

Cannes market depressed but *Jésus* raises spirits

MONTREAL - The excitement over Denys Arcand's *Jésus de Montréal* has by no means dissipated with the closing of the Cannes Film Festival, May 15 to 23, where the film won the Jury Prize in the Official Competition and the Ecumenical Prize.

Max Films reports over \$2 million (Cdn.) in worldwide sales with all territories sold after its world premiere on May 15. Pierre Latour of Max Films International says a U.S. deal is expected by the end of the summer.

At presstime the film was averaging close to \$100,000 per week on three Montreal screens.

Arcand's film was a strong contender for the Palme d'Or - best film of festival - which was presented to 26-year-old Steven Soderbergh for his *Sex, Lies and Videotape* (U.S.A.).

Also helping to draw attention to Canadian film was Gilles Carle's *50 Ans*, winner of the Palme d'Or for best short film - a tribute to the National Film Board on its 50th anniversary.

Atom Egoyan, a young Canadian director, drew his fair share of international media attention with *Speaking Parts* in the Director's Fortnight and was "all over the French press" according to Claude Chamberlan, co-director of the International Festival of New Cinema and Video in Montreal.

"It was a good feeling to be there and see things going so well for the Canadian and Quebec filmmakers, especially for Frappier and the gang who have all been fighting for independent film for the last 20 years," says Chamberlan.

Of the Cannes jury and its final selection, Chamberlan says, "fantastic, it had a good balance of conservative and nonconservative jury members and for the first time in 42 years it chose an independent filmmaker for the top prize."

Noteworthy, says Chamberlan, is the fact that Wim Wenders had the full jury on the podium during the presentation to, symbolically, "stand behind" its selection.

"It was a great day for independent film, not to mention Canadian and Quebec film," says Chamberlan.

Jan Rofekamp of Films Transit Inc. agrees that independents got "a much-needed break."

As much as *Jésus* deserved to be among the top three films in competition, Rofekamp says a keen observer could foresee how this jury would choose "a film made for \$350,000 by a 26-year-old director over a producer's film made for \$4 million."

But Latour, who is far from wounded by the jury's decision, says there are many theories as to why *Jésus* took second place.

"We weren't thinking of *Sex, Lies and Videotape*. We were in competition with

ourselves," says Latour whose partners Roger Frappier and Pierre Gendron produced Arcand's *The Decline of the American Empire* which took the Director's Fortnight by storm in 1986.

Rofekamp says that the Official Competition has "taken a new course" with more independent films once the exclusive property of the Director's Fortnight.

Elsewhere, the Cannes Market was less hectic than in past years and somewhat depressed.

"It was a very curious Cannes Market," says Rofekamp, who in 1987-1988 sold *I've Heard the Mermaids Singing* in all territories after a strong reception in the Director's Fortnight.

"The cost of launching a film in Europe has become so high that everyone is going after a few films. It is getting to the point that if you don't have a film in one of the programs (Official Competition, Director's Fortnight) you're going to have a very hard time," says Rofekamp.

Latour agrees that a trend exists towards buying fewer pictures of exceptional quality.

"Of course," he says, "it is an exceptional thing when you have a good film on your hands."

Publicity for *How to Make Love to a Negro* drew a lot of attention at Cannes. Montreal-based Aska Films reports \$1 million (Cdn.) in sales to Israel, Spain, Italy, Sweden, Finland, Switzerland, Belgium, Germany and Holland. *The Kid Brother*, a hit at MIFED in 1987, continued to sell in Italy and Spain.

Rock Demers of Productions La Fete, premiered two films at Cannes. *Bye-Bye Red Ridinghood* and *Summer of the Colt*, are the ninth and 10th films in the *Tales For All* series of family-oriented films. Productions La Fete reports total sales of over \$2 million.

"It felt a lot better to be there this year," says Kevin Tierney of Productions La Fete, commenting on the effects of *Jésus de Montréal* on Canadians at Cannes.

This year's market, lasting only five days, was shorter than in previous years.

"Everyone just closed up and went home," explains Orvil Fruitman, president of Brightstar Films Distribution Inc.

"Between the high cost of the hotels and the food and everything else a lot of the people didn't think the market was worth going to," says Fruitman.

"As far as buying product was concerned, there were so many Canadians running after the same picture it became a little ridiculous," says Fruitman.

"Everybody thinks that because they are getting money from Telefilm (the Distribution Film Fund) it is open season. I know the prices are way up over what they should be and some of the distributors are fueling it."

The absence of Simcom/Norstar and Sullivan Films was noticed at Cannes but neither company would comment to *Cinema Canada*.

Louise Clark of the Ontario Film Development Corporation observed the market winding-down from day to day.

"The place emptied out throughout the middle week of the festival. Business was bad... it was very, very slow year."

However, Robert Lantos, chairman and CEO of Alliance Entertainment Corp. had a contrary view of the market. He says the market was "bursting with European financial partners."

"I did not find business to be down," says Lantos. "I think the American B pictures were having a tough time but that doesn't really affect what we do."

Ron Emilio, executive vice-president of Famous Players Ltd., says there were new releases this year but of much higher quality.

"The market was softer," says Emilio.

Cineplex takeover battle continues

TORONTO - In the latest twist in the battle for control of Cineplex Odeon, the company that Garth Drabinsky built but does not control, it was announced that an office of Chairman has been created. Drabinsky, formerly chairman (and still CEO), is now sharing those duties with James Raymond and Charles Paul.

Raymond is president of Claridge Investments Ltd., a company controlled by Charles Bronfman of Montreal. The Bronfman group owns 29 per cent of Cineplex. Paul is vice-president of MCA Inc., the Hollywood entertainment giant that owns 48 per cent of the company. Both men were already board members and form part of a six-person committee set up to examine takeover offers for Cineplex by Drabinsky or any third party. These events follow Drabinsky's attempt to purchase the Bronfman shares and make the company private, a move blocked by MCA after a bitter three-week struggle in April.

In other developments, Drabinsky and Cineplex vice-chairman Myron Gottlieb have negotiated "golden parachutes" amounting to over \$8 million if their employment contracts are terminated. Under the agreement, their contracts can be terminated after this September 30. This would provide some compensation for Drabinsky and Gottlieb if their bid to take over Cineplex fails. A general shareholders meeting has been put off again until June 30, when it is expected that Drabinsky will let his plans be known.

Robin Jackson, Senior Film and Video Policy Officer with the Department of Communications, told *Cinema Canada* that her department is

watching developments "because nobody knows what's going on. Any attempt by MCA to take over Cineplex would be counter to the regulations of Investment Canada policy." The DOC doesn't have a policy on foreign control over Canadian exhibitors or producers and their distribution policy has yet to be passed through Parliament. Jackson said the Cineplex developments are of a "particular interest to us, depending on what happens."

Cineplex announced first quarter figures that showed higher revenue and profits. Net profit rose 34 per cent to \$10.7 (U.S.) million on revenue of \$188.2 (U.S.) million, which is 39.5 per cent better than last year. As of March 31, Cineplex's longterm bank debt totalled \$625.6 million, down from \$663.9 million at the end of 1988.

Broadcasting Bill delayed

OTTAWA - The long-awaited revised Broadcasting legislation, which failed to pass first reading when the Conservatives called the election last year, will be delayed even longer. Michael Helm, acting director general of Broadcasting Policy with the Department of Communications, said when contacted by *Cinema Canada* that "The bill is going ahead, we are working on it, but there is a delay. The Minister (Marcel Masse) wanted it in the house now."

Whether the delay will be a few months or a matter of weeks, Helm would not say. "The Minister is discussing changes, but nothing has been decided yet," he said. "He's not talking about rewriting the bill. Most people felt it wasn't far off the last time. However, there have been a number of representations made since last fall, and there continue to be representations made. We will consider them and there very well may be some changes."

Production in Ontario declines

TORONTO - Film and television production has declined in Toronto over the first four months of the year, confirming expectations of industry analysts. However, no one is quite sure if this is part of a long-term trend or only a short-term decline. Most people contacted by *Cinema Canada* seem to think it is still too early to tell.

Naish McHugh, Film Liaison Officer for the City of Toronto, said that "It's nice to be busy for a change instead of frantic." He viewed the overheated pace of the past two years as being

Continued on page 24

Masse defends federal budget

OTTAWA - Communications Minister Marcel Masse defended his department's 1989-1990 budget in front of the Standing Committee on Culture and Communications, May 10.

Here are excerpts from his presentation. "I would like to start by outlining my department's accomplishments and then presenting my priorities for my mandate, while keeping in mind Canada's principal priority, battle against the deficit.

"Total budget expenditures planned for 1989-90 will amount to \$142.9 billion, an increase of 7.4 percent from the total spending forecast in the previous fiscal year. Of this amount, \$39.4 billion will be assigned to public debt charges and \$103.5 billion will be allocated to program spending. The projected increase in public debt charges is 19.4 percent, while forecast increase in program spending is 3.5 percent, which is lower than the expected rate of price increases, as measured by the consumer price index... (This) rapid increase in this non-discretionary spending component severely limits the government's room to manoeuvre.

"The postal subsidy and the Canadian Broadcasting Corporation have also been asked to help reduce the budget... The CBC's contribution to the collective battle against the deficit will amount to \$140 million over the next five years. In the context of the CBC's total resources for this period, for which the budget will be in excess of \$7.2 billion, this contribution will involve only a total reduction of less than 2 percent.

"The CBC's resources will, in 1989, be increasing by 11 per cent from the level of the year - an increase of \$129 million. Only in 1990-91 will the CBC be brought into the national effort to clean our finances, and that will be starting from the peaks reached this year. Obviously, the government is taking the necessary precautions to ensure that the restrictions asked of the CBC are gradual. They will not begin until next year and will then account for 1.5 percent of the budget. It can be stated without a shadow of doubt this crown corporation has been treated fairly in this global exercise to gain control of our deficit and reduce our debt... It is not for the Department of Communications to even suggest how the budget be applied. It is specifically the responsibility of the CBC Board, as provided under the Broadcasting Act, to take these decisions.

"I have two main priorities. The first is to establish a fair and equitable regulatory and policy framework for culture and communications... My second priority is the convergence of Canada's cultural industries and telecommunications infrastructure. This convergence poses

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major challenges: legislative and regulatory challenges that we must take up as a government, and challenges with respect to industrial strategies.

"The telecommunications industry, which has 86.5 percent Canadian ownership and is 79 percent owned by the private sector, is proving more and more to be a fundamental tool in the development of our economy. The possession and utilization of an integrated, universal accessible and affordable telecommunications system is already essential to the development of any advanced economy anywhere in the world and the importance of this element will continue to grow.

"It is essential that our broadcasting system favour our own television productions and that the government foster its growth. If their television sets do not send our citizens an image of themselves, and if it is not a quality image, then we have the right to ask ourselves where are Canadian men and women going to turn to reinforce their feeling of belonging?"

"For these reasons, I intend to table a Broadcasting Bill before this House as soon as the current amendments have been completed. This legislation will complement the radiocommunication legislation that has already been tabled... In addition to the Broadcasting Bill we will introduce important initiatives on

copyright, the status of the artist, film, museums and archeology.

"We will introduce a bill to regulate the distribution of film products in Canada; it will create a market for the distribution of films in Canada for the first time in our history. This simple and effective piece of legislation will finally make it possible for Canadians to bid under favorable conditions for the rights for independent films exhibited Canada... We have made public policy enabling Canada to become a distinct market and the film industry to be able to invest in the production and promotion of Canadian films. This policy is supported by a budget of \$200 million over five years."



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NFB COMMEMORATIVE STAMP

In saluting the 50th anniversary of the National Film Board, Canada Post unveiled on May 2 (NFB Day) an illustration of a new commemorative stamp dedicated to the Canadian film industry. Unveilings were held in NFB offices across Canada. The stamp, shown here, was designed by Toronto artists Bill Tibbles and Jonathan Milne and will be issued on Oct. 4, 1989. It represents one of four issues which will pay tribute to the Canadian arts.

SALE TO RUSSIA

Train of Dreams, John Smith's alternative drama feature, has been purchased for theatrical and home video distribution in the U.S.S.R. by Sovexportfilm. This story of a rebellious youth, starring Jason St. Amour, was also sold to the First Channel of Hungarian television. Both sales were a result of Filmex '89, an initiative to promote Canadian film sales to socialist countries.

FILMS ON FAMILY VIOLENCE

The National Film Board, with the financial backing of Health and Welfare Canada, has just released two new bilingual catalogues listing films and videos available on family violence. One of these includes all titles available through the NFB while the other includes all titles available in North America.

The two were compiled by the Film Board on behalf of the Family Violence Prevention Division of Health and Welfare Canada. The subject matter includes: child abuse (including child sexual abuse), wife abuse and abuse of the elderly.

Both catalogues are free of charge and available through local offices of the NFB and Health and Welfare Canada.

THREE AWARDS TO NFB AT CANNES

Three awards were presented in Cannes in films produced or co-produced by the National Film Board.

The much honoured Palme d'or was presented to **50 ans**, a 3-minute montage of 50 years of NFB filmmaking, directed by Gilles Carle and produced by Eric Michel.

Denys Arcand's **Jésus de Montréal** which is a co-production of Max Films / Gérard Mital Productions, in association with the NFB was awarded the Jury Prize as well as the award of the Ecumenical Jury.

The mayor of Cannes also paid tribute to the Board through the presentation of a commemorative plaque, honouring the Board's "vital contribution to world cinematography for 50 years."



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Production in Ontario...

Continued from page 22

above normal, beyond the city's capacity to cope with the number of productions requiring his services. "In the first three months of this year, we had 21 productions that we dealt with, compared with 22 in the same period last year."

"As far as U.S. productions go, we have had two US features this year as opposed to four last year at the same time; four Canadian features as opposed to seven last year; nine series done so far this year and four movies of the week, compared to seven series last year and one

movie of the week. Total production shooting days is way up this year compared to last year because there has been more on-location filming from those productions."

Rob Iveson, past chairman of the Ontario Branch of the Director's Guild of Canada, estimates that production is down 20 per cent from last year. "It's a sudden down," he said. "We haven't had a down like this in recent years. We could all read the writing on the wall with the dollar rising and free trade in place and competition from all over the place. It's down in the area of series. The *Night Hents* of the world have run their course. With the cancellation of the CCA, Telefilm allotting their money

regionally, the cutbacks at the CBC, where's the magic money going to come from?" However, he is "guardedly hopeful" and feels that comparisons with last year are too easy.

Gail Thomson, the OFDC's Location, Promotion and Services Officer, said her department has serviced nine productions in the first three months of this year which left million in the province. That figure represents a 27 per cent decrease of last year's total for the same quarter, which was \$35.7 million. She points to a number of factors for this decline, including the strength of the Canadian dollar which has moved from \$1.38 vis-a-vis the American in 1986 to \$1.19, where it is now. Also,

because of the federal government's withholding tax on foreign actors, producers are now required to indemnify actors, grossing up their fees by 15 per cent. "There is fairly aggressive competition from other jurisdictions," she said. "There were over 150 jurisdictions exhibiting at Locations Expo at the American Film Market this year. It's a business everyone wants to be in. It's labour-intensive and it injects an incredible amount of money into the economy. We will know better at the end of the summer how serious a decline there is going to be."

Donato Baldassarra of the Association of Canadian Craftspeople agrees with the 20 per cent figure. "There is a definite falloff but they're making it sound like there is nothing here to shoot. We have more sound stages than we ever had and there's six more being built. There's an industry here whether we like it or not, but certainly the producers are going to have to look across the country. It's not just concentrated in Toronto anymore. Whether you agree or not with Telefilm's policy, they're spreading the money across the country and we just have to recognize that's the reality. We were so successful in convincing people to shoot here that we went just haywire. We had a real banner year last year, and the year before. Now we're going through a rationalization period. We've gone through this before and I don't think it will be that long-lasting unless the federal government is out to decimate the film industry."

Michael Speyer, newly appointed head of Ontario Film Investment Program, the Ontario government's invest plan that will rebate producers up to 20 per cent for Ontario-based productions, said that with the cut in the CCA under tax reform there has been a drop in production because there has been no substantial way to attract outside investors. As a former chartered accountant at Thorne Ernst and Whinney specializing in entertainment tax, he notes that, "our work has dropped off in that area, but whether this is temporary we don't know yet. No one has closed-up shop yet. American made-fors fluctuate with the exchange rate, but we've built up a sufficient reputation that Americans are coming up here despite the exchange rate."

Back at the City of Toronto, McHugh says that, "We're still doing U.S. productions and we're still getting U.S. productions. The first quarter is always quiet compared to the rest of the year. I'm not discouraged. Production in Hollywood experienced a boom that started in '83 and peaked in '87. 1988 showed the first slackening of the boom and total production out of Hollywood was down about 15 per cent. For the first quarter in 1989 production was down something like 30 per cent. I think the whole industry is taking a breath right now. If there is any slack-off, it is just an industry reaction. We've had enough inquiries that we are not going to have a bad year at all."

Mtl. film commissioner resigns

MONTREAL - Guy Trinqué, Montreal's film commissioner since 1985, has stepped down and will continue to work as a production consultant for the city.

"After nearly five years on the job I decided that it was time for a break. I am not a career bureaucrat and never intended to be," says Trinqué, who is in his mid-thirties.

Trinqué's efforts to create a reputable film commission in the city pre-date the election of the Doré administration in 1986. At that time Trinqué expressed concern that the merger of the film commissioner's office with the larger Commission d'initiative et de développement culturel (CIDEDEC) would make his office less accessible.

However, last year, he told *Cinema Canada* that things had worked out. Over 396 permits were issued in 1988 to producers using the property of the City of Montreal.

Trinqué says the slowness of production this summer, 109 permits to date, had nothing to do with his decision to resign.

"I have accomplished what I set out to do and now it is time to move on," says Trinqué, who leaves behind three staff members.

Trinqué did admit however to having some difficulty with lower-level bureaucrats.

"You encounter that sort of thing in every large office," he says.

At presstime, a new film commissioner had not been appointed.

Malo and David control New Star

MONTREAL - Malofilm Group and Pierre David have acquired all of the New Star International shares (40 per cent) in Image Organization Inc. and have gained control of more than 90 per cent of the company's stock.

As part of the transaction, Dimitri Villard, chairman of New Star Entertainment and New Star International has agreed that New Star will maintain its existing distribution arrangement with Image for the international distribution of New Star product.

The acquisition of the New Star shares follows the purchase of all but 4.75 per cent of Nelvana Entertainment's share in Image Organization.

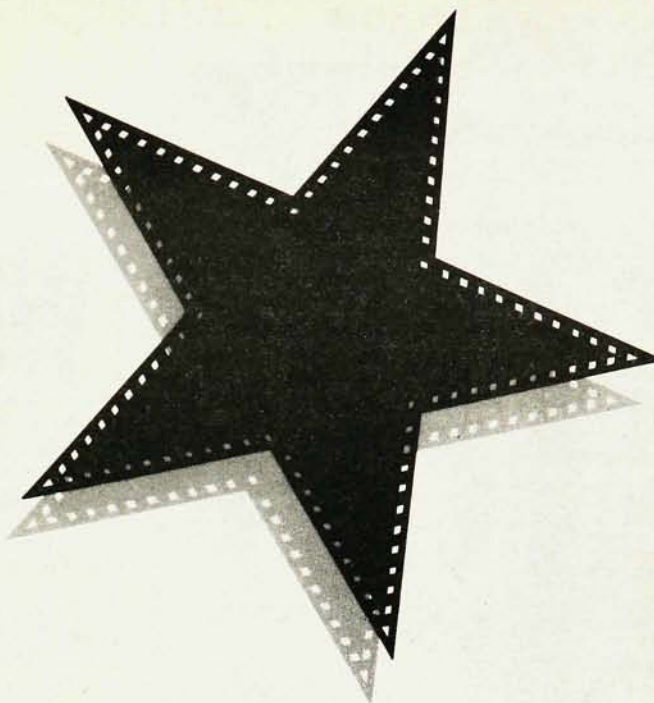
Thus, Malo and David have consolidated their equity in Image Organization and retain 100 per cent of the voting power. The remaining stock is held by Nelvana and members of the management team.

Image Organization Inc. is an international distribution company representing 32 production companies and 67 feature films. Of these there are nine Canadian companies and 24 Canadian productions.

The company was founded in November 1986 and started operation in January 1987 as a partnership between the Malofilm Group, Pierre David Enterprises Inc., New Star Entertainment Inc., and Nelvana Enterprises.

At press time René Malo was not available for comment.

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Parallele enters phase two

MONTREAL - Phase two of renovations to Le Cinema Parallele, the home of the International Film Festival of New Cinema and Video (Oct. 19 to 29, 1989) will begin in the near future, according to Claude Chamberlan.

The director of the cinema says recent talks with Communications Minister Marcel Masse, who toured the electronic cinema house, "look good for the future."

Phase one of the cinema overhaul was funded by Communications Canada and Société générale des industries culturelles du Québec.

Phase two will include improvements to insulation, lighting and new equipment such as a multi-standard video decoder with a timebase corrector and a professional slide projection system.

Chamberlan also asked the minister that public funding and production agencies such as NFB, Telefilm, Radio-Canada, Canada Council of the Arts provide more funding for independent filmmakers and video artists.

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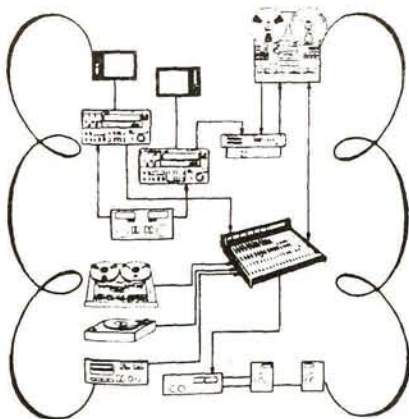
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Fronts West

MARK O'NEILL



We were pleased but not particularly surprised by the Canadian content at this year's Seattle International Film Festival (which opened May 11th with Ken Russell's *The Rainbow*). Pleased because our sister city to the south will see what we've been up to over the last year or so. But not surprised because there's a fair amount of CanCon behind the scenes at SIFF. Daryl MacDonald, the Vancouver Festival's programmer, is Seattle's Director; Sandy Gow gets the films in and out for both festivals; and Nancy Kennedy, former Cinema Canada B.C. sales rep, is in charge of marketing.

CFY DEMISE THREATENS VIFF CAN-CON

The demise of Canada Film Year was not good news for B.C. filmmakers hoping to see their productions included in the Vancouver International Film Festival. The collapse is jeopardizing VIFF's 15-film Western Canadian Showcase. VIFF was supposed to get \$40,000 from Canada Film Year to show, among others, *California Dreaming* (one of the most persistent working titles around), *Cold Front*, *Matinee* and *Terminal City Ricochet*. At our deadline, VIFF Director Allan Franey was looking for replacement funds.

Franey is also seeking films for another series, Canadian Images. Entries may be of any length, 16 or 35mm but may not have been commercially broadcast or screened in B.C. Non-English films must be subtitled. Deadline is July 31 with decisions announced by August 15. Phone 604-685-0260 for more info.

GAYBLEVISION

Gayblevision is bring a new festival to Vancouver this summer. The community cable show by and for gay men and lesbians has formed a separate non-profit society to organize *Out On Screen*. The four day event, August 4-7, is hoping to showcase Canadian and West Coast productions. Submission information from Robert Rothern at 604-662-6141.

NEW WEST., NEW RULES

Lights, cameras and action can once again be seen on the streets of New Westminster, just east of Vancouver. City Council had banned filmmaking after complaints about abuse of streets and locations, not surprising considering there were about 80 individual shoots in The Royal City last year.

There are, however, new rules. Production companies must pay \$100 per day to use city streets on top of a \$200 application fee. There have been no howls of protest from producers who are likely pleased to once again have access to New West's wide variety of heritage sites.

PRAXIS WITH THE PROS

The Praxis Film Development Workshop is now accepting applications for both a short and an intensive session this fall. The long version runs from October 7-December 2; intense from October 30-November 3, Guest professionals like L.M. Kit Carson (*My American Cousin*) will be at the sessions to work with writers. Application deadline is July 14.

And, Praxis is introducing a new program for independent producers in need of pre-production assistance. There's no actual money offered but facilities, research support, special workshops and so on will be considered.

For information on Praxis, phone 604-682-3100.

ACFC CARRIES ON

The Association of Canadian Film Craftspeople is persisting in its efforts to find work in Vancouver. Seventeen ACFC-Toronto members were on hand for 10 days of craft workshops in late May. Topics included scene and sets make-up, costumes, camera skills, electrics, sound and continuity. The new ACFC Executive are President Joe Edwards, VP Sherry Milne, Secretary Sally Walton and Treasurer Ray Landry. It's a bit early to say for sure but, if the determined and feisty acting Business Manager Brenda Collins continues to pull this troubled organization together, there may one day be a Vancouver-based ACFC feature shoot.

DATA BASE OR DIS-A-BASE

The B.C. Motion Picture Association is introducing an information data-base that will list every producer in the province. The Association receives a lot of inquiries about film talent and the data-base is designed to accommodate those requests. To be listed, contact BCMPA at 604-684-4712

GREG KLYMKIW



Guy Maddin, director of the Canadian cult classic, *Tales From the Gimli Hospital*, is currently in pre-production with his latest wacky feature, *Archangel*, a twisted romantic comedy set in a Siberian city amidst the turmoil of the Russian Revolution. Maddin recently held a national talent search to find an all-new leading lady for his feature. "I needed a Slavic cross between Greer Garson and Louise Brooks." Silly Maddin didn't need to search all over the country, however, since Winnipeg is the Canadian capital of Slavs. Maddin chose **Kathy Marykuca**, a 23-year-old Criminology student, from over one hundred hopefuls. Marykuca will be portraying Veronkha, a lusty, feisty Russian soldier-nurse.

Pic is being almost entirely shot in a Peg warehouse. Maddin, who is not only the writer and director of the film, is also assuming the duties of production designer, art director, director of photography, editor and sound editor. "I don't like people looking over my shoulder," said Maddin, "my films are unnerving enough." Maddin has designed an entire city, a battlefield (complete with trenches), a Murmansk Honeymoon Hotel and numerous other expressionistic period set-pieces.

SPEAKING OF SIBERIA

CIDO's **Alana Langelotz** reports that Salt Lake City-based Christensen Creative Films will begin shooting their 12 million buckola adventure flick *The Point* (AKA *Mig Pilot*) in Manitoba during the latter portion of July. The shoot's going to go for at least nine weeks and those 12-mill are in glorious U. S. funds. Langelotz told me the names of the stars, but I can't tell you because it's real hush-hush right now. I can tell you that they are HOT!!! HOT!!! HOT!!! Another thing I can tell ya' 'bout this pic is that it's all about the famed Soviet defector **Victor Belenko**, and it's being directed by **Brian Hutton**. Hutton directed some real super stuff like *The First Deadly Sin* with ole-Blue-eyes, **Frankie** ("I'm Gonna Croon Ya' Fulla' Bullet Holes") **Sinatra**.

Pic is specifically being shot in Gimli, Manitoba. Gimli, that sleepy, little Icelandic resort town, is certainly turning into a celluloid hotbed. You'll recall that Guy Maddin first immortalized such local Gimli traditions as using fish guts for hair gel in *Tales From The Gimli Hospital*. It's predicted that the Christensen team will get a somewhat warmer reception than Maddin, who last year outraged the town's residents with his less-than-favorable portrait of their lifestyles and traditions. Langelotz claims that "the town is really looking forward" to *The Point* being shot there. Producer Bill Christensen is also impressed. "Gimli, Manitoba is the only place in the world where we could have shot this film, other than Siberia", said Christensen. Langelotz claims both the natural terrain in and around Gimli and the actual Gimli airforce base are proving "phenomenal" assets in wooing big bucks from out of province.

MORE TOBANS TRAINING

In other Langelotz/CIDO news, 20 Manitoban industry professionals will be attending workshops at the Banff Television Festival and the International Film and Television Workshop in Rockport, Maine. Funding for this stuff comes under CIDO'S invaluable Professional Development funding component.

Langelotz also reported that six folks have secured on-the-job training positions on the Peg-produced half-hour drama, *The Turn in the Road*. Pic is being helmed by **Elise Swerhone** and produced by **Joan Scott**.

EVERYONE WANTS TO JOIN THE MOB

Gabriel Markiw, co-director of the feature-length comedy, *Mob Story*, reports that 12 major distributors have expressed serious interest in the pic which toplines **John Vernon**, **Al Waxman** and **Margot Kidder**. Gabriel and Bro'Jancarlo just viewed a rough cut of their flick and are very pleased with the results. By the time you read this, they'll be into fine-cut stage. Gonna preem this pic at the Fest of Fests, guys?

DIGGIN' DUGGAN

Flamboyant Peg filmmaker **M. B. Duggan** (sometimes known as art bureaucrat **Bruce Duggan**) has just received word that the Foundation to Underwrite New Drama (FUND) is kicking in \$8500 to develop a feature-length script that Duggan wants to pen called *Smoked Lizard Lips*. Flick is a zany look at what happens when a South American dictator takes over a small, Northern Manitoba town. "It's sort of like Preston Sturges on acid," said Duggan. Sounds insane? You bet!!! And if you'd like to meet some of the folks responsible for the wacky and wonderful stuff being produced in the 'Peg, there will be a load of 'toban-types prowling the corridors of the Banff Park Lodge. By the way, CIDO is sponsoring a hospitality suite at the Banff TV Festival on June 5-7 in RM. 101 of the above named hotel.



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Rose preparing for December shoot

MONTREAL - Hubert-Yves Rose, director of *La ligne de chaleur* and winner of the Claude Jutra Award in 1988 will be back behind the camera in December with *Tarzana*, currently in the rewriting stage.

Budgeted at \$3.5 million, this story about a 40 year-old woman who decides to engineer her own death was written by Micheline Lanctot. It will be shot in California.

At presstime, it was undecided whether Lanctot or Geneviève Bujold will play the lead female role.

The film will be produced by Michael Houle and Denise Robert for Cinémaginaire.

Rose has been scouting locations in Casablanca, Moncton, Baltimore and Montreal for the screen adaptation of Jacques Ferron's novel *Les Roses Sauvages* to be produced by Marc Daigle and Eva Zebrowski. Shooting will begin next summer.

Rose found himself at the centre of controversy in early May when the Association des Réalisateurs et Réalisatrices de Films du Québec (ARRFQ) decided to withdraw its shared sponsorship of the Claude Jutra award with the Directors Guild of Canada (DGC).

Nicole Bernier, director general of the ARRFQ, told *Cinema Canada* that the jury representation was imbalanced and that the DGC did not agree to equal representation.

"They felt that because they have more members they could have more members on the jury," says Bernier. "Maybe we will create another prize."

Rose says the ARRFQ decision was unfortunate but, he says, the fact remains that the DGC agreed to put up \$4,000 of the \$5,000 prize.

The Claude Jutra Award will be presented annually by the DGC to a first-time feature director.

Africa joins TV5 network

MONTREAL - Speaking at the Journées d'Afrique, Communications Minister Marcel Masse reaffirmed Canada's commitment to TV5, the international francophone television network.

Masse told his Montreal audience that the network is necessary for "countries united by language and distinguished by history, customs and a vision of the world."

"In this day of global communication our

cultures will survive only if they escape the inevitable hegemonies of the economic giants," he said.

Masse confirmed Canada's support of the expansion of TV5 to the African continent and welcomed the inclusion of African production on the network.

This expansion was central to the discussion at the summit meeting of Francophone countries in Dakar (Senegal), held in mid-May.

Other topics discussed were the experimental phase of a Frenchspeaking current events multilateral exchange centre, the increased financial support for audio-visual production in the southern hemisphere, the setting up of an exchange program for personnel of French-speaking radio and television stations as well as an archiving mechanism for audio-visual products.

Robert and friends form new prod. company

MONTREAL - Denise Robert, formerly of Telescene Films, has formed a production company called Cinémaginaire with Michael Houle, Nicole Boisvert and Daniel Louis.

Already in development are *Tarzana*, directed by Hubert-Yves Rose; *Mademoiselle Sauvage* directed by Lea Pool; *Montréal vu par...* directed by several directors including Jean-Claude Lauzon, Lea Pool, Atom Egoyan, Michel Brault, Denys Arcand and possibly Wim Wenders. This film will be similar to *Paris vu par...* shot in the 1960s by Godard and friends and not unlike *New York Stories*.

The only Cinémaginaire film currently in production is *Les Amants de pont neuf* directed by Leos Carax.

Nicole Boisvert resigned in 1986 as director general of the Société générale du cinéma du Québec. She was succeeded on an interim basis by Denise Robert who left in 1987.

Tohaventa Holdings produces pilot

EDMONTON - *The Anti-Elope Play*, a half-hour sitcom pilot is being produced by Tohaventa Holdings for the CBC. Shooting began in Edmonton on May 10.

Writer/Producer Geoff LeBoutillier recently produced the award-winning *Bordertown Cafe* and wrote *Miss Manitoba* for the CBC Family Pictures series.

Director Peter Campbell is the president of The Dreamland Picture Company Ltd.

Alliance/Vivafilm: "battles Jesus" with Sex, Lies and Videotape and loses Pope.

MONTREAL - Alliance/Vivafilm will release *Sex, Lies and Videotape* sometime in late August. Quebec rights to the winner of the Palme d'Or at Cannes were picked-up by Alliance/Vivafilm at the American Film Market earlier this year. Cineplex-Odeon holds Canadian rights outside of Quebec.

Irene Loewy of Vivafilm/Alliance says American and Canadian dates are being planned.

"We're fighting a battle against *Jésus*," says Loewy.

Loewy reports that *Dans le ventre du dragon* (*In the Belly of the Dragon*) has surpassed the \$1 million mark in box office receipts since its opening in Quebec on Feb. 17.

The fate of *The Jeweller's Shop*, a feature-film based on a theatre piece written by Pope John Paul II, was short lived. After one week on a Montreal screen, negative reviews and \$6,000 in box office, Cineplex-Odeon bumped the film.

"This is the Pope's writing not Arcand's," says Loewy.

Directed by Michael Anderson, starring Burt Lancaster and Olivia Hussey, *The Jeweller's Shop* is a co-production of P. A. C. Produzioni Atlas Concorziante and Alliance Entertainment. The film opened on April 7. The English-language release was scheduled for April 14.

Le Palanquin closes

MONTREAL - *Le Palanquin des larmes*, a Canada/France/China coproduction directed by Jacques Dorfmann, closed in Montreal on April 27 after four weeks with over \$45,000 in box office receipts. It is distributed by Key Largo Film.

Comment faire l'amour: one screen

MONTREAL - *Comment faire l'amour avec un nègre sans se fatiguer* (*How to make love to a negro without getting tired*) has made over \$350,000 at the box office in Quebec since opening in early March.

The comedy adapted from the novel by Dany Laferrière opened on 17 screens across the

province and is currently playing at a drive-in outside of Montreal.

The film is directed by Jacques W. Benoit. It is a Canada/France co-production between Stock International of Montreal and la société Dédalus de Paris. The Canadian distributor is Aska Film Distribution. An English-Canadian release is expected in the fall.

Jésus: big bucks

MONTREAL - *Jésus de Montreal* has grossed close to \$160,000 in the box office since opening in Montreal, May 15, on two Montreal screens, in French and English, and one screen in Quebec City.

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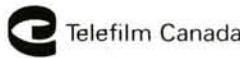
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According to Pierre Latour of Max Films International, the film's distributor, a Canadian release in the Cineplex-Odeon chain is expected prior to the Toronto Festival of Festivals in September.

Directed by Denys Arcand, produced by Roger Frappier and Pierre Gendron of Max Films, *Jésus de Montreal* won the Jury Prize at the 1989 Cannes Film Festival.

Quebec City: new film bureau

QUEBEC - One of Quebec City's best-kept secrets has been its film bureau, which opened

in February at 2 de la rue Chauveau. Three staff members are paid by Canada Manpower on a six-months basis. The office has assisted two productions since February but has just started to promote its existence.

"Prior to our opening, the local industry took care of visiting producers," says Céline Marcotte, coordinator of the Bureau du Film de Québec, "that is why we decided to open the bureau."

Its purpose is to accommodate filmmakers shooting in the city and act as a source of information and direction.



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CALGARY PICKS UP WHERE CANADA FILM YEAR STOPPED

CALGARY - The national organization may have dropped the banner for Canada Film Year but the *Canadian Film Celebration Society of Calgary* has picked it up. The Society applied for CFY money to stage an all-Canadian film Festival next June and they are still going ahead with without any cash infusion. The same spirit, enthusiasm and expertise that made the 1988 winter Olympics a world class success and great party is going into staging Canadian Film Celebration "90" to be held in Calgary from June 14-18, 1990. **Flemming Nielsen**, owner of the Plaza Theatre (repertoire), is chairman of the Celebration's steering committee. He says the Celebration will be unique among the plethora of Festivals we already have because "the emphasis will be on giving the general public a chance to see homegrown movies." Coming on the heels of Cannes, the CFC hopes to be the first stop for Canadian premieres as well as an annual showcase for new features including co-productions, shorts, experimental and student films, documentaries and animation.

VALUE-ADDED TAX

The value-added tax, which comes into effect January 1991, has everyone in the industry very excited and worried. VAT was the hot topic at *Showwest Canada '89*, the third annual National Motion Picture Industry Convention held May 14-17. The conference brought together some 400 members of the Canadian Motion Picture Distributors Association and the Motion Picture Theatre Associations of Canada. The folks who control what we see on Canada's approximately 1700 screens previewed summer reels and peeked at what's coming for Christmas. I wonder how many Canadian features got more than a passing look.

Also on the agenda: trying to forecast public reaction to higher movie prices once the new federal service tax is added on in 1991. The eight-dollar movie isn't far away.

SHORT CLIPS

West Sky Productions moves into the slicker movie market with two shoots slated for the summer. *Double Take* is a \$4.5 million light teenage comedy which could lure **Corey Haim** to Vancouver this month and *Chain Letter* is a \$2.6 million feature to go before the cameras in the Calgary foothills sometime in August.

MULTICULTURAL MADNESS IN EDMONTON

EDMONTON - Producer and writer **Geoff LeBoutillier** and director **Peter Campbell** have begun work on *The Anti-Elope Play*, a half-hour sitcom pilot for CBC Television. *Play*, a multicultural spoof revolving around a Ukrainian family called the Peridichucks, is being produced by Tohaventa Holdings and began shooting in Edmonton at the beginning of last month. The production is scheduled to air in the fall.

The pilot, which LeBoutillier hopes will lead to a series, stars **Michael Leskow**, **Jennifer Lee**, **Aaron Goettel**, **Larry Musser**, **Julie Bond**, **Blair Haynes** and **Lydia Slabyj**. The soundtrack is provided by the zany cultural fusion band, *The Romanians*.

LeBoutillier recently won an AMPIA award for his CBC Family Pictures production *Bordertown Cafe* and was also the writer for *Miss Manitoba*, another in the Family Pictures series.

KICKING HORSE TIES WITH CFRN

Down Came The Rain is the fifth in a series of collaborations between CFRN Television and Kicking Horse Productions. The half-hour drama is adapted from a one-act stage play of the same name written by **Brian Burr Clark**. The play was showcased at the American Place Theatre in New York and, in 1981, won the National Association of Speech and Communication Arts' award for best one-act play.

Producer for the drama is **Fred Vos**, who is currently production supervisor for CFRN. **Arvi Liimatainen** is directing. Award-winning writer **Glynis Whiting** adapted the script for the screen. *Rain* stars **Roger Shank** and **Troy Thomas**.

The drama is billed as a look at what happens when the older of two brothers finally confronts his feelings towards his mentally handicapped sibling.

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