

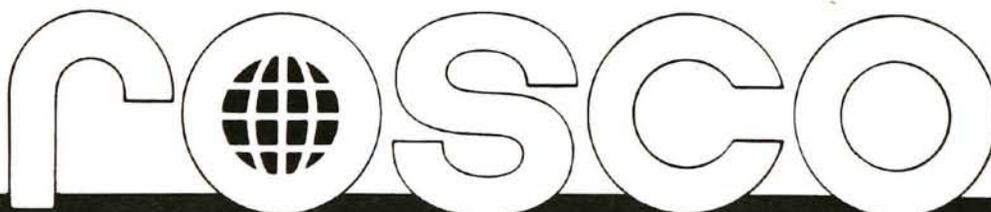
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*Continued from previous page*

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*



**National  
Film Board  
of Canada**

**Office  
national du film  
du Canada**

# 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.

### NFB Offices in Canada:

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Atlantic region - Halifax (902) 426-7350  
plus offices in most major cities

## 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.