

### Juneau spells out new cuts in CBC

OTTAWA — "This is not a whining session" said CBC president Pierre Juneau, but for the second time in 18 months, the news he announced at a two-way audio-feed press conference April 3 again saw staff and programming reductions at the public broadcaster.

For the just-begun 1986-87 fiscal year, Juneau announced the elimination of 350 positions (100 or so through layoffs), cuts of 122 hours of Canadian production on the English and French (respectively, 77 and 45 hours) television networks, and a reduction of approximately 1,000 regional television hours (beginning immediately with the termination of the daily Toronto program *CBLT Morning*, itself more than 500 hours).

The reductions announced by Juneau continue CBC efforts to stay within its budget which, despite being up \$22.7 million in 1986-87 to \$869.5 million, still leaves the corporation with a shortfall of \$48 million to meet its needs this fiscal year.

Pointing to the CBC's inability to evade such cuts in the face of a period of overall budgetary constraint, Juneau noted the result of these latest parings would "probably" mean a reduction in the level of Canadian content on the CBC, slowing the CBC's goal of attaining 90 per cent Canadian content by 1987, and increased reliance on less expensive repeat programming and foreign program acquisitions.

The CBC president, brushing aside suggestions that federal Conservative M.P.'s are out to finish off the CBC as merely reflecting traditional "normal tensions" between government and the media, underscored the corporation's preference for selective eliminations rather than across-the-board reductions or the still unpalatable option, once again resisted, of closing its various television and radio stations.

With the CBC still absorbing the \$85 million budget cuts of November, 1984 and the 1,150 positions it eliminated last year, as well as inflation and the ongoing loss of purchasing power from a still devalued Canadian dollar, Juneau reported with regret the corporation's inability to maintain services at "their present level" until the Caplan-Sauvageau task force on broadcasting releases its report, which won't become public until June.

As a means of avoiding further such reductions, Juneau remarked it would be "very wise eventually to find a way to finance the CBC to protect it from the ups and downs of government" and suggested, as has been called for by the corporation's various union locals, a five-year financial plan. On the subject of management-labour relations, Juneau stated that negotiations have been settled with eight of 29 collective bargaining units.

He stressed that while the CBC hasn't been "unduly aggressive" in those negotiations, it "won't back off on important

matters" with those units should strike rumours arise. Juneau promised the CBC would be "firm" on such more essential matters and agreed that some unions were more important than others in negotiations.

Still, Juneau (whose release on the reductions noted that staff and administrative overhead carried the bulk of the \$85 million cut in 1984) took pains to point out that 27 per cent of the positions to be eliminated will fall at the management level, including 33 positions at the CBC's Ottawa head office. (Regional breakdowns were unavailable due to contract negotiations).

Alternately pointing out that "uncertainty" is the operative word for the CBC at the moment and that he is optimistic based on conversations he's had with Communications Minister Marcel Masse, a "sad" Juneau said he wasn't bitter about the announcement of new cuts because the CBC is still part of the government and its deficit-reducing program. He was, however, "not totally clinical about it" and that the cuts being made weren't done with "total serenity."

Those cuts, specifically, are broken down into a "total impact" on the English and French radio and television networks and regional program production of \$28 million and \$20 million for reductions in the corporation's various administrative services (among

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### Pay TV development fund

TORONTO — With an eye to "prime the pump" for the Canadian film industry at the same time it is requesting a Canadian content reduction from the CRTC, First Choice Canadian Communications Corporation has announced a \$1 million annual FUND or Foundation to Underwrite New Drama for Pay Television.

The formation, announced April 3 by First Choice president/CEO Fred Klinkhammer, aims to "stimulate craft training and development of talented, but not yet established, Canadian scriptwriters," as well as developing scripts and script concepts for new feature films and made-for-pay-TV programming. Evaluations of those scripts — by independent script-readers — will be based on their "quality, marketability, financial viability, and suitability for pay television."

Phyllis Yaffe, current director of marketing for Owl TV, has been appointed chairperson of the non-profit FUND corporation. Of interest is that the new corporation will devote "special attention" to developing projects involving producers from outside Toronto and Montreal. As well, it's planned that any profits generated by successful projects will be re-invested into the Foundation to assist further applicants. And regardless of the rate of return, First Choice

will keep the FUND "topped up" to ensure an annual budget of \$1 million in seed and development funds.

Proposed category allocations of funds will be for rights acquisitions and screenplay adaptations of existing Canadian and non-Canadian literary works, the creation of original screenplays based on Canadian topics, and the creation of original screenplays based on more international topics.

Funds will also be provided by the Foundation (whose board of directors was to be announced at a later date) for screenwriting seminars, awards, and scholarships. The Foundation's board, on which First Choice will have one seat, will be a mix of private sector and government representatives.

First Choice's request before the CRTC is seeking a lowering of the 50 per cent Canadian content it's currently required to air and comes at a time when, said Klinkhammer, the pay-TV network has virtually exhausted all available Canadian material since First Choice started three years ago. The result has been repeated showings — and repeated customer complaints — of Canadian material by the company to meet that quota, said First Choice communications director Ellen Davidson.

### CRTC to reconsider CanCon requirements

OTTAWA — With the Task Force on Broadcasting Policy due to report its recommendations to Communications Minister Marcel Masse this month, the Canadian Radio-television and Telecommunications Commission (CRTC) has scheduled a May 21 hearing on a number of applications pending from licensees seeking Canadian content reductions which had been deferred until presentation of the Task Force report.

Last July, at the request of the Task Force, the Commission agreed to defer hearings on applications from, among others, general interest pay television networks First Choice, Allarcom and French-language Premier Choix-TVEC

Inc., as well as multilingual specialty license Telelatino seeking reductions (to 15-20%) to Canadian content conditions of license. These had set Jan. 1, 1986 as the date for Canadian content increases from 30% to 50%.

However, with the Task Force report delayed from its original Jan. 15 deadline to sometime in April, the CRTC, in a Feb. 14 public notice, announced its intention to proceed with the hearings tentatively set for May.

The reason for going ahead, CRTC chairman André Bureau wrote to Task Force co-chairmen Gerald Caplan and Florian Sauvageau Jan. 27, is that the hearing would allow the Commission "to publish a decision before July 1, 1986 which is

the start of the next reporting period for the purposes of Canadian content."

Responding to Bureau, Caplan and Sauvageau agreed to the Commission's request to proceed noting, however, that any decision reached by the CRTC would only be valid until 1987 when the current five-year licenses expire.

"In other words," Sauvageau and Caplan noted in a Jan. 31 response to the CRTC chairman, "when the Commission comes in 1987 to review those licenses for a full-five-year renewal period, the recommendations of this Task Force, and the Government's decisions with respect to our recommendations, can be taken into account."

### Care Bears II makes it in Canada

TORONTO — *Care Bears Movie 2: A New Generation*, Nelvana Limited's sequel to the top-grossing Canadian film of 1985, has pulled in more than \$1 million in box office revenues since opening in the Ontario market March 7. By April 1, the sequel has grossed approximately \$1.1 million from showings at 109 theatres across Canada.

*Care Bears 2*, whose release was timed to exploit the March school break in Ontario and out west with a similar spring break in early April, was reported to have had a less successful opening at 1,395 theatres in the U.S., following a late March release. Ted Hulse, general manager for distributor Columbia Pictures of Canada, said combined North American figures for the film wouldn't be available until April 7 and was unable to offer an explanation for the less receptive American perfor-

mance. The film, which has Hulse "very happy" with the Canadian figures, was said by the Columbia GM to still be showing at every theatre at which it opened. Currently, its exhibition is confined to weekend matinees, with Hulse vowing "I'll play matinees until it's down to nothing."

This latest *Care Bears* production from Canada's largest animation house involved approximately seven months of production since last summer at Nelvana's Lakeshore Boulevard East location, with 100-plus animators working on the film.

Nelvana, whose other credits include several seasons of *The Edison Twins* (three seasons, worth have aired on the CBC, as well as the Disney Channel) and current production of *Ewoks* and *Droids*

*cont. on p. 46*

# At last, Caplan ready with Broadcast Task Force Report

OTTAWA - It will be a little while yet, likely sometime in April, before the federal task force on broadcasting will present its report to Communications Minister Marcel Masse. The seven-member task force, announced last spring, was unable to meet its original January 15 deadline and a March-end completion was also ruled out by Task Force co-chairman Gerry Caplan. "Every single step along the way we miscalculated," he told *Cinema Canada*.

Caplan, who had maintained the original January deadline was "a joke" given the enormity of the task force's assignment, said the task force has had to decline the minister's requests for completion of the report in the shortest possible time in order to make it "as best as possible."

Despite the various delays, Caplan said the task force has concluded its lengthy deliberations and is now in the process of writing a report he says will not be less than 300 pages long. Asked whether the recent Nielsen (Deputy Prime Minister Erik Nielsen) Task Force on Program Review's study team on culture and communications and its recommendations (which presents a very different view of the economics of culture from that espoused by Masse) would be another impediment to the task force's work, Caplan replies with a succinct "No."

"It hasn't taken any of our time particularly, and we've refused to take time out to respond to it" says Caplan. The real question for the task force now, he said, involves editing options either to produce a succinct report or leave in as much information as possible. "We're trying to cover the waterfront" says Caplan of the

report, one part of which he likened to a textbook on Canada's broadcasting industry.

Commenting "I can't say whether it will be in 'best' or 'pithy' form," Caplan added "In the name of being responsible, we're going to bore people to death with an endlessly long report." Another item which he was certain would figure prominently in the report is, as he has held out in previous public gatherings, the continued significant role for the CBC in the country's broadcasting environment. "I'm happy to say there's no question whatsoever there'll be a central role for public broadcasting in this country."

As to how much consensus on various issues and policy options and recommendations the task force will be able to come to, Caplan remarked "We hope to still have a report without any serious minority dissent." However, he is taking a 'wait-and-see' view on that. As to what he'll do after the task force completes its report, Caplan, sounding somewhat fatigued, lightly remarked "All I'm looking for is work after this."

TORONTO - Six children's hospitals in Toronto, Vancouver, Winnipeg, Calgary, London, and Ottawa will share equally in \$200,000 raised from the sale of Gulf Canada and Petro Canada's 1986 Great Movies Calendar. The promotion, which saw 50 cents donated from the sale of each calendar, was organized by the Canadian Motion Picture Distributors Association which arranged donation of the calendar pictures featured (largely from the major American studios, which the C.M.P.D.A. represents in Canada).

# Comment wanted on cable rate increases

OTTAWA - The Canadian Radio-television and Telecommunications Commission (CRTC) is seeking public comment on proposed changes to current cable television regulations in force since 1976.

Hearings were held to re-examine cable TV regulations in April and October last year, resulting in a 33-page public notice issued Feb. 13.

The proposals broadly aim to reduce the regulatory burden on cablecos in what CRTC chairman André Bureau terms "the rapidly changing communication environment," particularly with respect to allowing the companies greater flexibility in long-range financial planning, the introduction of new services, recouping capital investment costs and automatic rate increases.

In this light, the Commission is proposing four categories of rate increases: automatic in-

creases to subscribers of i) up to 80% of the cost of living index or ii) costs increases based on "pass-through" charges (eg. increased satellite costs). The increases would automatically come into effect after a 40-day period in which both the Commission and interested members of the public would have occasion for comment, comments which would be re-examined at the time of license renewal.

The third category of increase would allow companies to recover up to 50% of new capital investment costs for basic cable service over a five-year period. These increases too would be subject to a 40-day period of review in which the Commission could reject or amend "unjustified increases."

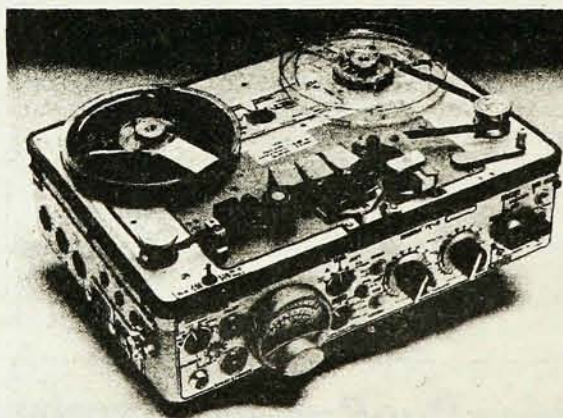
The fourth category entails any other proposed rate increase not covered by the

other categories. Here subscribers would have 90 days to comment on the proposals which would come into effect after that period unless the Commission rejects, amends or calls for public hearings on the proposals.

The new approach to rate regulation would be for a two-year trial period.

Other proposals in the modified regulations would allow cablecos to introduce optional radio or television services without application to the Commission as long as they devote a greater number of channels to Canadian rather than foreign services.

While the Commission is holding to its basic line against advertising on community channels, the new regulations now propose some advertising, such as credits, contra advertising or sponsorship messages.



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## Input gathers crowd for public TV

MONTREAL — The International Public Television Screening Conference, INPUT 86 this year, has attracted some 780 participants worldwide, a figure well above the organizer's expectations. "We were planning for closer to 450 at the beginning," INPUT 86 coordinator Gaétan Lapointe told *Cinema Canada*. "Even as late as one week before opening night we were still expecting only 600."

The event, held April 6-12 at the Montreal Convention Centre, is an annual forum for the exchange of programming ideas among producers, programmers and others interested in public television programs. INPUT 86 was hosted this year by the Canadian Broadcasting Corporation with the support of the public television network umbrella Agency for Tele-Education in Canada.

INPUT insiders claim it is one of the few places where TV people can deal with a wide variety of questions openly. As INPUT vice-president Jennifer Lawson told *Cinema Canada*, "It's the only place where such a dialogue occurs."

"It's also an exchange on working in this industry," says Lapointe. "It's a moment when

we can look at ourselves, at what we do, and its impact on the public."

At the convention centre, participants screened television programs grouped by subject themes, examples included "Shocking the Viewer: How Far?", "Television and the State" and "Broadcast Ethics: Whose side are you on?" Group leaders, known as 'shop-stewards', then organized and directed discussion.

Participants represented some 30 countries and 100 broadcasting organizations around the world. Among these, several countries sent television programs along with its producers (so they could be on hand to answer 11 questions directly). In addition to a strong Canadian showing, these included Belgium, Denmark, Finland, France, Hong-Kong, Hungary, Ireland, Japan, Norway and the Netherlands.

The long-term impact of INPUT is hard to assess. "It's a type of activity that manifests its importance after-the-fact," says Lapointe. "Producers tell me the real impact is in how it modifies television's panorama everywhere. I think it's a tool for evolution."

## ACTRA denounces cuts in CBC programs

TORONTO — ACTRA, the Alliance of Canadian Cinema, Television, and Radio Artists, has come out in defence of the CBC, registering a strong disapproval of the staff and program cuts announced April 3 by the public broadcaster as a means of meeting a 1986-87 budget shortfall of \$48 million.

In an April 4 release, ACTRA president Gino Marrocco said "The effects of the CBC cuts will be devastating, particularly after last year's (November, 1984) budget cut." Marrocco condemned the elimination of 77 hours of Canadian production at the English TV Network of the CBC (with the French TV Network, part of 122 total hours eliminated) and a 1,000-hour reduction in regional television production as detrimental to work opportunities for Canadian artists.

ACTRA says the various programming cuts eliminate programs unavailable on other Canadian radio and television ser-

vices, will see domestic programs replaced with still more American content, and, given the major pool of professional technical and artistic maintained by the CBC, result in "a serious impact on our community."

Noting past cuts have led to an exodus of Canadian talent, ACTRA described CBC's support of such a talent pool as "especially critical outside of Canada's major production centres. It is here that the cuts could have their most devastating impact by further reducing the already limited number of work opportunities."

ACTRA, pointing out that the cuts come at a time when the level of television variety programming available to Canadians is already insufficient, made a plea in the release to the federal government "to provide the CBC with 'sufficient funds' to maintain current levels (i.e. 1985-86) of production.

Marrocco, taking aim at the Conservative government for failing to take the "obvious step" of awaiting the Caplan-Sauvageau task force on broadcasting policy report in June, said that "Not only has the government failed to live up to election commitments to maintain and strengthen funding for the cultural industries, but it also seems ready to dismantle Canada's public network."

The result, said Marrocco, amounts to calling into question "the sincerity of the government in appointing the Task Force and whether the government's commitment to strengthen Canadian broadcasting is genuine."

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# Record year as Canadians flock to buy and sell abroad at MIP

CANNES — MIP-TV, the Marché Internationale de Programmation de Télévision, is underway from April 24-29 and once again the Canadian presence consists of a variety of groups from the public and private sectors.

Occupying booths at the Palais des Festivals for the world's largest-annual television market of program sales and purchases, as well as for the international exposure afforded by the forum, are CBC, the NFB, TVOntario, the Radio-Quebec network, the Quebec Group, Telefilm Canada, and the largest-ever contingent of private export sales companies, as well as independent distributor Norstar Releasing Inc.

As to who has what in the way of program offerings for this year's MIP-TV, CBC Enterprises leads the pack in terms of number of titles available with an inventory of 204 in documentary, children's, animation, music/culture/ballet, light entertainment, and drama categories. Included are a number of CBC's top selling programs of recent years, such as *Seeing Thing* and *Hangin' In*.

Reflecting CBC's accent of late on dramatic productions, that category, with 91 titles, makes up the largest component of its offering. And from the overall total, 37 shows, approximately one-sixth, are new productions, among them the likes of *Hal C. Banks: Canada's Sweetheart*, *Vid Kids*, the *Canadian Brass Video Show*, *Tears Are Not Enough*, *Country West*, *Shellgame*, and *The Suicide Murders*.

Such a large number of past offerings and previously-sold programs is usual for the CBC, says Susan O'Connor, manager of publicity and promotion in program sales at CBC Enterprises. The reason, says O'Connor, is not only to keep seven screens running round-the-clock but also to add European and Japanese markets to programs that may have sold previously only in the U.S.

Although foreign sales figures remain outstanding for the 1985-86 year, it's expected a target figure of \$6.7 million will be met and possibly exceeded. O'Connor, noting "Our sales contacts are good and they keep getting better," says CBC Enterprises is talking of sales abroad from MIP-TV and other markets to approximate \$7 million in the current fiscal year.

And despite the latest round of staff and program cuts an-

nounced by the CBC on April 3, O'Connor says there would be no effect on the CBC Enterprises' presence and promotions (client lunches and parties, a cocktail party co-hosted with Telefilm) this year at MIP-TV. "I think we're going to make a really positive impact," adds O'Connor.

For its part, the NFB is pre-

senting a wide assortment of approximately 70 titles from its English and French production sides, 50 of which are from its 1985-86 production program with the remainder re-released from its 1984-85 program (such as Gwynne Dyer's *War* series, and several nuclear war-theme films that include the *Women's Studio*

D's *Speaking our Peace* and *No More Hiroshima*).

Other Studio D titles up for the taking are *Abortion: Stories from North and South* and *Behind The Veil: Nuns Part 1 and 2*. Centrepieces receiving special highlighting by the NFB include the highly popular comedy *90 Days* and *At The Wheel*, a four-film look

into highway deaths. Martin Duckworth's new documentary *Return to Dresden*, four-film shorts on child abuse, *Feeling Yes, Feeling No*, *Dark Lullabies*, and the Genie-winning *Final Offer: Bob White and the Canadian Auto Workers Fight for In-*

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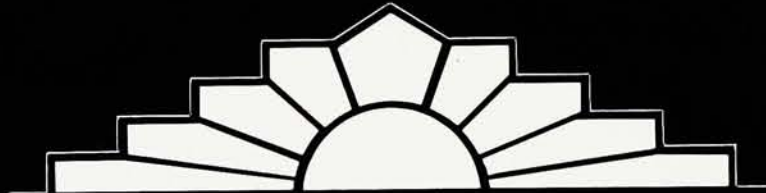
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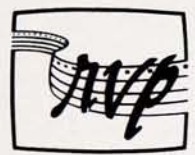
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 Cory Siddall Allan Silber Alan Simmonds Patrick Sinclair Trig Singer Dan Sissons Stan Smetaniuk  
 John Smith Colleen Skidmore Aubrey Solomon Tiina Soomet Brenton Spencer Rick Stadder Ron Stannett  
 Don Steele Michael Steele Jessica Steen Robert Stelmach Patrick Stepien Arnie Stewart Dana Still  
 Liz-Anne Stirling Christine St. Lawrence Chris Stone Marc Strange Bob Sunter Ted Sawnsen Tom Szczesniak  
 George Tarrant Jane Tattersol Jan Tennant Peter Thillaye John Thomson Tracy Thompson Harold Tichenor  
 Michael Tough Mary Trainor Cheryl-Ann Tracey Reynald Trudel Steven Tsushima Brad Turner  
 Greg Van Riel Iaonnis Vassalos Clibby Verrian Jana Veverka Darryl Vickers Danny Wagner  
 Deborah Wakeham Susan Walden Russ Walker Martha Warnes Pamela Watkins Cary Watson John Watson  
 Al Waxman Steven Waxman Steven Weinheimer Susan Weir Claire Weissman Richard Wells Sam Wendell  
 Ryan White Jeannie White Peter White Michael Whittal Gary Wice Joe Wiesenfeld Chris Wiggins  
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*Once in a while a great idea comes along. This one is credited to Peter O'Brian.*

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dependence are also being featured.

Tom Bindon, NFB director of international marketing, says this year's Board inventory also contains "a very representative selection of films from our French studio and our usual collection of animation films (chiefly, *Comet*, *The Big Snit*, and *Paradise*). While the NFB's inventory will satisfy non-theatrical interests, Bindon says a decision was made to be "a bit more selective in the films we represent" — primarily toward those with a commercial market such as *90 Days*, the U.S. theatrical release for which the NFB concluded a contract with Cinecom International Films prior to MIP-TV.

Canada's second largest public broadcaster, TVOntario, is now into its fifth MIP-TV but the third year as an independent group. TVO, finding itself in the same booth as previous years, is offering international buyers its strong suite of children's, documentary, and science programs.

New offerings from TVO are the documentaries *Talking Film*, three new Vista series programs. (*On Red Alert*, *An Ounce of Prevention*, and *More Than Meets The Eye*), *By Our Own Hands*, *Energy: Search for an Answer*, *The Middle East*, and, in children's series, *The Computer Room* and *Take A Look*. On-going series already introduced into the market with sales success abroad are also part of the network's offering, programs that consist of the likes of *Bits and Bytes*, *Fast Forward*, and naturally *Polka Dot Door*. Eight other documentaries and children's programs are being made available.

Somewhat larger than TVO's two-person international sales division team at MIP-TV is Telefilm Canada's six-person executive team, consisting of Paris office director Roland Ladouceur, Operations executive André Picard, Montreal and Toronto Business Affairs managers Francine Forest and Gwen Iverson, international marketing director Francine Allaire, and marketing assistance director Margo Raport.

Telefilm, which Raport says is "out of the booth business" this year, has 21 private Canadian export sales companies eligible for its Marketing Assistance Program but is taking special pride in the strongest private sector representation ever, a one-third increase over 1985 to some 28 companies.

Raport, citing a promising mix of more product and quality product coming out of Canada's production sector (a lot, such as *Airwaves* and *Peter*

*Ustinov's Russia*, is also what she calls "debut product"), says Telefilm's anticipation is for an increase therefore over 1985's \$5 million for private export sales agents from MIP-TV.

An item of particular note, says Raport, is the move for the first time of companies, represented by Isme Bennie International Inc. and Atlantis Television International Inc., being

strong enough to handle the hefty costs of international marketing on their own. "That kind of move makes us proud," notes Raport.

In addition to Filmopton, the following companies were also expected in Cannes for the five-day event: Atlantis TV International, Astral Film Enterprises Limited, Bellevue Home Entertainment, Canadian Broadcasting Corpora-

tion, Cinar Films, Ciné Groupe J.P. Inc., Cyclops Communications Corp., CTV Network, Entertainment Program Services, CBC Enterprises, Films Transit, Gilles Ste-Marie et Associés, Global Television Network, Le Groupe Coscient, M & M Productions Ltd., Marshall Arts, O'Neill Ventures, Ontario Film Development Corp., Painless Productions, The Producers Ltd., Les Productions Via Le

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cont. to p. 32



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# NEWS

## 3D-IMAX AT EXPO '86

The National Film Board's 3D Imax production *Transitions* may well be the hit of Vancouver's Expo '86. Directed by Colin Low and Tony Lanzelo, the 21-minute film focuses on the Expo themes of communication and transportation, carrying viewers on a journey through time from the early voyageurs right through to satellite stations of today and the possibilities of the future. But it's not just the story that will attract attention. *Transitions* marks a major



breakthrough in modern film technology. A spectacular stereoscopic process developed by the NFB in conjunction with IMAX Systems Corporation, 3D Imax virtually represents a new medium — a film frame 10 times the size of 35mm projected in 3-D on a screen 70' wide by 50' high (21 x 15 m.) The film also features visually stunning 3-D computer animation

developed by the Film Board's computer animation center. *Transitions* was produced by the NFB for Canadian National and Canada Harbor Place Corporation. The director of photography and stereoscopy is Ernest McNabb; editor, Michael McKennirey; and the original score was composed by Eldon Rathburn. Producers are Mark Zannis and Barrie Howells.

## NFB AT MIP-TV

The Film Board is offering an outstanding roster of new productions to international buyers at MIP-TV in Cannes, France this year. Titles include over 22 animation, documentary and feature films and represents some of the NFB's finest recent works. Highlights of this year's presentations include Giles Walker's critically acclaimed feature comedy *90 Days*; Richard Condie's madcap animation short, *The Big Snit*; the eight-part *Discussions in Bioethics* series, and a wide selection of wildlife and nature films. National Film Board representatives are located at Stand 12-21.

## FEELING YES, FEELING NO RE-TELECAST

*Feeling Yes, Feeling No*, the NFB's four-part series which teaches children how to protect themselves from sexual assault, will be telecast across Canada in coming weeks. The acclaimed series was broadcast April 11 on Manitoba Educational Television and can be seen in the Atlantic Region (ASN), April 23 and 30; May 7 and 14 at 7:30; on CFCF-TV in the Quebec Region April 27, 4:00

5:00 p.m.; in Ontario on TVOntario, April 24, 9:00 p.m. to 11:00 p.m. followed by a panel discussion and telephone call-in. The telecasts follow a special mailing sent to 3.8 million Canadian homes through Health and Welfare Canada family allowance checks. This unique cooperative effort between the Film Board and Health and Welfare Canada marks an important step in public education to prevent child abuse.

## FESTIVAL NEWS

Three NFB productions were honored at the 15th annual ACTRA ceremonies this month. Acclaimed filmmaker Donald Brittain earned the award for Best TV Director for the NFB/CBC co-production *Canada's Sweetheart: The Saga of Hal C. Banks*; Maury Chaykin, the award for Best Actor for his performance as Hal Banks, the convicted felon and union strongarm in *Canada's Sweetheart*; and Giles Walker's *A Good Tree*, produced by Atlantis Films Ltd. and the NFB, was named Best Children's TV Program.

Another NFB-Atlantis co-production *The Cap*, directed by Bob Duncan, has been cited by The Association of Library Services to Children, a division of The American Library Association as one of nine notable films for children produced in 1985.

In Créteil, France, Léa Pool's *Anne Trister*, an NFB/Les Films Vision 4 Inc. production, earned two awards at the 8th International Festival of Women's Films. Louise Marleau received the best actress award for her role as Alix. The film was also voted the most popular film of the festival.

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# Canadians return to Cannes market with renewed vigour

CANNES — In a year marked by the largest-ever roster of Canadian films scheduled for market screening at this year's Cannes Film Festival from May 8-19, with some 60 titles, Canada will be represented in special sections of the festival by two features and two animated shorts.

Toronto director Leon Marr's first feature, **Dancing in the Dark**, produced by Tony Kramreither with Don Haig executive producer of the Film Arts/Film House Group/Brightstar Films production, will join Quebec director Denys Arcand's **Le déclin de l'empire américain** (producers René Malo and Roger Frappier) in the non-competitive 18th Directors' Fortnight, a parallel section of the Festival.

**Dancing** and **Le déclin** will join an international gallery of

approximately 20 selected films. Also in the competition for Cannes awards will be the animated shorts **Dry Noodles** and **Turbo Concerto**.

**Dry Noodles**, a two-minute short from Vancouver-based International Rocket Ship, was directed, written, and animated by Dan Collins (whose **Points**, another animated short, was selected in 1983 at Cannes) and produced by Marv Newland. The seven-minute **Turbo Concerto**, which plays to the music of Mozart, was produced/directed/written and animated by Concordia University student Martin Barry with the assistance of the NFB's French animation studio facilities.

The size of the roster of Canadian films scheduled for market screening at Cannes is second only to that of the United States, a profile Telefilm

Canada's Marketing Assistance Program director Margo Rapport sees as "a very impressive showing — and we're doing it all by ourselves!"

At the 1985 Cannes Film Festival, Canada's official selections consisted of two features (the first time ever for a Canadian production company) from RSL Entertainment Corp., **Joshua Then and Now** and **Night Magic**. Those films marked the first time since Dennis Hopper's **Out of the Blue** in 1980 that English-Canadian films had competed at Cannes.

## New World picks up Peanut Butter

MONTREAL — Distribution rights to Michael Rubbo's **The Peanut Butter Solution** has been sold to New World Pictures of Los Angeles for the U.S., U.K., Australia, New Zealand and South Africa, Les Productions La Fête president Rock Demers announced Mar. 18.

The deal which covers theatrical, television and videocassette distribution was made for what Demers termed "a substantial amount of money," and with other distribution agreements already concluded should bring in foreign sales revenues of "well over one million dollars."

**The Peanut Butter Solution** is the second in La Fête's package of 12 family features. The first feature, **The Dog Who Stopped The War**, was Canada's top box office grosser for 1984.

Pierre David and Larry Thompson negotiated for La Fête with New World. The sale was announced jointly by Demers and New World CEO Bob Rheme.

## Pouvoir runs strong on two screens

MONTREAL — Yves Simoneau's **Pouvoir intime**, a National Film Board/Les Films Vision 4 Inc. co-production, is holding strongly at the box-office despite being only in limited release.

With box-office receipts for the first 40 weeks (Mar. 7 — April 3) release totalling \$125,000 the film has been drawing good audiences in the

Montreal market, where it was showing on two screens, with limited duration bookings in Sherbrooke, Victoriaville, Ste-Thérèse and St-Adèle.

The film is expected to continue showing in Montreal until the end of May, after which it will go on to drive-in screens throughout Quebec. According to distributor Vivafilm's Irène Loewy, one of the reasons for the interest shown in this film by the many drive-ins is the fact that it carries a 'G' rating, is not very violent, and appeals to a relatively young audience.

"We are exploring English Canadian markets right now," producer Claude Bonin told *Cinema Canada*. He also added that a preliminary subtitled version has been completed for screenings for major Anglophone clients.

**Pouvoir intime** has just been selected for the PIA Film Festival, in Shibuya, Japan.

*cont. from p. 31*

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## Milk and Honey make Redford's diet

TORONTO — **Milk and Honey**, the first feature film for Rebecca Yates and Glen Salzman of Cineflics Ltd., has been invited to attend this year's session of the Script Development Program of Robert Redford's Sundance Institute. Yates and Salzman, with previous credits for production and direction of award-winning television dramas, will apparently be the first Canadian project to participate in the five-year-old Institute's film development and workshop program.

The screenplay for **Milk and Honey** (which they'll bring to the program) was co-written by Salzman and Jamaican author Trevor Rhone and tells the story of the migration of a Jamaican woman and her son to Toronto in search of the land of milk and honey. Cineflics will develop **Milk and Honey** in association with **The Grey Fox** and **My American Cousin** producer Peter O'Brian of Independent Pictures Inc., with production scheduled for this fall. Both Yates and Salzman were out of town at presstime and so were unavailable to say when they would be leaving for the Utah-based Institute and for how long they'll be there.

## Reel rolls in Genies

TORONTO — The first-time presentation of the 1985 Golden Reel Award during the March 20 1986 Genie Awards ceremonies was the result of discussions between the Academy of Canadian Cinema and Television and the award's sponsors, the Canadian Motion Picture Distributors Association.

The C.M.P.D.A., representing eight American major studios, gave its award to Toronto-based Nelvana Limited

for last year's top-grossing film in Canada, **The Care Bears Movie**. In previous years, winning producers received the award at association luncheons held prior to the Genies. Academy executive director Andra Sheffer said the decision to switch its venue of presentation was mutually agreed on by both the Academy and the C.M.P.D.A. to increase the profile of the award and as a means of generating publicity for the top choice of movie-going Canadian audiences — a practice Sheffer hopes will continue.

## Clayton brings cable knowledge to CFTA

TORONTO — For the first time in its 37 years, the Canadian Film and Television Association will be headed by a woman and a regional member. The appointment at the CFTA's annual general meeting March 20 of Alison Clayton represents what association executive director Samuel Jephcott describes as a "double-whammy" — not so much in the choice of a woman president as much as the selection of one *not* from Toronto or Montreal, where most Association members hail from.

Not only is Clayton notable for breaking the Toronto-Montreal hold, but also for being a departure from the CFTA's tendency, says Jephcott, of always having "presidents in production or distribution" but none with experience of both. While the president's post has yet to go to a broadcaster, Clayton represents

someone with both production and distribution as well as a background in and understanding of cable television.

"It (Clayton's familiarity with the cable industry) gives us an ability to go in front of the CRTC in this very busy year and speak with a little understanding," Jephcott told *Cinema Canada*.

Currently the vice-president of entertainment development at the Ottawa-based Crawley Films and Atkinson Film-Arts Limited, Clayton holds an English degree from Carleton University and most recently was producer of **Babar** and **Father Christmas**.

Prior to her joining Crawley Films, Clayton spent several years hosting an hour-long talk show on Skyline Cablevision, served as national director of communications for the Cable Television Research Institute, worked for Standard Broad-

casting, and managed her own communications consulting firm.

Set to commute once-monthly to Toronto, Clayton will chair a CFTA subcommittee looking at pay-TV content (following meetings in May with First Choice Superchannel representatives in May) in preparation for June meetings in Ottawa.

In other executive level news from the CFTA annual general meeting, Clayton's predecessor, Wilson Markle, has become vice-president of services, former past-president Stephen Ellis has become secretary, Ian McDougall has become the new vice-president of production (he recently served as co-producer on **Anne of Green Gables**) and, repeating their positions of the past year, Isme Bennie remains vice-president of distribution while John Ross continues as treasurer.

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## Directors' Fortnight prompts complaint

MONTREAL — In a strongly worded protest, the directors of the International Festival of New Cinema and Video (FNCV) are objecting to World Film Festival director Serge Losique's intention — reported in *La Presse* Jan. 24 — of bringing to Montreal the entire Quinzaine des réalisateurs (Director's Fortnight) section of the Cannes Film Festival as part of the WFF.

Claiming that "the decision is patently offensive to Quebec and to Canada, suggesting as it does that Canadians are incapable of creating cultural events of their own but have to import them 'pre-packaged,'" the April 7 statement, signed by Claude Chamberlan and Dimitri Eipides, also alleges harassment of the FNCV by Losique, including "attempting to take away from the FNCV films that have been promised it, demanding exclusive rights, and exerting undue pressure in every field — including journalists, who are threatened with loss of accreditation, theatre owners who lease their cinema to our Festival, government funding agencies, etc."

The FNCV directors stated they would officially protest to the French Ministry of Culture, the Board of Directors of the Cannes Festival and the Société

des réalisateurs de films de France.

Chamberlan and Eipides claim that Pierre-Henri Deleau, the Quinzaine's director, "receives a fee from the World Film Festival" and they ask "if (he) has not abused his privileges by adding to the contract signed by filmmakers whose

films have been selected for the Quinzaine a clause granting him the exclusive right to present their films at the World Film Festival. This move deprives directors of their legitimate right to choose festivals for their films in North America, and also deprives the Festival of New Cinema, as well as

all other Canadian festivals, of its right to select from Cannes, traditionally a source of films for every festival in the world."

FNCV director Chamberlan told *Cinema Canada* "for four years now he (Losique) has tried everything to force us into a public debate. Well, now he has succeeded."

World Film Festival spokesperson David Novek, who was travelling in Vancouver, was reached by *Cinema Canada* and asked to respond to the statements made by the FNCV. He had no comment.

Losique could not be reached for a statement.



## Unions federate

MONTREAL — A new federation of cinema and television directors has been formed in Montreal, comprising the association of Quebec film directors, l'Association des réalisateurs et réalisatrices de films du Québec (ARRFQ), as well as the director's associations of Radio-Canada, Radio-Québec, Télé-Métropole, Télé-Capitale, CKSH-TV and Télé-7 (Sherbrooke), CKTM and CHEM (Trois-Rivière), CFER (Rimouski) and CKRS (Jonquière).

The director's association for the Francophone section of the NFB, le Syndicat général du cinéma et de la télévision (SGCT), ONF section, was also approached to be part of the federation. But as spokesperson Pierre Letarte told *Cinema Canada*, "the problem with our joining is that the SGCT is multi-disciplinary, involving more people than simply directors. In my opinion, our directors should join the ARRFQ and thereby be represented in the federation."

The formal announcement of the federation of 11 associations was expected to become

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# Lumiere shines again in new guise

TORONTO – Cinema Lumiere, the landmark Toronto repertory cinema revived last Dec. 13 after languishing for years, has re-opened once again following a change in its management. After a 10-day closing in early March, during which partner Stephen Baker of the theatre's former Doubleplay company allowed his share to be bought out after administrative disagreements, Cinema Lumiere renewed operations under a new company aptly named, for manager Bianca Roberts at least, Relief Pictures.

"It's very descriptive of my state of mind" said Roberts, who is joined by programmer Richard Lipsey, distributor Andre Bennett of Cinephile, and Bruce White and Jean Cloutier of the repertory Towne Cinema in Ottawa. Cinema Lumiere, which marked its March 14 re-opening with the Toronto premiere of Jean Beaudin's *Le Matou*, has also undergone a format change. Despite having suffered from the competition of the nearby repertory Bloor Cinema, Cinema Lumiere will

maintain its repertory, fine arts character. However, and significantly, Roberts says the Lumiere will be "going heavily into first-run films to make a buck (a reference to the need to reduce the debt load incurred following the theatre's first re-opening).

Among the format revisions announced are three regular programs: begun March 21, the late-evening Friday and Saturday screenings of *Psychotronic Films*; Saturday Matinees aimed at children and offering such films as *Jacob Two-Two* and *The Hooded Fang*; and Big Sunday Movies, which began March 16 with *Gone With The Wind* and will include more recent titles as *Yentl* and *Gandhi*.

While Julian Grant will coordinate the Saturday Matinees and Big Sunday Movies in a bid to draw a 'general' audience, he'll do likewise for the *Psychotronic Films*, an offering Roberts believes is "what's really exciting" about the re-opening. Promising "It's going to be good bad stuff," Roberts says the *Psychotronic Films* will run the gamut from bad

sci-fi to beach party movies to big-budget flops. Included in such films will be a Young Auteur series presenting early works by such directors as Brian de Palma, John Carpenter, and Martin Scorsese.

Cinema Lumiere is also planning to maintain its commitment to exhibiting Canadian films along with its negotiations for first-run releases. Believing that its wider screen and more comfortable seating are an advantage, Roberts says Cinema Lumiere will also highlight foreign fine arts films in the belief it can more effectively showcase them than Cineplex Odeon's Carlton Cinemas.

## Feminist benefit

TORONTO – Cinema Lumiere, together with New York feminist filmmaker Bette Gordon, combined forces March 27 with a benefit screening of her film *Variety* that raised \$1,000 for the Pages Book Store Defence Fund. Gordon's first feature, *Variety* attracted an audience of 150 to the Lumiere, whose manager Bianca Roberts held the benefit for Pages owner Marc Glassman out of her beliefs as a feminist against censorship.

The Lumiere fund-raising brings to \$7,000 the money raised to pay a \$10,000 legal bill incurred by Glassman and Pages manager Esther Bogyo following being charged last May with exhibiting disgusting material in the Pages storefront window. Specifically, the offending display was entitled "It's A Girl" and was intended, through such objects as plaster phalluses and red-paint-dabbed sanitary pads, as a chronology of the clichés in the life of a woman.

"It's A Girl" was the work of 'Woomers' Michele Fillion, Barb Pavlic, and Toby Zeldin (who co-ordinated the *Variety* screening) and was part of a city-wide feminist art festival.

*cont. from p. 34*

official two weeks after the April 12 meeting of representatives from each association concerned.

According to ARRFQ spokesperson Claudine Fauque, the "purpose of the federation will be to establish solidarity between member associations to ensure and promote the economic, professional and social interests of directors."

A more detailed statement of the federation's purposes is to be issued following the April 12 meeting.

# Bellevue Pathé gears up for video

Montreal – Citing changes in market needs and evolving technologies, André Collette, president of Bellevue Pathé Québec Inc., recently announced a reorganization of the company's personnel "to ensure the proper dynamics of our growing activities," he told *Cinema Canada*.

Armand Cournoyer, former assistant to the executive manager, was named vice-president and executive manager responsible for all facets of the company in Montreal. Jacques Amann is now executive director of International Sales, while Michel Delisle is national sales manager and Gary Tetscher is director of Technical Research in film and video.

The move, Collette told *Cinema Canada*, stems from the greater emphasis the company is placing in video. Last September Bellevue Pathé Québec opened a new Montreal plant for video products. Bellevue Pathé Québec's parent company, Astral Bellevue Pathé Inc. of Toronto, last month secured control of Montreal video cassette manufacturer MPA Vidéo through an exchange of shares.

"These promotions and changes in executive responsibilities are part of a three-phase plan to increase our production capacity, open up new markets and increase national and international sales," says Collette. "This will also allow me to let go of the day-to-day details of our operation and concentrate more on the entire picture."

Collette, 61, was recently honoured with Air Canada's prestigious Award for Outstanding Contributions to the Business of Filmmaking in Canada, presented at the Genie Awards.

## Television merger

QUEBEC – After meeting for a special session here, minority share holders of Télé-Capitale have voted in a majority to merge with Pathonic Communications Inc. through a transfer of shares.

The transaction remains to be ratified by the head office of Télé-Métropole Inc., which owns 35% of Pathonic, and by the Canadian Radio-television and Telecommunications

*cont. on p. 39*

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- Paroles et Musiques** – Catherine Deneuve, Christophe Lambert. **Of Unknown Origin** – Peter Weller, Shannon Tweed. **Au Nom de Tous Les Miens** – Michael York, Brigitte Fossey, Jacques Penot.
- Cover Girl** – Jeff Conaway, Irena Ferris. **Gas** – Donald Sutherland, Helen Shaver. **Scanners** – Jennifer O'Neill, Patrick McGoochan. **Visiting Hour** – William Shatner, Lee Grant, Michael Ironside.

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# Batterinski meets Finnish cold

HELSINKI, FINLAND — There's shooting and then there's shooting — before the cameras, on the ice, and both together. For the month of March, that rigorous assignment has been the lot of actor Booth Savage, producer Bob Sherrin, director Allan King, cinematographer Vic Sarin, and a large contingent Finnish cast and crew that includes three hockey teams from the Finnish Professional League.

The project that's brought them together is production of the three-hour CBC-TV movie **The Last Season**, writer Roy MacGregor's novel depicting the rise, fall, and many-sided character of NHL star Felix Batterinski. Although it revolves around Savage's portrayal of Batterinski as a 'goon' player who in the quintessential Canadian way rises from his northern Ontario roots to play for former Stanley Cup Champions the Philadelphia Flyers and then at 37 winds up a player/coach of a Finnish team, **The Last Season** is described by Savage as also more

than simply a hockey story.

Besides exploring the vampire myth that lingers around Batterinski and his Finnish love interest (starring a former Miss Finland, about which Savage jocularly remarked "There'll be clinches in the corner and all that...I'll rough it out"), **The Last Season** will also be an experiment, says Savage.

"Finland has a pretty thriving film industry," says the oft-cast 'heavy,' "and one of the exciting things for them is it's not an American company coming in to make Helsinki look like Moscow." Working with Finland's Scandia Film, the hope is not only that of providing authenticity by shooting where much of the novel is based but also of realizing some considerable economy in production. For example, despite some off hours, it's easier to get a major-league arena in Finland than in North America and, as a bonus, the Finnish Professional League teams are supplying the fans.

For Savage, meanwhile, **The Last Season** is also "the best script I've ever read in 20 years at the CBC." Savage, ever facetious (asked whether he knew beforehand any Finnish, replied "I don't even know Finnish backhand"), is joined by actors John Colicos, Eric Peterson, Deborah Cass, Debra Peterson, and Neil Munro (as the sportswriter documenting Batterinski's career).

As part of his preparation for a role he's been after for a while, Savage had been skating since last November at various

Toronto arenas (besides sitting in on a Toronto Maple Leafs practice), to the point where his skating ability may not be NHL calibre but is considerably better than his lamented (in his publicity releases) singing ability. (Given that the movie will feature almost 25 minutes of on-ice action, Savage's skating will have to be.)

The only problem for Savage, who once cherished notions of becoming an NHLer but lacked the speed, is his being a 37-year-old trying to cope with larger European rinks festooned with 23-year-olds. For that reason, Savage says the "A" on his jersey won't connote 'assistant captain' so much as 'capital A actor' ("So they'll have to slow down when they get near me," he observes).

Another challenge for Savage in his role as Batterinski will be his portrayal of the hockey goon off-ice where the complex protagonist takes on a very different persona. That dichotomy of personality, interestingly, is one Savage admits to facing.

"I have to fight this whole image all the time, the perception of playing a bad guy when at heart I'm a family guy with two babies," he says. Still, in spite of his being typecast as a 'heavy,' he admits to enjoying such roles and in particular being attracted to the conflict of image in Batterinski. He does expect that while he's due for a change in his casting, both Savage and Batterinski will get something out of **The Last Season** movie.

That something, besides having provided him with a good read of what he calls "a

fabulously rich story" and the treat of working with actors like Colicos, will involve further on-ice endeavours once the production returns to Canada for shooting on April 7.

By then, with six weeks in the can, **The Last Season** will film its junior and Canadian hockey action, concluding with a further three weeks of shooting in June.

# Cinar meets Wizard

MONTREAL — Cinar Films Inc., as an independant distribution house specializing in exports to the United States and Europe, has made a bold move into production with the announcement that it has undertaken a major animation project to be completed in late '86-early '87.

Based on the *Wizard of Oz* books, with scripts by Don Arioli and music by Hagood Hardy, the \$5 million project will comprise 52 half-hour episodes, with a further four feature-length films set for theatrical and television release.

"Looking at the quantity of material, we expect to be employing a lot of people," Cinar vice-president Ron Weinberg told *Cinema Canada*. "We're paving the way for more work of this type to be done here. I think we're helping in blotting out the lags in an industry that usually has highs and lows. This makes for more evened-out and constant work."

Weinberg praised the talent of the technical and creative people available, adding that they have acquired a strong base in the expertise required to compete in international markets. "We can also do things for a lot less cost than anything available in the U.S.," he says.

The company, which relocated from New York in 1984, still remains primarily a marketing and distribution enterprise with a hand in post-production and now production.

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## Canadian International Animation Festival to Hamilton for support

HAMILTON — "The thing is on and running" says Robi Roncarelli. The 'thing' is the Canadian International Animation Festival: Hamilton '86, one of four sanctioned animation fes-

tivals and of which Roncarelli is executive director.

The only ASIFA (Association Internationale du Film d'Animation) festival in North America, the Hamilton '86 anima-

tion festival will run September 29-October 4 and follows a previous event held in Toronto in 1984 (festivals rotate through sites on a biennial basis). It will be preceded this June by the only other animation festival this year, in Zagreb, Yugoslavia.

Work already underway on

the Hamilton '86 animation festival, which Roncarelli says is aiming to be larger and more professional than before, includes the dispatch of an initial mailing, feelers to line up federal / provincial / government patrons, and contacting of corporate sponsors in the city of Hamilton.

Since the Canadian venue for the ASIFA animation festival has traditionally been funded by the federal and provincial levels of government, Roncarelli says particular intent will be paid this year towards attracting corporate involvement. And because an anticipated \$500,000 is being budgeted from all sources for this year's festival (an outlay Roncarelli says represents a doubling over past years), a company entitled Canadian International Animation Festival Inc. has been formed and staffed by professional managers on a contract basis to ensure the festival is run as a proper business.

As before, over 1,000 films representing various traditional and computer-generated techniques will be submitted, with roughly one-tenth selected for screening during the six-day gathering. Hamilton Place, as well as the Hamilton Art Gallery and some downtown theatres, will be the focal point of the festival.

While the Toronto version of the animation festival drew approximately 400 visitors from outside Canada in 1984, Roncarelli anticipates that more than 500 foreign animation students, producers, broadcasters, and the like will attend. Europe, in particular, will provide much of that crowd and works to be screened because, explains Roncarelli, "Animation isn't just cartoons there — it's an art form." With promotion, he expressed confidence that up to 650 animators and associated people would attend.

Besides an awards gala, seminars, workshops, children's showings, and several local public events (Roncarelli notes "We're looking to Hamilton because of the great boosterism of the town"), plans are afoot for a showcase of Canadian animated films that would feature the past and present works of such companies as Nelvana Ltd. and Crawley Films Limited.

"We're going to turn it into a major event promoting Canadian commercial animated filmmakers" says Roncarelli, who adds that an exhibition of animation computers will also be present.

Although the Canadian International Animation Festival Inc. has yet to make any official announcement on the upcoming festival, Roncarelli did note that a festival board of directors has been chosen, the festival has already received commitments from some people, and he promises that the Hamilton '86 animation festival will be attended by "a lot of very famous people" in animation circles from throughout Europe and Japan.

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# Bernard Ostry comes to defence of public broadcasting and CBC

TORONTO — In a well-timed defence of public broadcasting, TVOntario chairman and chief executive officer Bernard Ostry has urged the government of Ontario to reverse the attack on public broadcasting sweeping the technically advanced democracies.

Speaking April 10 to the Association of Cultural Executives, a 200-member national association of cultural organizations from symphony orchestras to film funding agencies, Ostry pointed to the "surge of radicalism in search of freer markets" as a result of which "public broadcasting like most forms of public investment for social goods is being criticized, more often attacked, starved for funds, threatened with extinction, sold off.

"This is bad news," Ostry said, "because public broadcasting in any country takes years to develop and bring to fruition," and if it is killed off "may never recover."

Surveying the precarious state of public television networks in the U.S., Britain, in continental Europe, and in Canada, Ostry said that with the disappearance of public broadcasting, audiences lose freedom of choice. "Without it they no longer have any possibility of choosing between broadcasting that treats them mainly as markets and broadcasting that respects them mainly as viewers."

In the U.S. — Ostry cited Annenberg School of Communication dean George Grebner's view that "Television is the new state religion run by a private Ministry of Culture (the three U.S. networks)" — Washington is planning to phase out federal funding for PBS. In Britain, "public broadcasting is sharing in the general opprobrium of all government enterprise except military ones." Similar trends away from public broadcasting, Ostry continued, may be seen in continental Europe "as cables are installed and satellite technology, distributing mostly U.S. products, obliterates frontiers."

In Canada, we find our national institution, the long established CBC, in danger of deterioration and possible collapse, unable to carry out its mandate."

"Make no mistake," Ostry warned, "if the CBC is allowed to die, the whole system of public broadcasting, the principle itself, is fatally compromised."

However, in the second half of his address, Ostry was able to "drop the mask of Cassandra and become the messenger of spring" with "the good news"

that "at TVOntario the principle of broadcasting for viewers and learners is alive and well."

As public broadcasters and an integral part of the public education system serving Ontario, TVO distinguishes itself "from most other broadcasting enterprises which are networks for consumers." Admitting to "a bias in favour of public broadcasting" Ostry observed that did not mean he had a bias against broadcasting by the private sector: "Canadian have always welcomed the private broadcasters. However, the current North American and European animus against public broadcasting destroys a hard-won balance."

Reviewing some of TVO's achievements, Ostry noted it was "the second or third largest network in Canada depending on how you calculate size," that TVO programs and learning materials were used in more than 90% of Ontario elementary and secondary schools, that it was the largest producer/distributor in the U.S. instructional television market, and that TVO productions are used not only across Canada and in the U.S. but in 40 other countries and in six languages.

Looking ahead to TVO's commitment to French-language equality in Ontario, and recent involvement in international coproductions such as *Alvin Toffler's 3rd Wave*, Ostry said "It is fair to say that TVO has become a cultural symbol, standing for what is excellent and distinctive in our country."

However, TVO's successes had raised "the danger of expanding expectations." A 9% increase in viewers in the last year alone had expanded TVO's audience to 2.75 million weekly. The danger, said Ostry, was "that expectations will grow more rapidly than funding."

"I believe that the best protection a public educational broadcasting system can have is stout financial support by the province."

TVOntario has proven that "we are capable of bringing pu-

TORONTO — Pat Clancy, a graduate student in his final year at Centennial College's Broadcast and Film Program, has been chosen the winner of this year's City of Toronto Apprenticeship Screen Award. The program, first begun in 1984 to commemorate Toronto's sesquicentennial, is funded by the city to \$4,000 to provide an outstanding, aspiring filmmaker with 16 weeks of hands-on production experience during the summer.

blic television to its full potential. Here, in Ontario, we have the talent.

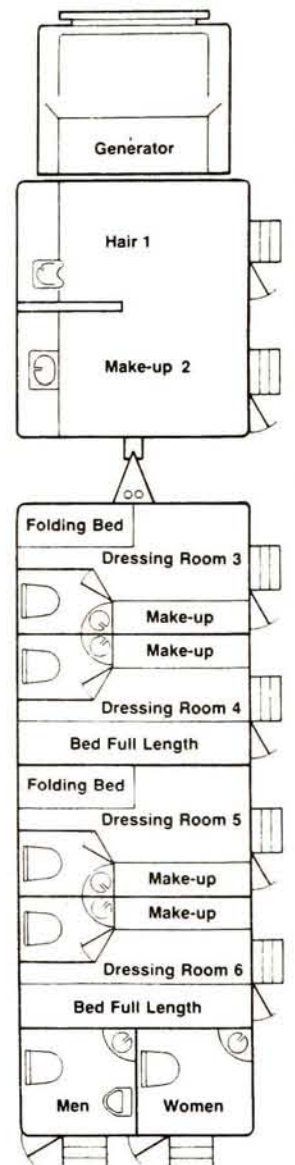
"We also have a new government which with a little en-

couragement, could stand alone in the free world in its commitment to public broadcasting. In no other country or jurisdiction within our group of

nations can that be said," Ostry concluded, hoping that "The happy ending could be that we also have the financial resources."

## WHO STARTED THESE RUMORS?

- The word on the grapevine is that 3 full-sized motion picture dressing room trucks have come up from L.A. and are permanently based in Eastern Canada.
- We've heard they have their own generators, make-up and hair rooms, actors' rooms with beds, air-conditioning, gas heaters, personal make-up stations, and crew washrooms.
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## Cineplex expands in Georgia...

TORONTO — The Septum Theatre Circuit, located primarily in the Atlanta, Georgia market, has become the latest addition to the Cineplex Odeon Corporation with its purchase by Cineplex's U.S. affiliate, Plitt Theatres Inc. The \$11 million Cdn. purchase, announced March 5, brings 48 screens in 12 locations (plus a further 16 screens in three locations under construction) to Plitt's current Atlanta-area operations of 23 screens in six locations (with 28 more screens planned in five locations).

Plitt's purchase of the privately-owned Septum Theatre Circuit is scheduled to close April 3 and provides for Septum president Robert Busman, 44, to serve five years on a part-time consulting basis to Cineplex. Toronto-based Cineplex Odeon Corporation has now expanded its exhibition stature to 1,150 screens in 401 locations across North America, a market presence that currently encompasses six provinces and 21 states. Among the latter, the most prominent on the basis of number of screens includes California, Illinois, Texas, North Carolina, South Carolina, Minnesota, Florida, Utah, and its latest arrival, Georgia.

## ...then adds screens in Chicago

CHICAGO — Fresh from the April 3 closing of Cineplex Odeon Corporation affiliate Plitt Theatres Incorporated's purchase of the 48-screen Septum Circuit of Atlanta, Georgia, the Toronto-based corporation has announced expansion plans of 54 screens in the Chicago area.

The largest theatre circuit in the Illinois/Indiana area with 116 screens in 41 locations (31 of which are in the Chicago area), the expansion will consist of 11 separate projects encompassing 20,150 seats in the 54 screens. Those projects, 10 of which will involve new theatre construction and one a refurbishing, will see the opening of various-sized multi-screen theatres beginning this summer and concluding by late 1987/early 1988.

The Chicago expansion of the Plitt circuit is part of a three-year, \$100 million capital expenditure program (\$75 million for new theatres, the remainder for refurbishing of existing properties) launched by Cineplex Odeon Corporation. It is also part of 100 projects already committed to Cineplex's U.S. holdings, projects which by 1988 will boost the

Plitt circuit to approximately 800 screens from its existing 608.

## Oberhausen festival

OBERHAUSEN, W. GERMANY — Four short films distributed by the Canadian Filmmakers' Distribution Centre were screened recently as the Canadian entries in the 32nd International Festival of Short Films, held April 21-26 in Oberhausen, West Germany. The Canadian works chosen for the festival, at which 70-plus countries were represented, were Midi Onodera's **Ten Cents A Dance (Parallax)**, Philip Hoffman's **?O, ZOO!**, David Rimmer's **Bricolage**, (and now studying at NYU) Laurie Lynd's **Together And Apart**.

Films up to 35-minutes in length in documentary, experimental, and fiction categories were accepted by the Oberhausen Festival.

## Regional houses sold to Ontario Theatre Group

TORONTO — The Ontario Theatres Group, an Ontario-based exhibitor, has doubled in size with the closing March 21 of a deal that saw it acquire, through a new set of principals Ontario Cinemas Inc., 13 screens in Peterborough, Georgetown, Owen Sound, and North Bay from Cineplex Odeon Corporation.

The move, which had been arranged and worked out March 7, brings to 28 the number of screens owned and operated by the Ontario Theatres Group in Ontario. OTG president Norman Stern, saying he definitely wouldn't consider Cineplex Odeon's sale of the theatres in those centres as a fire-sale, said the sale instead reflects the large corporation's greater interest in developing properties in metropolitan centres.

A large investment according to Stern for Ontario Theatres Group (he would only specify that the deal, which he initiated, was worth "in excess of \$1-million"), the move brings to over 8,000 the number of seats his chain has in those new centres, as well as existing theatre properties in Belleville, Brockville, Cornwall, and Ingleside. It also, for a company Stern describes as "a small-time operation," makes them the exclusive exhibitor in most of the centres where it has theatres (in particular Brockville, Ingleside, Georgetown, and Owen Sound).

The new centres are similar in size to what the Group's original theatres are and, says Stern, "It fits into our mode of operation just nicely." Regarding the acquisition as "basically,

just an expansion", Stern anticipated little changes from his enhanced market presence, other than obtaining better access to suppliers.

Options obtained by the Ontario Theatres Group to operate Cineplex Odeon drive-ins in Peterborough and North Bay fell through when the corporation elected to sell the properties for some other usage.

*cont. from p. 35*  
Commission.

Reached by telephone at press time, CRTC spokesperson Pierre Baril confirmed that the commission will be holding public hearings on the matter. He added that a public announcement would be made shortly as to the date and place, which will be in either Québec City, Montreal or Ottawa.

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## L E G A L E Y E

by Michael Bergman

Members of the film community in Ontario, along with other Ontarians, are now finding a new meaning to family planning.

The coming into force of the Ontario Family Law Act has radically altered the circumstances of property and financial planning between spouses. Overnight all spouses whose common habitual residence is in Ontario and regardless of their circumstances find themselves subject to a kind of "community of property."

Under the former Ontario Family Law Reform Act, partners in a broken marriage could demand the right to the division of the family assets. These assets were largely limited to obvious familial necessities such as furniture, utensils and other objects closely connected with family life. Exceptionally a court could award one spouse the ownership or compensation for the contribution to the acquisition of a non-family asset.

Under the new Act, all this is changed. On the separation of spouses, their divorce, the declaration of the nullity of their marriage or on the death of one of them, the property of both spouses will be analyzed and valued into two pools called Net Family Properties. The spouse who owns the Net Family Property of the least worth will be entitled to receive one-half the difference between the more valuable Net Family Property and the lesser one. This mathematical process will effect an equalization between the value of each spouse's Net Family Property. Put simply, on separation, divorce or death, each spouse will receive fifty percent of the value of the property acquired by both spouses during the marriage.

The notion of property involved is quite broad. It includes interests in property both present or future, property over which one spouse has a power of appointment or power of revocation. It does not, however, include property acquired by gift or inheritance, damages for personal injuries, life insurance benefits or property excluded in virtue of a so-called domestic contract. Net Family Property is determined after deducting a spouse's debts and liabilities and the value of property other than the matrimonial home which that spouse owned on the date of marriage.

Although the statute seeks in principle the equalization of Net Family Property, a court does have the power to make an unequal assessment taking

into account such matters as the failure to disclose debts, the reckless incurring of debts in bad faith, intentional depletion of property, the fact that one spouse has incurred a disproportionate share of debts than the other and the provisions of a written agreement other than a domestic contract.

The spouse with the more valuable Net Family Property will be required to pay equalization either in the form of money or through the transfer of property. In cases of hardship, a court may order the payment of the equalization amount by way of instalments over a period of not greater than 10 years.

From this description it should be apparent even to the lay person that the breakup of a marriage in Ontario can have very important property effects. The same can be said of a devolution of property on death. Under this regime the surviving spouse will be required to make an important choice, either accept the equalization payment under the Net Family Property scheme and renounce the benefits of any legacies found in the deceased's will or devolving to the surviving spouse in virtue of the laws which apply in the absence of a will, or refuse the Net Family Property equalization and accept the legacies in the deceased's will or devolving in the absence of such a testament.

Spouses who do not find these concepts of family property comforting can try to avoid them by concluding what the statute calls a 'domestic contract.' This is a written agreement, signed by the parties and witnessed by subscribing witnesses, setting out how the parties want their properties dealt with in the event of a breakdown of the marriage or death. This agreement should normally be written with the assistance of legal counsel. Although these domestic contracts are binding and can supercede the rules mentioned above, they nevertheless are not iron-clad. They can be avoided for legal reasons or if one of the parties did not understand the nature or consequences of the agreement or the extent of the other party's assets or debts. Furthermore, these domestic contracts cannot affect the rights of the spouses to the matrimonial home.

Members of the film community in Ontario are no more immune to marriage breakdown than their fellow citizens. Indeed some may say that

filmmakers are more susceptible to this problem. Whether or not this is so, filmmakers have special concerns with the community property concept arising from the fact that much of their activity is highly speculative. Many filmmakers sometime in their career attempt to write and sell their own scripts or pursue embryonic projects with the hope of producing it themselves or selling it to a production company that can. In all of these endeavours it is important to the filmmaker to maintain a firm ownership grip on the project so that he or she will reap the financial benefits once it comes to fruition and to assure investors that the filmmaker is dealing with that all the rights to the project have been cleared and are above question.

An Ontario filmmaker's partners and investors may now become more leery of scripts and projects especially with regard to the latter these which are not sponsored by corporations. The possibility that the writer's spouse can

suddenly become entitled to a portion of the copyright or a licence or even the royalties may influence investors to seek out writers whose own "house" is in order and not on the verge of breakdown.

Consider too the problem of a filmmaker who has a project that is just coming together although not quite all the way there. How does one value such a project in the Net Family Property situation? Is it to be valued on its real worth, its potential worth or by some other means? The answers to these questions are quite difficult, and they certainly have an effect on how much one spouse may have to pay or may receive in marriage breakdown situations. These kinds of problems are not purely speculative. Among the legal community there is a real debate as to whether or not a lawyer or doctor's licence to practice could fall in and be valued in the Net Family Property pool.

While persons contemplating marriage may have fewer qualms about concluding a domestic contract, those al-

ready married may find it a rather tacky enterprise. After all, it is possible to view the request for a domestic contract as an indication of lack of faith in the other spouse. Given this, not a few will find that loving their property often means loving their spouse.

*Michael N. Bergman, barrister & solicitor, is a member of the Bars of Quebec, Ontario and Alberta, with offices in Montreal and Toronto.*

## Dinesen's Monkey

TORONTO - Following two years of negotiations, Toronto film director Bob Schulz Productions has acquired the movie rights to Isak Dinesen (Karen Blixen) of *Out Of Africa* fame's short story, "The Monkey". The story is from *The Seven Gothic Tales*, which will appear in the 60th anniversary edition of the Book of the Month Club. Schulz Productions notes in a release that "The Monkey" could be the source of a new Canadian motion picture."

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SHOOT ALBERTA

by Linda Kupecek

"Let the good times roll!" is the operative phrase at the Kicking Horse production offices in Edmonton, where producer Michael Lebowitz and co-producer Arvi Liimatainen are moving into **Good Times at the Rainbow Bar and Grill**, a half-hour television pilot about a successful rock'n'roller who owns a small-town bar. Set in the mythical town of Rainbow Springs, the situation comedy with music will shoot at the Bruin Inn in Edmonton, and in the suburb of St. Albert, with an April 14 start date for five days of main unit and one day of second unit.

The \$380,000 budget was pulled from a combo of Allacom, Telefilm, CBC and Alberta Motion Picture Development Corporation (AMPDC) funding. Tim Bond directs Don Francks, Lisa Langlois, Susan Sneath, and a cast assembled by Stuart Aikins of Canadian Casting and Bette Chadwick of the Other Agency Casting Limited.

The "story with music in its soul" was written by Phil Savath, with Rene Ohashi serving as DOP, Doug Forbes as editor, super efficient Doug MacLeod as production manager, talented John Blackie as art director and Jill Lakeman on wardrobe.

Co-producer Liimatainen reports that 26 of the 33 cast and crew positions are taken by Albertans. The original music is by Freddie Mollin.

events of the ever-popular western barbeque (May 28) and the Awards night (May 30).

The Alberta Motion Picture Development Corporation, enhanced by the recent addition of super-competent vice-president Caryl Brandt, has distributed its 1984-85 report.... **Storm**, the low-budget thriller which took the Best Production of the Festival Award at the Alberta Film and Television Festival in March, is being promoted by Telefilm Canada in Los Angeles. Office director Lorraine Good reports that, after several screenings of the

feature, 25-year-old producer/director David Winning has attracted the interest of several studios, who are interested in seeing his next production (which will shoot in Calgary in August).... Editor Rick Benwick is back from a stint in Los Angeles, editing **Hyper Sapien**.... Edmonton actor Bill Meilen won the Andrew Allan Award for Best Acting Performance in Radio (Male) at the ACTRA Awards April 2.... Fred Keating, seen on First Choice/Superchannel's **Mailbag** and **Movie Week**, now has a new project generated by his corporation Lindisfarne Productions (which handled the **Mailbag** contract) with **Fred Keating's Movie Mailbox**, a letters column geared to introducing the Edmonton charmer to newspaper readers.

The first production by Penta One, the consortium formed by five western television stations for the purposes of independent drama production, will begin shooting June 2 in Calgary.

The five stations (CFCN in Calgary, CFRN in Edmonton, CKY in Winnipeg, CFQC in Saskatoon, and CKTV in Regina) created a \$2 million production pool in February 1985, and have now hired Bill Mackie (of Bill Mackie Productions in Vancouver) as controller of production.

Penta One's first project, **Hamilton's Quest**, the story of a boy in search of his parents, will shoot at CFCN's ATCO facility in Calgary, and with second unit in the five geographic areas of the western Canadian stations. The ten-part half-hour series is written by Sally and Tom Drake (**Then**

**Came Bronson**) of Vancouver. Line producer/production manager is Doug MacLeod.

Bill Stevenson, director of programming at CKTV (and part of the Penta One program committee) explains: "We decided that if we shared funding, we could come up with some quality independently produced drama in the regions." In addition, Penta One hopes to tap the talent in the regions, not using staff from their stations, but freelance actors and crew (contrary to the usual industry practice of parachuting in Toronto performers and key positions).

Stevenson says the series will play on local stations, with the possibility of a CTV network sale.



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Conference topics on public broadcasting, the technical revolution, media responsibilities, marketing and distribution, television graphics and animation, plus a series of seminars on writing television comedy will be embellished with the traditional social

## FRONTS WEST

by Kathryn Allison

For the past month, Telefilm Canada's Vancouver office has been headed by Wayne Sterloff, a local filmmaker whose 20-year career has involved a stint with the CBC, technical work on U.S. pictures, computerized animation development, teaching, and "banging on the CFDC's door" for his own projects. As Projects Manager, his role will slightly differ from that of predecessor Donna Wong-Juliani, and will involve more decision-making. He says that it's long been a goal of Telefilm to involve Vancouver more in the decision-making process.

Asked what kind of funding B.C. can expect this year, he comments that, while Telefilm has no intention of working on a percentage system, the opportunities for western producers to compete for funding are now equal to producers in central Canada, and hints that B.C. could conceivably get a disproportionately high amount of funding dollars in the future if B.C. producers submit a lot of strong applications. The success of Sandy Wilson's *My American Cousin*, he says, indicates a perceptual trend that sees the West as very capable.

So far, he's noticed an impressive flow of ideas and concepts in B.C., but, of the applications he's seen, "the majority are just ideas attached to application forms. There is a sad lack of completed applications that show the producer has thought out the financing process." He sees his role as a facilitator — first helping filmmakers understand the business-end of filmmaking and then hopefully participating with some kind of investment.

Diane Neufeld of the B.C. Film Promotion Office reports that her office has \$40 million worth of production (eight projects) confirmed for the spring and summer. With EXPO, it is unlikely that this year will be another record-breaker, but based on activity now she says, "We're in fine shape." If her office is deluged by more visiting productions, the game-plan is to move things out to New Westminster, Victoria and the Interior. The quality of B.C.'s technicians means high production values and, Neufeld points out, that has attracted producers from central Canada as well as Los Angeles.

Domestic production is well underway this spring, and the

CBC's new emphasis on producing regional drama has the Vancouver branch producing two television series: *Beachcombers* (now in its 15th season), and *Bailey's Law*, now in production in Vancouver on three half-hour pilots. The CBC will also be busy on the EXPO site. Its Broadcast Co-ordinator Unit will cover all major events connected with EXPO, as well as service the needs of international broadcasters who will want to pick up feeds for their own countries.

The committee appointed by the provincial government to study the movie studio complex plan for Vancouver, has submitted recommendations to Bob McClelland, Minister of Industrial Development and Small Business. These recommended that the crown-owned Dominion Bridge property be the site of the complex and that the property be put out to tender in three parcels. Private industry would then lease one or all of the parcels with an option to purchase. Previously, financial participation by provincial and federal governments was assumed to be necessary to upgrade existing facilities, but now the committee is recommending that only private capital be used for a modest upgrading (\$1.5 million) which the film industry will provide with a lease on the property.

Vancouver celebrated National Film Week '86 in late March, and in spite of an opening night break-in and an avant-garde performance piece that involved spray-painting graffiti on the wall of the brand-new \$1.8 million Pacific Cine Centre, the week-long event was a success. Over 140 Canadian films were shown including a major retrospective of B.C. filmmakers, an archival program and an experimental program. Highlights of the week were screenings of Peg Campbell's *It's a Party*, Jack Darcus' *Overnight*, John Paizs' *Crime Wave* and Kirk Tougas' *Return to Departure*. There was also a lively seminar on distribution in which the pros and cons of various film festivals, the CBC and "those Americans" were discussed. The plight of the independent producer was talked about with passion and humour in a producers' seminar with NIFCO's Paul Pope ("We whine for money in Newfoundland, too"), Atom Egoyan ("I'm from big, bad Toronto"), John

Paizs ("I've never asked Telefilm for money. Would you like me to make something up?") and Sandy Wilson ("The currency of our industry is gossip").

The Pacific Cine Centre building was donated by First Canadian Land Corporation, (through the City of Vancouver's bonussing program that allows zoning concessions for construction of public amenities) to the three now-resident film organizations: Cineworks, Canadian Filmmakers Distribution West and Pacific Cinematheque Pacifique. The Centre was officially opened on March 21 with a film-cutting ceremony attended by federal ministers Marcel Masse (Communications) and energy minister Pat Carney (MP for Vancouver Centre), Bruce York (deputy mayor of Vancouver) and Vic Prescott (president of First Canadian Land Corporation). When official pictures were about to be taken, Mrs. Carney stopped the photographer and graciously pulled Peg Campbell and Grey Kyles, the

Cine Centre's co-chairpersons, onto centre stage. The Centre is the first in Canada dedicated to the production, distribution and exhibition of non-commercial, independent Canadian films.

Hannah Fisher is the new Director of the Vancouver International Film Festival, slated to run from May 23 to June 26 this year. Over 220 films have been booked and 125 of them

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will be Canadian premieres. Seventy-five countries will be represented and delegates from China and Quebec will attend the event. A sampling of the guests include: Jeanne Moreau and Lillian Gish, Tom Hulce, Vincent Price, Coral Browne, Michael York, Michael Apted, Jacqueline Bisset, Roland Joffe, Bobby Ross and

Léa Pool. Canadian films include **Anne Trister**, **Canada's Sweetheart**, **The Lady of Colours**, **Dark Lullabies**, **Jacques et Novembre**, **Final Offer**, **Storm**, and the world premiere of **Loyalties**.

For the first time, a three-day Industry Trade Forum will be presented in conjunction with the Film Festival. Julia

Frittaion is putting that together, and has amassed an impressive roster of speakers. Here's a sampling of who's confirmed: Rudy Carter and John Kennedy from the CBC; Peter Pearson, André Picard and Sam Wendel from Telefilm; Norman Jewison; Wayne Clarkson (Ontario Film Development Corporation); Kathy

Johnson (Disney Channel); Steve Bickel (Globe Export — Warner Brothers); Dan McMullin (Security Pacific Bank), Don Haig (Film Arts), and Douglas Leiterman (Motion Picture Guarantors). Seminar topics will be: film funding and packaging, selling to the world market, education and training, and possibilities for a B.C. film

policy. There will also be acting workshops (with Vincent Price and Norman Jewison) and a beginning screenwriters' workshop led by Sandy Wilson.

As far as local independent filmmaking goes, there is a lot going on but no space to cover it all. Here's the tip of the iceberg. Hy Perspectives Media Group is producing a special one-hour television documentary that will shoot this month in Vancouver and China. It follows the lifestyles of six severely disabled men who moved out of an extended care hospital and are now living in a False Creek Co-op. Their efforts have placed Canada on the leading edge of integrating physically disabled people into mainstream society. **A Life of Independence** will be introduced by Rick Hansen, and clips of his Man in Motion Tour will be included in the film, which will be distributed in conjunction with Hansen's return to North America. Producers are Jon Stoddart and Craig Freeman, executive producer and writer is Ric Beirsto, and Harvey Crossland is directing.

Christian Bruyere's Face to Face Films is in post-production on **Turned Out**, a 90-minute feature about a teenager who runs away from her abusive father and hooks up with the juvenile street scene. It stars local actors Christianne Hirt (**Glitterdome**), Robyn Stevan (**Rice Curry**), her real-life mother Diana Stevan, and Ian Tracey (**Huck Finn**). Several Cineworks people were involved in the production, which was privately financed.

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## Sheffer at ACC

TORONTO — Yes, Virginia, there is an Andra Sheffer and yes, she's still executive director of the Academy of Canadian Cinema and Television. Sheffer, who's held that post ever since the Academy's foundation over seven years ago, returned to Toronto Easter Weekend following a blissful, three-month-long hiatus in Italy.

Sheffer accounted for her leave of absence (during which Penny Hynam filled in as acting executive director) by noting "I needed a break." She added too that the Academy ran "perfectly smooth" during her absence. Her time abroad, much of which was dedicated to soaking up the pleasures of the local culture, did see her do some work — principally meeting with Italian filmmakers keen on the idea of working with Sheffer to set up an Italian equivalent of the Academy.

## EASTERN WAVE

by Chris Majka

This month, I would like to take a look at the Centre for Art Tapes, a Halifax-based organization with a pioneering role in art video.

The Centre for Art Tapes has been in existence since the mid-1970s when it shared quarters with the Atlantic Filmmakers Coop at the now famous Argyle House. At that time the Centre for Art Tapes was solely an exhibition facility for "art" video tapes and performance art with a new technology slant. Through programs with visiting artists and by screening of video tapes from across Canada and around the world, the Centre for Art Tapes was the first organization in this part of Canada to create an awareness of video as an art form. In the course of doing so, it established for itself a solid reputation as an exhibition facility.

In the fall of 1982 Argyle House was sold and the occupants had to find, as they say in Britain, new digs. In the case of Centre for Art Tapes the change of locale, as well as the demise of the NFB-supported "Video Theatre" in Halifax,

brought about an important change in its goals and activities. The Centre found a new home in the Alexandra Centre, a former school in the northern part of the city, which now houses several community organizations, and there was a decision on the part of the Board of Directors to become involved in video production as well as exhibition. This has been facilitated by the much increased space that the Centre now has. In the building are a gallery-exhibition space, a screening room, the beginnings of a video and printed material library, two offices, an equipment room, one editing suite (and another one in the making), a video production studio, and a sound booth.

Through a combination of scrounging and various grants, the Centre has acquired a quite adequate and workable collection of video cameras, decks, tripods, lights and various other bits and pieces of production gear in both 3/4" and 1/2" formats. Their video production facility is the first "alternative" studio of its kind in

this area and has an excellent lighting grid, a good quality 8-track recording and 16-track mixing board, and a versatile editing suite complete with time-base corrector. It is available to producer-members of Centre for Art Tapes, community organizations, and independent sound and video producers in the region at very nominal costs and makes it possible for professional quality "art-video" productions to take place here.

At the same time that the Centre for Art Tapes changed premises, it also expanded its mandate to include not only video but also audio production and exhibition. This has led to its involvement each year in the "Audio by Artists" Festival which took place for the fourth year in a row during this past March, as well as in numerous other audio installations at their exhibition space and audio productions at their studio.

Fran Schuebrooke, who makes things happen in Halifax art and media circles, has just taken over as the new co-ordinator of the Centre and, in conversation, she told me that during the next year an important priority is to greatly expand the exhibition schedule and to bring a greater variety of visiting artists to the Centre. The intent of this is to try and stimulate the local arts community in terms of the potential of this medium and thereby to make more extensive use of the facilities which the Centre for Art Tapes has available.

The Centre has areas of overlapping interest with a number of organizations. They cooperate with the Atlantic Filmmakers Coop in the publication of *Callboard*, a newsletter on film and video in the province. It also cooperates with Eye-level Gallery, Halifax's alternative gallery space, on exhibitions and festivals, with Dalhousie's Experimental Music Studio, with the video section of the Nova Scotia College of Art and Design (NSCAD), and with the Filmography project of the Nova Scotia Provincial archives. All of these relationships are important in that, for example, the Centre for Art Tapes is the only facility in this area where students of the ex-

perimental music program, or of the video section of NSCAD, who have completed their studies, can continue to pursue their artistic interests.

The Centre is also itself involved in education through its workshop programme. It organizes periodic workshops, both on an introductory level, for individuals and community organizations who are interested in learning to use video, and on a more advanced level for producers in the region. This has led to a number of productions being generated by groups such as MUMS

(Mothers United for Metro Shelter) which address local social, economic, or political concerns.

The Centre for Art Tapes may at times spread itself too thin or find itself all over the places in terms of its activities; however, it fills a needed space within the media community. In this era of high-tech equipment and importance of the media, it is heartening to know that this organization is bringing that technology within the reach of people who want to explore its artistic or socio-political potential.

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ON (EXPERIMENTAL) FILM

by B. Sternberg

Last month's column introduced you to film journalist Florian Hopf. In Hopf's interview with Michael Snow, Snow commented:

"I can't use the medium to make some kind of specific statement, to say some one thing. The medium stays within the technological culture that we live in no matter what the subject matter. It's not a reference that takes you out to tell you about wilderness for instance, even *La Région Centrale*, because what it is, is using the image of the wilderness to make a particular cinematic experience. Each film is involved in a specific area of form and meaning. I prefer to think of an artwork more as a construct than a carrier of meaning. The primary thing for me is to make a powerful experience which comes from truth in the medium. I, hopefully, will bring your attention in a deep way to what you're seeing at the time..."

"My interest in art is international — yet I'm a seventh-generation Canadian, but I never think about it!

"People think they have a film culture because they've

seen *Citizen Kane* or *Potemkin* — yet they haven't seen *Brakhage*."

Michael Snow just returned from a week-long retrospective of his films at a festival in Turin, Italy, the *Festival Internazionale Cinema Giovani*. Michael's spirits were buoyed by the reception he received: the screenings were sold out, extra screenings were scheduled to accommodate the overflow; radio, newspaper and television coverage was significant; daily seminars resulted in much lively discussion and the food was great. Most of the audiences were young people who had never seen the works before but were there out of an interest in film; film, that is, without boundaries of genre.

Michael's retrospective was the first in a series called *New American Cinema*; the next will be a series of films from the '60s and '70s.

Some upcoming events:

- The fourth annual programme of avant-garde film at the Kitchener/Waterloo Art Gallery April 5-27, *Practices in Isolation: Canadian Avant-garde Cinema*, a five-

part series curated by Richard Kerr. Two of the films will be screened at the Princess Cinema in an unusual collaboration between gallery and theatre.

• **ART WEEK**, organized by volunteers at the Art Gallery of Ontario as a celebration of the proliferation of art galleries and activities in Toronto since the volunteer programme began 40 years ago. Canadian Filmmakers' Distribution Centre, one of the participants, is presenting *Survey/Streetwise*, programmes of experimental films at the Rivoli Café, May 11 8-10:30 pm and at the AGO, *Survey: '60s, '70s, '80s*. The '80s segment will premiere new works by James Benning, Joyce Wieland, David Rimmer, Annette Mangaard, Cindy Gawal.

• The Funnel experimental film theatre, Toronto, April 18-May 10, presents *Portraits of Women by Women*, a selection of work by women filmmakers from France, curated by Katerina Thomadki and Maria Klonaris and including a production workshop for women.

• Film Studies Association of Canada conference, May 21-24, Laval University, Quebec: *Canadian and Quebec Cinema — a critical Dialogue* offers seven panels plus film screenings. Panel topics include: Current Research in Quebec; Canadian Cinema; Women and Film; The Cinema of Pierre Perrault; Canadian Avant-Garde; Contemporary Quebec Cinema. Rick Hancox will present an evening of English Canadian Experimental Films (1926-1986) and Mike Cartmell, a guest filmmaker, will screen his films, including new works *Cartouche* and *Farrago*.

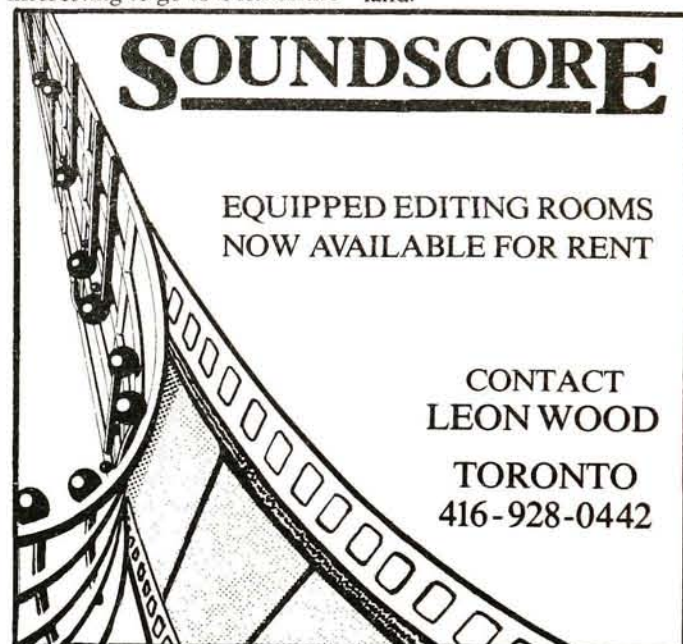
• **The Geneva Showcase**, April 14-18, Orillia, Ontario, is an annual event sponsored by the Ontario Film Association, an organization interested in the promotion of 16mm films and video for educational, social, cultural, religious and entertainment purposes. It is a market-place for new and relevant film and video. Says Nora Currie, a distribution officer with Canadian Filmmakers' Distribution Centre, "They're looking for programmes that are curriculum-based, that deal directly with what is being taught in the school. The people who go to Showcase — there are some teachers — for the most part are A-V department heads, film librarians, people who purchase films for school boards or libraries. When they decide to purchase something, the A-V department pays half and the interested department, for instance, Psychology or Sociology pays half. It's a mar-

ketplace, it's not intended as a film workshop, nor as a screen education seminar. So it would be difficult, I mean, it would be literally impossible to go there and introduce a new film form, such as experimental films, to the people who are there to preview.

"The ideal length of the films presented at Geneva, this is what I've been told — is twelve to fifteen minutes for classroom use. So in terms of making students more aware of experimental film, it would be interesting to go to OISE or the

Ontario College of Education and talk to people studying to become educators about media literacy and make them aware, at *that* point, of alternative forms of film that they can use in a classroom — because a lot of them still don't know that these films exist."

• **A NOTE/A REQUEST:** Since a lot of what I report is of necessity Ontario-based, please send me info./news/or suggested topics with respect to what's going on in your area of this land.



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## Juneau announces CBC program cuts

cont. from p. 23

them maintenance & repair, program promotion, staff training, travel, and audience research).

A further \$14 million 'impact' would fall on performers outside the CBC, which Juneau anticipated would have impact on private producers on the English side.

As to where the loss of 77 hours of English television programming would fall (a reduction, said Juneau, of about 7.5 per cent of the 1,400 hours of annual prime-time viewing, one quarter of which is American content), those were detailed at a Toronto press conference following Juneau's address by English TV Network vice-president Denis Harvey.

Harvey, unwilling to discuss figures other than the \$10 million cuts in the English network's operations (with a serious inflation factor cited in news & current affairs and drama), said that while information and drama programming will continue their top billing of late, they too will share in the reductions being made.

## Care Bears II in release

cont. from p. 23

with Lucasfilms, recently received the Canadian Motion Picture Distributors Association's Golden Reel Award for the *Care Bears Movie*, a tribute to its being the highest grossing Canadian film at the box office in 1985. By the end of last year, its Canadian gross was \$1.8 million, a figure since grown to \$2.5 million in Canada and approximately \$25 million in the U.S.

As well, as of this February, the *Care Bears Movie* was playing abroad in the U.K. and Belgium, with a further release in Italy. Its successor, meanwhile, introduces the Care Cousin Cubs (the 'new generation'), returns to the origins of the Care Bear Family and tells how they, together with their Care Bear Cousins, became the champions of caring; the theme of the family-oriented films. An LBS Communications Inc. presentation, *Care Bears Movie 2: A New Generation* was directed by Dale Schott, written by Peter Sauder, and features six new songs performed by artists that include Stephen Bishop, Debbie Allen, and Carol Parks.

Saying cash flow from his network to independent production will approximate figures for the past year and that prime-time Canadian content would remain at 80 per cent this year, Harvey announced specific changes to programming areas.

In the information area, six hours will be cut with no production planned for *This Land* in 1987-88, as well as the closing of the Agriculture & Resources documentary unit and a general reduction of information programming costs; in Variety, there will be a reduction from 14 to 10 in the number of specials, with the number of *Tommy Hunter Shows* and *Wayne and Shuster Specials* reduced, as well as a 26-hour shortening with *Good Rockin' Tonite* going from a 90-minute to 60-minute format; in the Arts, Music, and Science area, 5½ hours of performance programming will be lost; in Drama, Stratford productions will go from two to one, with the annual Shaw Festival production cancelled to give a total 4½ hour reduction; and in Sports, 12 hours will be pared with the cancellation of four Christmas season *Sportsweekend* programs, while World Cup Skiing and U.S. and French Tennis Opens will be cancelled, as will six of the former 28 Montreal Expo baseball games formerly carried by the network.

CBC's French TV Network will also have to make due with less, with fewer episodes planned for such series as *Poivre et Sel*, *La clé des*

*champs*, *L'agent fait le bonheur*, and *Paul, Marie et les enfants*.

Harvey, adding the plan to reduce the English TV network's staff of 1,800 by 40 positions through attrition and early retirements, found the cuts "disappointing but not a disaster" and noted that while repeats will fill some programming blanks, the network has made a saving in off-time procurement of U.S. programming series already paid for and available this year.

Harvey, in other state-of-the-network remarks, said the level of in-house programming in dollars is up "very slightly" over 1985-86; that the \$110 million revenue from English TV programs was "down slightly but not much" from anticipated targets; and that he doesn't anticipate "a major reduction" in program promotion although, with the total budget still due, he said he couldn't be precise on that item.

Despite the news pronounced by the CBC executives, Juneau managed an exit to the sound of statistics he found encouraging during the fiscal years of 1984-85 and 1985-86: despite staff reductions of 7.3 per cent, Canadian content in both English and French prime-time programming has grown by 9.7 per cent; an 8.6 per cent increase in the number of transmitters; an increase of 7 per cent in the number of stations with additions in Regina and Sept Isle; and share increases to 27 from 26 per cent in television and in radio by 9 per cent.

Juneau also stressed that not only is the CBC "managing" the cuts, but that it's "reached a point where it's folly to say the CBC has so much fat you can go on cutting indefinitely.

"The whole staff of the corporation," said Juneau, "has improved its performance and it can be compared to that of any other government operation" in terms of efficiency.

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## Young Magician shoot marked by events

MONTREAL – Shooting on the first film coproduction between Canada and Poland, Les Productions La Fête's **The Young Magician**, wrapped Mar. 13 in Warsaw, two months over schedule.

Bizarre incidents, from the crash of an empty bus to unforeseeably early snow, delayed the shoot, La Fête's third feature in the **Tales For All** series after the hugely successful **Dog Who Stopped The War** and **Peanut Butter Solution**. **The Young Magician** (working title) is the story of a boy who dreams of becoming a great illusionist and, like the two earlier features stars children, here two young Montrealers, Rusty Jedwab and Edouard Garson.

Another reason for the schedule delays was the number of re-shot scenes. "Poland took its first co-production with Canada very seriously," commented series executive producer Rock Demers. "In fact some scenes were re-shot after seeing the rushes because it was felt they could be even better, which would be quite exceptional in a Canadian shoot. National pride was a tremendous motivating factor during the entire shoot."

Directed by Poland's Waldemar Dziki and d.o.p'd by Wit Dabal, 29-year-old recipient of the annual Polish Minister of Culture Prize, **The Young Magician's** art direction is by Canada's Violette Daneau. The film is being edited in Montreal under the supervision of André Corriveau.

## Le matou fades in Toronto screenings

TORONTO – Producer Justine Heroux's **Le Matou**, one of five best picture nominees at the 1986 Genie Awards, lasted just one week in Toronto before being pulled from its only exhibition at Cinema Lumiere. Shown twice nightly the week of March 14-20, **Le Matou** managed to gross \$2,600 in the renovated 270-seat repertory theatre. Despite the publicity afforded it by the Genie Awards and Montreal distributor Vivafilm to show the film in Toronto, Lumiere manager Bianca Roberts, citing a lack of promotional material on **Le Matou** to work with, elected to pull the film.

Roberts said **Le Matou's** less than enthusiastic greeting in Toronto wouldn't alter Cinema Lumiere's commitment to pro-

viding exhibition for first-run Canadian films. **Le Matou** garnered its sole Genie Award for best music score by François Dompierre.

## Toby good box office

MONTREAL – **Toby McTeague**, directed by Jean-Claude

Lord (**Bingo, Visiting Hours**), opened March 7 on 29 screens in Ontario and, in Quebec, as **Toby** in french, on 10 screens March 21. At press-time, the action adventure drama was drawing respectable audiences, producer Nicolas Clermont told *Cinema Canada*. "It really is doing very well," he said, adding that it has been sold to the Canadian

Broadcasting Corporation for a 1987 release and at the Los Angeles-based American Film Market for selected territories, though he did not elaborate which ones.

The film, scripted by Jamie Brown based on an original screenplay by Yannick Bisson and Andrew Bednarski, stars Winston Rekert as well as Bisson and Bednarski. It is set for

release throughout the rest of Canada, the United States and Quebec's Anglophone screens in October.

**Toby McTeague** is produced by Filmline International, with the participation of Telefilm Canada, the Société générale du cinéma, the CBC Television network and Radio-Canada.

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# sixth annual summer institute of film and television sixième rencontre estivale ciné-vidéo

Ottawa  
June / juin 22 - 27, 1986

## Professional Workshops / Ateliers professionnels

The Summer Institute of Film and Television's week-long workshops are led by well-known Canadian and international film and television figures, and are designed for professionals in the screen industry as well as for accomplished individuals in related fields.

Les ateliers d'une semaine de la Rencontre estivale ciné-vidéo sont dirigés par des personnalités du cinéma et de la télévision, connues au Canada et ailleurs dans le monde. Ils s'adressent aux professionnels de ces médias et à ceux des industries connexes.

### Workshops / Ateliers

#### Screenwriting / Scénarisation:

##### ● Stage to Screen:

Acclaimed British screenwriter/director/playwright David Hare, highly successful Canadian stage and screenwriter John Gray, and Pulitzer Prize-winning American playwright/screenwriter Charles Fuller head up this intensive session on adapting for the screen. Designed exclusively for individuals who have extensive theatre experience, this once-in-a-lifetime workshop will focus on learning the craft and grammar of screenwriting. Using their own work as the course material, the resource people will explore the challenging process of adapting plays, and playwriting skills, to the screen.

##### ● Print to Screen:

Joe Wiesenfeld, co-writer of *Anne of Green Gables* and screenwriter of the Academy Award-winning dramatic short *Boys and Girls*, will lead this special workshop on the adaptation of novels and short stories to the screen. This session is open only to experienced writers who have short stories or novels which they are interested in adapting into marketable scripts. Besides the work required over the week of the Summer Institute, participants will be expected to do some preparatory reading and writing.

##### ● Writing for Television:

For individuals interested in the demanding world of writing television stories. Participants will learn techniques, possibilities, and procedures, gain insights, and make the contacts necessary to write for the television market.

##### ● Introduction to Screenwriting:

Designed for the individual keen to learn from a professional writer the fundamentals of writing stories for the screen. The emphasis will be on story structure, character development and the basic elements of screenplays.

##### ● Intermediate Screenwriting:

For writers with some experience writing fiction, or who have a theatrical or filmmaking background. Discussions concerning dramatic story elements, scene design, dialogue, etc., will constitute the major part of the workshop.

##### ● La scénarisation:

Analyse du travail de scénarisation: écritures dramatique, visuelle et cinématographique. Analyse des genres et des formules aujourd'hui en usage au cinéma. Méthodologie: du résumé au scénario final. Travail pratique en groupe selon deux formules à définir. Travail pratique à partir de synopsis personnels. Nous vous recommandons d'apporter un travail personnel, un synopsis ou un scénario, qui sera intégré au programme établi par le groupe lors de la première journée de la Rencontre.

#### Producing/Production:

##### ● Getting More for Less - Stretching Your Production Dollar:

Designed for independent filmmakers and production personnel, this workshop will focus on producing small budget dramas in a Canadian context. From story concept to finished product, participants will explore the interplay that exists between creative decisions, production costs, and the demands of the marketplace. Course leaders include Kevin Sullivan, Sandy Wilson, Giles Walker, Michael Donovan, and Bill Gough,

and, from the Philippines, Lino Brocka. Topics covered will include: script development - production planning - budgeting - financing - distribution.

##### ● Production d'un cinéma indépendant:

Des cinéastes qualifiés discuteront de leur expérience et des méthodes de financement et de production de films au Québec. Avec ces professionnels reconnus, les participants auront la chance de se familiariser avec la production, la planification, la budgétisation, le financement et la distribution cinématographiques, de même qu'avec les aspects juridiques du cinéma. Parmi les instructeurs, on compte Louise Carré, Rock Demers, Roger Frappier et Jean Pierre Lefebvre.

#### Directing/Réalisation:

##### ● An Introduction to Directing Drama:

A hands-on workshop with actors and video cameras - for individuals who would like to learn the basics of directing screen dramas from a seasoned professional. Topics covered will include: guiding actors - staging - plotting action - coverage - technical interpretation.

#### Resource People/Invités:

##### ● International/Internationaux:

Lino Brocka (*Bayan Ko*), Charles Fuller (*A Soldier's Story*), David Hare (*Wetherby*, *Plenty*)

##### ● Canadian/Canadiens:

Robert Barclay (*K.D. Lang - Japan '85*), Louise Carré (*Qui a tiré sur nos histoires d'amour?*), Rock Demers (*La guerre des tuques*), Michael Donovan (*Seige*), Roger Frappier (*Anne Trister*), Bill Gough (*Charlie Grant's War*), John Gray (*King of Friday Night*), Bill Kuhns (*The Zen of an Intelligent Machine*), Micheline Lanctôt (*Sonatine*), Jean-Pierre Lefebvre (*Les fleurs sauvages*), Anna Sandor (*Charlie Grant's War*), Alice Sinclair (*River Felix*), Kevin Sullivan (*Anne of Green Gables*), Giles Walker (*90 Days*), Joe Wiesenfeld (*Boys and Girls*), Sandy Wilson (*My American Cousin*).

#### Frais de participation et hébergement Registration and Accommodation/

**Fees:** \$295 (tax deductible. \$195 upon registration, and the balance payable by June 1. A limited number of scholarships are available.

**Rooms:** Single and double university residence rooms available at a cost of \$10.50 per night.

**Frais:** \$295 (déductibles d'impôt). \$195 à l'inscription et le reste à payer au plus tard le 1er juin. Un petit nombre de bourses est offert.

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# Toronto Fest promises Latin flavour

TORONTO – Filmgoers in Toronto this fall are guaranteed a generous look at Latin American cinema. Not only is the 11th Festival of Festivals planning a 75-film retrospective of current and classic Latin American films during its Sept. 4-13 run, there will also be an Argentine film retrospective this October.

The latter, consisting of 20 films dating from 1973 (the period of the last Peron presidency and the ensuing military dictatorship), is being programmed by Tim Barnard and Jacqueline Kuehnel of Toronto Film Imports, a company founded last year in the summer by Barnard with the intent of organizing exhibits of international cinema, particularly of Latin American and Third World origin, in Canada. As a result, after a month-long run at the Ontario Film Institute, Toronto Film Imports' Argentine retrospective will carry on to Montreal's Conservatoire d'art cinématographique and Vancouver's Pacific Cinematheque.

Barnard, a Concordia film graduate who hosted a series on international film censorship last April on CBC Radio's AM program *Ideas*, will jour-

ney in early April with Kuehnel (a Uruguayan native who lived in Argentina) to Buenos Aires to prepare the retrospective in conjunction with that country's National Film Institute.

Argentina's 1983 return to democracy accounts largely for the effort by Toronto Film Imports. The retrospective will concentrate on post-1983 election Argentine cinema and aims to take advantage of the increasing calibre in that country's films as attested to by the critically-acclaimed *The Official Story*. Not only is Argentina's National Film Institute being "quite good about promoting its product abroad" said Barnard, but the national airline, Aerolineas Argentinas, is sponsoring the retrospective.

One major new film Barnard plans to have in the retrospective is Fernando Solanas *Tango: The Exile of Gardel*, the story of Argentina's tango star of the 1930s, Carlos Gardel, a film which last September in Venice earned a major jury award. Noting that Solanas was a major figure in Latin revolutionary film of the 1960s, Barnard also expects to have an Argentine filmmaker on hand during the retrospective.

As to whether he's concerned about a possible overlap between his and the Festival's retrospectives, Barnard expects at most the two will share five films in common. Even then, he expects there will be enough difference in content and thrust between the two to avoid overkill. Barnard, who has been in contact with Festival programmer Piers Handling since last summer, observes wryly "for posterity" that his retrospective had long been planned for this October and so the Festival's Latin American offering was simply an interesting coincidence.

Barnard says the Argentine retrospective Toronto Film Imports is assembling is aimed not so much at film buffs likely to catch the shorter run of the Festival but at Toronto's 100,000-strong Latin American community. That audience, observes Barnard, will be his retrospective's "bread and butter." Barnard is also editing a booklet that will contain an introductory essay to Argentine cinema, translations of critical writings by Argentine filmmakers, and interviews conducted during his and Kuehnel's Buenos Aires trip.

# Hollywood to invade Montreal

MONTREAL – Hollywood will play a major role in helping Montreal's World Film Festival celebrate its 10th anniversary Aug. 21-Sept. 1.

At a Los Angeles meeting hosted by Jack Valenti, president of the Motion Picture Association of America, Montreal festival director general Serge Losique announced the formation of an honorary consultative committee made up of 16 leading Hollywood film industry executives, with other leading executives to be added in the next few weeks.

The committee will promote Hollywood participation at the festival, screening U.S. films in participation at the Montreal festival.

"North America needs an equivalent of Cannes, and Montreal is the best site for such an event," Losique observed.

The executives listed in a Feb. 19 press release come from the marketing, distribution, and publicity divisions of companies from Columbia Pictures to Warner Bros.

Two days earlier, Losique announced a Canadian consultative committee chaired by animator Norman McLaren. Companies represented on the

honorary committee include Brasserie O'Keefe, Air Canada, Québecor, Hydro Quebec, and the Montreal Canadians Hockey Club.

"These busy executives," Losique said, "have agreed to make available their wide experience and wise council to make sure our 10th anniversary is the biggest and best event ever."

MONTREAL – Place des Arts' general manager Guy Morin has announced a five-year agreement for use of its 750-seat Théâtre Port-Royal by the Festival des films du monde.

The 10th edition of the festival, which this year runs between Aug. 21- Sept. 1, will have access to both the Théâtre Maisonneuve and the Théâtre Port-Royal at Place des Arts. The provincial government will be spending \$165,000 to install 70mm projectors and other film equipment for the event. Last year some 70 titles in official competition were screened at the Théâtre Maisonneuve and attracted some 20,000 spectators.

Morin made the announcement at a press-conference April 8.



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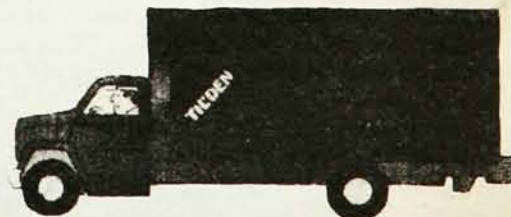
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