

Trade News

CRTC turns thumbs down on French-language news service

MONTREAL - "For reasons associated with the programming and the viability of the service, it would not be in the public interest to issue a licence to the CBC for the service proposed."

This is how the Canadian Radio-television and Telecommunications Commission concluded its recent decision to deny the CBC/Radio Canada a network licence to provide a national French-language news and information specialty service.

The CBC has also been denied approval to modify the wholesale rate for the English-language 24 hour news service *Newsworld*, and must now resort to the original rate ranging from 27.5 cents (if there are more than 4.9 million subscribers) to 42.5 cents for fewer than 4 million subscribers as of Sept. 1, 1989.

The fate of *Newsworld* in Quebec (where it has not been seen since going on-air across the country, July 31,) has not been altered by the decision according to the two largest cable operators.

Vidéotron (800,000 subscribers) and CF Cable (200,000 subscribers) say the CRTC decision does not alter their own decisions not to carry *Newsworld* in a limited English-language market (eight per cent and 37 per cent English-language, respectively).

The former says rates must come down to 10 cents per subscription in order to respect market demands while the latter (CF Cable) is seeking permission from CBC to place *Newsworld* on the discretionary service.

A spokesperson for *Newsworld* told *Cinema Canada* that CBC expects to have settled any outstanding agreements with English-language cable companies (across Canada) by mid-Sept.

This out of the way, negotiations with Quebec-cable companies can be re-established in earnest, she says.

"Now that the CRTC has made its decision and we are finalizing negotiations with English-cable companies it is more likely that things will happen here," says Janice Ward, media relations for *Newsworld*.

According to the CRTC decision, the CBC failed to demonstrate viewer demand for the proposed French-language service. A joint study with SORECOM in 1988 was too general and failed to include details pertinent to the CBC application.

Among reasons given by the CRTC for finding the proposed service less than desirable from the viewer's point of view are: -Insufficient volume of original programming (22 per cent) with 60 per cent of air-time given to unedited repeats of regional supper hour news programs from across the country. Most of these repeats (35 of

55 hours weekly, 114 total hrs. weekly) would be rebroadcast one day after the original broadcast with insertions of hourly five-minute news updates. The CRTC said that the application failed to represent a service equivalent to that of *Newsworld* with a 168 hr. weekly schedule and 50 per cent original programming. -No signed affiliation agreements with any cable companies or indications of public willingness to pay for the service.

Of 25 interventions at the hearing, the majority expressed "either opposition or strong reservations with respect to this particular application," according to the CRTC.

The Associations des cables distributeurs du Québec, with 67 predominantly French-language member companies covering 97.2 per cent of cable subscribers in Quebec, says it intervened because the CBC had not demonstrated the "relevance or the viability of such a channel on the basic service."

The CRTC decision is based on a CBC application submitted at public hearing in Ottawa on June 27, 1989. There were no other applications.

CBC/Radio Canada has announced that it is reviewing its position in light of the CRTC decision and may or may not re-apply.

GST and its impact on the industry

TORONTO - The nine percent GST will replace the existing federal manufacturing sales tax on January 1, 1991. Under the current system, manufacturers buy materials with a tax exemption certificate and pay tax only on the sale of the end product. The GST will add a 9 percent tax to every transaction - to the writer's fee, to contractors' invoices, on payments to actors, lawyers, and accountants, and on goods and services for which an exemption could originally be obtained.

Representatives of the film and television industry have formed an Entertainment Tax Action Committee to lobby for clarifications and changes, if necessary, to the proposed new tax. "In principle we are not against the tax," ETAC chairman Mark Prior (president of Bulloch Disc Entertainment Services) told *Cinema Canada*, "but in its present form it will create a huge

administrative burden for the industry. (Finance Minister Michael) Wilson is creating a nation of tax collectors."

Sam Jephcott, president of the Canadian Film and Television Association, said "the price of a movie ticket will go up by a dollar and the price of renting a video cassette will go up by nine percent. At the manufacturing stage, the theory of GST is that you pay tax on all the goods and services you acquire and then you receive a rebate from the government when you hand over the product."

However, one of the big questions is the nature of this rebate. "Will it be an automatic rebate that comes quickly or is it a rebate that is deemed to be a disposition, in other words before the first actual sale has been completed," asks Jephcott. "In terms of a movie, one is looking at a year or longer. Certainly in terms of financing a movie or television program, it is going to cost nine percent more."

Prior, whose group represents ACTFP, DGC, ACFC and ACTRA, said in ETAC's first public statement, "Most production companies are small businesses dealing with a wide range of independent contractors of each production. The sheer administrative burden of collecting, remitting, or seeking refunds, on what has up to now been a largely tax-exempt activity, threatens to be overwhelming unless we can convince the government to recognize the need to make their requirement manageable for our industry."

The ETAC plans to lobby the government bodies studying the new tax laws and is seeking support from across the country. The CFTA and the Canadian Association of Broadcasters will be holding a public seminar on GST on October 5th, at the OISE building on Bloor Street West in Toronto, from 1:30 to 4:30 p.m.

ACTRA faces crucial showdown

TORONTO - On September 9th and 10th at the Chelsea Inn in Downtown Toronto, ACTRA convenes an extraordinary meeting of the National Board to determine the fate of the Alliance. "It is the most important meeting since ACTRA was formed in 1963," said Garry Neil, currently the General Secretary of the Alliance of Canadian Cinema, Television and Radio Artists.

What has prompted this crisis is a Price Waterhouse consulting report that has recommended radical changes to the structure of ACTRA. The report was commissioned last year when it was discovered that ACTRA was in the red and suffering from bureaucratic fatigue. The

National Board consists of nearly a hundred members from the various branches and guilds from all regions of the country. The guilds (performers, writers and broadcast journalists), in turn, have a certain amount of autonomy with control over their own budgets, policy and contract negotiations, granted to them when the original Association was changed into an Alliance of the three guilds in 1983.

The Price Waterhouse report recommends that the National Board be cut to eleven members: five performers, two writers, one broadcast journalist, the national elected president, a general secretary, plus outside advisors. It also recommends a return to the more traditional, hierarchical structure that formed the basis of the Association prior to 1983. It contains, as well, detailed recommendations on cutting back and restructuring of the administrative staff.

The recommendations have upset many members of the writers' guild who see this as a return to the bad old days when the association was dominated by performers. Jack Grey, the first and only writer president of ACTRA, who fought for increased autonomy for the guilds, is afraid that implementing the Price Waterhouse report will erode guild autonomy. He and several other Toronto-based writers are calling for the withdrawal of the Writers' Guild from ACTRA if the Price Waterhouse report is accepted by the National Board. Some are calling for an alliance with the Writers' Guild of America instead.

Neil says that he is caught in the middle of a very difficult political decision. "The Price Waterhouse report represents a compromise," he said. "They recommend we keep the branch structure and the guild structure, providing it is put in a hierarchical model. Right now there is no clear authority. The guilds have a right to spend money, but no real authority. We have to get some sort of resolution or we have a serious constitutional crisis on our hands."

Rob Forsyth, an ACTRA writer and formerly a National Chairman of the Writers' Guild, sees the issue as "writers trying to control writers' issues." Many writers feel ACTRA has been dominated by performers, and "ours are not their issues," said Forsyth.

Doug Coupar, communications spokesperson for ACTRA, notes that most of the dissidents are Toronto-based writers, and not all writers support their position. However, they do form a significant minority within ACTRA and they are very active in their demands. There has been an inflammatory exchange of ideas within the Alliance and Neil concedes that the situation is "destructive." Coupar told *Cinema Canada* that he has been receiving phone calls every 45 minutes on the controversy. "The members must decide on the type of structure they want," he said.

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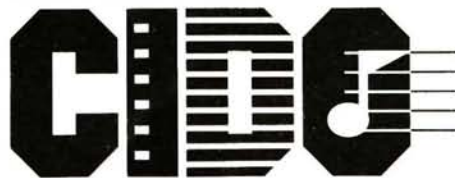
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**Sonolab to offer
feature subtitling**

MONTREAL - Sonolab has bought the rights to FilmTeknik, a Swedish subtitling technology, from the Canadian Caption Development Agency (CCDA), and will offer Canadian distributors the first ever in-country subtitling

service for feature films, beginning in November.

"(Previously) Canadian distributors had to send feature films to Europe for subtitling," explains Sonolab General Manager Dov Zimmer. "From now on, we will be able to provide that service right here."

Sonolab is the post-production facility owned by the TéléMetropole network.

Sonolab expects business to be good, says PR officer Christiane Ducasse, partly because film distributors can access Telefilm's Versioning Fund for subtitling, as well as for dubbing. Also, various people in the Quebec film industry would like to see an increased reliance on subtitling, as an alternative to the current requirement that all non-French language films be dubbed.

**Expo
Theatre/Studio:
ever expanding**

MONTREAL - The Expo Theatre/Studio in Montreal is undergoing a multi-million dollar expansion scheduled for completion by 1990.

Mel Hoppenheim, who, in April, sold Panavision Canada to the Cinexus Capital Corporation, says the \$6 million expansion project is supported by a \$3.1 federal/provincial grant and his personal financing.

"Make no mistake, I've put a lot of my own money into this," says Hoppenheim, who adds that he is the sole owner of the Expo Theatre/Studio complex which was not part of the Cinexus/Panavision deal. The studio is operated by Cinexus but owned 100 per cent by Hoppenheim.

Located at Cité du Havre on Pierre Dupuy Ave., the Expo Theatre studio complex has four large sound studios. A fifth studio will be added. By the beginning of the new year, the studio complex will feature improved office space, set construction shops and a 20ft. x 20ft. grid lighting system that can be raised 55ft.

In Feb. 1988, the Expo Theatre Studio received a \$3.1 million grant to construct three large studios equipped for high budget film and television production. Four companies submitted proposals for this grant by which the federal and provincial governments each contribute 50 per cent under the Canada/Quebec Subsidiary Agreement on Cultural Infrastructure, signed in 1985.

Hoppenheim says television commercials are his bread and butter.

The big stuff, he says, - films and television series - is gravy.

In the last 14 months, 40 per cent of the Expo Theatre/Studio has been television commercials; television series, 25 per cent and feature films, 35 per cent.

Films and series include: *Enemies (A Love Story)*, *Jack knife*, *Mount Royal*, *Sisters*, *The Bomb*, *Les Filles de Caleb*, *L'or et papier*.

"Volume of business is what counts," says Hoppenheim, adding that he may build a sixth studio in 1990.

"We don't have the budgets here, to compete with the production of commercials in Toronto but we can work towards developing a stronger French-language market."

MONTREAL - The 1989 Quebec-Alberta Prize for Innovation in Film has been awarded to director Allan Goldstein for *The Outside Chance of Maximilian Glick*. The presentation of the award, and accompanying \$5,000 cheque, was made at a reception held by Quebec's SOGIC during the Montreal World Film Festival.

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CALGARY - An exhibition of 72 films and videos *From The Heart Of The Heart Of The Regions* opens at the Glenbow Museum Theatre for four consecutive weekends starting Sept. 16 through October 8. Co-curators, Leila Sujir and Vern Hume spent two and a half years researching and developing a concept to showcase the work of independent film and video artists and producers spanning the last 22 years. The 72 films are in eight thematic groupings with such titles as *Fables From the Real World*, *Signs of the Local* and *Catalytic Converter*.

"Place and difference were our starting point," says Sujir. Contrary to the traditional approach of shaping a curatorial focus and then searching out films and videos to fit the concept, Sujir and Hume allowed the "work to locate itself." The resulting exhibition represents eight "looks" or moments in the ongoing history of film and video in Canada.

From The Heart Of The Heart Of The Regions will be touring. For more information write or call: *From The Heart Of The Heart Of The Regions* c/o Mount Royal College, English Department 4825 Richard Road SW, Calgary, Alberta T3E 6K6 (403) 240-5925.

JAPANESE, CHINESE, BRITISH, ALL SHOOT CALGARY

Myriads of world press people have been flocking to Morley Flats to cover Haruki Kodokawa directing the epic battles scenes in his \$45 million samurai film, *Heaven and Earth*. (See On Location this issue).

Adding to the Asian influx is Golden Harvest Films of Hong Kong. Shooting began the second week of August on the \$1.8 million drama *Hand in Hand*. Calgary is the setting for this sensitive story about the cultural clash which occurs when a Chinese father comes to live with his very westernized realtor son.

Most of the crew are from Hong Kong but John Tchiang, the film's director, has lived in Calgary for the past three years. *Hand in Hand* will be shot silent and posted in Hong Kong. David Parker, Director of Film Services for the City of Calgary, says he's optimistic that *Golden Harvest* will produce many more films in the area.

Southern Alberta is full of great location surprises. Toronto art director Rick Roberts has transformed an old abandoned farmhouse just outside the small town of Grossfields, 30 minutes north of Calgary, into the perfect U.S., midwest setting for British writer, director, Philip Ridley's '50s love story *The Reflecting Skin*. Filming on the \$1.5 million picture continues through September. It stars young Vancouver actor Jeremy Cooper.

■ ■ ■

INDIAN SUMMER IN PINCHER CREEK

EDMONTON - When the third annual Indian Summer World Festival of Aboriginal Motion Pictures kicks off in Pincher Creek, September 20 to 24, approximately 10 countries from around the world will be on hand to show off their talent.

As the festival's name implies, the event is designed to showcase films and videos by or about aboriginal peoples. In the past, the festival has premiered such films as Maurice Bulbulian's *Dancing Around the Table*, a documentary about the three First Minister Conferences on the Constitutional Rights of the Aboriginal Peoples of Canada, as well as *Path Finder*, a Norwegian production on the legend of a young boy's fight to save his people from an enemy tribe.

This year's line-up promises to be just as stimulating. Countries submitting films include Australia, Brazil, Taiwan, and Thailand. Festival co-ordinator Robin Lawless is especially enthusiastic about an entry titled *As the Whales are Leaving*, made by an indigenous individual from the Soviet Union's Arctic region.

Other films competing for the four achievement awards offered by the festival include the highly acclaimed *Pow-Pow Highway*; an American production called *The Trial of Standing Bear*; and a television feature shot on southern Alberta's Blood Indian Reserve and titled *Where the Spirit Lives*.

Besides the films, the festival offers a number of workshops which, Lawless says, have been specifically set up to meet the requests of participants from the previous two years. The three, three-day workshops are largely of a technical nature and include Writing for Film, Actors and Acting, and Film Versus Video.

As well, the event features a large cultural component. Besides guided tours through a teepee encampment, dance exhibitions, and arts and crafts displays, festival participants can opt to stay in a rented teepee for the festival's duration.

Jean Cocteau centennial celebrated in Montreal

MONTREAL - The Jean Cocteau Centennial will be the centrepiece of the 18th annual Montreal International Festival of New Cinema and Video, Oct. 19 to 29, 1989.

This eclectic artist who died in Paris three hours after the announcement of the death of Edith Piaf on Oct. 11, 1963 was born in 1889. He was known as L'enfant terrible after the title of his novel and made all of his films between 1910 and 1960.

The festival in association with the Cinémathèque québécoise will present eight films, the main body of Cocteau's feature film work with the exception of *Les Cigognes*, Cocteau's first film directed in 1927 which is not available.

These films include: *Le Sang d'un Poète* (1930), *La Belle et la Bête* (1946), *L'Aigle à deux Têtes* (1946), *Les Parents Terribles* (1948) and *Coriolan* (1949) a North American premiere, unreleased during the director's lifetime. *Orphée* (1950), *La Villa Santo Sospir* (1952) and *Le Testament d'Orphée* (1960) which is Cocteau's last film featuring the director and (to name a few friends), Maria Casarés, Francois Périer, Edouard Dermit, Jean Pierre Léaud, Jean Marais, Yul Brynner, Jacqueline and Pablo Picasso, Daniel Gélin, Charles Aznavour, Roger Vadim, Françoise Sagan and Brigitte Bardot.

Also to be presented are several filmed interviews and reminiscences dealing with the artist and *Actualités Gaumont*, a newsreel on the death of Edith Piaf and that of Cocteau several hours later.

The festival will also include in its tribute a number of films to which Cocteau contributed as scriptwriter, dialogue writer, narrator, actor and lyric writer. These include *Le Baron Fantome* (1943) by Serge de Poligny for which Cocteau wrote the dialogue, *L'Éternel Retour* (1943, script and dialogue), *Les Dames du Bois de Boulogne* (1945), *Ruy Blas* (1948) and *Les Enfants Terribles* (1950 adaptation and dialogue) based on Cocteau's novel.

Also programmed are: *Noces de Sable* (1949) by André Zwoboda written and narrated by Cocteau, *8X8* (1957) by Hans Richter in which Cocteau wrote, directed and acted in a sequence.

A glimpse at the works of Cocteau as poet, novelist, playwright, illustrator, decorator will be organized by the Cinémathèque québécoise and Professor Gilles Blain, a professor of cinema, a friend and biographer of Cocteau and a collector of his works.

Due to prior commitments Jean Marais is unable to attend the festival, however, Claude

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Chamberlan, director of the festival, hopes present another of Cocteau's collaborators.

Chamberlan promises several surprises at the festival this year in the film and video categories of music, theatre, dance, fiction and documentary.

Chamberlan who prefers to remain secretive about the festival program until the press conference on Sept. 26 told *Cinema Canada* that a special forum will be held to unveil new film and video technology including high definition for the large screen.

Arcand: another trophy

MONTREAL - Denys Arcand picked-up yet another award for his latest film *Jésus de Montreal*. It has been awarded le Prix Le Permanent which been given for the last three years to a Quebec-made film released for exhibition between the the first of July (of the preceding year) and the end of June. Thirty

three films were in the running this year.

The best film of the year is determined by a jury comprised of persons within the Quebec film industry and the winning director is awarded a trophy and a month's holiday in Florida.

An honorable mention went to *Alias Will James* directed by Jacques Godbout.

Previous winners are *Un Zoo La Nuit*, in 1987, directed by Jean-Claude Lauzon and *Les Portes Tournantes*, in 1988, directed by Francis Mankiewicz.

TFC year end: a favorable report

MONTREAL – More money, more productions and an increase in the number of regional projects are the highlights of the 1988-1989 annual report of Telefilm Canada.

The release of the report by TFC Chairman Edmund Bovey and Executive Director Pierre DesRoches at the Montreal World Film Festival was followed by a flurry of questions on the freeze of the (1989-1990) Broadcast Fund until Nov. 1989.

DesRoches confirmed that 80 per cent of the \$78 million fund has been committed with \$8 million has been reserved for the fourth quarter which ends March 31, 1990.

"We have financed 32 projects and we will not be taking any more related funding decisions before November. This is not because we are running out of money, it is because the fall season for television places more of a demand early in the fiscal year," says DesRoches.

He said the Feature Film Fund is still viable due to less of a demand and that TFC commitments will be made through December.

"We never run out of money except between March 30 and 31st," says DesRoches.

Telefilm's 1988-1989 financial report profiles a vibrant Canadian film and television industry with a record total TFC infusion of \$145.1 million (compared to \$126.6 million in 1987-88) making 147 productions possible.

However, Charles Ohayon, president of Association des Producteurs de Films et de Vidéo du Québec (APFVQ) told *Cinema Canada* soon after the release of the report that it was too early to comment on just how favorable (to Quebec producers) the report is.

"One has to be careful with sort of report. Figures can be made to say anything you want," says Ohayon.

At presstime, Ohayon said he wanted to read the report carefully.

Telefilm funds for feature film and television (development and production) outside of Montreal and Toronto rose by 100 per cent to \$25.5 million (compared to \$12.8 million last year).

In film alone, the regions saw \$14.9 million compared to \$2.6 million last year.

Of this \$25.5 million, Vancouver took the lion's share with 22 projects in film and television for an investment of \$9.9 million (compared to \$2.4 million in 1987-1988).

Overall, the feature film fund investment was \$36.8 million in 34 films (23 films in 1987-1988) or 44 per cent of total film budgets.

The Broadcast Fund contributed \$62.2 million for television programs making 113 projects possible.

Where production funding is concerned, TFC invested \$60.1 million or 35 per cent of total budgets compared to \$76.2 million in 1987-1988. This decrease was explained by the fact that more short dramatic films and documentaries were financed in 1988-1989.

The new Feature Film Distribution Fund

provided \$12.3 million to 19 distribution companies over the last six months of the fiscal year. Of this amount, \$2.8 million was spent on the acquisition of rights to foreign films.

DesRoches reminded a questioner on this point that distributors must be able to attract foreign producers with a strong distribution guarantee and that this money is eventually recouped through the box office.

TFC revenues derived from investments and recovered advances this year totalled \$16.2 million (compared to \$20.1 million earned in 1987-1988).

On this lower rate of return, DesRoches explained that TFC no longer recoups in first position but has moved to second and sometimes third position in order to develop the confidence of the private investor.

The total aggregate budget for film and television productions supported by Telefilm was \$260 million to which TFC contributed 38 per cent. Other sources of investment were private investment, Pay-TV and increased overall investment by distributors and exporters.

TORONTO – One of this year's special guests at Toronto's Festival of Festivals is former rocker (Boombtown Rats) turned humanitarian (Live Aid) Bob Geldof. Geldof is in Toronto as part of an Irish delegation stemming from a recent Irish-Canadian coproduction agreement, as well as a filmmaker.

Northdale negotiates five pix deal

TORONTO – Toronto-based Northdale Films is on the verge of putting together a five picture deal worth \$64 million. Northdale president Hamid Bidibadi said from Los Angeles that he has finalized the financial package and will be signing with a U.S. major distributor "within a week".

Northdale was formed eight months ago by Bidibadi, head of Kensington Productions, and Light and Motion Picture Corporation, a Toronto company experienced in special effects. Kensington is a post-production facility which has been operational for six years and has produced a couple of low budget films as well as corporate videos. Bidibadi fled Iran during the Shah's downfall and moved to England before setting up business in Toronto. According to his son Ali, they were involved in film production in Iran before the revolution.

Initially, Northdale will focus on science fiction thrillers and action/adventure films. Light and Motion Picture is one of the largest special effects houses outside of Hollywood and recently completed work of John Boorman's *Where The Heart Is*. The first film to go in front of the cameras is *So Help Me God*, a thriller written by Larry Cohen (*It's Alive*) and directed by Michael Anderson (*Logan's Run*). Bidibadi hopes to start production by the end of September.

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CHRIS MAJKA



CENTRE FOR ART TAPES

HALIFAX—I had to go all the way across the country—from Halifax to Banff—to find time to chat with visual artist **Chris Woods**, who has a studio only a few blocks from me. Since we had adjacent studios at Banff, I dropped 'round to see some of the footage he was shooting for a new video production. While there I also had an opportunity to view *Sanctuary of the Heart*, an experimental video which he produced last year as the recipient of a Centre for Art Tapes (CFAT) Video Production Scholarship which enabled him, and four other aspiring videographers, to produce their first tapes. It's a layered and multi-textured production with a hypnotic, percussive soundtrack created and recorded by Woods himself with the help of **Divia Prabhala**. CFAT has just announced that they will be offering these scholarships once again this year which include a \$500 honorarium and \$800 worth of production and post-production services at the Center. If you've ever wanted to plunge into video as an expressive and artistic medium, here's a golden opportunity!

SKERRETT'S GLOBAL PROJECT

Talking with **Bill Skerrett** on the phone the other day, he told me more about his recently unveiled 13-part environment series, *The Global Project*.

A hefty undertaking with a \$4.8 million budget, the series will include half-hours on Earthquakes, Volcanic Eruption, Floods, Landslides, Atmospheric Pollution, The Ozone Layer, Deforestation, The Greenhouse Effect, Coastal Problems, Ocean Pollution, Ocean Resources, Urban Groundwater and the Population Crisis. Whew—move over **David Suzuki!**

Executive producer Skerrett has put together a multi-national team of associate producers in France, Iceland, Sweden, Belgium, Australia, Great Britain and Spain who will help in gathering the mix of new material and stock footage which will be required—an international mix which is perhaps a first for an Atlantic-based production. Skerrett hopes to film and edit the series in 1990 for release in 1991. **Dr. Philip Hill**, a geologist who worked with Skerrett on his previous *Geology of Atlantic Canada* series, will provide the scientific expertise. **Luciano Lisi** will direct, while director/cinematographer **Niall Burnett** will be in charge of setting up the distribution network.

LOST TREASURES

In town this summer and searching for lost treasure were German filmmakers **Sylvio Heufelder** and **Volker Schertl**, the joint owners of the Munich and Berlin-based Tandem Filmproduktion. Their team has been trotting around the globe shooting segments of a multi-part series on lost treasures of the world for release this fall on German, Dutch and Swiss television Canadian distribution is pending.

LUNENBURG'S REAL FOLKS

Many listeners of CBC radio in the Maritimes are already familiar with the strains of folk music emanating from the apocryphal community of 'Folk Harbour' (perhaps right across the bay from **Stan Rogers'** Fogarty's Cove?). Each year some of the region's finest folk musicians, and many from 'away' too, gather in the *real* community of Lunenburg to sing the songs of the many cultures which skirt the broad Atlantic. This year CBC and Screen Star Entertainment have joined forces on a TV co-production which will hit the airwaves this fall in the Maritimes and the rest of Canada next summer. Directing the film will be CBC Toronto's **Donnalu Wigmore**. Incidentally, Festival co-founder **John Houston** is away in Amsterdam as A. D. on a commercial shoot which is taking him all over the continent and, rumour has it, to Singapore as well—ain't no flies on that boy!

OTHER NOTES

The Atlantic Filmmaker's Co-op and Wormwoods Dog & Monkey Cinema were shut down for five days in July when gas fumes, leaking from an adjacent service station, reached potentially explosive levels. No sparks flew and the situation has been brought under control.

The Independent Film and Video Alliance meetings which took place in Halifax in June were, I am told, considered by participants to be a success. Particularly valuable were the sessions with the Department of Communications and the NFB's Studio D and the workshops on Copyright and Access to Air Waves.

The Linda Joy Busby Media Arts Foundation is once again offering an award for Atlantic artists which it hopes will encourage, "the development of new and creative work in the media arts." This year the \$3,000 award is sponsored by Fuji Photo Film in addition to members of the Atlantic film industry.



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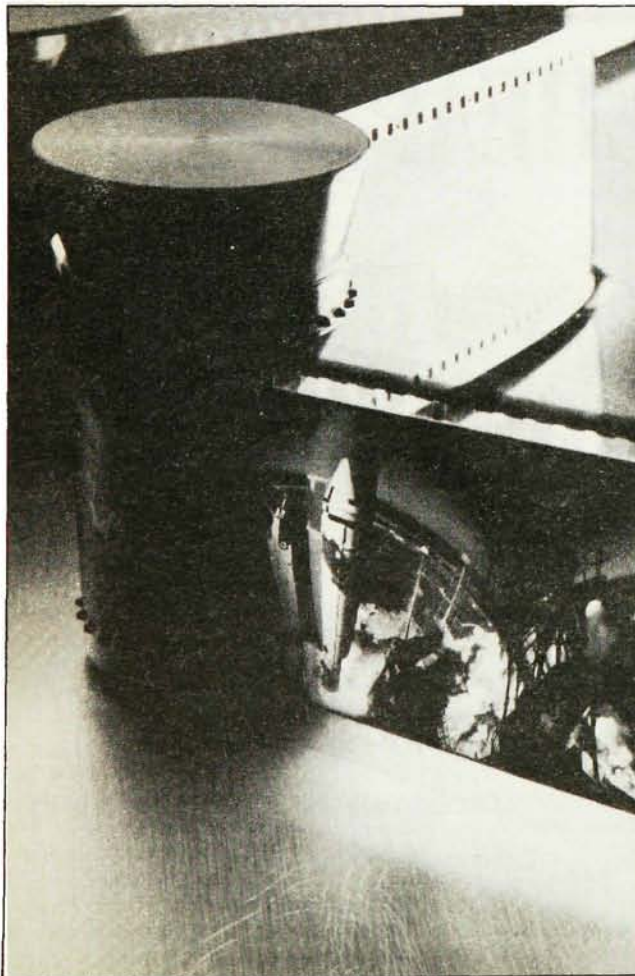
**Toronto wants one-stop
filmmaking service**

TORONTO - Toronto might be the third biggest production centre in North America for film, television and commercials, but in reality there isn't "one" Toronto when it comes to issuing location permits. Metropolitan Toronto is made up of five cities and one municipality. Each jurisdiction requires a separate permit, and so does Metro Council, a senior governing body overseeing the six jurisdictions. Metro property includes some of the main streets in downtown Toronto.

Naish McHugh, the film liaison officer for the City of Toronto, would like to see the creation of one central office that could issue location permits for filming throughout the metropolitan area. "It would be beneficial for everyone", McHugh told *Cinema Canada*, "if it happens it would be an excellent marketing tool."

Discussions have taken place during the past year and its a problem McHugh has been looking at for a long time. Eighty-five percent of all filming in Metro Toronto takes place in the City of Toronto and over 90 percent of filming on Metro roads takes place in Toronto proper. The creation of a central office would be "less time consuming, a one-stop shop for Metro Toronto," said McHugh.

Recently the seven jurisdictions agreed upon common guidelines, but they have yet to be adopted by the various councillors. Any change in the system would have to a political decision and not an administrative one admits McHugh. The model he is looking at is New York City where the Mayor's Office of Film co-ordinates film activities within the city's five boroughs and issues all permits.



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George Simboni/Reader's Digest

MARK O'NEILL



Vancouver - There's a new source of funding for BC independent producers. The regional CTV affiliate network, BCTV, has formed a \$ 5 million Venture Capital subsidiary called Westcom TV. BCTV predicts the fund will generate between \$ 15-30 million additional dollars from B. C. Film and Telefilm, BCTV has been increasing its involvement in film production in recent years working with, among other, Primedia, Atlantis & Northern Lights on projects like *Bullies*, *Max Glick*, *Brothers By Choice*, and *Neon Rider* Info from **Don Smith** of **Bill Elliott** at BCTV (604) 420-2288.

WESTERN CANADIAN SHOWCASE SAVED

The Vancouver International Film Festival has managed to rescue its Western Canadian Showcase from the collapse of Canada Film Year. **Sandy Wilson** *American Boyfriends* will lead of the series Oct. 7th at the Ridge. Other western features confirmed are *The First Season*, *Kingsgate*, *Matinee*, *Quarantine*, *The Traveller*, *Whiter Lake*, *The Unspoken* and *Mob Story*. VIFF Director **Alan Franey** is hoping a few more films will be finished in time for the festival.

THE YEAR OF THE FLOOD

Northern Lights has a new feature in the works. *The Year of the Flood*, by Winnipeg writer **Howie Wiseman**. Producer **David Yager** says **Jessica Tandy** and **Hume Cronyn** are considering the script which involves a Jewish fur trader, his Indian friend, and their children.

BUSY SEASON AT CBC

CBC-TV in Vancouver is about to begin a busy season of production. Network programming out of the West Coast bunker includes 52 episodes of *Canadian Gardener*, 33 *Fred Penner's* and *Good Rockin' Tonight*.

Co-production includes five episodes of *Dogs*, an information show for the canine set; *Sisters In Peace*, about sister cities; and 135 days of the gameshow *Talkabout*.

GLICK MAKES ALIYAH

Producer **Stephen Foster** took *Max Glick* to the Jerusalem Film Festival this summer and came back with good news: the Canadian Embassy there is planning a retrospective of Canadian films for late this year or early next.

IT FIGURES

The BC Motion Pictures Association's membership survey shows that 29% of members work in indigenous production, 17% on foreign projects, 12% on commercials, and 16% on industrial / educational / corporate videos. Nearly 60% are freelancers, 24% full time employees and, at the time the survey was taken, 40% were actually at work.

Macerola seeks APFVQ membership

MONTREAL - Francois Macerola has been granted trainee status by the Association des producteurs de films et de vidéo du Quebec (APFVQ).

The former commissioner of the National Film Board of Canada, and Prodevco Lavalin executive, applied recently for regular membership status in the feature film and television section of the producers association.

The application for Francois Macerola Production, Distribution and Communications Inc. was rejected because the new company had not met the criteria for regular membership - three feature films in distribution.

"We told him that when he produces as many films as we require, he will become a regular

member," says Johanne Hénault of the APFVQ.

Recently, Radio-Canada/CBC announced that plans for a \$50 million production centre in Montreal to be built and operated by Prodevco Lavalin had been cancelled.

Macerola, who left the NFB to join Lavalin and head up its film centre operation, told *Cinema Canada* that he was putting more time into his production company since the Radio-Canada/Lavalin project was cancelled.

Macerola's production company was incorporated in January 1989 and is currently involved in the early stages of a film project.

He does not have plans to leave Lavalin as the future of the production centre is still uncertain.

"I have more time to be involved in production now," says Macerola.

The APFVQ has 98 regular members representing production companies, 11 members representing studios and service companies and close to 30 trainees.

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Images du Futur: historical theme

MONTREAL—On Wednesday, Sept. 30, La Cité des Arts et des Nouvelles Technologies will present, as part of Images du Futur, the 3rd International Computer-Generated Animation Competition at the Cinéma Parisien (at 7 p. m.).

Sixty productions from around the world will be in competition for awards in the categories of art, theatrical, film credits, TV logos and advertising.

Two People's Choice Awards from Télévision Quatre Saisons and Labatt will be awarded to the two best productions. The Publicité Club de Montreal will award a prize for best advertising and a special prize will be awarded for best Canadian production.

After a slow start, the third annual Images du Futur, presented by La Cité des Arts et des Nouvelles Technologies de Montréal, is underway in the Old Port of Montreal from June 1 to September 24.

Organizers says the number of people who have visited Images du Futur has increased in July and August.

The Bicentennial of the French Revolution is the theme of this year's event where installation artists from Canada and other countries use the latest in communications technologies.

Leaders of the French Revolution such as Marat, Danton and Robespierre and events such as the storming of the Bastille, the women's march on Versailles and the night of August 4th are brought to life in video, fibre-optic sculptures, computer animation and holograms.

Ginette Major, co-president of the exhibition with Hervé Fischer says this is the first time "a theme" has been used for this sort of exhibition. In previous years, a country has been chosen instead of a theme.

"What changes year after year is the imagination of the artists much more than the

technology used in their work," Major told *Cinema Canada*.

There are fewer installations this year but they are bigger and more complex, she says.

Among the major attractions are computer animations that combine stereoscopic techniques and Dolby sound. One such installation is called "Paris in 1789, as the revolution begins" another is entitled "Anniversary" celebrating the 50th anniversary of the National Film Board of Canada.

A Quebec group, Ecran Humain, has produced a work that links the French Revolution to the Papineau Rebellion of 1837.

Pratt and Whitney and IBM Canada are sponsoring a workshop on computer-assisted design.

CRTC releases Annual Report

OTTAWA—The CRTC has released its Annual Report, outlining the Commission's activities over the past year. Former acting chairman "Bud" Sherman wrote: "The year has been an important one for the Commission. In broadcasting, certainly the major event was the renewal of the licences of 75 television stations across Canada.

By linking requirements concerning Canadian program spending to each licensee's financial performance, we believe that we have secured the level of spending that is vital for continued improvement in the quality of Canadian programs." He went on to say: "there must be a privileged place for Canadian ideas and values in the field of broadcasting as well as keeping our airwaves open to programs from around the world."

Sherman noted that the Commission licensed several new FM stations and dealt with the question of balance in community access

programming. In the coming year, the CRTC will undertake a comprehensive review of all FM radio policies and a review of northern and native broadcasting. The regulators will also make a detailed study of existing cable policies and rate regulations and try to determine if competition should be allowed in traditional monopoly markets.

CRTC turns down CHUM and Rogers

TORONTO—In two separate decisions, the CRTC turned down a request from the independent CKVR-TV of Barrie (owned by the CHUM group of Toronto) to disaffiliate from the CBC, and a bid by MTV of Toronto (owned by Rogers Communications) to buy Teletelino, the national Spanish/Italian pay service.

CKVR had proposed to set up a "twin stick" operation in central Ontario. It would have rebroadcast, on separate antennas, CBLT-TV, CBC's owned-and-operated station in Toronto, while creating a new, independent service. Currently the station carries about 50 hours of CBC programming a week and is given low priority carriage by the Toronto cable companies. The move was opposed by the other independent stations in Toronto.

Ron Waters, president of CKVR, said he was "obviously disappointed" at the regulators decision. He was told that his proposed service was "too narrow" and that there wasn't sufficient "local material." The good news was that the CRTC granted a full, five-year license renewal to CKVR based on its existing format, noting that it has consistently exceeded its promise of performance.

In a separate decision, the regulators refused MTV permission to buy Teletelino Inc., a struggling, national ethnic pay service. The principal reasons given were: the deal offered no

tangible benefits to Teletelino; MTV's proposal to drop the Spanish portion of the programming was unacceptable; and there was not enough Canadian content in the proposal. However, the CRTC did leave the way open for MTV to come back with a revised proposal.

Cable rates up, First Choice down

TORONTO—Rogers Cablesystems has followed the lead of CUC Cable by lowering the price subscribers have to pay for First Choice Pay TV in the Toronto area. Rogers announced that effective Sept. 1, the monthly charge for First Choice will drop 33 percent, from \$14.95 to \$9.95 for the stand-alone service.

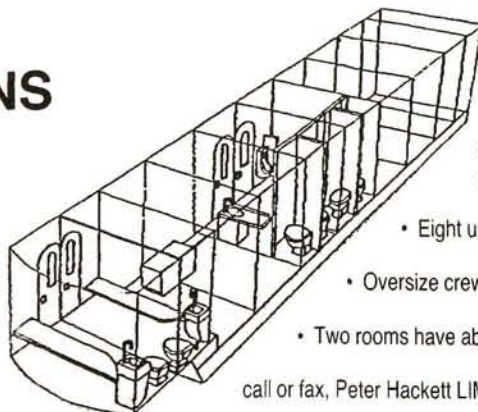
The announcement followed the recent price increase granted to all cable companies by the CRTC which will go towards paying for system improvements and the addition of The Sports Network and CBC Newsworld on basic cable. Rogers, the largest cable operator with 1.5 million subscribers in Ontario, Alberta and British Columbia, will increase its monthly charge for basic cable by \$3.21.

Susan Rubes leaves the Family Channel

TORONTO—Susan Rubes, president of pay TV's The Family Channel, has stepped down to become a part-time consultant for the service she helped found. The announcement was made at the end of August at a party marking the channel's first anniversary. No successor has been immediately appointed. The Family Channel is jointly owned by Allarcom of Alberta and Astral Bellevue Pathé of Montreal.

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THE MILKMAN RETURNETH

Lorne Bailey, the talented young Winnipeg filmmaker who gave us the award-winning, Genie-nominated black comedy, *The Milkman Cometh*, is currently shooting his first feature film. Pic is entitled *The Grey Matter*, and has been lensing on-location at Bird's Hill Provincial Park, just outside of the Peg. Budgeted at 60 G's, the flick seems destined for *Gimli-Hospital*-like cult status. Pic has been described by those-in-the-know as a Canadian version of Jim Jarmusch's *Stranger Than Paradise* due to the abundance of dead-pan humour in the script.

The flick features 'Peg actor Kyle McCulloch in the leading role. McCulloch is certainly making a name for himself, having won a Best Actor Golden Sheaf Award at Yorkton for his performance in MB Duggan's *Mike*. McCulloch also had the lead roles in both Guy Maddin features, *Tales From the Gimli Hospital* and *Archangel*. Another prominent cast-member is 'Peg filmmaker John Kozak whose on-screen thesping abilities have previously been relegated to cameos and bits. Both McCulloch and Kozak contracted poison ivy during the shoot; the 'Peg thespis were covered head to toe in the stuff, their skin rendered so much pulpy, blotchy flypaper.

Bailey has secured financing for the modestly-budgeted project from the Manitoba Arts Council and the Canada-Manitoba Cultural Industries Development Office (CIDO). Flick should be ready for release in the Spring / Summer of 1990.

'TOBAN FLICKS TAKE TORONTO

Looks like the only two flicks from the 'Peg to make it into this year's "Perspective Canada" series at Hogtown's Fest O' Fests are MB Duggan's award-winning half-hour drama, *Mike* and Allen Schinkel's half-hour drama, *Monster in the Coal Bin*. Both flicks have also been selected to screen at the Vancouver International Film Festival. Both filmmakers are currently developing features. Duggan's developing a comedy entitled *Smoked Lizard Lips*, while Schinkel's developing a drama entitled *The Road*.

BUSY BEE DEPARTMENT

'Peg femme filmmaker, Shereen Jerrett, whose previous efforts include the hilarious short comedy, *Dorothy Parker's The Waltz*, is currently making two (count'em) two documentaries. She's in post-production on a doc entitled *Taking a Walk with Dad* (a flick which takes a reflective look at her father's life through the cinematic eyes of old, 8 mm footage) and is currently shooting *Horsewoman* (which examines the stereotypes and realities behind the myths of women and their obsession with horses). Latter pic is yet another Department of Supply and Services-sponsored production in the province of Manitoba. Seems like the DSS just can't get enough of Toban filmmakers.

CO-OP HONORED IN OTTAWA

The Canadian Film Institute in Ottawa is holding a month-long series entitled, "The Winnipeg Touch: A Tribute to the Winnipeg Film Group". The 15 year old co-op will have a number of its best works (old and new) screened. Flicks chosen for the fest include MB Duggan's *Mike*, Allen Schinkel's *Monster in the Coal Bin*, WFG Documentary Workshop's *When Worlds Collide*, WFG Filmmaking Workshop's *Swanson's Nightmare*, Allen Schinkel's *The Caretaker*, Greg Hanec's *Downtime*, WFG Documentary Workshop's *Death: The Impossible Escape*, Jeff Mckay's *A Game of Death*, Ed Ackerman's *Primiti Too Taa*, Lorne Bailey's *The Milkman Cometh*, Allan Kroeker's *Rabbit Pie* (the first-ever WFG production), Steve Hegyi's *Howling Nightmare*, Shawn Wilson's *Watcher*, and Shereen Jerrett's *The Waltz*. Three of the more visible and prolific WFG filmmakers, John Paizs, Guy Maddin and John Kozak will also have their works screened. Paizs will have several of his works unspooled in Ottawa, including his classic feature, *Crimewave* and several shorts, such as, *The Obsession of Billy Botski*, *Springtime in Greenland*, *The International Style* and *Highway 61 Revisited*, John Kozak's short drama, *Running Time* and his feature, *The Celestial Matter* will be screened. And, of course, no WFG fest / tribute would be complete without Guy Maddin's *The Dead Father* and *Tales From the Gimli Hospital*, both of which will be closing the gig.



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Trade News

Malo buys all shares in New World Mutual: bigger is better

MONTREAL - While the Canadian distribution market becomes more sharply defined by fewer and larger vertically integrated companies, the Malofilm group is positioning itself as a major Canadian competitor.

René Malo, president and C.E.O. of the Malofilm Group, recently announced the control of 100 per cent of shares in New World Mutual Pictures, the Canadian distribution arm of New World Entertainment.

Previously, the Montreal-based distribution and production company had 50 per cent of the shares in a joint venture with New World Entertainment. The outstanding shares in this joint venture - New World Mutual Pictures - were purchased for an undisclosed amount from the U.S.-based Andrews Group that had acquired New World Entertainment earlier this year.

According to David Novek of Novek Associates, publicist for the Malofilm Group, the Andrews Group, acquired the ailing New World Entertainment for its television library and made it clear that it wanted to sell-off or close its Canadian and U.S. distribution arm.

Malo says that international competition for fewer independent films is increasingly tough on middle-size Canadian distributors and that the industry is coming to realize that the film importation bill is not very effective.

"The American majors and U.S. independents are buying most independent films for Canadian territory. To get a film today you have to buy a whole line of product. The very small distributor might survive with no overhead by buying a couple of films and paying himself a salary but there is no longer any middle ground," says Malo.

Malo says that buying out his U.S. partner, was a move to strengthen Canadian ownership which allows greater support for Canadian product in foreign markets.

"With a U.S. partner you are not always inclined to do the same sort of thing. For example, it is now easier to go into foreign markets with a Canadian film."

What was known in the English-language Canadian market as New World Mutual Pictures will be called Malofilm Distribution (Canada) Inc.

Malofilm Distribution (Canada) Inc. will continue to distribute New World titles in Canada, with the distribution deal extended for another year.

Malofilm Group has recently signed an

agreement with the Management Company Entertainment Group of Santa Monica to distribute all of its English and French-language product in Canada.

René Malo, is the chairman and C.E.O. of the Malofilm Distribution (Canada) Inc. André Beaugregard will continue as vice-president, sales and marketing, at the company's Toronto office. Jeff Deverett is vice-president, video.

In May, the Malofilm Group and Pierre David consolidated their equity with 100 per cent of the voting power in the Los Angeles-based Image Organization, the largest Canadian international sales and distribution company.

Pierre David, chief executive of Image, explained the acquisitions this way.

"Let's put it this way, René Malo and I have a global strategy which will become much more apparent within the next year."

"Diversification is part of our strategy," says David, who adds that unless Canadian distributors diversify - align themselves closely with production and sales - they will be shuffled out of the deck.

"Independents must grow bigger, stronger and more diversified," says David.

"When the stronger independents find themselves competing with the majors, the little guys are in a lot of trouble."

Recent Malofilm Group appointments include: Tina Pasternak formerly of New World Entertainment, Warner Brothers, CBS and AVCO Embassy, who has been appointed vice-president, acquisitions, legal and business affairs in the Los Angeles office of Malofilm Group.

In Montreal, Ginette-Lachance has been appointed vice-president legal affairs. Pierre J. Lachance has been appointed vice-president production and special projects.

Director takes his name off movie

VANCOUVER - Director Ralph Thomas (*Ticket to Heaven*) has taken his name off *The First Season*, which was shot in B.C. last year. *The First Season* played at the Montreal Festival, but was not accepted at Toronto's Festival of Festivals. In a statement issued from Los Angeles, where he now lives, Thomas said, "I feel the film is still worth seeing for the work of cinematographer Richard Leiterman and the leading actors. Unfortunately, some of their better moments have been dropped and poorer ones substituted."

The First Season and three other B.C.-produced films which were not accepted by the Festival of Festivals will be screened separately by B.C. Film, the provincial film body, in various Toronto locations during the festival. The others are *Kingsgate*, *Quarantine*, and *Matinee*.

NFB, OFDC can't agree on wording of contracts

TORONTO - The National Film Board of Canada and the Ontario Film Development Corporation have reached an impasse over certain projects the NFB is co-producing with independent filmmakers. And while no projects have yet been put in jeopardy because of this, both of the public agencies want a quick resolution to what is being called "honest differences."

In May of 1988 the Department of Communications created a \$25 million fund to be administered by the NFB. Its mandate was for the development and production of film projects initiated by the private sector and co-produced by the NFB. The Film Board maintains a degree of creative control by a process of approval and the right to distribute the films. "The NFB would like to be productively involved with the producer and not just a bank," said John Taylor, the head of the Toronto regional office of the Board.

This involvement has caused problems for the producers when they have gone to the OFDC for additional funds. "We are an agency set up to support independents," said Louise Clark, spokesperson for the OFDC, "not co-productions. We feel that joint approval of various stages of the production might, in theory, take the creative strength from the independent producer. Our concern is that they (the NFB) might have the right in the long haul."

Taylor is optimistic something can be worked out in the wording of their agreements with producers, and hopes to have things resolved within a month. "Ultimately the objective is to make good films," he said.

ACTRA, Atlantis go before Labour Relations Board

TORONTO - The Performers Guild of ACTRA and Atlantis Films of Toronto, represented by the producers' organizations ACFTP and CFTA, went before the Ontario Labour Relations Board August 28 over the right of ACTRA to represent its members as a bargaining unit. After a full day of closed-door meetings the sides could not come to terms and a full hearing of the Board was set for the beginning of September. Both sides "agreed to disagree", said ACTRA spokesperson Donald Hail.

The dispute arose when ACTRA negotiated a

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deal with Cannell Films of Vancouver, which amongst other things, exempted Cannell from posting a bond with the Performer's Guild. ACTRA normally requires a bond, usually two weeks pay, be posted by the producer to protect its performers in case of producer default. Atlantis, which is shooting the first of its dramas for CBC's Sunday evening Magic Hour, wanted the same arrangement negotiated with Cannell, but ACTRA turned them down. "We couldn't let our people work if they didn't post a bond," said Hail. He also pointed out that the deal with Cannell has since fallen through.

Things got heated at Atlantis, which has a long track record of production in Toronto, and ACTRA threaten to strike the company. Atlantis eventually posted the bond under protest, but the parties nevertheless ended up before the Labour Board. The matter comes under Section 92 of the Labour Code, which covers unfair labour practices and counselling members to participate in an unlawful strike. The bigger issue here is whether ACTRA has the right to represent its members as a full-fledged labour union. Hail concedes that this issue "might be raised" in the upcoming hearing.

Demers wins coveted prize

MONTREAL - *Summer of the Colt*, the 8th film in the *Tales for All* series by producer Rock Demers of Les Productions La Fete has been voted Best Film at the 19th Giffoni International Film Festival near Naples, Italy.

The film was selected from 15 finalists by a jury of 100 children. Director André Melancon, Actress Alexandra London-Thompson and Demers attended the festival

Good year for ABP

MONTREAL - Astral Bellevue Pathe Inc. turned in a favorable year end fiscal report, recently, showing a \$6.2 million profit (up 57 per cent) on revenues of \$264 million (up 35 per cent) for the fiscal year ended Feb. 28, 1989.

Harold Greenberg, president and CEO told the annual shareholders meeting in Toronto in mid-August that he expects the share profit to increase another \$2 million during the current fiscal year. He said the company is ready to expand within its existing businesses in communications, programming and distribution.

Among companies operated by ABP are First Choice, Super Ecran, Family Channel and Canal Famille. ABP distributes films, videos and television programming and has a video wholesale business. Project financing and technical services are also part of what ABP does.

Greenberg said he was particularly interested in expanding in the electronics field.

Cineplex reports loss, puts takeover on hold

TORONTO - Cineplex Odeon reported a huge, \$38.75 million (U.S.), loss against earnings of \$149.1 million in the second quarter of fiscal 1989, compared with a profit of \$7.1 million on earnings of \$152.7 million a year earlier. It is by far the beleaguered company's worst quarter since it went public in 1982.

During this period Cineplex abandoned plans to set up a limited partnership with MCA for the operation of Universal Studios theme park in Orlando Florida. As a result, the company wrote off more than \$7 million in set-up costs. Other

loses include over \$5 million in a joint venture with a Hollywood producer that has turned out a couple of box office flops.

Cineplex also lost about \$16.5 million on its U.S. film distribution business. A long running dispute with Disney and Touchstone Pictures over bidding practices has kept the popular Disney films off Cineplex screens. But the company says relations with Disney have been patched up, and according to the firm's financial statement, "Cineplex will now begin to see the benefits of this renewed relationship." The company expects improved results in the third quarter from a strong summer season.

In the meantime, a least four offers to take over Cineplex have surfaced since the board of directors set-up a special seven-member committee to actively solicit bids for the second largest movie exhibition chain in North America. The Massachusetts-based National Amusements Inc., which operates 500 screens, has expressed interest, as has General Cinema Corp., one of America's largest chains.

Rumours persist that Rank Organization PLC of Great Britain is interested. Rank last year acquired Film House, the post production facility in Toronto, from Cineplex and also bought out Cineplex's 50 percent interest in the Orlando theme park. Rank's, or any foreign bid would have to fall under Canada's 30 per cent ceiling on foreign control and a eventual sale could involve more than one buyer.

The most persistent rumour is that Garth Drabinsky, co-founder and now co-chairman of the corporation, has managed to arrange the necessary financing to buy back the company he has built over the past ten years. In April of this year MCA, the giant entertainment corporation of Los Angeles, blocked a private bid by Drabinsky to buy all of the shares held by Claridge Investments of Montreal, the principal private holding company of Charles Bronfman. Claridge owns 30 percent of Cineplex. MCA, at 49 percent, is the largest single shareholder in Cineplex (although is limited to 30 percent voting control).

It was revealed in filings before the Securities and Exchange Commission in New York that the departure of Drabinsky and vice chairman Myron Gottlieb could result in "the equivalent to an act of default" under an agreement with one of the company's bankers. If the two cease to be involved in managing the company, the unnamed bank could request repayment of \$39 million in loans. In addition, Drabinsky and Gottlieb have protected their position with the company by negotiating a \$8 million "golden parachute" if they are forced to leave after the end of September.

Alliance reorganizes

TORONTO - Alliance Entertainment Corp. has announced a major reorganization of its corporate structure. Veteran producer Denis Héroux will be leaving Canada's largest independent film and TV production company to go solo in 1990. This would leave Robert Lantos as the last of the original foursome that founded Alliance in 1985. Héroux's old partner in ICC, John Kemeny, left several years ago to work independently in Los Angeles, and Stephen Roth left last year to form Cinexus Capital Corporation. Héroux's departure now makes Lantos chairman and CEO of Alliance. The company retains the right to distribute future Héroux productions in Canada.

Also leaving to go solo is Susan Cavan, formerly president of Alliance. Cavan came to Alliance from ICC and was named president when Roth left. She will continue to play an ongoing role with the company as executive producer of *Bordertown*. Jay Firestone, previously chief financial officer, has been promoted to the position of executive v. p. and chief financial officer as well as heading Alliance

Equicap, the company's newly formed banking division.

John Robinson, formerly director of legal affairs, has been named v. p. of legal affairs; Mark Ralston, formerly corporate controller, has been named v. p. of finance; Gordon Woodside has been promoted to director of post-production; and Jennifer Black becomes co-producer on *E. N. G.*, the new series Alliance has produced for CTV.

Atlantis rolls with Magic Hour

TORONTO - Atlantis Films of Toronto has wrapped the first in a series of 13 one-hour dramas for CBC-TV's newly created Sunday Family Hour. *Pray For Me Paul Henderson* (working title) is written by Malcolm MacRury, directed by Brad Turner, and produced by Kim Todd. It is about a group of misfit teen-agers who become local champions of the CBC quiz show, *Reach for the Top*, during the 1972 Russian-Canadian hockey series. It is scheduled for broadcast Sunday, November 5th.

Donnelly joins DeWalt

REGINA - Clark Donnelly, formerly of Sunspirit Productions has joined Producer Kevin DeWalt on the *The Door* a television series of three one-hour episodes. Donnelly will serve as co-executive producer with Ches Yetman, director of the National Film Board Prairie Centre. Barbara J. Stewart of the National Film Board, Saskatchewan, is the co-producer.

The Door is a \$2.1 million limited series for television produced by Northwest Pictures Inc. in co-production with the National Film Board.

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