

Trade News

Quebec distributors divided over new film fund

MONTREAL – Fearful that eligibility criteria for the new Feature Film Distribution Fund will severely curtail their business in the domestic and foreign markets, several Quebec-based distributors and exporters have resigned from the Association québécoise des distributeurs et exportateurs de films et de vidéo and formed an independent lobby association.

The four former members of the AQDEFV are Astral Films, Les Films du Crépuscule, France Film and Ciné 360. They have been joined by seven other distribution and exporting companies to form the Fédération professionnelle des distributeurs et exportateurs de films du Québec.

The association's mandate is to seek a more democratic application of the fund, says Jan Rofekamp, president of Films Transit and vice-president of the new association.

He says the association is in unanimous agreement, at this early stage, that the fund should not subsidize foreign films.

Among other objections with regard to this \$17 million distribution fund, administered by Telefilm on a five-year renewable basis, is inadequate consultation by Telefilm and Communications Canada with the industry prior to setting eligibility criteria.

Pierre Latour, formerly of Malofilm and now head of distribution at Max Films and a founding member of the new association, told *Cinema Canada* that it was obvious from the beginning that consultation was "a one track deal."

"There was no diversification," says Latour. "They listened only to the association (AQDEFV) and the big six."

The big six, according to Latour, are: Norstar Releasing, Toronto; Spectrafilm, Toronto; Malofilm Group, Montreal; Cinepix, Montreal; Alliance/Vivafilm, Montreal and Cinema Plus, Montreal.

Of these six companies, the four Montreal-based companies remain members of the AQDEFV.

Joseph Beaubien, lobbyist for the AQDEFV, disagrees on all counts. He says the criteria are the result of six months of consultation with associations across Canada and that the main fund was created to serve the more viable companies while the contingency fund will help more companies become eligible for the main fund.

"It is the marketplace that decides who does business, not the fund," says Beaubien, who is president of Vidéoglobe 1 Inc.

Beaubien says the AQDEFV is still willing to

negotiate with the splinter group and that the formation of a new association will not adversely affect the 30-year-old association.

Latour and members of the new association insist that the fund has polarized the theatrical film distribution industry into those larger distributors with access to a \$100,000 to \$1.5 million (maximum) line of credit in the main fund and the smaller distributors with a smaller contingency fund.

Latour explains that this have/have-not situation will result in unfair competition where "the larger commercial distributors will ultimately determine who makes films" by offering guarantees that the companies not included in the main fund cannot afford.

The producers will have no choice but to go to where the money is, says Latour. He explains that expertise in the field, particularly in foreign sales, will soon be eclipsed by the power of public funding.

Latour also decries the fact that half of the fund could conceivably be spent on "inflated" guarantees for foreign films.

"All the funds, not just 50 per cent, should be reinvested through distribution into Canadian productions. Here (in Canada) is where we want to make pictures with good export value and where producers can count on solid guarantees for the domestic and foreign markets. Diverting taxpayers' money to foreign production will not help our Canadian industry," says Latour.

Rofekamp, who has started a letter-writing campaign directed in protest at Pierre DesRoches, director of Telefilm Canada, argues that distribution companies will use the main fund to acquire "all rights" including foreign sales that otherwise would be handled by an independent exporter like Films Transit.

In a letter to DesRoches he writes: "Our own minimum guarantees cannot be as high as those of the government-backed companies because we have to estimate our minimum guarantees upon the real market value of the film... The eligible group does not have to worry about this... In the case the film does not make money there is no reimbursement."

Based on specific criteria, a total of 23 Canadian film distribution companies (out of 30 applications) have qualified for funding this year. Fifteen of these companies have received a fixed amount in the main fund while the remaining eight companies must apply on a film-by-film basis.

The funds must be used as a minimum distributor's guarantee for Canadian theatrical films or to acquire foreign theatrical features for the Canadian market.

For every foreign acquisition and for every investment in one's own production, where the distributor is also the producer, there must be an

Flora gracious in defeat

OTTAWA – Flora MacDonald, the Conservatives' popular minister of Culture and Communications, went down to defeat in her home riding of Kingston and the Islands. First-time candidate Liberal Peter Milliken, a local lawyer, campaigned hard against free trade and brought an end to Ms. MacDonald's 16-year reign in Kingston politics. She began her political career at 19 as a secretary at the local Tory headquarters.

"Without a doubt," Ms. MacDonald told *Cinema Canada*, "the responsibility I enjoyed the most during my time in Ottawa was as minister of Communications. I have served longer than any other woman, except for Agnes McPhail. That's a record, and one that I am rather proud of."

"We set up the feature film fund, which was tremendously important to the industry, and we brought in a film distribution bill with \$200 million attached for both distribution and production, which has made a major contribution. We are now in the process of stabilizing Telefilm which was a mere child when we came into office and now it is one of the major cultural agencies in the country."

"In the future, the big things I would want to see done are broadcasting, which has already gone through the House, film legislation, and work is nearly complete on the second phase of the copyright bill. We should see all of these things through in the next year."

"She certainly earned everyone's respect," said Peter Mortimer of the Association of Canadian Film and Television Producers. "We all share in what is probably her own sense of acute disappointment." Sam Jephcott of the Canadian Film and Television Association said it was sad to see Ms. MacDonald go. "She was totally committed to fighting for us all the way. It's disturbing to lose a champion."

Contacted in Ottawa for comment, Michael Hind-Smith, spokesperson for the cable industry said, "We regret very much the defeat of Flora MacDonald. She did contribute a great deal to the structure of the future of broadcasting and cable industries against considerable odds." Michael McCabe, president of the Canadian Association of Broadcasters, who worked for Ms. MacDonald in Kingston during her early campaigns, also thinks that she made a contribution. "She tried to advance the cause of film distribution and the cause of broadcasting and she got more money for the CBC."

"She worked very hard," McCabe said, "and I don't think she achieved what she wanted to achieve, but I think she was headed in the right direction."

Doug Coupar, director of Communications for ACTRA, assesses the former minister this way:

"We get used to the fact that the ministry is a bit of a revolving door. Because the job requires a certain level of sophisticated expertise, we have to go through a learning curve with every new minister. In Flora's case the learning curve was very short and she had a really good grasp of the basics. She was definitely in there swinging. It would be my guess that she ran into a great deal of difficulty with the rest of the Cabinet. We felt her efforts in the ministry were frustrated repeatedly by the Cabinet."

Ms. MacDonald herself remains graceful, even cheerful in defeat. "I will greatly miss the mental stimulation," she said, "that is so characteristic of the department of Communications. That stimulation comes from not only the bureaucrats but from the many client groups it must serve, which, in themselves, are so creative, so ingenious, and at times so argumentative." She will be missed.

There is a great deal of speculation about who will replace her. In the interim, it is likely that the post will be assumed by a former minister in conjunction with other duties until the Conservatives have cleared the plate of their free trade agenda and a new cabinet is announced, probably in the new year.

Macerola says goodbye NFB, hello Lavalin

MONTREAL – Citing John Irving's 'Garp' – "Imagining something is better than remembering something" – François Macerola, film commissioner of the National Film Board of Canada, says he is prepared to leave the NFB on Dec. 1, 1988 and not look back.

Macerola's five-year mandate ends on May 29, 1989 but in March he will go to work for Prodevco Lavalin Inc. as the executive director of operations of a \$50 million film and television production centre on René Lévesque Blvd. This complex is scheduled to open in mid-1990.

"There should be no doubt about the viability of the private sector in the Canadian film industry," says Macerola.

"It's true that in a few years I might be singing a different song but, today, there is a lot of money from Telefilm and private investors and a lot of partners open to co-productions."

Macerola told *Cinema Canada* that he is ready for the private sector.

"I could have asked the minister to renew my term but after 10 years at the NFB, I'm ready for another challenge and the NFB is ready for another film commissioner."

Continued on page 42

Continued next page



National
Film Board
of Canada

Office
national du film
du Canada

NEWS

GRIERSON AWARD TO BRITAIN

Director Donald Brittain has been awarded the John Grierson International Gold Medal Award by the Society of Motion Picture and Television Engineers. The award recognizes the recipient's "significant technical achievement related to the production of documentary motion picture film."

According to the Society, the honour was bestowed on Brittain for "his many achievements as director, producer and writer of some of the most prominent documentary films produced in Canada."

During Brittain's 33-year career, he has directed many memorable NFB productions including: *Bethune, Ladies and Gentlemen: Mr. Leonard Cohen, Volcano: An Inquiry into the Life and Death of Malcolm Lowry, and Memorandum*. His films have been seen at all the world's major film festivals and he has been awarded over 70 international prizes. Three of the films which he wrote were nominated for Academy Awards. His most recent production, and most ambitious to date, is *The King Chronicle*, a three-part six-hour docudrama on the life of Canada's longest reigning Prime minister.

NFB TAKES FOUR ATLANTIC AWARDS

Four National Film Board productions took awards at this year's Atlantic Festival Atlantique in Halifax. Also, NFB editor Les Halman was honoured with the Pioneer Award, presented each year by the CBC to an individual who has contributed "pioneer work in the film industry in the Atlantic Region." Halman, who has been with the Board since 1956, is presently Supervising Sound Editor at the NFB in Montreal. In 1985, he received an award from the same festival for "his dedication and hard work in training young filmmakers in the Atlantic Region."

TWELVE GEMINI NOMINATIONS TO NFB

Twelve Gemini nominations have been picked up by the National Film Board this year including four for Donald Brittain's *The King Chronicle*. This NFB-CBC coproduction on the life of William Lyon McKenzie King drew an average audience of over one million viewers over its three-night telecast last April.

Both Gary Reineke and Sandy Webster have been nominated as best supporting actor for their

parts in this series. Other nominations for *The King Chronicle* are for Best Dramatic Mini Series and Best Sound in a Dramatic Program or Series.

Foster Child, the story of a young man's search for his roots, was nominated as the Best Documentary Program, and Gil Cardinal was nominated as Best Director of a Documentary Program or Series for the same film. Also competing for Best Director is William Hansen for his *Edge of Ice*.

Reckoning: The Political Economy of Canada, produced by John Taylor was nominated for the Best Information Series, and Kent Martin was nominated for one episode in the same series entitled *Part I - In Bed with an Elephant*. The nomination was for Best Writing in an Information/Documentary Program or Series.

Shooting Stars, a coproduction with Stein/McLean Productions Ltd. will compete in the Best Sports Program or Series category and was also nominated for Best Sound in an Information or Documentary Program or Series.

A nomination for Best Photography in an Information/Documentary Program or Series was awarded to Kent Nason for *The Lonely Passion of Brian Moore*. The Gemini Award ceremonies will be held in Toronto on November 30.

NFB Offices in Canada:

Headquarters - Montreal (514) 283-9253
Pacific region - Vancouver (604) 666-3411
Prairie region - Winnipeg (204) 949-2812
Northwest region - Edmonton (403) 495-3013
Ontario region - Toronto (416) 973-0895

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

MIFED 1988: disappointing

MONTREAL - Canadian buyers and exporters in film and television have returned from what has been described as a slow market at MIFED 1988, Oct. 23-29 in Milan, Italy.

Atlantis Releasing made its inaugural appearance this year among 15 Canadian

companies present. A distribution deal was closed with Funai Co. of Japan for the feature *Quarantine* produced by Apple Pie Pictures Inc. in Vancouver. Rights to all territories outside of Australia and the U.S. were acquired for *Island* directed by Paul Cox and scheduled for production in November.

Cinema Plus International sold video rights to South Korea for *Train of Dreams* produced by the National Film Board. The Montreal-based company also announced a renewed video distribution agreement with Trans World

Entertainment for all product in Canada.

Films Transit sold *A Corps Perdu* to Italy's Life Entertainment Co. and to Belgium.

The Italians also bought *Les Portes Tournantes* and *Hitting Home* from Films René Malo Inc.

Image Organization reported worldwide sales and strong interest in the U.S. for *Snakeater*, a Cinepix release starring Lorenzo Lamas.

In television sales, Films Crepuscule International sold *Konitz* and *Lonely Child* to 2DF Television in Germany and *Oscar Thiffault* to French Television.

CINEMA
CANADA

Trade News

Continued from previous page

Of his achievements Macerola says he would like to be remembered for the "quality and relevance" of the films that he shepherded through the NFB and for "developing stronger relations with the private sector."

As to whether he will be remembered for these things, Macerola says, "Only the future will tell if I have a legacy. There are some people who will be glad to see me go and who will say I sold my ass to the government and others will say I did a lot. The truth lies somewhere in between."

"I don't want to do a postmortem," says the departing film commissioner. "I would rather imagine something new than remember my time at the NFB."

He says the future of the NFB, especially in view of a free-trade deal with the U.S., will by necessity have to include increased overall funding.

"The government will have to increase the budgets of the public producers (NFB, CBC/RC) and keep supporting the private sector through Telefilm. Where the government is concerned, culture will have to become more than a dossier you use every six months to convince yourself or the Canadian public that it is important. Culture should be at the top of the list of important dossiers and made very important in the life of this country."

Although Macerola is careful not to become involved in the selection process of his successor, he has gone on record as supporting the idea of appointing the first female film commissioner.

"It would be interesting to see how the internal community would evolve and transform."

Marc Dorion, vice-president of the NFB Board of Trustees, says a three-member selection committee has prepared a list of 20 candidates from inside and outside the NFB. At press time none of these candidates had been contacted by the committee.

Dorion says an appointment by the prime minister, after recommendations have been approved by the minister of Communications, should not be expected until late January.

According to NFB insiders, one name frequently mentioned as a possible successor is Joan Pennyfather, vice-film commissioner and director of corporate affairs.

Pennyfather, who commends Macerola for his "tremendous" contribution to the NFB though a difficult time of cutbacks in government appropriations, told *Cinema Canada* that she has much respect for the job and that 50 years is long enough to wait for the appointment of a woman. She refused, however, to comment on her own candidacy.

DGC takes on the CBC

TORONTO – The Director Guild of Canada is refusing to sign new contracts with the CBC (English) television. The guild, which represents about 1,700 film and television directors as well as other production craftspeople, will honour existing contracts but has decided to withhold any future member services from the CBC until the network recognizes Directors' Guild of Canada contracts.

The decision follows in the wake of the network's decision to hire a U.S. director to shoot two pilots in Toronto. The guild claims that the CBC signed a DGA contract for the services of Jack Shea and thereby accepted the principal of residuals for directors. Although the CBC traditionally uses Canadian guild members to direct most of the network's variety and drama programs, it has never signed their master contract, which would give the directors assorted residuals, pension and other benefits.

"This protest is not anti-American at all," said guild member Bob Barclay, chairman of the Action Committee, "Our best allies at this moment are the DGA. This has nothing to do with an American director. This has to do with the fact that the CBC has denied recognition to Canadians that they are prepared to give Americans."

DGC members have picketed the CBC twice and Barclay calls the corporation's actions "a slap in the face to all those who have supported it in the past." However, CBC's spokesman Tom Curzon told *Cinema Canada* that they don't "perceive ourselves as being unfair. The CBC position is, as stated with the first picket line sent up, we don't have an agreement with the DGA or the DGC. We are perfectly satisfied with the agreement we made with Mr. Shea within the collective bargaining agreement we have with the ATPD. The decision to hire Mr. Shea was taken when they looked at the list of directors perhaps qualified to do the job, but were unavailable."

Kathy Viner, executive director of the CBC in-house collective bargaining unit, the Association of Television Producers and Directors, confirms that Shea did not get residuals. "Mr. Shea was contracted under our collective agreement that is used for producers and directors," she said. "It's a specific service freelance contract. A standard contract that does not contain residuals."

However, Curzon did admit that, "the DGA asked for and received a separate assurance that the corporation would fulfill its obligation to the DGA. That was simply a letter of assurance." It is this letter that has got the DGC so angry. "We were quite insulted," says Barclay, "because the CBC has never signed an agreement with the DGC in our 26-year history. We have gone to bat with the CBC in a number of ways, like holding firm in terms of their budget cuts. We've been supporting the CBC."

The guild has initiated a letter-writing campaign to the CBC's Board of Governors because they feel that CBC president Pierre Juneau has ignored their protest. They have received support from the DGA as well as ACTRA and the Directors' Guild of Great Britain. Even Jack Shea has written them a letter of support.

Shea, a veteran L.A. director whose work includes *The Jeffersons* and *Golden Girls*, was brought to Toronto by PGI (*Learning The Ropes* for CTV) to director pilots for *Mosquito Lake* and *In Opposition*. Denis O'Neill, a spokesman for PGI told *Cinema Canada*, "It was a simple fact of choosing the best director available. We have used American directors before, but not with the CBC. We brought up Shea and didn't think too much of it, then the next thing you know, a hurricane hits, and we were in the eye of it."

"I think the DGC is using this as a stepping-stone to correct what they perceive as a long-standing difficulty with the CBC. I sold programming for the CBC for a long time, nearly 10 years. I know what the DGC's point of view is, and I must say I have sympathy for them. But the real underlying fight is between the DGC and the CBC. This case will go away, the problem won't."

Venturing with Selkirk

TORONTO – Newly created Venture Entertainment Group has become the latest acquisition of Selkirk Communications of Toronto. Venture, which was started up this year by Jerry Appleton, former head of production for the Global Television Network, provides development funding, marketing, production financing and distribution for independent producers.

Venture has announced an ambitious line-up of productions including two half-hour drama series: *Verdict*, an Equity Production for Global; and *The Emergency Room*, an Apogee Production for Selkirk Television. As well Everett Banning Television Productions, in association with Venture, launched a weekly hour-long financial news service, *Canada Business Week*, in September. Venture has also completed *No Blame*, a made-for-TV movie starring Helen Shaver and produced by 3 Themes Inc. of Montreal, Hemster Productions of France and Venture for Selkirk. Danièle J. Suissa directed this first official 'twinning' between Canada and France.

In addition to Venture, Selkirk has acquired the video post-production facility Magnetic North, the Magnetic Fax Corporation, and Masters Workshop, a state-of-the-art audio post facility. Magnetic Enterprises has hired 42-year veteran Findlay Quinn to plan and head up a new motion picture lab in downtown Toronto to complement Masters, which is located in the northwest end of town.

Selkirk is a diversified communications company with broadcasting interests in British Columbia, Alberta, Ontario.

It also owns cable systems in Ottawa and Fort Lauderdale, Florida. Recently it has become the object of a takeover bid by Maclean-Hunter.

At press time, Selkirk's board of directors has recommended that its shareholders accept an offer of \$49.50 per share.

If this deal goes ahead it will be the biggest

takeover play in Canadian broadcasting history.

Maclean-Hunter already owns a radio station in Calgary and CFCN-TV which has stations in Calgary and Lethbridge Alberta.

Selkirk owns CFAC-TV in Calgary and CFAC-TV7 in Lethbridge as well as AM radio stations in each city.

Maclean-Hunter has undertaken to sell one of the TV stations in both Calgary and Lethbridge and one of the Calgary radio Stations.

The only thing standing in the way of the \$549 million deal is CRTC approval.

Images '89 calls for submissions

TORONTO – After their successful inaugural year in 1988, Northern Visions Independent Video and Film Associations will be presenting Images '89 in Toronto from May 3 to 7, 1989. This year the event will be held at the Harbourfront Studio Theatre and the new Euclid Theatre operated by DEC, the Development Education Centre.

This year Images will be expanding their program to include a Trade Forum, hands-on workshops, a retrospective component, and panel discussions. According to filmmaker Annette Manguard, this year's co-ordinator, the objective of the Images Festival is to create a higher profile for independent video and film in Canada and provide a forum for the exchange of information for educators as well as video and film professionals.

Manguard says there will be three guest programmers chosen from across the country and, in addition, there will be state-of-the-art facilities to project the film and video images at the same size and resolution.

The deadline for submissions is February 1, 1989, in the following formats: Super 8, 16mm, 3/4" video and 1/2" video.

FOR YOUR NEXT UPLIFTING PRODUCTION...

Call us at 416/536-4827

NABET 700 Association of Film Craftsmen
National Association of Broadcast Employees & Technicians

1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5

Student drama takes showcase award

SASKATOON – A student drama about two women who discover the truth about their lives on a lonely Saskatchewan highway and a short promotional film exploring the essence of athletic endeavor, were top winners at the 5th Annual Saskatchewan Film and Video Showcase.

Recent University of Regina graduate Rick Ash had already copped the top dramatic prize for his 24-minute drama *All In Passing* at this year's Canadian Student Film Festival in Montreal. Same pic made a clean sweep in Saskatoon, garnering Best Script (Rick Ash), Best Performance (Louise Handford), Best Drama Production and Best Overall Production of the entire showcase. In addition to the above mentioned accolades, Ash picked up the Superchannel Award which put \$1,000. in his pocket. *All In Passing* also scored Honorable Mentions for Todd Irving's cinematography, Rick Ash's direction and Leslie R. Robertson's performance.

During one of many trips up to the stage to collect an award, Ash thanked the University of Regina Film and Video Department. In particular he cited Profs Richard Kerr and Larry Bauman (Producer of *All In Passing*). Ash referred to them as "a family of filmmakers we call teachers."

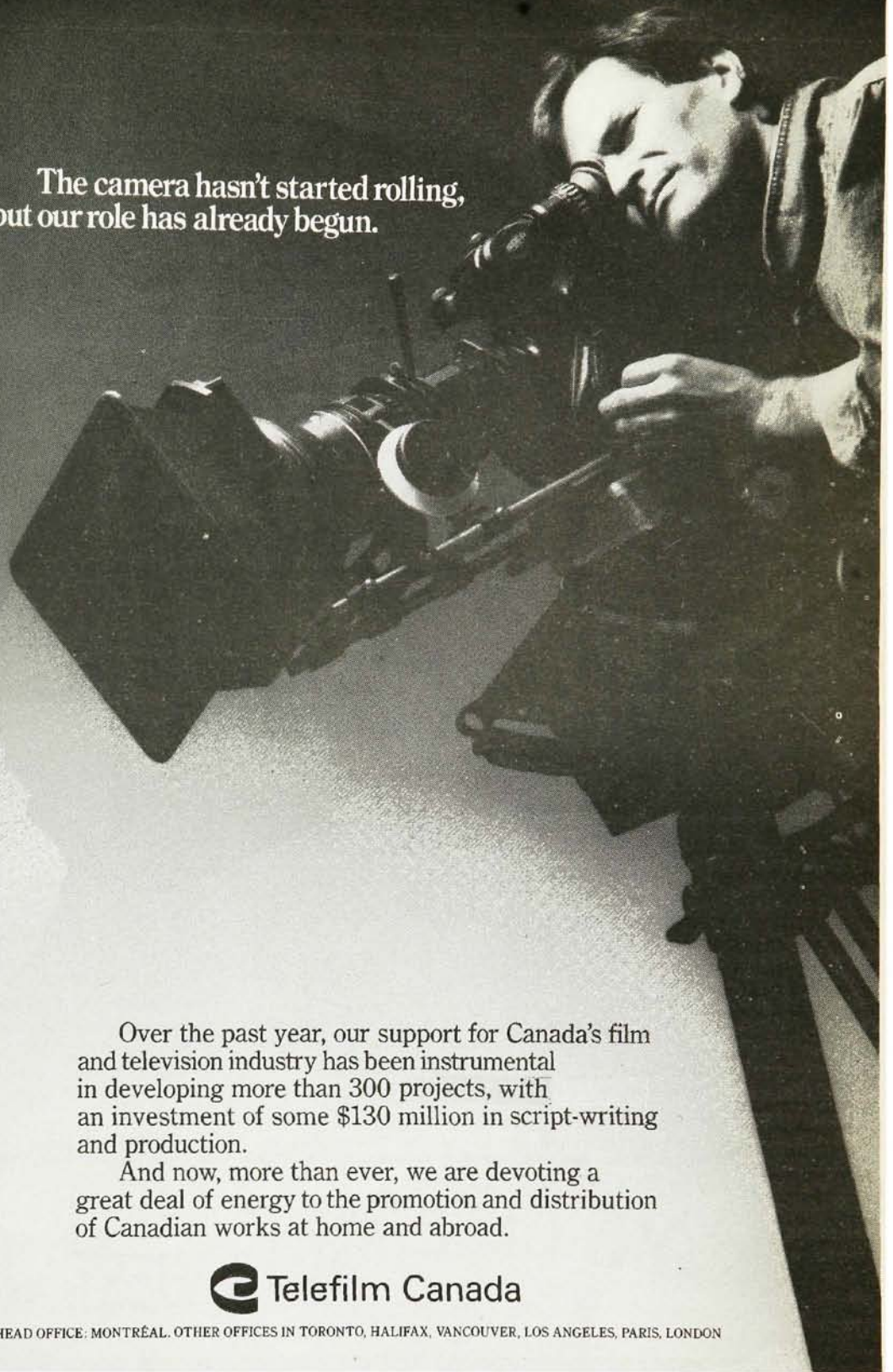
Ash acknowledged Kerr's insistence upon productivity amongst students as being particularly helpful. "In my last year at U of R I made five films," said Ash, "all because Richard can't stand seeing equipment sitting around unused."

With clips from most of the winning films being screened at the awards ceremony, Ash's numerous jaunts to the Winner's Circle prompted Co-Host Gord McCall to quip, "Good thing you're winning all these awards, Rick. By the time we're through, we'll have seen the whole film."

Interestingly enough, Ash's *All In Passing* producer Larry Bauman scored the second biggest awards-haul of the evening. *Excellence*, a 10-minute, 35mm theatrical promotional film, snafu'd accolades for Don List, Mark LaFoy and Larry Bauman's sound, Bauman's editing, Bauman's direction and Charles Konowal's cinematography. Pic also reeled in the big fish for Best Industrial/Promotional.


Richard Kerr's *The Last Days Of Contrition* won the Best Experimental Production award. A grateful Kerr cited his colleagues and the Province of Saskatchewan. "Boy, things are exciting out here," Kerr beamed, referring to the province. "This is the best place to be," he added. In a showcase dominated by commercials, industrials and straight narrative dramas, Kerr acknowledged that the award was "a friendly gesture."

The camera hasn't started rolling,
but our role has already begun.



Over the past year, our support for Canada's film and television industry has been instrumental in developing more than 300 projects, with an investment of some \$130 million in script-writing and production.

And now, more than ever, we are devoting a great deal of energy to the promotion and distribution of Canadian works at home and abroad.

 **Telefilm Canada**

HEAD OFFICE: MONTRÉAL. OTHER OFFICES IN TORONTO, HALIFAX, VANCOUVER, LOS ANGELES, PARIS, LONDON

Other winners were as follows:

– Best Arts/Entertainment Production: *The Gifts of Christmas* (CBC-Regina) Producer/Director: Steven E. Glassman.

– Best Commercial Production Under 3 Minutes: *Lloyd Mall* (SRTV Productions), Producer/Director: Bill Stampe.

– Best Documentary/Public Affairs Production: *Nothing is forever*, Producer/Director: Stephen Onda.

– Best First Production: *Mikey the Sewer Trout What Ate Saskatoon*, Producers, Directors, Writers: Geoff Dufour, David O'Keefe, Randy Koob.

– Best Educational: *Waterfowl For The Future*, (Sunspirit Productions), Producer: Wade Luzny, Director: Ron Goetz.

– Best Production For Children: *Putnam's Prairie Emporium; "Trouble With Katy"*, (CBC-Regina), Producer/Director: Bruce Edwards.

– Best Student Production: *Personal Possessions Inventory Tape One*, Producer/Director: Brian Stockton.

– Showcase jury was comprised of AMPIA's Allen Stein and Credo Group's Joan Scott. The event was co-sponsored and organized by the Yorkton Short Film and Video Festival.

BC Film funds new script development

VANCOUVER – B.C. Film, the provincial agency, is helping out two screenplay development programs. Manager of Special Projects Christine Moffat recently gave cheques for \$5,000 to both Praxis and the New Play Centre.

"It's our hope that the B.C. Film commitments will directly assist developing B.C. writers," says Moffat.

A protest from our sponsors

VANCOUVER – An “equal time ad”, by Vancouver-based film company International Psychomedia, has forced the CBC to examine its advertising standards and pull a controversial forest industry ad. The ad may end up redefining TV advertising in Canada.

Psychomedia’s “Mythical Forests” ad is aimed squarely at the B.C. Council of Forest Industry’s “Forests Are Forever” ads. That multi-million dollar TV, radio and print campaign was the industry response to years of pressure by environmental groups attacking the industry’s record of clearcut logging, irresponsible forestry and encroachment on old growth timber areas in B.C. like the Stein Valley and Morseby Island.

The “Mythical Forests” ad was supposed to run on December 5th this year. Kalle Lasn and Bill Schmalz, of Psychomedia – which has several NFB productions to its credit including *Autumn Rain*, a film about crime in Japan – the last of their six part *Nippon* series for the film board – bought a 30-second spot to run in B.C. after *The Journal*.

However, John Davis, the CBC’s head of Advertising Standards, refused to run the Psychomedia ad saying, “the entire theme of the Psychomedia message is controversial and unacceptable. No advertiser may purchase time to directly or indirectly persuade the public about perceived industry mismanagement of B.C. forests. Discussion or comment on

controversial subjects such as this one is properly done on public affairs programming where the different points of view can be fairly presented.”

A recent poll indicated that 65 per cent of B.C. residents side with the environmentalists. The B.C. Council of Forests Industry’s ads were aimed at convincing the population the environmentalists are wrong, that B.C. needs its forest industry and people should trust the logging industry more.

The publicity surrounding the rejection of the Psychomedia ad resulted in hundreds of calls flooding the CBC public relations department in Vancouver, with the corporation’s switchboards feeling the heat in Toronto and Ottawa as well.

Says Lasn: “Our next step was to say, if you dismiss our ad as controversial then don’t you have to dismiss the ‘Forests Are Forever’ ads as controversial as well? They are about the same issue aren’t they? At this point the whole scenario started to unfold. They started examining their advertising standards, they were in a state of crisis for about two weeks and eventually they had to admit that they couldn’t have a double standard, one for us and one for the other ads. So eventually they pulled the ads.”

Psychomedia did not want to see the “Forests Are Forever” ads pulled but to “neutralize” them, she says.

That was their intention 16 years ago when they first tried to put an anti-ad, about the effects of advertising, on the CBC.

“That was the time that the anti-smoking ads were running in the U.S. Those ads were very effective against the tobacco company’s advertising. When people see the real ad,

instead of letting it work on them, they start thinking double and triple time and say hey that’s the ad I saw criticized the other day. So it is very easy to neutralize even a very large advertising campaign with a few well placed anti-ads.”

But the CBC didn’t see it their way.

“At the time they just said, get out of here” says Lasn who adds that the idea has been “simmering” ever since.

“When you look at the history of TV advertising, it starts out as innocuous messages selling products and services. And then a few years ago they got into this slightly grey area of corporate image enhancing,” says Lasn. “But then with this ‘Forests Are Forever’, it was the first time they blatantly moved into social issues on advertising time... you couldn’t ask for a better candidate to do an anti-ad on.”

Psychomedia is now attempting to place its ad on local station CKVU and CTV affiliate BCTV. The private station’s ads are approved by The Telecaster Committee of Canada in Toronto. Lasn says initially the private broadcasters were in favor of running their ad and not pulling “Forests Are Forever”, “but they hadn’t seen the script yet.”

If the commercial stations turn down Psychomedia, and do not pull “Forests Are Forever”, Lasn and company will sue. If they pull both, Psychomedia will be asking them for equal time.

“They’ve run this thing for over a year and it’s done its damage, (they will argue) you’ve spread the misinformation now how about giving us a chance to get back,” says Lasn who has more anti-ads and bigger issues in mind.

“If the average person watches five hours of

TV per day then they are exposed to one hour of commercials during that time, commercials for promoting consumption. That’s what they really boil down to,” says Lasn, “and anyone who has anything meaningful to say is quickly eliminated from that process.”

Psychomedia hopes to change that and believes that now that the business community is using the most effective tool of persuasion created by man for propaganda and social messages, the field should now be open to all.

“Our ultimate goal is to change the definition of advertising, change the way that the 10 to 12 minutes per hour is used,” proclaims Lasn.

“In the past it has been the domain of business and corporations and their definition of controversial has effectively excluded people who have other kinds of messages. So what we want to do is force the CBC to review their whole policy on who gets on and to change their archaic definition of what is controversial and what isn’t to open up that 10 to 12 minutes per hour.”

To that end they are starting a newsletter as a forum for ideas and fundraising.

Imagine the TV ads of the future. “Apartheid is forever – but not if you stop buying DeBeers Diamonds.” And what about ads informing viewers of which Canadian Business 1,000 companies are environmentally irresponsible? Of what multinational high-tech firms have connections to the military-industrial complex? Perhaps some spots questioning recreational drug laws in Canada? (This bud’s for you?). Or maybe a public service announcement informing children of their right to vote under the Charter of Rights and Freedoms?

And now a protest from our sponsors.

SEASONS GREETINGS & BEST WISHES FROM

[Handwritten signatures]
MARNIE GARY
PANGE
Chi

Soundhouse



409 King Street West • Toronto Ontario Canada • M5V 1K1 • (416) 598-2260

CRTC licence renewals

OTTAWA – Canada's pay and specialty channels are healthy enough to allocate more money and time to Canadian programming, the federal broadcast regulator said, renewing their licenses until August 31, 1993. "Having established their niche in a highly competitive entertainment market, these licencees are now in a position to improve their service to subscribers and their contribution to the broadcasting system," said André Bureau.

He went on to say that he expects these improvements will be reflected during the next licence term in increased funding for Canadian program production, as well as script development, and a greater percentage of time being allocated to Canadian programming. The Commission anticipates their combined contribution to Canadian production could reach \$250 million by 1993. During their past licence term, First Choice, SuperChannel, MuchMusic, TSN, Premier Choix and Chinavision have contributed \$141 million to Canadian programming. There has been a steady improvement in the financial condition of the two main pay services since 1986 when the CRTC agreed to reduce Canadian content on First Choice and SuperChannel.

In addition, the Commission extended the period of prime viewing hours for pay. It will now be from 6:00 p. m. to 11:00 p. m. Licensees are now required to devote 25 per cent of the newly-defined prime viewing hours to Canadian programs during the first four years, increasing to 30 per cent in the fifth year of the new licence term. It is also a condition of licence of each pay television service to expend a percentage of its Canadian programming budget on program acquisition.

In the case of MuchMusic, the CRTC requires that the specialty service increase its contributions to the Video Foundation to Assist Canadian Talent (VideoFact) from \$100,000 per year (or 2.4 per cent of its gross revenue, whichever is greater) to \$300,000 (or five per cent). The Commission had praise for TSN, The Sports Network, for having met, and at times, greatly exceeded its Canadian content requirements. As for Chinavision, which is hampered by limited distribution by cable operators, the Commission has permitted the service to lower its Canadian content from 30 per cent to 20 per cent overall and from 40 per cent to 30 per cent during prime time, which in this case is defined as 7 p. m. to 10 p. m.

A bid by SuperChannel to have restrictions on its market territory lifted so it could introduce a national direct-to-home satellite dish service was denied, thereby heading off a bitter territorial battle between Eastern-based First Choice and Alberta-based SuperChannel.

MOTION PICTURE GUARANTORS LTD.

CONGRATULATES CAST AND CREW
ON THE SUCCESSFUL COMPLETION OF
PRINCIPAL PHOTOGRAPHY
ON TIME, ON BUDGET



"TERMINI STATION"

Produced and Directed by

ALLAN KING

Associate Producer / A. D.

JOHN BOARD

Associate Producer / P. M.

NICHOLAS J. GRAY

CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Jacque Ross Robert Vince Michael Strange, C.A. Beryl Fox Doug Leiterman

Los Angeles (213) 274-2799 Montreal (514) 286-7063 Melbourne (03) 529-8852
Vancouver (604) 683-9369 Toronto (416) 968-0577 Fax (416) 960-0474

IMAX back to Japan

TORONTO – Imax Systems Corporation has announced their involvement with Fujitsu Limited of Japan to create a new film for the 1990 World's Fair in Osaka, Japan. Using both computer graphics and live action, the 15-minute film will be the first in the world to use ultra-high-quality full-colour stereoscopic images in a wrap-around screen theatre.

The new film will be for Fujitsu's pavilion at Expo 90, the International Garden and Greenery Exposition. It follows the transformation of energy from the sun, and shows how plants use water, carbon dioxide and sun to make the energy to grow. "It will be like entering a new universe," says producer Roman Kroiter, senior vice-president of Imax Systems. Kroiter, who is well known for his pioneering work at the NFB, is teaming up with an equally famous NFB alumni, Colin Low, who is acting as the 3D design consultant.

Fujitsu is using two of the world's largest and

most sophisticated computers, and committing a team of more than 40 programmers and systems engineers to the project. They say the film will be a breakthrough in the history of stereoscopy. For Imax, it will be a chance to demonstrate a prototype of a new system, which they claim will dramatically advance the state-of-the-art three-dimensional cinema with a wide field of view. This will be an anniversary of sorts for the Toronto-based company. Imax got its start in developing the revolutionary giant screen systems at the 1970 World's Fair, also held in Osaka.

YOU CAN LEAVE HOME WITHOUT IT, IF YOU'RE SHOOTING IN TORONTO

Don't worry about bringing it with you. Toronto is the third-largest film and video production centre in North America. That means Toronto has everything a producer needs or requires — crews, technicians, actors, studios, labs, equipment, supplies, and accommodations — all available at costs that will make your trip worthwhile.



Before you start packing your suitcase, contact:

Naish McHugh
Toronto Film Liaison

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



1988 Gemini Awards nominees

TORONTO — The Third annual Gemini Awards presentation honouring all areas of English-language television production in Canada will be held at the Metro Toronto Convention Centre on two consecutive evenings: Tuesday, November 29th and Wednesday, November 30th. The November 30th ceremony will be telecast live on CBC Television at 7 p.m.

The programs which received the highest number of nominations were *Anne of Green Gables - The Sequel* (produced by Sullivan Films, CBC) and *Hoover vs. the Kennedys* (Sunrise Films, CTV), both leading with a total of eight nominations each. *And Then You Die* (CBC), *Family Reunion* (CBC) and *Night Heat* (Alliance Entertainment, CTV) earned seven nominations each.

This year there are 19 Program, 23 Craft and 11 Performance categories including Best TV Movie — *And Then You Die* (Producer, Brian McKenna and Bernard Zukerman), *Family Reunion* (p. Robert Sherrin), *A Nest Of Singing Birds* (p. Peter Kelly and Flora MacDonald), *Skate* (p. Allan Burke and Bernard Zukerman); Best Dramatic Mini-Series — *Anne Of Green Gables - The Sequel* (p. Kevin Sullivan), *Hoover vs. the Kennedys* (p. Paul Saltzman), *The King Chronicle* (NFB/CBC co-production); Best Direction in a Dramatic Program or Miniseries — Francis Mankiewicz (*And Then You Die*), Don McBrearty (*A Child's Christmas in Wales*), Michael O'Herlihy (*Hoover vs. the Kennedys*), Vic Sarin (*Family Reunion*), Brad Turner (*Gotcha!*).

A new award this year is the Multiculturalism Award, which will be presented annually to a Canadian English-language television program which best represents the multicultural aspect of being Canadian. Nigel Napier-Andrews will be producing the Gemini Awards for the Academy of Canadian Cinema and Television.

Famous reports record year

TORONTO — Famous Players Inc., which operates 151 theatres with 440 screens across Canada, posted a record year at the box office for fiscal 1988. Box office revenues totaled \$40.6 million for the fourth quarter and \$162.9 million for the year, which ended October 27. This compares with \$40.1 million and \$150.4 million respectively, in the previous year.

Major contributions to this record came from Disney's *Three Men And A Baby*, *Who Framed Roger Rabbit*, *Good Morning Vietnam*, and Paramount's *Coming To America* and "Crocodile" *Dundee II*, the top five box office films of the year.

Mason memorial service fills church

OTTAWA — A well-attended memorial service was held Nov. 4 at St. Paul's Presbyterian Church in Ottawa for Bill Mason.

The award-winning filmmaker, artist, writer and wildlife expert passed away Saturday, Oct. 29, after a lengthy illness. He was 59.

Best known for his wildlife films, Mason joined the National Film Board of Canada in 1962 where he worked as a freelance filmmaker.

Waterwalker (1985), his last film, is the culmination of a successful filmmaking career that included such films as *Paddle to the Sea* (1965) nominated for an Academy Award and one of the most popular films ever produced by the NFB.

A second Academy Award nomination followed in 1969 for *Blake*, a biography of the artist Blake James who was a friend of Mason.

Other Mason films include *Death of a Legend*

(1971) and *Cry of the Wild* (1972). Both films are studies of the wolf.

Song of a Paddle (1978) won nine international film awards and an illustrated guide to wilderness camping based on the film was recently published under the same title.

Mason's wife Joyce and their two children Paul, 27, and Becky, 25, have played a major role in his most successful films.

Among those in attendance at the memorial were Blake James and Filmmaker Chris Chapman. Mason's films and slides were shown in the church auditorium.

Last month when I sat down in front of my computer the Atlantic film industry was poised on the brink of a blizzard of production (pardon the metaphor - I'm starting to brace myself for the upcoming winter) and since then the storm has broken. Films such as Salter Street's *George's Island*, Picture Plant's *Vacant Lot* and the NFB's *Justice Denied* are squarely in the middle of production.

The Jim Jenson production of *Lighthouse Island - She's Special* has wrapped out at Peggy's Cove and translocated back to post-production facilities in Toronto. Although a few scenes remain to be shot these are night scenes and will be filmed somewhere on the Great Lakes - not quite the raging North Atlantic but then again, at night, who can tell the difference? Peggy's Cove will never be the same now that the swimming mermaids have left the shore and the fisherman with deer antlers no longer hangs out by the dock. I spoke with Art Director Ed Kotanen in Toronto who showed me photos of some of his lovely designs for the film and told me that shooting had gone smoothly. Can't wait to see this one.

Salter Street has done some preliminary shooting for its *Codco Show* in Newfoundland and principal production is slated to begin shortly here in Halifax. Not all the films hanging by a thread over the precipice of production have fallen in, however. The 21st century science fiction film *Atarelle Pacmaniens* scheduled to be shot this fall in New Brunswick has been postponed until next spring. The *Atlantic Festival Atlantique* has also come and gone with considerable fanfare and an outstanding line-up of films. More on this in a separate article.

The Atlantic Filmmakers Co-op suffered a setback when its magnificent eight-plate Steenbeck mysteriously caught fire one night, almost burning the entire work print of Luciano Lisi's *The Bell Ringers* with it. Resident Steenbeck expert and all-round whiz Paul Mitcheltree says he's never seen anything like that happen before, but then in the world of film anything can happen, eh? In any event the machine was insured and if co-ordinator Healthier Leveque can ever extract the money from the adjustors the Co-op will be back in business. In the meantime its catch editing space as catch can.

In the exhibition realm the much heralded Park Lane 8 cinemas, a new development by Famous Players, have finally opened. "Eight more screens!" I thought to myself, rubbing palms together in anxious anticipation of the cinematic gems which now might make their way to Halifax, especially since it was rumoured that one of these might be designated an "arts house" screen. Well in fact the programming, at least thus far, has been an almost verbatim duplication of the Famous Players screens at the Penhorn Cinemas over in Dartmouth and if one is carrying "arts house" fare I haven't been able to discern it. Hmmm. In addition Famous Players has closed both the Scotia Square Cinema, the largest in metro, and the Paramount 1 & 2 screens. Cineplex-Odeon has announced that it will open four new cinemas at the Maritime Mall in June of 1989. Guess I better get used to small rooms and tiny screens.

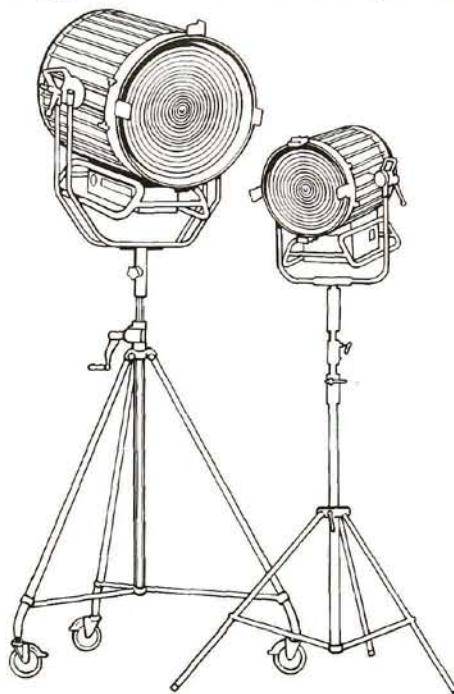
Elsewhere, though, there is a lively and diverse exhibition schedule. After playing co-hosts to the *Atlantic Festival Atlantique* both Wormwoods and the NFB are back in full swing. The NFB has completed its 15-year retrospective of the Atlantic Unit, *Take 15*, with screenings of *The Author of These Words*, *Alden Nowlan*, *In Love and Anger*, *Death in The Spring*, *A New World Below* and *Singlehanders*. They have also organized an eclectic series of international documentaries (including, for example, Bob Connolly's *First Contact* and Les Blank's *Burden of Dreams* - a couple of my favourites) which are screened on Thursdays at 5:30. Curious time but excellent films. The Dalhousie Art Gallery has also put together a fine series of films focusing on different directors. The Centre for Art Tapes made its contribution with a month-long exhibition of Tom Sherman's *Exclusive Memory*, a production of Vancouver's Western Front. It is described as a video installation featuring the artist in an intimate relationship with a computer-based, video sensing robotic entity of his own creation.

In the documentary sector Bill Skerrett, president of Skerrett Communications, has just released *The Appalachian Story*, the second in a series of four 50 minute videos that he is producing for the Atlantic Geoscience Society. The series, called the *Geology of Atlantic Canada* was initiated a couple of years ago with a production called *Mineral Wealth of Atlantic Canada*. Skerrett is currently in negotiation with several educational television networks he hopes will be interested in the series.

In the "You-have-to-go-away-to-make-it-big" department I note that one of Hollywood's current starlets, Leslie Hope, is a former Haligonian. Seen in Paul Almond's *Ups and Downs* and John Cassavetes' *Love Streams* she has recently hit the big times with lead roles in the David Stevens/Spencer Eastman film *Kansas*, Oliver Stone's *Talk Radio* and the United Artists release *It Takes Two*. Now who says we can't produce bankable talent down here in the Maritimes - and Ms. Hope is only 23-years old! Do you suppose an attractive film offer might lure her back to her old home town? Film producers, are you listening?

ARRI®

HMI lights that cost you less



Our competitors will be pleased to provide you with price comparisons showing how cheap they are to purchase.

But our success over the years has come from building better products for long-term reliable use.

We could have made our HMI physically less robust, but then you would have been forced to spend unnecessary time and money replacing damaged units.

We could have produced less effective optics, but then you would have to buy larger, more power-hungry lights for the same output.

We could have been less concerned with efficient heat dissipation, but then you would be replacing bulbs more frequently than needed.

Check all the cost-savings possible with a superior fixture, and discover the Arri advantage.

ARRI - when your need for lighting is longer than overnight.

ARRI/NAGRA INC
6467 NORTHAM DRIVE
MISSISSAUGA, ONTARIO
CANADA L4V 1J2
PHONE (416) 677-4033
FAX (416) 677-1163



Petra Film Production Associates Inc.

204 - 1149 Hornby St.
Vancouver, B.C.
Canada V6Z 1W1
(604) 669-1333

SOUNDS GREAT!



Sound mixer Andy Nelson has joined Film House, Canada's pre-eminent post-production sound studio, as Director of Sound. In his new position, Andy will ensure re-recording of the highest quality on feature film soundtracks.

Andy has had more than ten years' experience, including three years as Head Mixer of Shepperton Studios in London, England, during which time he has re-recorded more than thirty major feature film soundtracks. He has received three British Academy nominations and much acclaim for his work in both film and television.

Andy's extensive re-recording credits include Stanley Kubrick's "Full Metal Jacket", Michael Apted's "Gorillas in the Mist", Nicholas Roeg's "Track 29", and five Ken Russell films, among them "Crimes of Passion". His most recent work includes David Cronenberg's "Dead Ringers" and Norman Jewison's "January Man", both re-recorded at Film House this past summer.

FILM-HOUSE

To contact Andy, please call (416) 364-4321 or write to him c/o
The Film House Group Inc., 424 Adelaide Street East, Toronto, Ontario M5A 1N4

Bethune moves to Spain

MONTREAL - *Bethune: the Making of a Hero*, the beleaguered Canada-China-France co-production, wraps in Montreal November 30. After a week off, production resumes for two weeks in Spain, just outside Madrid. The producers, Pieter Kroonenburg and Nicolas Clermont of Filmline International, hope to have the film complete for the 1989 festival in Cannes.

Originally budgeted at \$16 million, the Bethune epic went over-budget during the Chinese portion of the shoot and closed down for over a year as financial and script problems were sorted out. With a resolution of the script difficulties, Telefilm Canada and the movie's distributors, Hemdale Film Corp., added a reported \$2.5 million to the budget. *Bethune* began shooting again October 30.

Famed French cinematographer Raoul Coutard (*A bout de souffle*, *Jules et Jim*, *Z*) has replaced Mike Molloy, who did most of the China shoot, and French actress Anouk Aimée has been added to the cast to play Bethune's mistress. British actress Helen Mirren (*Mosquito Coast* and *Pascal's Island*) will play Bethune's Scottish-born wife, Frances Campbell Penney, whom the mercurial surgeon thrice married and twice divorced. Originally cast for the role was Jane Birkin, the French actress and pop star, but the year-long production delay meant she was no longer available.

Bethune is a Filmline International production

in association with the China Film Coproduction Corp., the August First Film Studios of China, and Eiffel Productions of Paris (formerly Belstar Productions). It is being made with the participation of Telefilm, the CBC, Radio-Canada, and FR-3 Television in France. The film will be distributed in Canada by Ciné 360 of Montreal in conjunction with Famous Players Theatres. Hemdale Films will release *Bethune* in the United States and other foreign territories.

Sunrise gets Dunn and Levitan

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.

The appointments were made by Paul Saltzman, president of Sunrise Films Ltd. in Toronto.

Dunn comes to Sunrise from Thorne Ernst and Whinney. Levitan was with the law firm of Gowling and Henderson.

Sunrise Films Ltd. has also announced that it has retained the services of Thorne Ernst and Whinney as accountants and business advisors under the direction of Peter McQuillan.

DISTRIBUTORS...

Continued from page 34

investment in an "arm's-length" Canadian independent feature.

Although Gilles Bériault, Telefilm director of the distribution fund in Montreal, admits that the fund could make it difficult for (but by no means prohibit) new Canadian distributors with Canadian feature films to compete in the marketplace, he denies that the larger companies have been dealt a more favorable hand.

He says any viable distribution company should be able to meet the eligibility requirements for the main fund.

"The lines of credit in the main fund don't upset the market because nothing has really changed in the sense that the companies in the larger revenue brackets have received a larger line of credit and the smaller companies receive a proportionately smaller line," says Bériault.

He admits that distributors in a better cash position are in a better position to negotiate guarantees with producers and thus to qualify for a renewed use of the fund (next year).

However, he adds that producers will be vigilant

as to which distributors are better qualified to promote their films regardless of whether they (the distributors) have access to the fund.

On the question of foreign subsidies, Bériault says only a dramatic increase from current levels of investment in minimum guarantees for Canadian and foreign films would see more than 25 per cent of the fund being used.

"There is a review of the fund every year and if we find that outrageous prices are being paid for films, we will do something," says Bériault.

Currently under discussion at Telefilm, he says, is a theatrical film export fund which would be based on the same principle as the film distribution fund and in operation by April.

The president of the recently formed Fédération professionnelle des distributeurs et exportateurs de films is Robert Meunier of Ciné 360. Vice-presidents are Jan Rofekamp, Films Transit; Jean Colbert, Aska Films. Claude Jolicoeur of Astral Films is secretary and Roger Khayat of France Films is treasurer.

Member companies are the following: Action Film / Key Largo, Aska Film, Astral Bellevue Pathé, Ciné 360 / Provifilm, Films Transit, France Film, Lapointe Film International, Les Films du Crépuscule, Max Film Distribution, Prima Film, Productions Kecina.

“It's the first script I've ever read where Vancouver was supposed to be Vancouver!” Actress Beverly D'Angelo, at the introductory press conference for *Gold Front*, a \$4.9 million feature that began shooting on November 7th.

Written by Sean Allan and Stephan Armgrim and directed by Allan Goldstein (*Max Glick*), the film stars D'Angelo, Martin Sheen, Michael Ontkean and Canadian Kim Coates. Sheen plays a U. S. Drug Enforcement officer who's sent to Vancouver to work with an RCMP officer (Ontkean). Goldstein describes it as a political thriller which looks at Canada's role as a quick and easy route in and out of the United States.

The film is being produced by the Beacon Group using local IATSE crews and “several hundred” ACTRA actors and extras. It'll be distributed in the U. S. by Atlantic Releasing; Home Box Office has bought the rights for both video release and free television.

Fortunately the script calls for a lot of rain, something that can be virtually guaranteed at this time of year. This will come as no surprise to Ms. D'Angelo who spent some time here in the early 70's – in the company of a draft dodger friend.

* * *

Once again the Ridge Theatre will be showing all of the features nominated for Genie Awards. Quite a marathon I should think with a record 41 films on the list. Screenings run from January 6-10 beginning each day at 10 a. m. and ending at midnight.

And, for the first time, all of the shorts and documentaries will also be seen in Vancouver prior to Genie voting. Pacific Cinematheque does the honors January 20-23.

The Academy of Canadian Film and TV, Vancouver office, has begun its annual Breakfast Club series. Next on the schedule is Alex Beaton, producer of *Wiseguy*, on 'Producing a TV series' (January 11). After that, Charles Wilkinson, producer of *Quarantine*, on making a high quality feature on a low budget (February 1), Dale Andrews of Thorne, Ernest and Whinney on 'The Effect of Telefilm Distribution Funding on Production Financing' (March 1) and, finally, publicist Maureen Verkaar on 'Romancing the Media; Are We Doing Our Share?' (April 5). All of these breakfasts-for-thought are at the Coast Georgian Court Hotel.

* * *

Cannell Films of Canada has firmed up plans for a *21 Jump Street* spinoff. *City Court* characters will be introduced on *Jump Street* in April. Fox TV has ordered 13 episodes of the new series which, as the name suggests, focuses on the law.

Also coming from Cannell, *UNSUB* which, in FBI parlance, means an unidentified subject. NBC wants 13 episodes so badly they're skipping the pilot. The show is being put together by the team that does *Wiseguy* for CBS.

Cannell's North Shore Studios are proceeding apace. Soundstage walls are up and Steve Brain, VP of Studio Operations, has moved to Vancouver from L. A. to supervise construction.

* * *

As we reported last month, the 7th Vancouver International Film Festival was highly successful. The same cannot be said for the BC Motion Picture Association's Trade Show. There were less than half as many participants as in '87, probably because of an alarming increase in booth prices.

Many of those that did set up for the three-day event were disappointed by the results. Last year All Sets Construction provided an imaginative 'backlot' ambience at the centrally located Robson Square Media Centre. This year Famous Events decided to use the BC Enterprises Centre (the former BC pavilion on the out-of-the-way Expo site). There's virtually no casual foot-traffic and walls of glass rendered video presentations all but invisible.

* * *

Stunts Canada has put out an impressive catalogue of its stuntmen/women/co-ordinators. It contains 64 pages of photos showing the diversity of talent such as Alex Green, Keith Wardlow, Betty Thomas, Danny Virtue and Joy Duce. Judging by the credits there has never been a feature made in B. C. that didn't involve at least one of these talented folks. For a copy call (604) 683-3103.

* * *

This is my last *Fronts West* column and my last issue as West Coast Editor of *Cinema Canada*. Other freelance responsibilities make it impossible to give the amount of time and effort required to adequately represent the magazine in B. C. and B. C. in the magazine. I'd like to thank all those who have supported my efforts since we opened our first Vancouver office 14 months ago, particularly Connie Tadros who has invested a great deal more than either she or the magazine have received in return. If British Columbians want a voice in *Cinema Canada* they must be willing to support it. I wish my successor the best of luck and promise that my involvement with Canadian filmmaking is far from over. That's a wrap!

FilmArts FilmArts

16/35 post-production
Television and feature
production

424 Adelaide St. East
2nd Floor
Toronto M5A 1N4

Telephone (416) 368-9925

“It's a wrap!”

ONTARIO ARTS COUNCIL

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

SCREENWRITING

to assist with the development of feature-length dramatic screenplays.
Deadline: February 1

FILM

towards the production costs of documentary, dramatic, animated or experimental films.
Deadlines: April 1, November 1

VIDEO

to assist with the production of original video art.
Deadlines: February 1, August 15

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

For further information and application forms, contact:

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



**TAILLEFER, DEVINE
& ASSOCIATES
INSURANCE BROKERS LTD.**

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

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

MICHAEL DEVINE, C.I.B.

or

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

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

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

Autumn Leaves Are Burning Dept. : The new Regina offices of the Saskatchewan Film Pool were destroyed by a fire which raged through the 8th Avenue building on October 4. The building burned for three days while Regina firefighters attempted to keep the raging inferno under control. Luckily, none of the building's occupants were inside when the furnace exploded at 7:00 in the evening. The double concrete walls were enough to envelope the blaze, sending the flames straight to the top until they gradually worked their way to the bottom floor. Other tenants included an aquatic supplies store, a restaurant and a plumbing and heating joint.

"We were damn lucky to have lost only one truckload of stuff," said Sask Film Pool's Brenda Owens. The film co-op was in the process of moving from its old headquarters on Rae Street to this new space, which boasted 5300 square feet for the insanely reasonable monthly rent of \$600 plus utilities. Ironically, the fire occurred when Owens made a trip to Vancouver to sign a lease with the B.C.-based landlord. As luck would have it, the Film Pool had decided upon a gradual move to the new premises. "Otherwise," said Owens, "everything might have been destroyed."

Lost in the fire were the following items: a moviescope, splicers, rewinds and various pieces of office furniture. As well, a number of Sask Film Pool films were gobbled up by the flames. At press-time, it hadn't yet been determined which titles were lost; however, Owens claims that none of the negatives were destroyed. "We're insured to the hilt," she added.

The Gangsters Are Coming. The Gangsters Are Coming Dept. : Rumours are running rampant in Winnipeg regarding the \$2 million O'Meara Productions feature, *Mob Story*. Local industry types have suggested everything from private financing fallouts to Telefilm pull-outs. "I love rumours," laughed O'Meara's Gabriel Markiw. "Why don't you make a few more up and print whatever you want." One popular rumour had it that O'Meara would not actually be shooting the film in Winnipeg, but Toronto. "That's a good one," said Markiw. So, what is the score Gabe? Well, according to Markiw, he and his brother/partner Jancario are in negotiations with respect to the cast. He wouldn't elaborate, but insisted it would be "a very good cast."

"Any heavyweights?" this reporter queried.

"Definitely," replied Markiw.

According to Markiw, pre-production begins in December, with shooting slated for early January. "This picture needs lots of exterior snow," he said, "and if the recent snowfalls are any indication of things to come, we're going to be in fine shape weather-wise, come January."

The crew will be comprised mainly of Manitoba craftspeople. However, the Markiw Brothers may pull a few keys (most notably, the Art Director, Assistant Director and "maybe" the Director of Photography) from out-of-province. Executive Producers are Don Haig and Tony Kramreither.

Saskatoon Shmoozing Dept. : Saskatoon was brimming with industry excitement during four days in November when the Saskatchewan Film Development Project, the Saskatchewan Motion Picture Industry Association (SMPIA) and the Yorkton Short Film and Video Festival pooled resources and sponsored a series of workshops, panels and a showcase of Sask product.

Highlights included the following:

A basic production workshop which featured Dreamland Picture Company's Peter Campbell, Niv Fichman of Rhombus Media Inc., Kicking Horse Production's Arvi Liimatainen, Dominion Picture's Barbara Tranter and Derek Mazur of Credo Group.

Dan Burke's hype-job on the Supply and Services non-theatrical production fund.

A broadcaster's panel which included Reed Brown from STN Drama Development, CBC Saskatchewan's Bruce Rankin, STV's Rick Friesen, STN's Bill Stevenson, Superchannel's Gerri Cook and Philip Keatley from CBC Vancouver. In general, producers were urged to create quality, market-driven product. No real news, here, just old news (with the exception of Superchannel's Gerri Cook, who announced some exciting new plans and support for Western producers).

- A distribution panel which included representatives from Thomas Howe Associates, the Winnipeg Film Group and Cinephile. Cinephile's André Bennett particularly captured the fancy of Sask producers with his call for low-budget, artist-driven features and a need for a stronger alternative Canadian exhibition system.

- A mega-pitching session, which actually bore some fruit for Sask producers. Good training and a number of deals were struck.

As well, SMPIA held their Annual General Meeting. A new board of directors was elected. The new members include: President Veronica Gamracy, Marion Mills, John MacIntosh, Reed Brown, Terry Marner, Rita Deverell, Bill Stevenson, Larry Bauman, Sheila Roberts, Gerry Horne, Jack Walton, Wayne Wilkins and Wil Campbell.

ACTRA forum on arts and culture

TORONTO—The Alliance of Canadian Cinema, Television and Radio Artists recently held a five-city forum which addressed the issues of arts, communications and culture. "We expected that there would be very little discussion about arts and culture in this election campaign," ACTRA general secretary Garry Neil told *Cinema Canada*, "and, indeed, we have been proven correct. There's been virtually nothing apart from the NDP policy announcement.

"The forums were set up to try and inject into the campaign some discussions about these matters, and also from our perspective, to seek from the parties some commitment on the issues. We intend to follow through after the election to summarize the positions of all three parties and to immediately move forward and start talking to whoever is in power about some of the things they have committed themselves to."

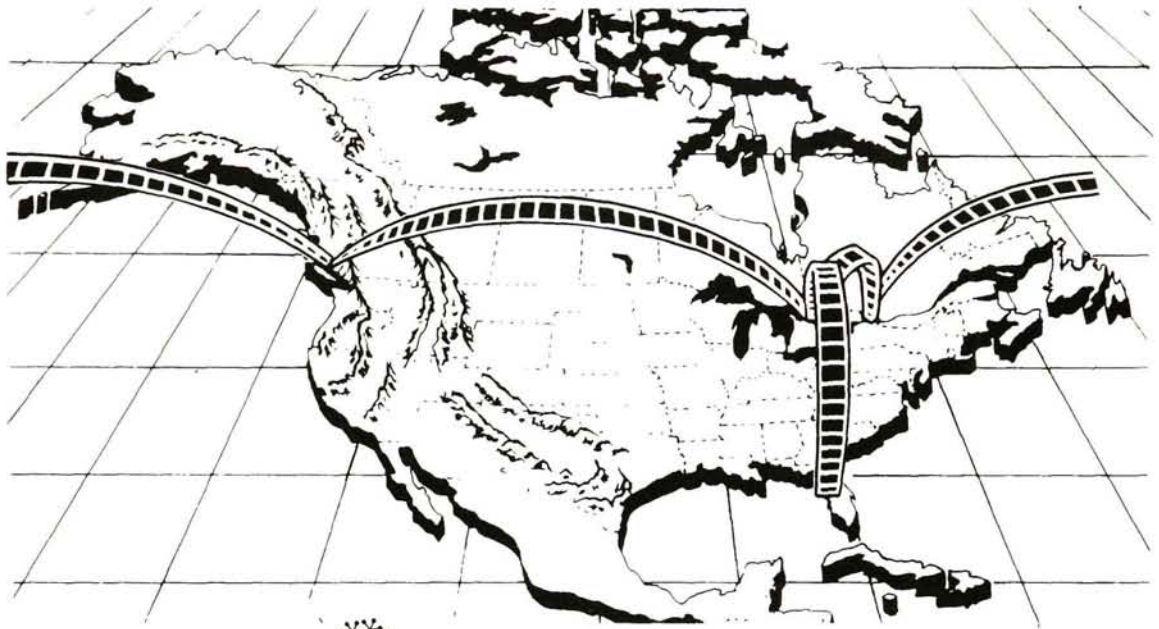
ACTRA sent the Liberals, Conservatives and NDP detailed questionnaires about the status of the artist, Free Trade, copyright, government funding for the arts and the future. "We are taking no partisan position in this election", said Neil. "We are not urging anybody to vote for or against any party. What we're trying to do is raise issues."

One of the most important issues, according to Neil, is the proposed Status of the Artist legislation which has been developed by the National Advisory Committee on the Status of the Artist. He points out that now there is an assumption in Quebec law that artists are self-employed, instead of the federal definition which considers the artist to be employed. He says that the proposed federal legislation, if accepted by the new government in power, would go well beyond the Quebec law.

"It not only talks about the artist and the Income Tax Act, and regulating that relationship, but a whole lot of other things, including providing unemployment insurance, freelance performers, other categories of freelancers, about the social rights of the artist, and the need for freedom of expression. It touches on a wide range of issues from income tax to censorship."

Meanwhile, ACTRA is "in a state of financial crisis," in the words of its finance committee, and is facing a severe cash-flow shortage. It is estimated that the deficit for the past fiscal year will be approximately \$400,000, on a total budget of \$4.8 million. The cause of this deficit has been linked to the defeat last spring of a referendum proposing a dues increase, and an unexpected income decrease because of a slowdown in the production industry and the resulting decline in permit fees.

We put it all together coast · to · coast



*Season's
Greetings*



**WILLIAM F. WHITE
LIMITED**

A Canadian Company
Established since 1963

Camera, Lighting, Grip ... A Complete Film Service

36 Parklawn Road,
Toronto, Ontario M8Y 3H8
(416) 252-7171
TOR-1-800-268-2200
TOR TLX 06-967827
Toronto Fax
252-6095

715 rue St. Maurice,
Montréal, Québec H3C 1L4
(514) 866-3323
Montréal Fax
1-514-866-8856

43 West 6th Avenue
Vancouver, B.C. V5Y 1K2
(604) 873-3921
VCR TLX 04-55485
Vancouver Fax
1-604-874-2599

8515 North Gomez Avenue
Tampa, Florida 33614
(813) 933-7359

"I don't really see it as a downturn in the industry but rather a leveling off," said Neil. "Even though we budgeted conservatively, we didn't expect the leveling off that we have seen. It's certainly very serious, there's no question about that, but it's not a crisis in the sense that it does not effect our ability to do our primary job, which is to negotiate our collective agreements. Maybe we are going to have to cut back here and there, but it is not a matter which will fundamentally affect our ability to continue to operate.

"In Nov. '80 our member earnings were \$52 million. In '81, they were \$53 million, in 1982,

\$55 million, and in 1963, \$59 million. In 1984 we went to \$69.4 million, in 1985 to \$84 million, in '86 to \$94.3, and in 1987, \$107.3 million. We knew this growth was unusual and would have to end, so we are not totally surprised about what has happened."

Plans are now being considered to ask the 9,000 members in good standing for permission to increase dues once again and lay off some of the 75 staff members. In addition, a motion has been adopted to spend \$75,000 on a restructuring study by a management consulting firm.

Dent leaves ACTRA

VANCOUVER—ACTRA's branch representative Peter Dent is leaving the organization in mid-December to go into private practice. Actually, he has two new jobs, one with the payroll company Televector Disc, the other working for himself.

Dent will be developing a television and radio commercial payment service for Televector which will be marketed to western Canadian advertising agencies and production houses.

Cineplex rides the wave of debt

TORONTO - Cineplex Odeon Corporation announced a record earning for the third-quarter in 1988, but also posted a long-term debt of \$591.3 million, up from \$449.7 million. With the announcement Cineplex stock rose \$1 to \$15.87, then dropped by that much the next day.

Profit for the corporation rose to \$14.7 million (U.S.) or 31 cents a share, up from \$12.8 million or 29 cents a year earlier. The company racked up nearly nine per cent of North American admissions with 6.5 per cent of the screens. Cineplex's revenue from distribution and post-production was up substantially to \$91.3 million from \$46.8 million.

However, business analysts wonder if the company is overextended and weighted down by its debt load. Cineplex's stock dropped drastically during the crash of 1987 and this spring was only trading at \$9.63. It still hasn't managed to reach the \$20 pre-crash trading levels. Industry insiders are concerned that the company is still spending capital despite such a heavy debt. Many think that Cineplex is placing itself at risk with continuous expansion and a corporate strategy that is dependent on the most optimistic view of film exhibition's future.

Clarkson returns to the OFDC

TORONTO - Wayne Clarkson returned to his job as chief executive officer at the Ontario Film Development Corporation on October 31, after a year's sabbatical in South and Central America.

"I was based in Bogota, Colombia," he told *Cinema Canada*, "where my wife was working with the Calmeadow Organization. It's a private foundation and they have a money-lending program to what is called 'the informal sector.' I spent the first two or three months traveling throughout Colombia, studying Spanish. Then I decided to go to the bottom of the world."

With just a backpack, Clarkson went by bus from Colombia to Ecuador, down through Peru and Chile, and across the Andes to Argentina. He then crossed the Straits of Magellan by ferry to Ushuaia on Terra del Fuego, the most southerly town in the world. He went back by bus to Lima, then flew back to Bogota. In all, it took him two months.

"On the expensive buses in Colombia they have videos and one of them was running a Canadian film, I think it was called *One Of A Kind*. It was a horror film about a rat in an

AATON





Photo by Biba

OF MOOSE AND MAN

"It was a good omen on my first day of the shoot when a cow moose walked up to me and gently stuck her nose in the lens then sauntered off. The camera was quietly rolling of course."

— Lloyd Walton
Ministry of Natural Resources



KINGSWAY FILM EQUIPMENT LTD.

MOTION PICTURE DIVISION

1665 ENTERPRISE ROAD, MISSISSAUGA, ONTARIO L4W 4L4

(416) 672-2880
(800) 387-3990

FAX: (416) 672-2688
TELEX #: 06-967528

apartment that drives a guy crazy. I was riding a bus in the mountains of Colombia watching a Canadian horror film! I had no difficulties, but there were some exciting times going through the Andes on the local bus."

He says the OFDC was impeccably handled during his absence, but he is now faced with problems, like the reduced CCA. "Without question the substantial reduction in the CCA at the federal level has had an impact on the investment and thus generally the financing available for productions. Like Quebec, this province is going to have to step to the plate, and I'm quite confident they will. With our excellent

infrastructure, the crews, and the talent that is valuable, I don't buy that it will all fly off to Quebec."

While in South America, Clarkson says he did not read any scripts and played a lot of basketball. He told *Cinema Canada* that, "you bring a different perspective when you come back from the other side of the world. To be honest, sometimes the angst of the industry is not as overwhelming as it seems when you are immersed in it. The history of our industry is a history of these jolts. It's our job to adjust to them. We've been doing it for a number of years now. We'll survive."

Cinémathèque honored by CFTA

MONTREAL - The Cinémathèque Québécoise has been recognized by the Canadian Film and Television Association for its contribution to film and television.

The CFTA awarded a prize for corporate direction at its 15th annual awards ceremony on Nov. 16.

The Cinémathèque, was represented at the awards ceremony by Robert Daudelin, curator.

Screenwriters to speak out

TORONTO - When Toronto producer Kay Bachman attended a public reading of a screenplay last year in Los Angeles, she was very impressed with what she heard. Returning to Toronto, she was determined to establish a local version of what she saw in L.A. A year later, with the financial support of Telefilm, the OFDC and FUND, The Toronto Screenwriters Forum held its opening night reading at Astral's screening room, November 15, to a standing-room-only audience from all aspects of the industry.

Bachman, producer of *Shadow Dancing* and a number of television variety specials, says the Forum is filling a void and provides a focus for the writer. "It's so exciting to focus the entire attention on the script," she told *Cinema Canada*. The first reading was of Michael Gibson's *Resistance*, with such notable Toronto actors as Tom Butler and Kate Lynch reading the parts.

Forum director Debra Henderson, Head of Creative Affairs for Independent Pictures, says she hopes the series will make a difference in developing better screenplays. "It gives the writers an opportunity to workshop their scripts in front of an audience," she said.

The Forum, a non profit organization, will hold readings once a month. Audience admission is \$10 per reading or \$100 for 12.

QC fest winners

ROUYN-NORANDA - The 7th edition of the Festival of International Cinema in Abitibi-Temiscamingue (Oct. 29 to Nov. 3) drew an estimated 75,000 people to a total 67 films, according to festival officials.

Winners of the three major prizes are Anne-Claire Poirier, winner of Le Grand Prix Hydro-Québec for *Salut Victor*; Michel Langlois, winner of Le Prix Telebec for *Sortie 234* and Cordell Barker, winner of Le Prix Animé 1988 for *The Cat Came back*.

'Damnation' takes first prize

MONTREAL - The 17th Montreal International Festival of New Cinema and Video closed Oct. 30 with the presentation of \$8,000 in prizes offered by Alcan and awarded by the Quebec Association of Film Critics.

Bela Tarr, the Hungarian director of *Damnation*, took the \$5,000 prize for Best Feature Film. The citation offered by the jury for this film reads as follows: "for achieving perfect harmony between directing technique and subject; for the force of its statement; for its implacable aesthetic rigour and visual coherence."

The \$1,000 cheque for Best Short Film went to Pierre Jutras for *Lamento Pour Un Homme De Lettres*.

Two videomakers were chosen to share the \$2,000 prize for Best Video. They are Luc Bourdon for *The Story of Feniks and Abdullah* and Gary Hill for *Incidence of Catastrophe*. This prize was awarded by a separate international jury.

The 18th edition of the Festival will take place October 19 to 29, 1989.

Bacon promises archive funds

MONTREAL - The Quebec government has promised \$1,750,000 for the expansion of the film archives operated by Cinémaque Québécoise.

Lise Bacon, deputy premier and minister of Cultural Affairs, announced recently that the government has earmarked funding for the extension and re-equipping of the film conservation facilities currently filled to capacity with film, film-scripts, books, photos, posters and filmmaking equipment. The archival vaults are located in Boucherville, Quebec.

Whale of a prize

MONTREAL - While *Tadpole and the Whale*, the fifth film in Rock Demers' *Tales For All* series wins first prize at the Festival of Films on Nature and Ecology in Puerto de la Cruz, production of the eighth and ninth films is in progress.

Bye-Bye Red Ridinghood, the eighth tale which is directed by Marta Meszaros, was in post-production as of the end of September.

Summer of the Colt, directed by André Melancon started shooting in Argentina on October 24.

The first seven films in the (15-film) family-oriented film series were presented in October at the Institute of Contemporary Art in London.



THOMPSON - JAMES

ENTERTAINMENT INSURANCE BROKERS

INSURANCE PROTECTION FOR THE ENTERTAINMENT INDUSTRY

Providing Insurance For:

Commercials
Feature Films
Documentaries
Special Events
Television Series
Theatrical Productions
Producers' Errors & Omissions

Whether large or small, local or international, our specialists can provide the experience your productions require.

For Budget Estimates or Quotations Contact:
Jack Thompson, Roger James, Kirk Thompson

CINEVILLAGE, 65 Heward Ave., Toronto, Ontario M4M 2T5
Tel.: (416) 465-6757 Fax (416) 461-7847
A Division of 788609 Ontario Inc.

Somerville National Leasing & Rentals Ltd.

• P • R • E • S • E • N • T • S •



THE BEST SHOW IN TOWN!

Starring

★ Grip Trucks ★ Star Cars ★ Electrical Trucks ★
★★ Magic Wagons ★★

Also vehicles for Art, Production, Prop, Craft Service and Cube Vans.

For Great Rates ★ Hassle Free Service, call

252 5591

255 Dalesford Road, Toronto Fax: (416) 252-6507

Decision on CBC strike expected soon

TORONTO - Conciliator Douglas Stanley is scheduled to submit his report on the CBC/NABET dispute by November 30. The Corporation then has seven days to respond to NABET's demands for a wage increase of six per cent per year over three years. The latest CBC offer is 3.5 per cent in each of two years.

About 2,000 NABET employees had already voted 70.7 per cent in favour of strike action if necessary, but the appointment of Stanley as conciliator prevented any disruption of service. David Lewington, international representative for the union, was outraged at the appointment of a last-minute conciliator, which the union saw as clearly aimed at preventing a labour dispute during the election coverage.

Lewington wants Stanley's report, which he feels will be positive, to be made binding on the parties. However, the CBC has rejected this position. Lewington, who accuses the Corporation of having a "horrendous record of labour relations", says there will be "major labour disruptions" if the report is rejected.

Already there have been wildcat walkouts. The 6 p.m. television newscasts in Ottawa and Charlottetown were cancelled and programs were disrupted in Halifax, Fredericton and across Newfoundland on the 1st of November. Lewington told *Cinema Canada* that these were "spontaneous reactions from people who weren't happy with the progress of negotiations." NABET didn't condone the walkouts, which Lewington described as pent-up frustration. "Pressure has now been released," he said.

CFPL - TV copes with independence

LONDON - Bob Elsdon, president of the newly independent CFPL-TV in London, is relieved that the transition from a CBC affiliate to a full-fledged independent is now complete. "We look good on air," he told *Cinema Canada*, "we obviously look different. There's the excitement of starting all over again. It's a whole new territory."

After 35 years of affiliation with the CBC Network, CFPL and its sister station, CKNX-TV Wingham, went independent August 31. Since then they have been busy lining up

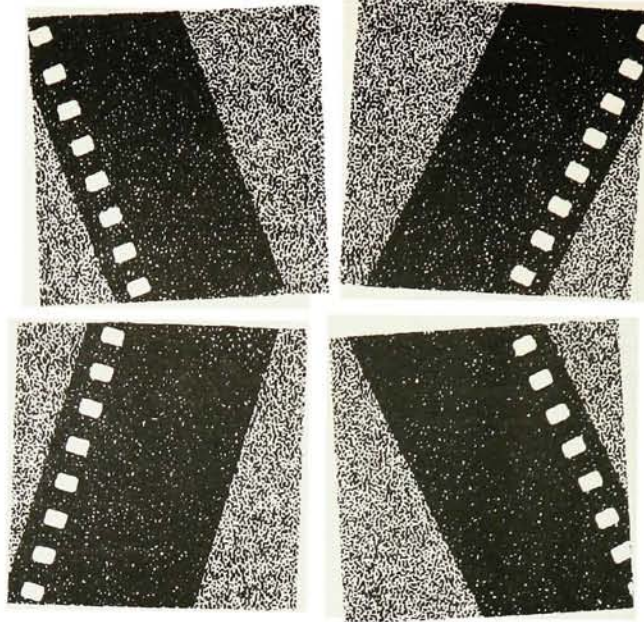
co-productions with other local stations. According to Lorne Freed, CFPL's director of Program Operations, there is 37.5 hours of co-production in development and discussions are taking place with Martha Henry who is now the artistic director of the Grand Theatre in London. In addition, Katherine Kaszas, artistic director of the Blyth Summer Theatre, has been retained as a consultant to advise on development of local television drama.

Meanwhile, CFPL intervened in the license hearing of the Toronto-based CBC broadcaster, CBLT, who are rebroadcasting in the London area. Elsdon maintains that a bid by CBLT to

solicit advertisers in the London area contravenes the CRTC rules. "I have a concern about the viability of the local service. There are lots of smaller stations in much similar situation. If the rules are changed and rebroadcasts are allowed to sell locally in the rebroadcast area, what does that do to the local broadcaster? It would destroy them."

CFPL also intervened in City-TV's CRTC hearing. City is not selling locally, although they do rebroadcast from Woodstock, Ontario. But it is a question of program supply, says Elsdon. In their licence, Moses Znaimer, president of City, said his station was going to go after and license

every available Canadian film. "We don't deny people the opportunity to compete," said Elsdon, "but we think sometimes there is some unfair competition. If everything is going to be fed out of big centres then it will threaten the viability of the smaller stations. If the local news goes in these markets, there goes the local service."



25TH YORKTON SHORT FILM & VIDEO FESTIVAL MAY 31 - JUNE 4, 1989

Entry Deadline April 3, 1989

For entry forms and more information: 49 Smith Street East,
Yorkton, Saskatchewan, Canada S3N 0H4 (306) 782-7077

Picard: leaving not easy

MONTREAL - André Picard says it was not easy resigning as vice-president of programming at Télévision Quatre Saisons, a Montreal-based private television network.

Picard left TQS in late November to join the Imax Corporation as the vice-president of film. He will move to Toronto in March.

"It's difficult leaving TQS," says the 33-year-old executive, "there is still a lot I would like to have done in terms of programming."

From his vantage point, Picard says it is clear that ample opportunity exists for creative talent in television with an increased level of competition between the public and private networks.

Picard started his career in 1979 at La Société de Radio-Télévision du Québec as head of administrative services. He joined Telefilm Canada in 1985 where he became director of the Broadcast Program Development Fund. In 1986 he joined TQS as vice-president of programming.

Superchannel commits to western producers

SASKATOON - More Canadian programming, more drama and a more concentrated focus upon Western producers and writers, is the mandate of Superchannel. At a recent workshop, held in Saskatoon on November 3, Superchannel's Gerri Cook predicted that her station's involvement with script development will "triple over the next five years".

"We're always looking for good quality material", said Cook. She asserted, however,

than Superchannel is committed to "developing producers and writers from the West."

Cook estimated that Superchannel is already spending \$20,000. per month on script development. She was quick to point out that these expenditures did not include administrative overhead.

Other areas of production expansion for Superchannel include a more concerted effort to co-produce and secure pre-sales in U.S. markets. As well, Cook announced Superchannel's plans to move into distribution.

"We want to commit ourselves to Western producers all the way to a market," said Cook.

Baton develops kids' show

OTTAWA - Baton Broadcasting has committed close to \$100,000 to the development of a new children's television series by Senerlea Communications Inc. and has entered into an equity partnership agreement.

Interface - The User Friendly Show for Kids is being developed by Susan Finestone, president of Senerlea and executive producer of the series and by Brian Hanington.

The series is designed to answer the questions children ask most often on a range of subjects including science, nature, human relations, geography, the arts, society, the future and themselves.

Production is scheduled for the spring of 1989 in Ottawa.

"We saw that Baton had a need for such a program and approached them with an idea," says Finestone who anticipates success in the international sales market.

"There are many children's programs but very few have the production quality that goes beyond the regional level," she says.

the source for books on

FILM * T.V. * VIDEO

THEATREBOOKS

specialist booksellers since 1975

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

PHONE/MAIL ORDERS/MASTERCARD/VISA

RUBEN-WINKLER ENTERTAINMENT INSURANCE LIMITED

We insure:

- Feature Films
- Television Productions
- Theatrical Productions
- Broadcasters
- Book, Magazine, Newspaper Publishers
- Writers
- Record, Tape, Music Publishers
- Concerts
- Festivals
- Special Events

Contact Arthur Winkler

20 Bay Street, Suite 1809
Toronto, Ontario
Tel.: (416) 868-2442
Facsimile: (416) 868-2443

CINEGRAD '88

SHERIDAN COLLEGE, OAKVILLE, NOVEMBER 19 & 20, 1988

CRAFT AWARDS

BEST DIRECTOR Dale Hildebrand York University "The Autumn Smiles"	PRIZE	\$2500 Worth of Printing and Processing
	SPONSOR	NATIONAL FILM BOARD
BEST SOUND Dan Robinson Confederation College "Steel Highway"	PRIZE	\$500 Cash Bursary
	SPONSOR	CINEGRAD
BEST EDITING Carl Armstrong Ryerson Polytechnical Institute "With a Perfect Shadow"	PRIZE	\$500 Cash Bursary
	SPONSOR	CINEGRAD
BEST CINEMATOGRAPHY Mark Willis York University "The Autumn Smiles"	PRIZE	\$500 Cash Bursary
	SPONSOR	KODAK CANADA INC.
BEST ANIMATION Craig Welch Sheridan College "Disconnected"	PRIZE	\$500 Cash Bursary
	SPONSOR	KODAK CANADA INC.
BEST ORIGINAL PRODUCED SCREENPLAY Cameron Hayduk Confederation College "Something Old, Something New"	PRIZE	ACTRA Scriptwriters Workshop
	SPONSORS	\$250 Cash Bursary ACTRA and CINEGRAD
SPECIAL JURY AWARD Gary Blakely York University "The Trend"	PRIZE	\$600 Cash Bursary
	SPONSOR	THE TOWN OF OAKVILLE
SPECIAL JURY AWARD Mark Hajek Ryerson Polytechnical Institute "Will"	PRIZE	\$600 Cash Bursary
	SPONSOR	CINEGRAD

CINEGRAD '88 WAS PRESENTED WITH THE FINANCIAL ASSISTANCE OF THE ONTARIO FILM DEVELOPMENT CORPORATION AND TELEFILM CANADA