadian production. It's a start. How much help it's going to be will only be known one or two years down the road."

Bishop flies for Baton

TORONTO - Baton Broadcasting has announced that it will produce a \$3 million feature on the life of Billy Bishop, the flying ace who won the Victoria Cross for his daring raid on a German aerodrome in the First World War.

Baton said *The Courage of Early Morning* is expected to be shown on CTV in the fall of 1990 and is based on a book by Bishop's son, Arthur Bishop. A 1983 NFB film, *The Kid Who Couldn't Miss*, angered many war veterans who believed it slandered Bishop by implying that he faked the raid.

Last year, the film board announced plans to make another Bishop film but it has since decided the new film will concentrate more generally on Canada's role in aviation during World War I and will be called *Aces*.

TORONTO - Ted Riley, president of Atlantis Releasing with offices in Holland and England has been appointed European representative for WTTW Chicago.

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After a relatively quiet summer someone seems to have connected the jumper cables to the Atlantic region and flipped the switch. Electricity is running through all the circuits and many technical film types I know are having to choose between job offers.

If they haven't been shipwrecked on a latter-day *African Queen*, Lulu Keating and her band of Red Snappers should be on location in Zimbabwe filming her feature drama *Africa Chronicles*. Based on autobiographical experiences, this film is about a coming-of-age of a young woman sent to Africa to do aid work. Straight out of *A Winter Tan*, Canada's own lady of tropical climes Jackie Burroughs is slated for a lead role. Hope all is going well midst the rhinos and pythons.

Speaking of snakes, production has recently been completed in Shediac on a blood & gore action flic called *Snake Eater*. Produced by Montreal's Cinepix (producers of *Meatballs* and the dreadful *My Bloody Valentine*, shot deep in a mine in Glace Bay) in collaboration with N.B.'s Carota Films, this 35mm feature took only 18 days to shoot. Crew I talked to are still trying to catch up on sleep after grueling 22-hour days. Look for this one at your local drive-in on a midnight triple-bill.

All kinds of other features are sitting in the wings just waiting for that final cheque from Telefilm. Picture Plant is all set to go with *The Vacant Lot*, Bill MacGillivray's newest tale, this time set in the youth music subculture. Salter Street Films (now, in fact, situated on Barrington Street) are teetering on the brink of beginning *George's Island*, a children's feature based on Nova Scotia folk-tales and ghost stories. Rumour has it that they have been having a very difficult time pinning down Telefilm over this one. They seem to be having no trouble, however, getting another eight episodes of *Coico 'The Movie'* on the road. The second series will shortly go to air on CBC and the third series is slated for production this month.

From the "it's hard to keep a good Legionnaire down" department: Salter Street's Roman time-travel adventure film, *Normanicus*, shot two years ago in Argentina seems to have emerged from the catacombs. Originally slated for release at last year's *Atlantic Festival Atlantique* it ran into problems with the producers and seemed destined for closet limbo. However, retitled as *A Switch in Time*, it has emerged in the line-up for screenings at this year's festival. *Video meliora, proboque; Deteriora sequor*. I see and approve better things, but follow worse. — Ovid, *Metamorphoses*.

Also slated for production this fall is the NFB's *Justice Denied*, a feature-length docu-drama based on Michael Harris's book on the Donald Marshall story. In New Brunswick a science film called *Atarelle Pacmaniens*, set in the 21st century, is slated for production this fall.

Lots of other projects are also currently in the works. Animator extraordinaire Jim Henson is coming to Nova Scotia to shoot a half-hour fantasy film called *Lighthouse Island - She's Special*. Magic crystal balls, enchanted slippers, evil creatures and mermaids inhabit the script written by Jerry Juhl which will be shot on location at Nova Scotia's kingdom of kitsch, Peggy's Cove. Luciano Lisi, formerly of P.E.I.'s Points East Productions, and collaborator Christine Kavanagh have formed a Halifax-based company called Gamma Production. Gamma has just wrapped *The Bell Ringers*, a halfhour tale for the CBC's *Family Pictures Anthology* series which was shot on location at Nova Scotia's historic Sherbrooke Village. (See *On Location* this issue) Based on a short story by B.C. writer Sam Roddan, it is a historical tale set in a small town in the 1920s. Post-production begins ASAP since the series is slated for broadcast in January of 1989.

Also in the bag for this same series is *There's Nothing To Do Here* written by Gail Collins for Newfoundland's Red Ochre Production (a.k.a. Ken Pitman). Set in a Newfoundland outpost, it is the story of a girl from the city (St. John's) who has to spend a summer with her country cousins. These two are the only episodes of this 15-part series to be shot in the Atlantic Provinces. Ken's feature drama, *Finding Mary March*, which was shot last year in Newfoundland, was the opening night gala at this year's *Atlantic Festival Atlantique*.

Also on the Halifax waterfront is another series of *Blizzard Island* (do Atlantic filmmakers have something about the word *Island*??) being produced by Studio East. This is a series of 12 half-hours for children set on *Blizzard Island*, an island inhabited only by puppets, following the adventures of Tracy Allen and her brother Wayne as they try and find the Great Argon.

Ontario distributors protest Quebec legislation

MONTREAL — Shut out of the Quebec market by tough Quebec government legislation, Ontario-based distributors have demanded reciprocal action by their own provincial government.

Sections 104 and 105 in the Quebec Cinema Act prohibit independent foreign and Canadian distributors from doing business in Quebec if they are not based in the province or fail to meet specific qualification criteria. This legislation came into effect Sept. 30, 1988.

Regulations under sections 104 and 105 — determining licensing procedure, the legal distinction between film and video, the status of distribution inventory before Sept. 30, 1988 — will not be finalized before mid-December, according to a Quebec government spokesperson.

In the meantime, the law is being condemned as unfair and unconstitutional by many distributors who fear they will not qualify for a distribution permit in Quebec. There is much talk about the need for reciprocal legislation in other provinces.

At the center of this swirling controversy are the Quebec-based distributors who say that the original intent of the Quebec Cinema Act, first introduced in 1983, was to protect the indigenous industry where federal legislation does not.

André Link, president of the Association Québécoise des Distributeurs et Exportateurs de Films et de Vidéo and recently appointed president of the Institut Québécois du Cinéma, says Quebec is doing what must be done in order to protect its distribution industry.

"If you can't control your own market then you cannot have your own industry," says Link who on behalf of the distributor's association has sent a vote of confidence to the Quebec government.

Reciprocal legislation in Ontario may not be a bad idea, says Link.

"Quebec has acted within its own jurisdiction. It is now up to the rest of Canada to act. The ball is in their court. If the other provinces were to imitate Quebec you would have reciprocity across the country and Canada would be protected and unified once again."

This distribution law and the divisiveness that it inspires among its critics comes at a time when the Quebec Stock Savings Plan, offering an investment incentive at 133 per cent, is the gleam in the eye of Ontario-based producers who are seeking ways to compensate for the reduction (in 1987) of the Canadian Capital Cost

Allowance for Film. The idea of qualifying for the QSSP appeals to more than a few producers who are at a loss to know how to finance their films.

On the federal front, the government has suspended its Film Importation Bill until after the election and is working out details of how to allocate \$17 million to the distribution industry.

Thus, Pierre Gendron, a successful Quebec-based film producer and partner in Max Films, a production/distribution company with a strong interest in Canadian and foreign distribution, says it is too early to take sides on the issue.

"By the time we know how to use this (\$17 million) fund; by the time the (federal) election is over; by the time we know what Lise Bacon wants to do with the bill and by the time we know how the Americans are reacting we may find that we are all very compatible," says Gendron.

Jonathan Barker, chief executive officer of the Ontario Film Development Corporation also supports a wait-and-see approach.

"We do not know what the real impact is and what the real loss of dollars is. That hasn't been measured."

At the heart of Ontario's concern, says Barker, is the anticipated drain of Ontario productions to Quebec for the investment incentives. He adds, however, that Quebec's distribution legislation is perceived by the Ontario government as being counter productive.

"Ontario is looking closely at its own film policies and in doing so the exclusion of Ontario distributors from Quebec is on the agenda," says Barker.

The Ontario government is studying several types of incentives, according to the Association of Canadian Film and Television Producers. These include a provincial CCA, grants, an investment tax credit and a refundable tax credit program similar to the program that has been proposed to the federal government.

Barker does not expect specific legislation but rather announcements before Christmas on incentives for investment in the Ontario-based film industry.

Where distribution is concerned, he says, barriers thrown up at Quebec's border could be damaging for the Ontario industry.

"I'd rather see Quebec find a way of having Canadian distributors operating throughout Canada. But we have an obligation to the distribution community in Ontario and if the damage is serious and there is no other option we will have to recommend reciprocity to the government against our own philosophical better wishes," says Barker.

ACTRA/Paramount agreement stands

VANCOUVER - What started out as a local branch grievance, and turned into what B. C. ACTRA branch rep. Peter Dent termed as a "constitutional crisis" within ACTRA, has simmered down into a compromise. With the Paramount/ACTRA B. C. agreement in place, there is a commitment by the National Council of ACTRA to come up with solution to the problem of Canadian writers working (or not working) on American productions.

The agreement with Paramount that the B. C. branch of ACTRA signed in September, requires a minimum number of B. C. writers to be hired per season by Paramount under an agreement similar to the Writers Guild of America (WGA) contract.

The agreement was part of the resolution to a grievance filed by the local branch of ACTRA against Paramount over a B. C. ACTRA writer signed to a WGA contract.

When the B. C. Branch informed the National Council of ACTRA of the agreement, the National Council attempted to reopen the contract with Paramount. Paramount refused. A *Cinema Canada* (Issue #156) article on the issue upset some people within ACTRA as well as the Canadian producers with whom ACTRA negotiates.

"The Canadian producers are very unhappy with individual branches of ACTRA signing agreements with the Americans," says Marion Fraser, chairperson of the National Writers Council of ACTRA and a B. C. writer herself. She opposes the Paramount agreement saying "It's not considered an agreement as far as ACTRA is concerned because, for one thing, it did not go to the membership."

Fraser says that the local branches of ACTRA have the power to sign local agreements. However, as far as she and the National Council are concerned, any agreement with Paramount is not local.

ACTRA general secretary Garl Neil says, "We are sending the word out to the whole industry that branches don't have the right to negotiate separate agreements. The Paramount agreement is not one we support."

Says Fraser, "Everyone finds attractive the idea of working for the Americans, but for the most part our work is not for American producers. The bread and butter doesn't come from the American producers. We initially have to work with and live with our Canadian producers and at the same time acknowledge that we have to negotiate with the Americans and that this should be done properly through the correct channels of negotiation."

She understands that the action taken by the local branch was because of the frustration of B. C. writers unable to work on the American

productions. American productions are a much greater part of the B. C. industry than the industry in Toronto.

Fraser says the reason there is no existing agreement between ACTRA and the U.S. producers addressing the realities of American production is because, "historically they (the American producers) haven't felt they had to deal with ACTRA (as their import productions were mostly written by American writers)."

Fraser notes that Cannell Studios of Canada has signed an ACTRA agreement and that, prior to the ACTRA's signing a writer working under the ACTRA agreement for a Paramount production, got over \$42,000 for one production vs. \$28,000 for an American writer under the WGA agreement.

Helena Zukowski, president of the B. C. Writers Branch of ACTRA, says "Basically what we have done was draw their (the National Council) attention to a new problem, that we have a number of American production companies making a long-term commitment to production in B. C. and we want to have an agreement in place where we can write for them. It's unfortunate that there was so much of a tempest about it but I think it's drawn attention to a problem that has to be resolved."

Says Fraser of the desired standard agreement with the Americans, "We want something that all American productions and all Canadian writers can benefit from, not something like this."

Boutet wins Alberta-Quebec Prize

MONTREAL - Richard Boutet, director of *La Guerre Oubliée*, is the winner of the 1988 Alberta-Quebec Prize for Innovation in the Art of Cinema.

Boutet was awarded the \$5,000 prize by Greg Stevens, minister of Alberta Culture and Multiculturalism, Lise Bacon, ministre des Affaires Culturelles du Québec and Charles Denis, president of the Société Générale des Industries Culturelles Québec (SOGIC).

A portrayal of the World War I era in Quebec, *La Guerre Oubliée* has been called a "cry for peace". It was produced by Les Productions Vent D'Est.

The Quebec-Alberta Prizes are given annually by the governments of Quebec and Alberta for excellence in Canadian film and television.

An honorable mention was awarded to Nicole Giguère's *Histoire Infame*, produced by Vidéo Femmes Production.

Last year's winner in the cinema category was Anne Wheeler for *Loyalties*.

The 1988 edition of *The Producer's Masterguide* is an exhaustive store of production data covering the motion picture, television, commercials, cable and videotape industries in the U.S.A., Canada and the U.K. Compiled by publisher Shmuel Bension, this hefty manual, an invaluable reference source for industry professionals, provides detailed and accurate information on every facet of production. (*Producer's Masterguide*, 611 Broadway, NYC, \$79.95 prepaid).

Published by the Academy of Motion Picture Arts and Sciences, the 1987 *Annual Index of Motion Picture Credits* supplies a fully cross-indexed production roster of 379 U.S. and foreign features that qualified for this year's Academy Awards. Included is a 1976-87 cumulative list of film titles. Meticulously edited by Ms. Byerly Woodward, it is an authoritative record, basic for scholarly research. (*AMPAS*, Beverly Hills, CA, \$80, \$60 for subscribers).

Scott Palmer's well-researched reference work, *British Actors' Credits 1895-1987* assembles extensive data on some 5,000 performers, including vital statistics, brief character descriptions and a full listing of their movies. Separate sections deal with film award winners, performers appearing in more than 100 films, and recipients of U.K. honorary titles. (*McFarland*, Jefferson, NC, \$55).

A valuable assist to cinematographers, *Gearfax Manual* provides, in convenient form, essential information on 35 and 16mm cameras, geared and fluid heads, dollies, cranes, support systems and film stocks. Data appears on sturdy laminated cards fitting into a special ring binder for easy updating. Each card describes a specific product and includes a photograph, technical data and threading diagrams or dimensional drawings. (*Alan Gordon Enterprises*, Hollywood, CA, \$59.95).

A searching study of "masochist esthetics" in cinema, Gaylyn Studlar's *In the Realm of Pleasure* examines the Marlene Dietrich-von Sternberg film collaboration. Probing the sources of their movies' psychological and visual complexity, Studlar finds in the star's androgynous mother-figure the link between cinematic enjoyment and masochistic sexuality. (*U. of Illinois Press*, Champaign, \$29.95).

In Hitler: The Newsreel Witness, editors K. R. M. Short and Stephen Dolezel assemble articles by an international group of scholars about the use by the Allies of WWII film footage for instructional and propaganda purposes in the re-education of a defeated Germany. (*Routledge*, NYC, \$37.50).

Two more books in the seemingly inexhaustible Presley saga. *Elvis and the Colonel* by Dick Vallenga reveals the unscrupulous money-grabbing of "Col." Tom Parker, Presley's manager, who eventually destroyed the singer's career. (*Delacorte*, NYC, \$17.95). In *Priscilla, Elvis and Me*, top male model Michael Edwards narrates an intimate, often tastelessly explicit account of their tempestuous relationship. (*St. Martin*, NYC, \$18.95).

Sometime actress and scriptwriter, and full-time bohemian, Patrice Chaplin writes breathlessly about her adventurous life in *Albany Park* and its sequel *Another City*. A transitory marriage to Michael Chaplin, son of the great Charlie, runs low among other amorous adventures, jobs in films, and thrashing around in her confused, unstable world. (*Atlantic Monthly*, NYC, \$8.95 and \$9.95).

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Doin' the Workshop Shuffle in Saskatchewan Dept.: Things are shakin' in the celluloid Sask wheatfields. Saskatchewan Film Development Project's Barbara Stewart reports that the first round of cine-pro workshops were a resounding success. Under the guidance of Professional Development helmer Ron Braun, a modest, but realistic and workable number of pros were selected to participate in a series of intense, hands-on training workshops. The fields of study were in three areas: script editing, production accounting and entertainment law. The individuals selected for the process were professionals in their fields (lawyers, accountants, writers, publishers, etc.), but were virgins to the film biz. Enthusiasm and interest in professional development were a key factor in selection. An enrollment ceiling was instituted to allow for maximum hands-on training and immersion in the particular fields of development. All workshops dealt directly with the production of the Ken Mitchell-penned *Great Electrical Revolution*, first project in the seven-part Sask West Television Inc. series of half-hour dramas, produced in association with Saskatchewan Film Development Project.

First at bat was the Script Editing Workshop, held in Saskatoon during the latter half of August. Enrollment was limited to five potential script editors, selected on the basis of close consultations with ACTRA and the Saskatchewan Writers' Guild. Leading the workshop was West Coast indie script-slicer, Karen Petersen. The five participants all had some writing and/or editing experience. A dramaturge, a journalist, a fiction writer, a book publisher and an ad copy writer; novices all to the world of film, were flung into the super-intensive session.

Next up was the Production Accounting Workshop. Held September 6 to 10 at the Saskatchewan Institute of Applied Sciences and Technology (SIASST) in Moose Jaw, the session was co-sponsored by the Society of Management Accountants of Saskatchewan. Five Sask. accountants were led through the intricacies of production accounting by Jim Westwell of Vancouver's Teledetector Disc. Again, this was a "working group", which focused their energies upon the budget of *The Great Electrical Revolution*.

Third-up at home-plate was the Entertainment Law workshop. On September 23rd and 24th, at the University of Saskatchewan's Diefenbaker Centre, communications lawyer Douglas Barrett first led 15 selected lawyers through a general overview of entertainment law and current industry practise. This was followed by a specific case study of all contracts relating to *The Great Electrical Revolution*. The workshop was co-sponsored by the Continuing Legal Education of Law Society of Saskatchewan.

With the bases loaded, the Saskatchewan Film Development Project is now awaiting the grand slam that will set *The Great Electrical Revolution* into maximum overdrive. Three key pieces of the jigsaw puzzle are now in place for the remaining six parts of the series. Producer and Project Co-ordinator Barbara Stewart seemed elated that "an array of Saskatchewan professionals had been brought [onto the ground floor]... of Saskatchewan's growing indigenous film industry." "Most importantly", said Stewart, "the involvement of such groups as the Saskatchewan Law and Management Accountants societies implies the support of Saskatchewan's business community with respect to the development of 100 per cent Saskatchewan-based drama."

If this workshop and production train keeps blasting forward, a full-fledged, full-time, Saskatchewan-based Film Office can't be far behind.

Wrapping on the Manitoba Beauty Queen Dept.: Shooting on the National Screen Institute production of *Miss Manitoba* wrapped in Winnipeg during the latter half of September. The half-hour tele-pic was penned by Edmonton's Geoff LeBoutillier. Co-producer was Winnipeg's Credo Group vice-prez', Joan Scott. Fellow Winnipegger Elise Swerhone helmed the drama, which is slated for broadcast on CBC's regional anthology series, *Family Pictures*. Swerhone's extensive list of credits include helming the award-winning one-hour bio entitled *Tommy Douglas - Keeper of the Flame*. *Miss Manitoba* deals with a young, rural Manitoba male who heads out to the City of Angels to make his fame and fortune. While residing in La-La-Land, he hooks up with an elderly, lonely femme who also came from Manitoba to seek the big-time. The former beauty-contest winner teaches the young buck a thing or two about life and responsibility. National broadcast is slated for early 1989.

Dubbing talks stall

MONTREAL - An impasse has been reached in talks between the television dubbing industry in France and representatives of the Quebec industry, according to Micheline Charest, president of the Association Québécoise des Industries Techniques du Cinéma et de la Télévision.

According to Charest, the Quebec delegation met with a "flat no" in response to key demands at a meeting in Paris early in October.

"They showed us no compassion on the issues. The meeting was a failure," says Charest.

Charest told *Cinema Canada* that it is time for strident intervention at a higher level of negotiation and that Canada should create its own measures to protect its dubbing industry.

The Quebec delegation is seeking a more lucrative arrangement with the highly protectionist television networks in France and the actors unions. In recent years, an overall quota system for programs dubbed outside of France has been expanded from 42 hrs. weekly to approximately 150 hours. But France won't accept dubbed English-Canadian series outside of the quota restrictions and argues elsewhere that it is unfair that the federal government is subsidizing the dubbing industry.

A recent Secor study of the Quebec dubbing industry indicates that 82 percent of Canadian programs televised on the French-language networks in Quebec (the second largest French-language market in the world) are dubbed in France.

Thus, Charest and the technicians association with the compliance of Communications Canada has asked the Canadian Radio-television and Telecommunications Commission to sanction a consultative committee that would establish measures to protect the Canadian dubbing industry.

Charest says these measures might include incentives for Canadian broadcasters to carry Canadian-dubbed programming.

Jean Francois Bernier, film policy analyst at Communications Canada says that under a tripartite agreement signed in 1987 by the governments of France, Quebec and Canada, ways and means to improve trade arrangements in film and television were sought.

However much the government of France is willing to comply with the Canadians, Bernier explains the problem with television dubbing is more of a labor/management problem between the unions and the television networks.

"At the last tripartite meeting (Ottawa, Oct. 13, 1988) we expressed to the French government that we are upset. They showed a lot of willingness to respond to our wishes but

explained that they are limited as to what they can do," says Bernier.

Progress has been reported on the union front where the Union des Artistes has reached a dubbing agreement with the Syndicat Français des Artistes in France. France's largest actor's union has agreed to accept Quebec-dubbed feature films and made-for-television films.

According to a spokesperson for the UDA, negotiations are continuing as it is uncertain how effective this agreement will be with the refusal of the television networks to budge on the issue.

Quebec Premier Robert Bourassa is expected to discuss this dossier with the French Prime Minister when he visits France in February.

B. C. does lunch in London

VANCOUVER - According to an article in *Screen International* last year, Vancouver was not on the movie production map.

George Chapman, the man credited with selling B. C.'s production community to Hollywood, disagreed. So for the week of November 2nd, film producers in London were sold on producing in B. C. with "the industry Liaison" of IATSE, Teamster, DGC and ACTRA, as well as the B. C. Film Promotions Branch and the London office of Telefilm, on hand to promote the "Location, Coproduction and Financial Opportunities Seminar."

Chapman, business agent for IATSE's Motion Picture locals in B. C., feels the prospect of financing coproductions through Telefilm and private investment will draw the "cash-starved" British to the event.

Peter Nobel, editor of *Screen International* visited the Film Festival in Vancouver last year and has a brother in the city, but the Central Canada-based writers who assembled the article focused on Montreal and Toronto.

Chapman says he has Nobel's help in putting on the affair which is similar to the Producers Luncheon in Los Angeles, which the Liaison has put on for several years.

New teen show premiered

MONTREAL - *Time of Your Life*, a Canadian television series about teenagers and their relationships with parents and teachers, premiered on CFCF-TV in Montreal on Oct. 17 at 4 p. m.

A Harry Jakobs Production, this series is produced in Montreal.

New B.C. movie unions "try"

VANCOUVER - "ACFC has indicated that they will use their own drivers, and not use our services, or participate with us so I guess they can go ahead and try," said Teamster Bob Dennet when asked how the established B.C. film trade unions would work with ACFC Vancouver. The other new B.C. freelance movie union, NABET 800, is just as welcome by the established movie-making community.

The question came from independent producer Chris Bruyere, moderator of the "Working Together In B.C." panel discussion at the B.C. Film Trade Forum in early October.

The panel was the first time the new union locals had sat at the same table with the established B.C. movie unions and there was little evidence of a labour war. At one end of the table was IATSE's business agent George Chapman, at the other end, Neil Haggquist (business agent from the DGC), Dennet, B.C. Film Commissioner Diane Neufeld, Peter Dent from ACTRA and NABET business agent Kevin

Brown. Beside him was national ACFC president Donato Baldassarra.

Since setting up in Vancouver last May, NABET and ACFC have been basically shut out of B.C.'s moviemaking business. Aside from a week-long shot on the U.S. feature *Heartstrings*, several day calls for commercials for NABET, and a small town Alberta shot with ACFC members from Winnipeg, Vancouver and Toronto Locals, IATSE has managed to keep all of the major movie technical business.

NABET 800 and ACFC came to Vancouver because of the perceived increase in production here and to represent the large freelance movie technician community. But when they started organizing, IATSE opened up its membership to the IA permittees and top-rank freelancers who the two new unions were aiming for. The rising Canadian dollar and this summer's writers strike also worked against the new unions. With less work to go around, the filmmakers who were producing had their pick of the best of the IA at costs competitive with the new unions.

Though not officially a closed shop, the BC Motion Picture Production Industry Liaison of IATSE locals 667 and 891, Teamsters Motion Picture Drivers Local 155, B.C. Guild of ACTRA

and B.C. DGC, have worked together as a "one-stop personal service" for foreign and local movie producers.

Local movie producers can also get a combination of deferrals, equity involvement, and flexible working conditions under what is called the Prototype Incentive Agreement which the Liaison agreed to in July. Already two local productions have been signed under the agreement with more being considered.

NABET and ACFC are competing with their lack of seniority and flexible work weeks. But as they are not part of the Liaison, they can't offer the same deals the others can.

"I would say that it is very difficult to break into an established status quo," says Brown of NABET.

He says this is why NABET has "set our rates, but our collective agreement addresses a first negotiating position." (Meaning that they will underbid the IA in negotiations with producers.)

"We're trying to break into a new market and it will take some time, it won't happen overnight," says Ray Hache, business agent for ACFC Vancouver, "It took two or three years for Toronto to get established on a local basis... It's going to take some time for us."

ACFC has had it the roughest because of their challenge of Teamster jurisdiction over driving. In Toronto, very little movie driving is done by the Teamsters, while B.C. drivers are all Teamsters. A dispute over the wisdom of opening a small motion picture technicians local with a declared stance against one of the largest unions on earth led to organizer Brown's departure from ACFC and immediate hiring by NABET. This preceded several other hirings, firings, emergency meetings, resignations and a move from ACFC's original downtown Vancouver office to the suburbs. One disgruntled ACFC member described the internal politics of the union as being similar to "stomach acid consuming itself when there is no food."

Brown is optimistic that lean days are over, at least for NABET. He says NABET has reached an agreement with the Teamsters and that several NABET 800 members are getting calls for IATSE because all the IA crews are working to capacity on the eight series and five features shooting in town. "Although the IA has been very resourceful in keeping the work to

Continued next page

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Continued from previous page

themselves, this may end and it may end very soon," says Brown.

As far as the established unions working with NABET and ACFC, ACTRA BC Branch representative Dent said, "If you sign with us, we will work with you. We like to work with all unions. Whatever private opinions we have, we find it is counterproductive to get involved in the internal war. So we will work with you if you pay all our minimums. And we'll put pressure on you to do a union shoot."

Haggquist from the DGC stated, "Our executive is on record as stating that we have enjoyed a very stable labour relations climate and a very cooperative atmosphere in terms of resolving jurisdictional disputes. Our executive board has not forgotten that it was the DGC that had the great jurisdictional dispute with IA in the early 1980s and they certainly don't want a repeat of any internal jurisdictional battles. I've had discussions with regards to that with Nabet. But again it's been emphasized by our local chairperson that what we are interested in is stability and in terms of that we will honor all of

our signed collective agreements."

Repeatedly the mike was passed over for George Chapman, business agent for the IA, to answer the question. He didn't.

TORONTO - Allen George Locke has been appointed National Sales Manager (Canada) at Spectrafilm. The announcement was made by Barry Young, president and chief executive officer of the production and distribution company based in Toronto, New York and Los Angeles.

Eighth annual Atlantic Festival winds up

HALIFAX - Léa Pool's *À Corps Perdu* and Ron Mann's *Comic Book Confidential* won the Best Dramatic Feature and Best Feature Documentary, respectively, at the eighth annual Atlantic Festival Atlantique held here October 11-16.

Festival head Elizabeth Clarke acknowledged that 'full employment' in the regional film industry, with three features all shooting within weeks of each other, may have hurt attendance this year. However, a strong emphasis on the solid and growing base of the industry here, highlighted by a well-received commercial workshop, guaranteed the festival's continuing relevance.

Other features screened were Allan E. Goldstein's *The Outside Chance of Maximilian Glick*, Guy Maddin's *Tales From Gimli Hospital*, Jean-Pierre Lefebvre's *Box of Sun*, Paul Donovan's *The Squamish Five* and *A Switch In Time*, and Herménégilde Chaisson's *Madame Latour*.

Feature documentaries included William MacGillivray's portrait of the Nova Scotia College of Art and Design conceptualist heyday *I Will Not Make Any More Boring Art*, Janice Cole and Holly Dale's catalogue of women in cinema *Calling the Shots* and Brian Lomax's *A Blues Documentary*, an interview and performance of blues legend Dutch Mason.

A provocative critic's workshop with Geoff Pevere, Jay Scott, Peter Harcourt, Lindsay Brown and David Swick pitted directors against the critics, with other journalists and the general public somewhere in between. Filmmakers Donovan, MacGillivray and Tom Berry all challenged the panel on the responsibility of the critic to the developing art form of Canadian film.

The boom in local CBC production, as Halifax, along with Vancouver and Toronto, has been designated one of the main production centres, was well represented by a 90-minute compilation of the sometimes subversively hilarious CODCO series. The packed house at Woodwood's Cinema was followed by a lavish lunch party at the CBC's Sackville Road Studios.

The Festival was opened by Ken Pitman's Newfoundland action film *Finding Mary March*. The People's Choice award went to Tom Berry's return-to-Sydney film *Something About Love*. Alex Bushy and David Coole won Best Short for their semi-experimental cross-Canada excursion entitled *Jackass Johnny*.

Ron Macdonald



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NEWS

Festivals wrap Box-office receipts up

TORONTO - The 13th annual Festival of Festivals wrapped in Toronto September 17 with the announcement of a significant increase in box-office receipts over last year.

The festival grossed \$650,000 in 1988, compared to \$530,000 in 1987. A total of 279 films from 39 countries were screened during the 10-day event.

The Outside Chance Of Maximilian Glick, based on Morley Torgov's comic novel about a Jewish boy in a small town, won its director, Allan Goldstein, the \$25,000 Toronto City Award for excellence in Canadian Production, beating out the heavily favoured *Dead Ringers* by David Cronenberg. This is the first feature from the Vancouver-based Northern Lights Media Corporation and Executive Producer Stephen Foster was very pleased with the response to his film, calling the Festival a "tremendous showcase" for the film.

A Spanish comedy about disintegrating love affairs, *Woman on the Verge of a Nervous Breakdown*, directed by Pedro Almodovar, was voted by festival audiences as the most popular entry at the Festival, winning the John Labatt Classic Film Award.

The British-made *Distance Voices/Still Lives* won the Four Season Hotels Critics' Award, voted by the 400 accredited members of the media. No attendance figures were released, in accordance with a decision taken last year after a rancorous exchange between the Toronto and Montreal festivals, and accusations by Montreal that the Toronto festival regularly inflated its attendance figures.

For the first time this year, the Festival ran an official sales office. The office, a joint venture of the Festival and the Ontario Film Development Corporation, served as a link between producers, the agents selling product and the film buyers. There were 83 official buyers from the United States (representing 90 per cent of the total), France, Germany, Japan and the United Kingdom.

According to Shane Kinnear, manager of Sales and Distribution at the OFDC, "The buyers were impressed with the organization and the kind of information that was available to them. It gave the filmmakers a better opportunity to meet these people and provided a climate within which the sales could be made." Kinnear says that it is too early to tell how many deals were actually made, but his office is conducting a follow-up with each registered buyer.

Kinnear discovered that what the buyers liked most about the Toronto Festival was that they could judge a film by aggressive and knowledgeable film audiences. He claimed that this made the job a lot easier for them.

NEW HEAD OF NFB PROGRAMMING

Barbara Emo has become the first woman to head up the National Film Board's English Programming Division, responsible for both the production and marketing of NFB films.

Ms. Emo, who has had considerable experience as a producer, both with the Film Board and with the Canadian Broadcasting Corporation, also served as assistant director of English Production from 1976 to 1985. For the past three years, she has held the office of director of Finance, Administration and Personnel.

Ms. Emo taught school with both the Ottawa and Montreal boards before working as a news reporter with CFCF-TV in Montreal and as a producer/director/story editor with CBC-TV for five years in daily public affairs programming.

As director of English Programming, Ms. Emo replaces Peter Katadotis who was recently appointed director of Production at Telefilm Canada.

NFB AT OTTAWA'S ANIMATION FESTIVAL

The National Film Board played a major role in this year's International Animation Festival in Ottawa. Aside from having four films in official competition and four featured in the Panorama section, two programs celebrated the NFB's upcoming Fiftieth Anniversary. One series of films focused on the early days of the

Board's animation. The other featured a selection of comic films from recent years. As well, the Festival paid tribute to NFB veteran Evelyn Lambart by naming her the Festival's Honorary President and presented a retrospective of her films.

NEW SERIES OF DOCUMENTARIES

The NFB has begun production on a new series of nine documentaries entitled *Parler d'Amérique*. Three of the films will be directed by filmmakers from France who have yet to be named.

The first film in the series, which is almost complete, was directed by Nathalie Petrowski. It's entitled *Le cirque d'Amérique* and it features the acclaimed Cirque du Soleil.

Gilles Carles will begin filming *Le diable en Amérique* in November and Léa Pool, whose latest feature *À corps perdu* (*Straight to the Heart*) recently premiered in Montreal during the World Film Festival, will direct *Hotel Chronicles*. Other Quebec directors scheduled to begin filming shortly include: Marilu Mallet, Paul Tana and Vincent Martorana.

U.K. FILM SALE

Four National Film Board features have been sold to Channel Four Television in Britain for airing in the 1989 fall season. They are John Smith's *Sitting in Limbo*, *The Masculine Mystique*, di-

rected by Smith and Giles Walker and *90 Days and The Last Straw*, both directed by Giles Walker.

NFB'S STOCK SHOT LIBRARY

The Film Board's stock shot film library is unique as a reflection of the history of Canada. The library has been built up over the years by film shot for NFB productions but not used in the final product. The subject matter is wide and varied and the collection comprises some 20,000,000 feet of film. Information on the library is available by writing to: Stock Shot Library, P-4 National Film Board of Canada, P.O. Box 6100, Station A, Montreal, Quebec, H3C 3H5.

FILMMAKER HONOURED

NFB filmmaker Anne-Claire Poirier has been awarded the Albert-Tessier Award for her contribution to Quebec Cinema. Ms. Poirier has been with the National Film Board since 1960 and has directed such films as *De mère en fille* (1968), the first feature film to be directed by a woman in the Province of Quebec; *Le temps de l'avant* (1975); *Mourir à tue-tête* (1979) which was a smash success both in theatres and on television; *La Quarantaine* (1982) and *Salut Victor* (1988), a television film starring Jean-Louis Roux and Jacques Godin which will be seen on Radio-Québec during the 1988-89 season. Ms. Poirier also produced the series *En tant que femmes* between 1972 and 1975.

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Surf's up

VANCOUVER - The 7th annual International Film Festival seems to have been a hit with city filmgoers. Attendance reports released by the VIFF show an increase in both ticket and membership sales.

Director Alan Franey says total attendance was up 24 per cent from 1987; from 52,000 to 64,318. Memberships increased by 55 per cent from 11,000 to 17,000.

About 50 of the Festival's 133 screenings sold out, evidence that having only four theatres guarantees lineups. Some of those turned away from initial showings were able to see 14 films chosen as 'Festival Favorites' and exhibited again on October 16. These included *The Thin Blue Line*, *A Chinese Ghost Story*, *Crusoe* (which premiered at the VIFF), *Walking After Midnight*, *Assa* and *Vampire's kiss*.

Some Girls was also given a second run having been selected by festival patrons as Most Popular Film. *The Outside Chance of Maximilian Glick* was voted Most Popular Canadian Film.

Attendance up

MONTREAL - Participation statistics for the 11th annual World Film Festival in Montreal (Aug. 24 to Sept. 4, 1988) have been released by the Montreal World Film Festival.

Attendance at the festival was 280,677 compared to 251,123 patrons in 1987.

The number of films shown this year was 232 features and 124 short films for a total of 356 films

Canadian film participation was 30 features, 15 short films, 78 student films for a total of 123 Canadian films.

OFDC Hosts Cineposium '88

TORONTO - Cineposium '88, the 13th annual meeting of the Association of Film Commissioners, took place this year in Toronto during the annual Festival of Festivals. Hosting the event were the Ontario Film Development Corporation and the City of Toronto.

Joe O'Kane, Film and Video Commissioner for the San José Convention and Visitors Bureau, and president of the AFC for the last three years, told *Cinema Canada*, that, "Toronto was the best place we could have selected this year for our Cineposium and to hold it alongside one of the best film festivals in the world was very nice. A number of film commissioners had films that were shot in their area shown in the festival. We found it very productive."

The AFC is a nonprofit association of over 200 film commissioners from all over the United States, Canada, West Germany, Chile, Australia and several other countries. The association provides a marketing data base, marketing surveys, and a list of names of people who do location work. Its primary goal is to educate first-time film commissioners on how to do an effective job. Cineposium '89 will take place at Park City, Utah, in association with Robert Redford's Sundance Institute.

Atlantis in the swim on 10th B-day

TORONTO - This fall marks the 10th anniversary of Atlantis Films Limited, the film and television company formed by partners Michael MacMillan, Janice Platt and Seaton McLean in 1978.

However, celebrations will be low-key, according to Atlantis' director of publicity and promotion, Jeremy Katz. Currently they are negotiating with author Kurt Vonnegut to produce a television series based on his short stories, similar to their popular *Ray Bradbury Theatre*.

Starting at the end of October they went into production with *Men*, a prime-time drama series produced in association with MCA/Universal for ABC Television in the United States. Katz believes this is the first time a Canadian company has produced directly for American prime-time network television and is "delighted to have cracked the American market." The series stars Canada's Saul Rubinek, along with Ted Wass, Ving Rhames and Tom O'Brian. In all, 13 one-hours will be produced to be shown starting in January. Kim Todd will be producing for Atlantis.

Dude is a made-for-TV movie being produced by Atlantis in Vancouver and Mission, B.C. Starring Winston Rekert of *Adderly* fame, the film is about a dude ranch for juvenile delinquents. Director Stuart Margolin wrote the script from an original idea by Rekert and co-producer Danny Virtue. Janice Platt is producing for Atlantis and Michael MacMillan is the executive producer. *Dude* will be seen on the CTV Network in 1989.

Alliance lines up projects

TORONTO - Alliance Entertainment has announced its production plans for 1988-89. Included in its schedule are two feature films, both sequels to successful early works.

California Dreaming is Sandy Wilson's follow-up to her award-winning *My American Cousin* and will be shot in British Columbia, Oregon and California beginning in the spring of '89. Wilson will be directing again from her own script. Margaret Langrick and John Wildman will reprise their starring roles as Sandy Wilcox and her American cousin, Butch. Robert Lantos is executive producer, with Wilson and Steve Denure acting as coproducers.

Gate II has already begun principal photography in Montreal. The film reunites the original creative team from *The Gate*, which received the Golden Reel Award for the Highest-Grossing Canadian Film in 1987. Tibor Takacs directs from a script by Michael Nankin (*The Gate*) and Bruce Wagner (*Nightmare on Elm Street III*). John Kemeny is executive producer for Alliance.

Alliance is also producing three television series: the first season of *Bordertown* (26 half-hours set in 1880 in B.C. for Global in Canada and CBN Cable in the United States); the fifth and final season of *Night Heat* (13 hours); and the second season of *Diamonds* (22 hours).

The company has two six-hour mini-series in the works for early 1989. *Smoke Bellew*, based on a collection of short stories by Jack London, will be shot on location in British Columbia. Set in the Klondike Goldrush of the 1890s, the miniseries is an official Canada-France co-production. CBC has the broadcast rights in Canada. *Gabrielle Chanel* tells the story of Coco Chanel and is again an official Canada-France co-production. Brian Moore has written the screenplay and the CTV Network has picked up the Canadian broadcast rights.

Finally, Alliance has purchased the film rights to *Stung: The Incredible Obsession of Brian Molony*. The book by Gary Ross tells the story of Molony, a Toronto bank officer who defrauded his employers of more than \$10 million to feed his gambling habit.

It could have been a great story. The B.C. government employees were on strike. You could buy only B.C. wine. Mary Lou McCausland, film classifier, was filling in for picketing clerks at the provincial Supreme Court.

Because the Vancouver International Film Festival (VIFF) is a society, only two films had to be classified, the family matinees: *Mio in the Land of Faraway* (a Swedish, Soviet, Norwegian co-production based on a short story by Astrid Lindgren) and *The Tadpole and the Whale* from Rock Demers.

I could hardly wait. Kids picketing Fantasy Gardens demanding an end to the strike. Vancouver's much-touted "world-class" status exposed as fraud. And then, dammit, they settled.

It could have been a great story.

Instead I can report that Garth Drabinsky fell in love with Shirley MacLaine when he was 17. And that when she enters a room otherwise sensible and sane Vancouverites do the same thing. Perhaps it was only a follow-spot, but her face seemed to light up the entire Cineplex-Odeon where the VIFF opened with *Madame Sousatzka*.

Less radiant perhaps, but no less talented, is her director in the film, John Schlesinger. He was spotted dining with producer Ron Sheldo (*The Dressmaker*). They hadn't spoken since clashing over *The Day of the Locust*. Sheldo must find Vancouver a bit hard on his nerves. When last here nine years back he passed up an opportunity to cast an up-and-coming local actor, Michael J. Fox. Before that, 29 years ago, he was here with Errol Flynn when the star dropped dead in a West End apartment.

Edward Dmytryk does not look 80 years old. He barely looks 60. Much to his own surprise he was one of the biggest draws at the VIFF, a B.C. - born director who made his name with Hollywood's B-movies in the '40s and '50s. I had an opportunity to talk with him and to see the 'B.C. Noir' retrospective series during the last week of the festival. He describes himself as an artisan and has little respect for those filmmakers who declare themselves artists. An interview with the director of *Crossfire*, *The Caine Mutiny*, *The Young Lions* and *Walk on the Wild Side* in the next issue.

As you'll read elsewhere, BC Film's astounding first year-end report was released during the Festival. One name appears more times than even BC Film boss Wayne Sterloff - Phil Savath, who's now focussing his attention on *Circus Gothic*, "the film I've always wanted to write." It's about a young girl who goes to clown school and then joins Canada's last travelling tent circus. It disappeared in the early 1970s. Savath expects to shoot next year.

BC Film's next major announcement may have been made by the time you read this: an extension of the Internship program to cover writers. Is Mr. Savath willing to take on an apprentice?

As last year's B.C. Motion Picture Association Trade Forum there was a session on pitching scripts. The Two Pegs (Campbell & Thompson) bounced their idea for a '40s-style mystery featuring a single mom detective. As I recall, reaction was mixed.

The Big Flirt is now at first draft stage and should be shot (for about \$750,000) next year. In the meantime *Bombs Away*, produced with the NFB, premieres November 21. It's a 17-minute look at children's fear of nuclear war complete with study guide. Also from PegsFilms (just a suggestion), *In Search of the Last Good Man*, a 7-minute short now in post-production.

And, about now, Peg Campbell will be arriving in the Orient along with five other Emily Carr College of Art and Design teachers and 13 students. They're there for the Shanghai Animation Festival and will be dropping by the Beijing Film Academy to talk about a possible exchange program.

My sincere thanks to Stephen Foster and Gloria Davies for inviting *Cinema Canada* to co-host the opening-night party for *Max Glick*. The Estia restaurant supplied a generous smorgasbord and we also received help from the Pacific Palisades Hotel and Beckett & Lowe sound.

Among many others I ran into a filmmaker I hadn't seen for six years, since her documentary about older women having children, *Baby Clock*. Elvira Lount's film gathered dust after the initial release but seems now to be coming of age. Broadcasters remain lukewarm but she says international educational TV programmers are suddenly calling up and she's also sold it for home video use. Right now her company, Utopia, is developing a \$5 million feature called *Weirdos*.

Not only do we have great scenery and a passable winter here in B.C., we also eat well. At least if we're munching at one of Tara Tocher's *Reel Appetites* catering tables.

When she began back in '84 I doubt that even Tara envisioned serving 75,000 meals a year to film workers. Never mind winning a Certificate of Merit from the Canada Awards for Business Excellence. Bon appetit!

It's just like in the movies - George Grieve is walking tall in his hometown. He's the production manager for the 26-episode TV series *Bordertown* being shot in the Fraser Valley community of Maple Ridge, about 60 kilometres east of Vancouver.

"It's 13 years of fantasy come true for me," says Grieve, who was the local Parks and Recreation director and an Alderman before getting into the film business. He's long been encouraging producers to shoot in the area.

A western town set has been constructed on ranch land north of Maple Ridge. It includes a saloon and general store; most of the 14 buildings will be practical with complete interiors rigged for indoor scenes.

Bordertown will shoot for 22 weeks under an agreement with a French producer; one of the series' regular performers will be from France and about 20 per cent of the budget will be spent there. The show will be shot in English and then dubbed. Grieve says the total budget is between \$12 and \$13 million. "We'll probably spend a million in Maple Ridge," he says, "buying supplies, lumber and services."

Grieve is keen on local hiring and already has some Maple Ridge residents at work on set construction. The crew will peak at about 75, most of them British Columbians.

"Most of them will be coming from the Vancouver area to us, which is the reverse of what we locals have been doing for years."

Bordertown is being distributed by Alliance but, as of our deadline, no Canadian broadcast had been confirmed.

On the tube, CKVU has introduced its alleged flagship public affairs program *WestCoast*. Although late getting on-the-air (the set wasn't ready), the first week showed promise for what's essentially a low-rent version of *The Journal*. Pieces are well shot but aimlessly written and it is, I think, pretentious to have a host interviewing, via screen, someone who is clearly in the same studio. Still, VU chief of news and current affairs George Froelich comes to the job after several years with Barbara Frum, so the show should soon find its feet.

Just one thing that doesn't make sense: Why is *WestCoast* scheduled opposite both CBC and BCTV supper-hour newscasts? And why isn't there at least one host with some level of competence as an interviewer? Douglas Miller is a perfectly affable TV weatherman but quite unconvincing asking any question more complicated than the current windspeed.

Canwest has also promised Vancouver segments on *For Arts' Sake* and *Eyes West*, co-produced with its other western stations. So far, no specifics on dramatic production.

A couple of issues back we went on-location to *The Wish*, a half-hour CBC program about a paraplegic girl learning to scuba-dive. A number of the actors were members of Theatre Terrific, a company that specializes in training the physically handicapped. You may recall their plea for more opportunities.

Apparently it was heard. Company director Sue Lister says she's had at least four calls from film companies looking for performers but, unfortunately, in ages and heights she couldn't supply. One request was for a male midget or 'little person', another for a 16-year-old girl in a wheelchair. Eventually an able-bodied actress was cast.

Aspiring actors with handicaps should contact Theatre Terrific at 604-222-4020.

By now most of our Vancouver clients will have met Sherri-Lee Guilbert, our new sales representative. She's an actor with Headlines Theatre, the company that creates plays hand-in-hand with those affected by issues in the news. This summer she toured the country in *No-Xya*, an examination of native land claims. During the Vancouver Fringe Festival Headlines also staged their first interactive TV 'power play' with members of the refugee community. During the previous week refugees constructed a short play, about 10 minutes, about their experiences in a new country. After the community cablevision performance, viewers were invited to phone in with suggestions of how the characters might otherwise handle situations. The program is being submitted for Innovative Use of Television awards.

Also please take note: A few months back I was elected to the B.C. Writers Council of ACTRA, largely as a representative of freelance CBC Radio journalists. It quickly became clear that a great deal of our time was to be spent on issues pertaining to film, often from a union point of view. So, in the hope of avoiding conflict of interest, I have assigned coverage of the B.C. labour beat to Ian Hunter.

Finally, a reminder that this year's B.C. Motion Picture Association 'Wrap Party' happens on December 1st at the Hotel Vancouver. BCMPA members pay \$75, non-members \$100. Tickets can be reserved at 604-684-4712.

CRTC approves CAB's Broadcast Council

OTTAWA - The CRTC has approved a proposal by the Canadian Association of Broadcasters to establish a Canadian Broadcast Standards Council. Michael McCabe, president of CAB, claims that the council is unique. "If we get this off the ground, it will be the first in the world," he told *Cinema Canada*.

"I don't think any broadcasting system has this sort of voluntary process of self-discipline. We have been under pressure for some time on a whole range of issues, such as children's advertising, violence in broadcasting, sex-role stereotyping and, increasingly, the portrayal of the disabled and multicultural groups. We thought that it would be better if these matters were not regulated and instead we developed our own codes."

According to CRTC chairman André Bureau, the commission is pleased with CAB's proposal and believes that it constitutes a new approach to the improvement of industry standards.

The Council will be responsible for administering CAB's Code of Ethics, a voluntary code regarding violence in television programming, and the codes regarding sex-role portrayal in radio and television programming. The council will consist of a National Executive, consisting of 12 members, five regional councils (Atlantic, Quebec, Ontario, West and British Columbia) and the radio or television stations that adhere to the Councils.

Link heads Institute

MONTREAL - André Link, president of Cinepix Inc. has been elected president of the Institut Québécois du Cinéma. He replaces Claude Fournier for a three year term.

Link is also the president of the Association Québécoise des Distributeurs et Exportateurs de Films et de Vidéo.

The election on Oct. 12 resulted in a full slate of new board members.

They are: Paule Baillargeon (Union des Artistes), Pierre Blondin (Syndicat des Techniciennes et Techniciens du cinéma du Québec), Roger Frappier (Associations des Producteurs de Films et de Vidéo du Québec), Jean Daniel Lafond (Association des Réalisateurs et Réalisatrices de Films du Québec), Héléne Lauzon (Association Québécoise des Industries Techniques du Cinéma et de la Télévision Inc.), Jacques Patry (Association des Propriétaires de Cinéma du Québec Inc.), Louise Pelletier (Société des Auteurs Recherchistes Documentalistes et Compositeurs).

Sylvie Sauriol represents the video production industry and André Paquet represents a Francophone exchange program.

André Picard, who was also elected to the board as the television broadcast industry representative, has abstained after resigning (Oct. 20) at Television Quatre Saisons. Currently the vice-president of programming at TQS, Picard will move to Toronto in March where he will join the Imax Corp. (SEE PEOPLE).

The Institut Québécois du Cinéma is an advisory agency to the Quebec government on film and television policy.

Script Breakdown starts up in Vancouver

VANCOUVER - Since mid-August, the Los Angeles-based Breakdown Services Ltd. has had a branch office offering script breakdown in Vancouver.

Nathalie McGowan, who is also co-ordinator of the British Columbia Motion Picture Association, runs the Vancouver operation. "As it is now, we're working on about four projects a week that are locally-based," she said.

McGowan explained that casting directors bring in a script, which is then broken down into various elements, such as who the characters are, their age, mental state, number of lines, etc., along with who is producing, directing, and the shooting dates.

This information is then distributed to local agents (who must have two letters of recommendation from casting directors to be eligible, and who pay a fee for the service). The agents can then make submissions to the casting director.

"In the past, casting directors would get on the phone to all the agents when they were looking for actors," McGowan said. "Our service speeds up the process."

Gary Marsh, company president, realized the need in Vancouver for a breakdown service, and wanted someone here who knew the industry and would be able to work with both Canadian and U.S. productions, McGowan explained.

"So far we're doing features, television series, movies of the week; we're hoping to tap commercials, theatre, even student films - anything that involves talent," she said.

The company here presently has 17 clients, as opposed to about 650 in Los Angeles, according to McGowan.

Any casting director can use the service, although one stipulation is that a project must be funded: "We don't do breakdowns for projects that aren't ready to go," she said.

"My real goal is to work with indigenous productions to get the cream of the crop in terms of talent."

New film production centre for Montreal?

MONTREAL - Mel Hoppenheim, president of Panavision Canada Ltd. is currently negotiating for a grant under the Canada-Quebec Subsidiary Agreement on Cultural Facilities to build a film production centre in Montreal.

At press time, Hoppenheim, who already operates three sound stages at Cité du Havre in the former Expo Theatre, told *Cinema Canada* that the size of the grant and thus details of the new facility, will not be known until early this month.

The Expo Theatre/Panavision Studio proposal was one of four proposals submitted prior to June 30.

The proposals were assessed by a review committee on the basis of economic and financial criteria as well as on the needs of the market.

The review committee report was examined by Communications minister Flora MacDonald and Quebec minister of Cultural Affairs Lise Bacon, who both approved negotiations.

The objectives of the Canada-Quebec

agement include support of the film industry in Montreal with the development of studios for feature films and large-cast series.

CBC Broadcast Centre underway

TORONTO - The CBC held a public ground-breaking ceremony in downtown Toronto on October 5 for its \$380 million Broadcast Centre. The new broadcasting facility, scheduled for occupancy in 1992, will house CBC-English network radio and television, as well as English and French regional and local radio and television, all currently operating from 26 separate buildings throughout the city.

The ground-breaking has come 30 years after a new network headquarters first became an issue and 10 years after the CBC purchased its 3.8 hectare site opposite Toronto's Metro Convention Centre. For the first time in the history of the CBC in Toronto, all broadcasting functions will be consolidated in one location, accessible to the public.

The 10-storey centre will eventually be part of one of the largest mixed-use developments in North America and will include commercial, residential, retail and entertainment space, a hotel and a one-acre park.

Location regulation for Vancouver

VANCOUVER - There are new rules for film crews wanting to use locations on Vancouver city streets. The City Council, responding to complaints about congested streets and repeated use of some choice spots, approved the new guidelines on September 13th.

Traffic and transit access is the main priority with the city engineer to give final approval. Occupants of residential areas must be informed of filming by the production company; however, an earlier idea for polling homeowners seems to have been dropped.

Special permission is needed to move-in or move-out before 7 a. m. and after 11 p. m. Monday to Thursday, 7 a. m. and midnight on

Fridays, 8 a. m. -midnight Saturdays and 8 a. m. -11 p. m. Sundays. In instances where one location is being used a lot, residents have the right to ask for a ban on further filming.

The rules also require at least \$2,000,000 in comprehensive general liability insurance and the posting of a bond equal to the value of any municipal services provided.

Earlier the council had considered a \$30 permit fee to cover the cost (\$12,000) of a half-time employee to look after location requests.

Representatives of the industry opposed the fee, arguing it would reduce Vancouver's competitive edge. The city still wants to recover the half-salary but hasn't yet figured a formula for doing so.

The aldermen have also set aside \$1,000 for the printing of a brochure that will explain the new systems.

TORONTO - Phil Dunn has been appointed vice-president finance and administration and Steven S. Levitan has been appointed vice-president business affairs of Sunrise Films Ltd.



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Global Network dispute

TORONTO – Global Television president Paul Morton doesn't have to resign while a court battle over the Ontario television station continues, a Manitoba court judged ruled recently. Global's co-owner, Izzy Asper of CanWest Communications, is fighting Morton for the control of Global TV.

Asper, acting through CanWest of Winnipeg, had sought an interim injunction compelling Morton to step aside while the court decides whether he must resign under the terms of a longstanding partnership agreement. That agreement is part of a wider dispute between the two men over Global's ownership that has been dragging on since 1985.

CanWest owns 61 per cent of Global but Asper doesn't have voting control. Morton and Global board director Seymour Epstein retain that even though they own only 38 per cent of the company. They originally sued Asper for \$50 million in damages, alleging he had reneged on a commitment to sell them a block of his shares that would have increased their stake in Global to about 56 per cent.

In this latest round, Asper had argued that Morton should be forced to step down as president because he abused his position by refusing to terminate a contract with Imagineering, a company owned by Epstein. Imagineering provides engineering services to the station.

In his ruling, Associate Chief Justice Richard Scott of the Manitoba Court of Queen's Bench urged Asper, Morton and Epstein to settle their differences quickly.

"I wish to make it clear that by declining to alter the status quo, I am not to be taken as approving in any general sense the course of business communications between the protagonists in this litigation. In the interests of all parties, it is obviously desirable that these communications improve," he wrote in his judgment.

Americans honor Brittain

MONTREAL – Donald Brittain, acknowledged as Canada's master of the documentary and docu-drama, has won the annual John Grierson Award given by the American Society of Motion Picture and Television Engineers (SMPTE) for his lifetime work. The Award was presented to Brittain at a ceremony held in New York, October 15.

Brittain said he was surprised and pleased

with the award, one of many he has received during his distinguished career. "It's always gratifying to get an international award. I've always had a great respect for the technical guys. I'm pleased that they like me enough to give me this award."

Brittain's *The King Chronicle* was also honoured at the recent Columbus Film Festival, the oldest continuing film festival in North America, for the Best Political and Social Documentary. Ironically, *The King Chronicle* has

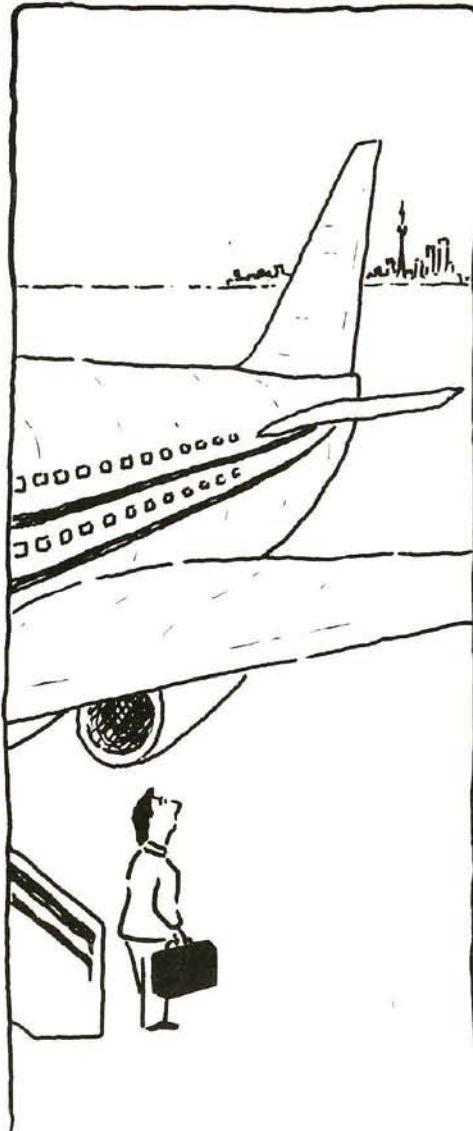
been nominated this year for a Gemini in the Best Dramatic Mini-Series category. "Drama, docudrama, I'm not sure what the definitions are anyway. I use whatever works. You tell the story the best way you can tell it, so I'm not too keen on these definitions."

He is now working on a script about Dr. Ewen Cameron, the Montreal doctor accused of performing brainwashing experiments in the '50s with the help of the CIA. It will be another CBC-NFB project and plans are to begin

shooting in the spring of '89. "It's a lot more subtle story than most people think. It's not just a mad scientist working in his castle on the hill. The fact is that the CIA came in after he had started, stayed for awhile, then went away. That's not really the crux of the story. Cameron had an overweening ambition. He was considered the best psychiatric doctor in North America, but a lot of little things got forgotten and eventually it became an obsession. He was playing a very dangerous game."

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CBC All-News TV

OTTAWA - Communications minister Flora MacDonald has announced that the Cabinet has given the go-ahead to the CBC's 24-hour all-news cable service in a revised proposal that includes participation by several private companies and plans for a French-language service.

The new service, the subject of hot debate in the Commons when the CRTC initially gave the green light to the CBC over a rival bid from the Alberta-based Allarcom Limited, will draw on existing CBC news-gathering operations and will offer news, weather, sports, entertainment and current affairs programming. What is new about this revised proposal is the CBC's willingness to buy 20 per cent of its shows from private sector sources, such as the *Financial Times of Canada*, *The Globe and Mail* and *Les Affaires*. This figure will increase to 25 per cent in the second year of its operation.

As well, Canadian Satellite Communications Inc. (Cancom) of Toronto has struck a deal with the CBC to market the new service to the cable companies and handle all the billing and accounting. Seventy per cent of the programming will come from production centres in Halifax, Calgary and Winnipeg.

CBC strike vote

TORONTO - Federal Labour minister Pierre Cadieux has appointed a conciliator to mediate a dispute between the CBC and NABET, thereby effectively preventing the union from going on strike during the present election campaign. The appointment of Douglas Stanley means that a strike will not be legal until a week after his recommendations on the dispute are released by the government, which, in all probability, will not be for several months.

Douglas Lewington, international representative for the union representing 2,000 CBC technicians and maintenance staff across Canada, except in Quebec and Moncton, says the minister's decision is clearly aimed at preventing a labour disruption at the CBC during the federal election campaign. "We are outraged," said Lewington in a statement released to the press.

Cadieux's decision naming Stanley came just hours following the announcement that NABET members had voted 70.7 per cent to strike the CBC if necessary. Had the minister not named a conciliator, NABET members would have been in a legal strike position at midnight, October 24. The corporation is offering 3.5 per cent in each of two years, while the union is seeking increases of 7 and 6.5 per cent.

**Malo wins
Paramount Video**

MONTREAL - After a two-year absence from the French-language video market, Paramount Pictures Corporation has signed an exclusive distribution deal with the Malofilm Group.

The two-year deal gives Malofilm exclusive Canada-wide rights in the video format and also includes Paramount's complete video library.

Malofilm has announced that all Paramount videos will be released on a day-and-date basis with English-language videos.

Malofilm also has exclusive French-language distribution rights for MGM/UA, New World and Cineplex Odeon Films.

**Changing the guard
at AMPIA**

EDMONTON - George Christoff is the new president of the Alberta Motion Picture Industries Association (AMPIA).

Christoff who is a partner in the recently formed Alberta Releasing Limited and owner of Filmwest Associates replaces Allan Stein who remains on the board as past-president.

Helen White of HBW Film Productions Inc., will sit for a second one-year term as vice-president.

The three directors of the AMPIA board are Wendy Hill-Trout of Marie-Ann Films Ltd., Lars Lehmann of Highway One Motion Pictures Inc. and Marke Slipp of Pegasus Productions Ltd.

Hill-Trout and Lehmann are first-time members of the board.

AMPIA was formed in 1973.

**Banff: CTV
fellowship**

TORONTO - The CTV Television Network will contribute \$180,000 towards the Fellowship Program of the Banff Television Foundation.

This contribution will allow 40 individuals each year for the next three years to attend the Banff Television Festival.

The 10th annual Banff Television Festival - a worldwide competition for excellence in television programming, a symposium and an informal market place - will take place June 4 to 10, 1989.

Major sales at MIPCOM '88

MONTREAL - Over 40 Canadian exporting companies attended MIPCOM 1988, Oct. 14-18, reported to be the biggest and most lucrative market in the four-year history of the annual event.

Among the Canadian exporters who were pleased with the market are Films Transit with wide broadcast interest for Ron Mann's *Comic Book Confidential*.

Cimadis, also based in Montreal, says that as a result of MIPCOM full recoupment is expected of last year's production, *ZAP*.

Cathy Ellis of R. C. Ellis Enterprises says that a major launch of *Wild Guess*, a game show for children, drew a strong response from buyers including a French-Canadian broadcaster.

Derek McGillivray of Ironstar Communications renewed sales to ABC of all 100 episodes of *You Can't Do That On Television*.

Cinar Films, represented by Bill Litwack, signed a French coproduction deal with Initial Groupe for a 26-part animated series called *Zack*.

Besides announcing that they will represent WTTW Chicago (PBS) in the European market, Atlantis negotiated a co-distribution deal with BBC Enterprises to handle *Where the Spirit Lives* on a worldwide basis.

Astral Bellevue Pathé acquired the rights to all of SFP's current catalogue and all productions for the next two years.

Sullivan Films reports great interest in *Looking for Miracles* to be released in the summer of 1989. Several multi-program deals have been made with European, Australian and Middle Eastern broadcasters. These packages include *Anne of Green Gables* and *The Prodigious Hickey*.

Barbar, the animated series, drew attention to Nelvana. The company also represented Simcom and announced a major sale of *Martha, Ruth and Edie* to the BBC.

No funeral for Funnel

TORONTO - Responding to an article in last month's *Cinema Canada*, Ross McLaren, former director of the Funnel, Toronto's oldest centre for experimental film, claims that the organization he created over 10 years ago is not dead yet. "We just had a screening on October 7 at the Ontario College of Art. That's a sign of life," he told *Cinema Canada*. McLaren now lives in New York City where he teaches experimental film at Fordham University.

He is disappointed with the lack of support for what the current members of the Funnel are trying to do and blames the syndrome of arts

funding in Canada. "To be blunt, the Funnel's success has generated a fair degree of envy, jealousy and greed. Unfortunately, lack of representation by Funnel supporters on any arts councils' secret advisory panels did not help our situation."

He contends that if the renovation grants had come through on time, they could have made the new theatre work. The newly renovated theatre on Soho Street had to be closed in the summer when the Funnel could no longer pay the unexpectedly high rent and taxes.

"It was heartbreaking," McLaren said, "because those people built the theatre, put up the dry-walls, did all the work on a voluntary basis. If the people in the community had supported them, then perhaps the renovations grants would have come through. Even if they had remained neutral, the Funnel could have continued on its existing grant level. But instead they came out with a fullfledged attack against the Funnel."

McLaren feels that remaining board members are very demoralized and are going through a

rebuilding time, trying to sort out their finances and consider what to do next. He claims that the equipment, some of the best Super8 equipment in the country, can be used by members, but only on a cooperative basis. "In the future we are going to keep it at one membership level, and that's the board."

The Funnel will hold two more public screenings this year at the OCA and is now searching for an appropriate site for its filmmaking activities.

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For further information, contact Dr. Richard Gailey, program coordinator, at (403) 284-8650.

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NFB on Vision-TV

TORONTO - A 15-week series of award-winning social documentaries from the National Film Board is being telecast on Vision TV's *The Cutting Edge*. Many of the documentaries are appearing for the first time on network television and several are produced by Studio D, the NFB-acclaimed women's film unit. Vision TV is Canada's first interfaith national network.

The series includes *Behind the Veil*, a two-part exploration of the history of women in religion, from the pre-Christian Celts to the radical sisters of the '80s; *The Impossible Takes a Little Longer* about physically disabled women who have overcome barriers in their personal and work lives; *Dark Lullabies*, examining the impact of the Holocaust on the postwar generation of Jews and Germans; and *No Longer Silent*, a look at discrimination against women in India and the efforts to bring about change.

Cinegrad '88 at Sheridan

OAKVILLE - Cinegrad '88 will take place this year at Sheridan College, Oakville campus, November 19-20. This is the third year for the symposium, which includes workshops and seminars on all aspects of the filmmaking experience. Keynote speakers will be Holly Dale and Janice Cole who will be talking about the current state of the independent filmmaker in Canada.

Cinegrad is organized by the Ontario Centre for the Advancement of Cinema Graduates and invites all graduate students in cinema and television studies at Ontario colleges and universities to submit films, videos and screenplays for recognition and awards in this two-day festival. While only graduates may submit entries, participation in Cinegrad is open to all.

Previously the program has been co-ordinated by the National Film Board, but this year the organizers have been trying to attract funding and corporate sponsorship without NFB support. This has provided Valdimir Kabelik of Sheridan, this year's president, "one continuous headache." However, along with fund-raiser David Tucker, also of Sheridan, he has attracted local support. Kabelik feels that Cinegrad provides a valuable forum for the private sector to discover what the students are capable of doing during this provincewide showcase.

Festival of New Film and Video on schedule

MONTREAL - A fire in the archives did not stop The Montreal International Festival of New Cinema and Video from unspooling on schedule, October 20 - 30.

At press time the 17th annual edition of the festival promised a rich selection of Canadian films, video as well as a wide international selection.

The fire that destroyed the festival office at 3724 Boulevard Saint Laurent, in late August, also caused severe smoke and water damage to archival magazines, posters and films. Restoration work on this material has been volunteered by the The National Film Board and the Cinéma-thèque Québécoise. The fire started in a second-floor drapery factory and spread to the third-floor festival office.

The Alcan prizes for this year's winning films include a \$5,000 prize for the Best Feature-Length Film, \$1000 for the Best Short Film and \$2,000 for the Best Video. The prizewinners are selected by the Association québécoise des critiques de cinéma.

Last year's winner for Best Feature was Wim Wenders for *Wings of Desire*. In turn, Wenders decided to honor Atom Egoyan and his film *Family Viewing* by handing the purse to the young Canadian filmmaker.

CFTA Awards

TORONTO - The Canadian Film and Television Association has announced the recipients of their 15th annual Personal and Corporate Achievement Awards to be held in Toronto on November 16th. The recipients were chosen October 12 by a jury of past winners and industry peers in four categories, Theatrical Film, Television Entertainment, Television Advertising and Corporate Communications.

In Theatrical Film, the winners are documentary filmmakers Janis Cole and Holly Dale, the Cinéma-thèque Québécoise for its encouragement of film "at a time when most did not take the medium seriously", and actress Jackie Burroughs.

In Television Entertainment, the awards will go to Rhombus Media of Toronto, whose productions include the Academy Award-winning *Making Overtures*, Ralph Mellanby, executive producer of the Calgary Olympic Games for the CBC, and Phyllis Switzer, managing director of the Games for the CBC. A special Lifetime Achievement Award will be presented to Murray Cherkover, producer of the CBC's first television transmission and CTV president for 21 years.

Grierson Seminar scrubbed

TORONTO - The Ontario Film Association will not be holding its annual Grierson Documentary Seminar this year. Plans have been put on hold. However, Margaret Nix, president of the OFA, which has been running the seminar since 1974, told *Cinema Canada* that a committee has been set up to organize for next year. "We had to look at a lot of things after last year's Grierson, which we've been doing all summer. We are in the process of reassessing Grierson."

For the first time last year, the seminar was held in Toronto. Unfortunately, organizational problems and poor planning of the public screenings meant that the films were not properly publicized, and consequently not very well attended. Unexpected expenses put a strain on the OFA's limited budget.

Also new last year, three outside programmers were selected instead of the one usually chosen internally. Geoff Pevere, one of the three chosen, told *Cinema Canada* that there were a number of people who questioned the selections and there were quite a few heated discussions. Pevere says, "The program was more political, representing marginal kinds of viewpoints, gay view points, non-white viewpoints, left viewpoints. The films were selected for their ability to stimulate discussion. From my point of view, it was very successful."

However, it seems that the people at the OFA were taken aback by the intensity of the arguments in the crowded atrium of the ROM theatre. Previously these seminars had taken place in the relative quiet and seclusion of Niagara-on-the-Lake and other smaller centres.

The loss of the seminar this year is particularly unfortunate, in the opinion of Pevere, "because it means that one of the most exciting years for Canadian documentaries in a long time is going to miss what is probably the most appropriate forum for discussion of these films."

Prix Gémeaux on schedule

MONTREAL - The third annual edition of the Prix Gémeaux will be broadcast at 8 p.m. December 18, on Radio-Canada.

This gala event celebrating excellence in French-language television programming, will be broadcast from Place des Arts in Montreal and will feature the presentation of awards by Quebec's better-known television personalities.

No fewer than 449 entries (series, programs, crafts, acting) have resulted in 189 nominations vying for the award in 55 categories.

Among the more frequently nominated programs are *Rock et Belles Oreilles*, *Actuel*, *Lance et compte*, *Des dames de coeur*, *Celine Dion Incognito*, *L'Héritage*, *Le Parc des Braves*, *Le Point*, *Beau et chaud*, *Passe-Partout*, *Rock*, *L'Iran*, *La Source du mal*.

The event is organized by the Académie Canadienne du cinéma et de la télévision and sponsored by Air Canada.

Although the number of participants has risen 56 per cent for the third annual Prix Gémeaux presentation, Télé-Métropole has not entered this year.

Talks between the academy and the large private broadcaster are continuing in an effort to allay Télé-Métropole's concern that the quality of its programs is not clearly reflected by the few awards it has won.

At issue is a low number of academy members among Télé-Métropole employees.

Film femmes

VANCOUVER - The year-old Women in Film organization is now duly constituted. It began at the '87 Vancouver Film Festival on the suggestion of Toronto's Suzanne dePoe. One hundred invitations were sent out and 150 showed up at the first meeting.

Peg Campbell says the main goal is to "have fun" and "provide a place for women to meet one another and discuss their work."

"There have been a lot of serious discussions but it's more of a meeting place; we've no immediate plans to become a lobby force."

Gentlemen are welcome, often invited to speak but may not vote. Peg says the 100 members who've survived the inevitable and interminable constitutional meetings comprise actors, accountants, directors and the union side of the industry.

Apart from those by-law debates, they've met regularly to hear from leading writers, directors

and producers. During this year's VIFF they hosted Françoise Romand, the French director of *Mix Up* and *Call Me Madam* (the former tells the story of two families whose daughters are inadvertently switched at birth, the latter portrays a 60-year-old transsexual who lives in a small country town.)

Women in Film's AGM happens in January but, if you want to get in touch before then, phone either Peg Campbell (604-3253) or Peggy Thompson (604-683-5250).

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Passion by Hart

TORONTO – Sir Harry Oakes, the Canadian mining millionaire who was murdered under mysterious circumstances in the Bahamas in 1943, is the subject of a Primedia production schedule to start shooting in Jamaica at the end of this month.

Rod Steiger will play Oakes and Linda Griffiths the Duchess of Windsor. The Duke of Windsor, who was a friend of Oakes, was Governor of the Bahamas during the time of the murder, which has never been solved.

Passion In Paradise, budgeted at \$9 million, will be directed by Harvey Hart and produced by Ian McDougall (*Anne of Green Gables*, *Captain Power*) for broadcast on the CTV Network and ABC in the States.

Anderson shoots Mother Teresa

TORONTO – Producers Group International of Toronto has announced that it has secured the rights to *The Life of Mother Teresa*, which will begin shooting in India in December. The made-for-TV movie will concentrate on the early years when she was a novice in the convent and her decision to spend her life with the destitute in the streets of New Delhi.

Michael Anderson (*Around the World in 80 Days* and *Logan's Run*) will be directing from a script by Dominique LaPierre (author of *Is Paris Burning?*). PGI is producing in association with TeleHachette of France and CTV has picked up the Canadian broadcasting rights.

First Nations on TV

WINNIPEG – *First Nations Magazine*, a monthly television series produced by CKND-TV, Winnipeg, STV-Saskatoon and CKUV-Vancouver, promises an in-depth look at the cultural, political, social and economic aspects of Canada's First Nations.

Hosted by Curtis Jonnie and Linda Vermette, the first program in the series premiered Oct. 13 at 7:30 p.m. on CKND-TV.

The Arrow flies again

TORONTO – The Arrow fighter-bomber will fly again when Northland Pictures launches into the production of *Arrow - The People and the Machine*, a full-length feature drama. Production is scheduled for the fall of 1989 in Toronto and Ottawa.

The story is about the mystery surrounding

the ill-fated Canadian-built aircraft. It was said to be 20 years ahead of its time when it was scrapped by the Diefenbaker government in 1958. Only six planes were produced but all six were ordered destroyed.

James Floyd, the plane's designer, will act as creative consultant on the film and supervise the construction of a full-scale model of the Arrow.

The screenplay will be written and directed by Colin Strayer.

Projector on way out

EDINBURGH – A group of scientists at Heriot-Watt University in Edinburgh have received over \$300,000 from the Commission of the European Communities to develop spatial light modulators (SLM) that, according to the Heriot-Watt team, could put the future of film in doubt.

The SLM controls the intensity of light passing through it by different amounts at different points on its surface. Research shows that film in a projector might be replaced by the SLM driven electronically by images stored in a computer memory or video disc. This memory store would not necessarily have to be inside the cinema and could transmit "films" by cable from a central location to a network of cinemas.

Bringing the wars into schools

OTTAWA – Schools across Canada have been targeted for the distribution of a video honoring Canadian war veterans.

Crawley Films has been commissioned by the Department of National Defence to produce a six-and-a-half minute video featuring *Remembrance Day*, a song by Canadian Pop Star Bryan Adams, in an effort to bridge the gap between the wars fought by Canadian soldiers and today's youth.

Sullivan-Disney encore

TORONTO – Sullivan Films of Toronto has begun production on its third adaptation of a Lucy Maud Montgomery story, *Lantern Hill*. Once again written, directed and produced by Kevin Sullivan, *Lantern Hill* is budgeted at \$4.3 million and is being co-produced the Disney Channel and the CBC. The film stars Sam Waterston, Colleen Dewhurst, and 12-year-old Mairon Bennett in the lead role. Shot in and around Toronto, the Depression-era production wraps Nov. 19th.