

Distributors crucial for Feature Fund Tax changes endanger shoots

MONTREAL — A month had not passed since her appointment as federal Minister of Communications and already Flora MacDonald was wooing the Canadian film industry with the July 17 unveiling of the annual \$33 million feature-film fund.

The former Employment & Immigration minister and long-time political stalwart of the Progressive Conservative party, officially set-forth the Feature Film Fund guidelines at a gala gathering of Canadian film industry representatives in Montreal and Toronto. Following a lunch-time address in Toronto, MacDonald flew to Montreal for a repeat, French-language performance at the Ritz Carlton Hotel where she also introduced the Prix France-Canada to be awarded every two years as a \$10,000 or 50,000 Fr. prize for a "particular contribution" to Canada-France co-productions in film and television.

Sharing the spotlight with the new Communications Minister in the Ritz's Oval Salon was Canadian artist Charles Daudelin, who presented a maquette version of the Prix Canada-France sculpture, and Jean Sirois, newly appointed chairman of Telefilm Canada (see story), the administering body of the Feature Film Fund.

In her brief address, MacDonald emphasised that the fund — established after a recommendation of the Report of the Film Industry Task Force (December, 1985) — will im-

prove investment, production and distribution prospects for French- and English-language Canadian films destined for commercial theatrical release in Canada and overseas.

MacDonald said the fund represents part of a continuing effort by the Canadian government to counter the foreign domination of Canadian movie screens where only three per cent of films shown in Canada in theatrical venues are Canadian.

The five-year Feature Film Fund will provide \$30 million annually and \$3 million for dubbing and subtitling will be available through a Versioning Assistance Fund.

Feature projects that meet eligibility criteria, including a Canadian distributor's guarantee of release in Canada within one year of completion and a national distributor's plan for both language markets, could receive up to \$2 million in equity investment, loans or advances per project for production costs. Telefilm funding will not exceed 49 per cent of total production costs.

Staying true to its mandate to encourage private-sector investment in Canadian productions, Telefilm will, in administering the feature-film fund, give special attention to first works, projects with particular relevance to Canadians and projects with participation from other federal and provincial government agencies, notably the National Film Board.

MacDonald announced that the NFB can now join in co-

productions with the private sector and Telefilm. She explained that this arrangement, previously disallowed, will enable the NFB "to contribute to the creative and production facilities of the industry from its own excellent resources."

One greatly welcomed aspect of the fund, according to Kathy Avrich, executive director of the Association of Canadian Film and Television Producers (ACFTP), long-term loan plan in which eligible distributors can defray marketing expenses with loans of up to a maximum of \$500,000 as a revolving line of credit.

Avrich, whose association together with distributors drew up guidelines for the feature fund in an effort to allay frustrations while having to wait for the July announcement, explained that earlier this year, producers seeking Telefilm investments were told to wait for the feature film-fund guidelines. The ACFTP decided to get a consensus with the distributors on appropriate guidelines and the extent of Telefilm involvement in administering the fund.

"There are many definite differences and similarities. We did not have the corporate loan in our guidelines and we were looking for stricter Canadian content regulations," Avrich commented.

The overall view, she said, is that the guidelines are fair if

cont. on p. 50

TORONTO — Strictly enforced federal tax regulations could drive many American film production companies planning work in Canada south of the border, industry experts say.

But Revenue Canada says it will collect a 15 per cent withholding tax on out-of-pocket expenses as well as taxing salaries of non-resident performers working in Canada.

As the groups involved work to gain a better understanding of the issues, a committee of entertainment and tax specialists has been formed to keep abreast of efforts to collect the withholding tax on out-of-pocket expenses or per diems given non-resident performers and other film industry workers.

Committee member Mark Prior, president of Bulloch Disc Inc. of Toronto, a company that provides payroll services to the film industry, said the group was formed to clarify the impact of the regulations on the film industry.

"It is very tricky and very complex," Prior said of the regulations. He said the committee, which consists of tax lawyers, the province's film development corporation and others, wants to develop a response to the regulations and present them to Revenue Canada. Prior said the committee hopes to find areas in the regulations that are open to interpretation and outline concerns to Revenue Canada.

Although it is difficult to judge the total impact at present, Prior said some American film producers are now examining more closely the prospects of filming in Canada.

"They are saying they are re-considering shooting their projects up here," Prior said.

The regulations, outlined in the U.S.-Canada tax treaty, will probably not effect short-term or current American films already booked to be shot in Canada, Prior said. But the long term could be more of a problem, he explained.

"There are hundreds of millions of dollars spent on foreign production in Canada."

Prior said many American companies consider Canada an excellent location for film production for several reasons, but now face being required to collect a withholding tax on per diem expenses, such as hotel bills, food and air fare. It means not only a loss of money, but it also acts as an irritant, he said.

Prior said many American producers look at the 15 per cent withholding tax as a "slap in the face." He said they wonder if this is what is being done today, then what plans are being made for the future.

Brian Villeneuve, executive-director of marketing for the Ontario Film Development Corporation, said American film producers view the tax regulations as not only having a financial impact, but also as an infringement. It is not a welcome sign, he said.

The OFDC, responsible for attracting foreign films to Ontario, is very concerned, he said. Attracting film shoots is highly competitive and Canada stands the chance of losing productions in the future to U.S. states hungry for film dollars, Villeneuve explained.

Villeneuve said the new tax regulations wouldn't mean all American-based productions would be lost, but he added it could be a large number.

In 1985 about \$46 million was spent by U.S. film produc-

cont. on p. 64

Le Permanent and Cinévidéo for \$5 million

MONTREAL — Cinévidéo, the Montreal-based producers of the popular feature *Le Matou*, and *Le Permanent*, one of the largest real-estate brokers in Quebec, have joined forces to create a multi-million dollar film and television production package.

Paul Legault, vice-president and general manager for *Le Permanent* in Quebec said "several million dollars" will be spent over the next five years on three Cinévidéo projects.

Unable to give specific dollar figures, Legault said a large portion of *Le Permanent's* \$4 million annual advertising budget will go towards sponsoring film and television productions planned by Cinévidéo.

The first project is the television broadcast of *Le Matou* on Radio-Québec this November, followed by the mini-series of the same story on Radio-Canada in early 1987.

Legault said that with close to 1,000 agents, 16 kiosks and 37 branches across Quebec, the real-estate broker can effectively promote a film or mini-series. It is the increased exposure that *Le Matou*, seen by more than 1.5 million people in Quebec cinemas, will bring to *Le Permanent* that makes the arrangement feasible, Legault said.

"Some companies sponsor sports events, we're supporting Quebec cinema," said Legault.

As well as being prime-sponsor for the television broad-

cast, *Le Permanent* is also supporting the production of two theatrical films produced by Cinévidéo — the movie version of Anne Hébert's novel, *Les Fous de Bassan*, in production through July to mid-August, and *Flagrant Délit* in December. Both films are Canada/France co-productions with Les Films Ariane.

Producing all three projects is Justine Héroux who, under the Cinévidéo umbrella, has several strong credits to her name including *Le Matou*, *Les Plouffe* and *Le Crime d'Ovide Plouffe*.

In an interview with Cinema Canada, Héroux said the assistance from the private sector is always welcome involvement always welcome. Involvement by *Le Permanent* represents a film industry, Héroux said.

Cité funding on back burner

MONTREAL — Although reasons for the delay are still uncertain, a spokesperson for the Quebec Ministry of Cultural Affairs told *Cinema Canada* the government contract to build a \$20 million Cité du Canada film studio complex will not be awarded on the date previously disclosed by the same ministry.

The spokesperson said the Quebec government is currently evaluating the feasibility of the project and that reasons for delay could be related to budgetary restraints placed on government-subsidized construction in Quebec.

According to the Canada-Quebec Subsidiary Agreement on Cultural Infrastructure, it is the Quebec government which is responsible for implementing the jointly financed project.

In early May, *Cinema Canada* was told by an assistant to the deputy minister in the Quebec Ministry of Cultural Affairs that a call for public tenders would be advertised in June and that the contract would be awarded on Aug. 16.

The ministry denied in late July that this working schedule exists.

Distributors prime players in Fund

cont. from p. 49

Telefilm is willing to be flexible "according to circumstances" where the specifications of the distributor's guarantee are concerned.

The \$3 million per year Versioning Assistance Program will be spent primarily on dubbing or subtitling English-language films into French. However all projects in the feature film fund must be subtitled or dubbed and are eligible for the Versioning Assistance Program.

"This will reduce long delays which induce Francophone audiences to watch first run productions in English to the detriment of Canadian French-language cinema, broadcasting and indeed the French culture itself," said MacDonald.

Foreign films, videos and programming distributed in Canada by Canadian-owned and controlled companies will also be eligible for the Version-

ing Assistance Program.

This "linguistic balance" will also be supported by assuring that Telefilm maintain a 2 to 1 balance between productions originating in English and French, respectively.

Rock Demers, president of

the Association des Producteurs de Film et de Vidéo du Québec (APFVQ), says the effects of versioning assistance will go beyond increasing box-office receipts and "will mean a greater relationship between Quebec and Ontario."

Demers said that one of the most promising aspects of the Feature Film Fund, which is bound to increase Canadian filmmaking activity, is that the fund is being administered by "highly competent individuals."

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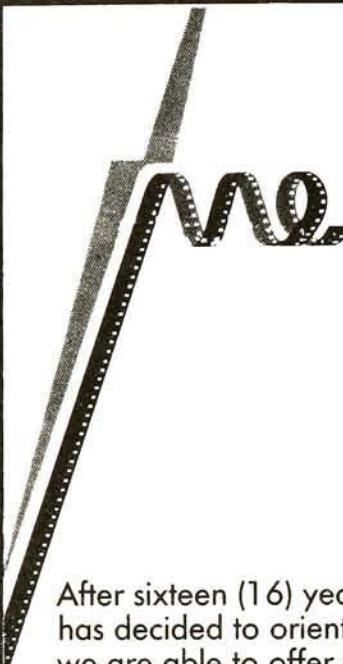
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Pinsent/O'Brian shoot first of Independent/Norstar package

TORONTO – In the first production under its three-year co-venture arrangement with Norstar Releasing, Independent Pictures Inc. announced on June 16 the start of production on the \$2 million feature, **John and The Missus**.

Set for a six-week shooting schedule in Petty Harbour, Bauline, and St. John's, Newfoundland, the early 1960s romantic drama is based on a Gordon Pinsent novel of the same name. Pinsent, in addition to writing the screenplay and directing this latest Peter O'Brian production, is starring with Jackie Burroughs.

John and The Missus, financed by a group that includes Telefilm, the Ontario Film Development Corporation, the CBC, and an unidentified Canadian financial institution, is the latest film in In-

dependent's Canadian "Million Dollar Movies" program, the first being director Sandy Wilson's Genie-winning **My American Cousin**.

Norstar, which plans a November release for the movie, signed an exclusive deal with Independent last fall for the distribution and marketing of all of the latter's films in Canada. Norstar's distribution will encompass the theatrical, non-theatrical, home video, pay cable, and network and syndicated television markets. Under the profit-sharing of revenues included in the arrangement, funds will be returned to Independent for future production.

Executive production of **John and The Missus** is being shared between O'Brian and Howard Rosen, Independent's business affairs vice-president.

Telefilm gears up for Fund functions

MONTREAL – Telefilm Canada has been busily re-arranging the furniture in the executive suite following three appointments and one promotion within the government funding agency.

Jean Sirois is the new chairman of Telefilm Canada. His appointment was announced by Communications Minister Flora MacDonald (July 17) during the official launching of the Feature Film Fund.

Sirois, 48, is currently a director of Arbor Capital Resources and of Datagram. He is a member of the Canadian Bar Association and has a seat on the board of directors of the Port of Quebec.

As Telefilm chairman Sirois replaces Ed Prévost who resigned June 20, 1986 for personal reasons prior to the April 13, 1988 expiry date of his term.

The new chairman will serve a full five-year term effective July 17, 1986.

André Picard, responsible for the Telefilm-administered Broadcast Fund has been promoted to the position of Senior Executive-Operations where he will be in charge of long-range planning for the Broadcast Fund and other financing operations.

Replacing Picard as Executive-Operations is Linda Beath, former president of Spectrafilm. She will be directly responsible to Picard and in charge of the day-to-day operations of the Feature Film Fund and Broadcast Fund.

Beath told *Cinema Canada* that she is anxious to begin the new job of managing the long-awaited \$33 million Feature Film Fund and face the inevitable high demand from Canadian producers for a piece of the action.

"I haven't been in a job yet where there was not an onerous workload. At Spectrafilm, last year, we handled nearly 700 scripts," said Beath.

Fluent in both French and English, Beath comes to Telefilm Canada with 15 years' experience in film distribution and marketing.

Prior to founding Spectrafilm in 1983, Beath was responsible for establishing

United Artists Classics of Canada. Between 1973 and 1982 she was manager-director of New Cinema – one of the first companies in English-speaking Canada to distribute specialty films. She was co-owner of the Fine Arts Cinema in Toronto and consultant to the NFB and to Janus Film Library in New York. In 1977 Beath was the program co-ordinator of the Festival of Festivals in Toronto.

The Picard and Beath appointments are effective August 4, according to Peter Pearson, executive director of Telefilm Canada, who made the announcement on July 23.

In May, former Communications Minister Marcel Masse announced the nomination of André Provost to the board of directors of Telefilm Canada for a five-year term.

A native of Montreal, Provost is president of l'Agence de publicité intercom and vice-president of Soprogen Ltée. He is also vice-president of Salon international de vins and holds directorships on the Fondation Wilfrid Pelletier and l'Association des hommes d'affaires de Montréal.

Provost replaces Claude Bruneau on the Telefilm board.

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Labour negotiations on in QC

MONTREAL - In a mutual effort to bring both sides back to the negotiation table, representatives of the 700-member technicians' union in Quebec, the Syndicat des techniciennes et des techniciens du cinéma du Québec (STCQ), met during the last week in July with the chief executives of the Association des Producteurs de Film et de Vidéo du Québec (APFVQ).

Rock Demers, newly elected president of the producers' association, told *Cinema Canada* prior to the meeting that he is hopeful negotiations will continue and that a collective agreement can be signed by the end of the summer.

The APFVQ-STCQ agreement has not been renegotiated since it was signed in 1979. Negotiations over the last 18 months resulted in arduous clause-by-clause discussion, but final agreement was held up by two delays of several months with both sides being unable to agree on the composition of the APFVQ negotiating team.

"We changed our team twice upon their request last fall," says Demers, elected as president in June. "It took them six months the last time to agree to meet with us."

The most recent break in negotiations came in May when, after three solid days of talks and with two outstanding clauses in the way of an agreement, the STCQ team, headed by former union president Michel LaVeaux, allegedly walked out of the meeting.

Acting STCQ president François Leclerc explains that the APFVQ misinterpreted the technicians' intentions.

"They interpreted a need to take a break as an indication of not negotiating in good faith," Leclerc told *Cinema Canada*.

Demers sees it another way. "Due to the insignificance of these clauses, their leaving the table was an indication that they were not willing to sign with us", he says.

The first outstanding clause pertains to the French/English translation of job classification titles which the STCQ says must be considered individually. In the second clause, the technicians are seeking a general film screen accreditation for the STCQ.

Leclerc is also hopeful that an agreement will be reached with the new APFVQ executive.

"We hope that the change of executive might lead to some necessary changes in the collective agreement. Demers and

Claude Bonin (APFVQ vice-president) are very representative of the producers as a whole and have a good reputation and relationship with the technicians."

Once a collective agreement is signed, says Leclerc, both sides might then begin to consider more flexible working conditions in various types of productions - TV movies, video, theatrical film, and small budget Quebec films.

"All of these will need special consideration with an collective agreement. We are hoping that if we can get all the producers to respect the agreement as it stands we can then open doors for special needs," says Leclerc.

Another reason for the delay in reaching an agreement was the unexpected resignation of STCQ president Michael LaVeaux and three executive members, Pierre Doucet, André Gagnon and Louis Marion.

Know as a "strong, full-time president" LaVeaux and his colleagues resigned in early July due to internal political differences, according to Leclerc who will remain as acting president and treasurer until a general assembly is held in September.

"He was a strong president and fully occupied on all fronts, which lead him to inevitable confrontation," Leclerc says.

Neither LaVeaux and nor his executive colleagues were available for comment at presstime.

Vidéotron buys up French Télé Métropole

MONTREAL - After several years of trying to divest itself of Télé-Métropole, the J.A. DeSève estate and foundation has finally found a buyer.

Le Groupe Vidéotron, Quebec's largest cable company, agreed in early June to purchase the controlling interest of Télé-Métropole for \$127 million, subject to Canadian Radio-television and Telecommunications Commission (CRTC) approval.

The DeSève estate, anxious to sell the profitable Montreal-based broadcasting network because of tax problems, preferred a French-Canadian buyer.

The new agreement to purchase comes just two months

after the CRTC blocked an earlier \$98 million purchase offer by the Montreal-based Power Corp.

The CRTC ruled at that time that Power Corp. had failed to demonstrate that the transfer of ownership would benefit the communities served, the Canadian broadcasting system or the public interest.

With over 680,000 cable subscribers in Québec, Vidéotron is the second largest cable company in Canada after Rogers Cable system in Toronto with 1.2 million subscribers.

Vidéotron executives say they have studied the CRTC conditions for purchasing Télé-Métropole and foresee no difficulty in obtaining the Commission's okay. As of the last week in July, a hearing had not been scheduled by the CRTC.



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American Empire sales great for Malo

MONTREAL - Denys Arcand's *Le Déclin de l'empire américain* continues to win awards and critical acclaim wherever the feature film is shown. Sales of the film by co-producer and distributor René Malo have been confirmed in 20 countries including the U.S. where, during the last week in July, Malo was reported to be signing the most lucrative U.S.-Canadian sales deal in the history of Canadian film.

Malo, who is co-producer with Roger Frappier (then at the NFB, which co-produced *Le Déclin*), could not be reached in Los Angeles at presstime. However, Pierre Latour, head of sales for Malo's Corporation Image M & M Ltée, said the price-tag on the U.S. distribution deal is in the area of \$500,000 (U.S.).

The film which will have its English-Canadian premiere in September opening the Toronto Festival of Festivals will be shown in theatres through-

out Quebec in mid-August. It won the international critics' award in May at the Cannes Film Festival.

Since then it has won the press critics prize at the Taormina Festival in Italy and at the Seté Festival in France. It has also been nominated for competition at the Festival Rio.

Box-office receipts after five weeks on two screens in Montreal totalled \$435,589.

Bethune project on go for Filmline in co-prod with French, Chinese

MONTREAL - Long a dream of Canadian film producers, the heroic exploits of Canadian doctor Norman Bethune during the Spanish Civil War and the Chinese Long March will be the subject of a \$20 million epic production finalized July 24 in Beijing, China by Montreal-based Filmline International, China Film Co-production Corp., August 1 Film Studio of China and Belstar Productions of France.

Bethune: The Making of a Hero, which will be shown as a two-hour theatrical feature and a four-hour television mini-series, is expected to star Canadian actor Donald Sutherland, from a script by Bethune's biographer, Ted Allen.

Pre-production on the project is slated to start Nov. 1, 1986 in Beijing with principal photography scheduled to begin Feb. 1 in China. Filming will continue in China for 16 weeks, move to Spain for 10 days and wind up with six weeks shooting in Montreal.

The project is an official Canada / France co-production between Filmline International and Belstar Productions of France, in association with Tele-film Canada, CBC and Société Radio-Canada.

The announcement was made in Beijing by Filmline principal Pieter Kroonenburg. Filmline, headed by Kroonenburg, Nicolas Clermont and David Patterson, recently produced *Toby McTeague*, soon to be released in the U.S. following its Canadian theatrical run.

SDA signed for \$4 M co-production

MONTREAL - SDA Productions Ltée has announced a \$4 million agreement to co-produce a feature-length fantasy film with French producer Jean-Pierre Rawson, president of Show Off.

Principal photography for *Le Testament du Dr. Moreau* will begin in Montreal in May 1987 and move to Paris for the interior studio work. Special effects will be completed in London and all of the post-production work done in Montreal prior to an expected 1988 premiere. The Canadian distributor will be Cinema Plus.

The agreement was signed in Montreal by Gaston Cousineau, producer and vice-president of SDA Productions Ltée. Financing of the co-production agreement is on a 25 per cent / 75 per cent basis for the Canadian and French producer respectively.

As a producer of some 20 features, Jean-Pierre Rawson has been involved in such films as *Les egouts du paradis* and *Gros Galin*.

Cousineau's most current project is the feature-length

The Morning Man, directed by Danièle J. Suissa and scheduled to be released this fall.

ROUYN-NORANDA - The fifth annual Festival du Cinéma International of Abitibi-Témiscamingue (Quebec), Nov. 1-6, 1986, has released the names of its staff organizers. They are Jacques Matte, Director; Guy Parent, responsible for programming and administration; Louise Dallaire, promotion and media relations; Madeleine Perron, co-ordinator; Suzanne Bourassa, secretary. The festival welcomes in competition all types of short, medium and full length features either in 16 or 35 mm. All films submitted must be received no later than Sept. 5, 1986.

VANCOUVER - Attendance at the Vancouver International Film Festival increased 37 per cent over last year's figures to 85,000 participants, according to film festival organizers. The festival closed on June 26 following a five-week presentation of international cinema. Initial attendance figures indicate a 24 per cent increase in box office revenues and a 12 per cent increase in Festival memberships.

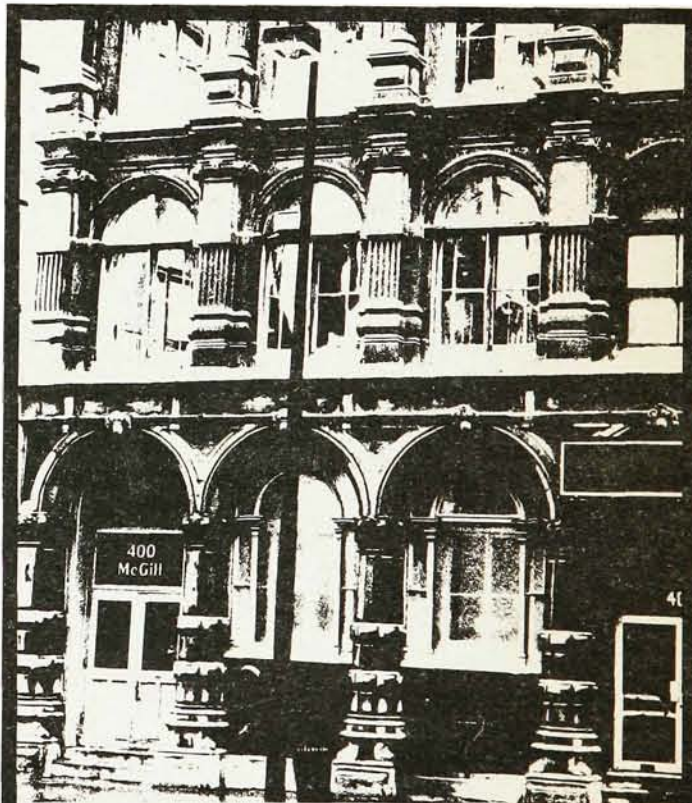
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All private Sask TV to Baton Broadcasting

OTTAWA — In a landmark decision July 4, the Canadian Radio-television and Telecommunications Commission (CRTC) approved "effective control of all private, originating television stations in Saskatchewan" by Baton Broadcasting Inc. of Toronto, controlled by the Eaton family.

The take-over affects 26 Saskatchewan television stations, except for CJFB-TV Swift Current and new Regina and Saskatoon third-service stations expected to be in operation no later than September 1987.

In its 21-page decision, the Commission described the ownership changes as "essentially an intra-corporate restructuring of assets already effectively controlled by Baton."

Baton's Saskatchewan holdings, through Russwood Broadcasting, already included Saskatoon radio and TV licensee CFQC and its rebroadcasting stations in Stranraer and North Battleford; as well as equal partnership in the ownership of CKBQ-TV Melfort.

Transfer of assets from Russwood to a Baton-controlled limited partnership in Saskatoon, another in Regina, and a third set of asset-transfers to a Russwood-controlled numbered Saskatchewan company place, as the Commission decision recognized, "ownership of most of the province's private television undertakings is in the hands of one company" with "increased concentration on a provincial and national level." These were, the Commission decision also stated, the key issues at the three-day public hearing late in April in Saskatoon.

In hearing applications of such magnitude, the Commission applies a guideline, known as "the test of clear and unequivocal benefits" in which the applicant must demonstrate to the Commission's satisfaction that such benefits will accrue to the various stations in question, to the Canadian broadcasting system, and to the public interest.

Baton argued that the larger and financial base resulting from economies of scale would permit "a dramatic increase" in local and regional Saskatchewan TV production — specifically 4.5 hours per week of regional programming, including a 15-person, province-wide TV news service; a weekly Sunday variety series; local public affairs programs for Yorkton and Prince Albert — in all, capital expenditures of \$620,000, programming expenses of \$745,000 and 44 new jobs in

the first year following approval.

Additionally Baton promised just over \$1 million in Saskatchewan drama over four years covering years 2-5 of the five-year new licenses, in addition to the half-million dollars already committed to CKCK-TV and CFQC-TV in year one, as well as any additional amounts these stations may require to contribute to the Western Canadian Drama Project.

As well Baton committed to expanding weekly CBC net-

work programming on CKOS-TV Yorkton and CKBI-TV Prince Albert by eight and nine hours respectively.

Other commitments included management and expertise pooling, a new microwave system and capital expenditures to improve signal and rebroadcasting quality — for a total expenditure commitment of some \$16 million.

"Based on the Commission's assessment of Baton's commitments, both those that can be qualified in monetary terms

and others not measurable in terms of their dollar value," the decision stated, "the Commission is satisfied that their implementation will bring significant and unequivocal benefits to the many communities served... to the province of Saskatchewan, and to the Canadian broadcasting system as a whole."

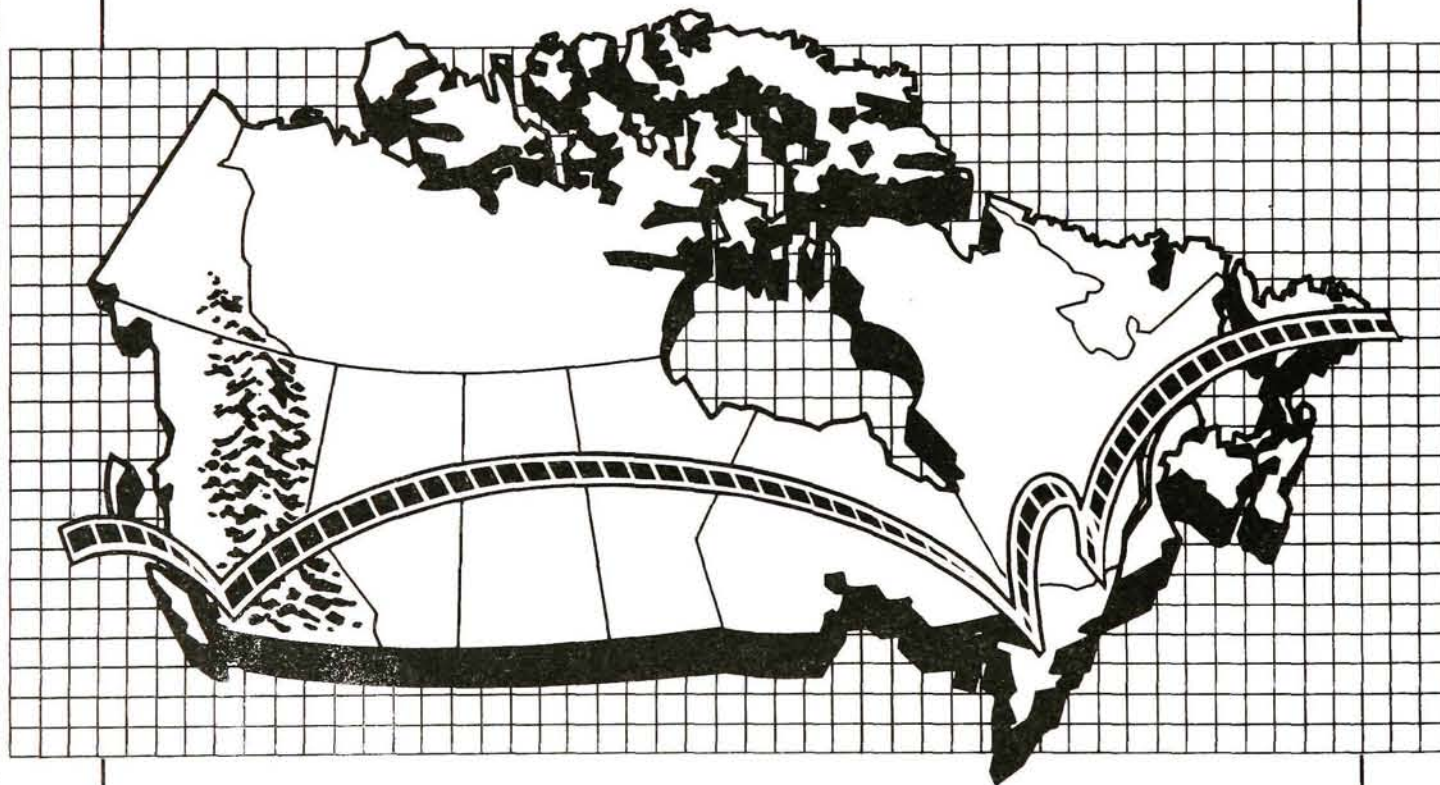
On the question of concentration of ownership, the CRTC decision appeared to accept the applicant's contention that "in today's highly competitive broadcasting environment, concentration of ownership should perhaps be viewed as inevitable, or even as a positive phenomenon... in cir-

cumstances such as are at present in Saskatchewan with its relatively small urban centres and widely dispersed rural population."

The applicant also argued that "increased concentration is in the public interest, because it provides the larger economic unit that makes it possible to produce... clear and unequivocal benefits."

Baton's commitments to "local management autonomy," as well as an entente with the non-Baton-owned Swift Current licensee so as not to intrude upon its local advertising market, appeared to satisfy the Commission on this score.

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Animated co-prod relations with China signed and sealed

OTTAWA - A Canadian/Chinese co-production agreement has been signed and several more deals are likely following a recent visit to Canada by an eight-member delegation of filmmakers from the People's Republic of China.

The two-week whirlwind tour of Canada (June 12 - 28) via Halifax, Montreal, Ottawa, Toronto, Calgary, Edmonton, Vancouver was the flipside of a reciprocal government-to-government agreement as a result of which a Canadian delegation visited Beijing in May, 1985.

Among Canadian delegates was W.H. Stevens Jr., chief executive officer of Atkinson Film Arts Ltd., which is part of Crawleys International, specializing in children's programs. Stevens signed an animation co-production deal with Shanghai Animation Studios which, he says, has opened up several creative possibilities for the 14 year-old Canadian animation house.

Besides the cost advantages of entering into a co-production agreement, Stevens says working with the Shanghai studio will allow access to senior Chinese animators who have mastered the craft, as is evident by the numerous awards won by the Chinese at international festivals for their development of techniques in puppetry, paper-cut, water/link and cel animation unheard of in North America.

"Animation is a developed art form in China. There are secrets we are bound to learn," says Stevens who has visited the Shanghai studio, the largest of its kind in China with over 500 staff, twice that of Atkinson Film-Arts.

Stevens says the agreement will also create distribution possibilities for both parties in both markets and will fit into an overall film and television co-production agreement between Canada and China currently in the early stages of negotiation.

The ultimate goal in working with the Chinese, says Stevens, is to co-produce a feature film. The short-term sees a half-hour animation project with plans for eventually subcontracting work to the Chinese and exchanging animators.

Like Atkinson's popular television series *The Racoons*, the projects which evolve from the co-production agreement will be oriented towards a children's market in North America. Most of the work will be completed in a home-video

format.

"The Chinese are craftsmen. They have the skills, the equipment, but they don't have the access to the North American market, which is what they want."

The Chinese delegation also showed special interest, during their visit, in the IMAX and OMNIMAX technology showcased at EXPO 86.

Robert Monteith, director of the Ottawa Services Branch of the National Film Board, who accompanied the delegation across Canada says the Chinese government is planning to build a communications centre in Beijing which would include advanced Canadian projection technology.

During a lull in the hectic cross-Canada schedule and after going to the nearest cinema in hopes of seeing a Canadian film, the Chinese delegation, Monteith says, expressed consensus that the American film *Cobra* was a complete waste of time. When the delegation finally found a Canadian film, the collective opinion was considerably brighter, says Monteith.

"They liked *My American Cousin* because it was slightly critical of the U.S. Tongue in cheek, of course."

TORONTO - Donald Martin, president of the local public-relations firm Promotionally Yours, and Virginia Kelly, currently advertising and publicity director for distributor Norstar Releasing, have been named the respondents in a \$23 million lawsuit filed by actor/director Tom Laughlin of U.S. **Billy Jack** fame.

Both Martin and Kelly had acted as unit publicists for the fifth *Billy Jack* film *The Return of Billy Jack*, a 10-week Toronto-based production that went into limbo following a Jan. 30 injury to Laughlin and his subsequent departure to Los Angeles. Martin and Kelly resigned from the production Feb. 19 over non-payment by Laughlin of outstanding fees and expenses and, noted a Promotionally Yours release of that date, "failure to respond adequately to a request for further information concerning the resumption of production."

At that time, Martin and Kelly hadn't been formally released from their contract and production crew were in the process of striking the production's sets. Production of *The Return of Billy Jack*, effectively cancelled in the Toronto area, resumed in late May in Arizona.

Besides breach of contract, Laughlin's suit - filed mid-May in the Supreme Court of Ontario - includes charges against

Martin and Kelly for malicious intent, libel and defamation. Martin, uncertain whether the law suit is also being made corporately against his company, told *Cinema Canada* he would refrain from making any statement until he's consulted with his lawyers.

He did note that he has been considering some legal action of his own, as Promotionally Yours is still owed fees approximating \$10,000 from Laughlin. Handling Laughlin's law suit is Toronto entertain-

ment lawyer Edmund L. Glinert. Calls to Glinert's office to obtain the precise reason for the law suit, why it was set at such a high figure, and what Loughlin's intentions are with regard to the funds still owed Promotionally Yours elicited no answers.

According to Martin, meanwhile, it's uncertain as to when the suit would actually go to court. Likely not in the near future (due to a backlog of cases before the Supreme Court of Ontario).

Téléscène moves and expands

MONTREAL - With an eye to the future of film production in Quebec, Téléscène Productions Inc. is moving into larger office space and productions facilities in Montreal.

The Montreal-based production company with a full-time staff of 17 recently purchased what has been known as The Bootlegger Building at 444 St. Paul Street East in the harborfront area of old Montreal. Extensive renovation work is expected to be fully complete by December. Pre-production work on the feature *Hit and Run* may begin in the new location in September.

Describing Téléscène's new location as "a small Cité du Cinéma" Jamie Brown, head of development, says that

much of the 60,000 sq.ft. office and studio space will be rented to other private-sector interests, including a video equipment rental company, a sound and music recording company and a film editing company.

Téléscène facilities will include office space, three 16 and 35 mm editing rooms, one 3/4 inch tape-editing suite, a sound studio, make-up and dressing rooms, workshop storage, a loading dock and parking.

"We are overcrowded in our present location," said Brown. "The move really reflects the amount of work we see further down the line."

Téléscène Productions Inc. is currently located at 360 Place Royale in old Montreal.



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CRTC turns down Multilingual TV, Rogers Cable buys the station

OTTAWA — Following the Canadian Radio-Television and Telecommunications Commission's (CRTC) decision to deny Toronto ethnic broadcaster MTV Broadcasting System Inc. a license to operate a national ethnic network across Canada by satellite, the Commission approved June 19 the transfer of MTV control to Rogers Broadcasting Ltd.

Noting that MTV licensee CFMT-TV "has played an important role in serving the needs and interests of a large variety of ethno-cultural groups in southern Ontario," the CRTC observed that MTV had proposed to finance its network application "through a private placement debenture."

At a December 1985 hearing, it became clear that not only had the financing for the network not materialized, but the applicant was involved "in a long struggle" to restore CFMT's financial stability.

While the Commission "strongly" supported the concept of a viable national ethnic TV network, it did not find that the applicant had the necessary financial resources. The Commission encouraged all in-

terested parties to continue to investigate viable means to establish such a service.

In the same-day decision approving transfer of ownership from MTV to Rogers, the Commission made it a condition of approval that CFMT-TV's status as an ethnic television station be maintained.

Rogers, controlled by Edward R. Rogers of Toronto, is a subsidiary of Rogers Cable Systems Inc. which controls cable TV undertakings in Toronto, Mississauga, Hamilton and southern Ontario, as well as in Vancouver, Victoria and Calgary.

In the early 1970s, Rogers Cable began multilingual programming on the Toronto community channel. In 1974 Rogers established MCTV, a multilingual television channel distinct from the community channel.

CFMT-TV was founded in 1979, via Daisons Multicom Inc. controlled by Daniel Iannuzzi. In 1981 Daisons became indebted to Seaway, trust for \$7.6 million. In 1983, Seaway was placed in receivership by the Ontario government which called in the loan.

Daison's assets, including its

majority shares in MTV, were put up for sale by Seaway and bought by Multicom, a new company formed by Daniel and Paul Iannuzzi, in a sale upheld by the courts and the Commission.

However, the purchase price of the sale, \$5.3 million, which was to have been met through a private placement debenture failed to materialize.

Faced with a sale of Multicom's assets as well as those of MTV, Iannuzzi began negotiations with Ted Rogers. Rogers' acquisition of 73 per cent indirect control of MTV formed the basis of the proposal agreed to by Rogers and Iannuzzi and submitted to the Commission.

Applying its "test of clear and unequivocal benefits" to the community served by CFMT, the Canadian broadcasting system as a whole, and

the public interest, the CRTC concluded that Rogers, commitment of \$3.5 million, the preservation of the licensee's multilingual and multicultural character, the continued participation of CFMT founder Daniel Iannuzzi, the skills and experience of the Rogers organization, along with 12 additional commitments "would represent significant and unequivocal benefits."

On the question of increased ownership concentration, the Commission recognized that transfer of MTV to Rogers did increase concentration levels. However, referring to its recent denial of Power Corp.'s takeover bid for Télémetro's TV license in Montreal, the Commission felt that "concentration of ownership is not in itself necessarily of concern."

At a May hearing in To-

ronto, Rogers pointed out that the Toronto market consists of 112 newspapers, 16 TV and 30 radio signals, seven Canadian cable services, eight U.S. discretionary services, as well as 20 sources of ethnic programming — and was a market of "intense competition and diversity."

The Commission felt that the "clear" benefits resulting from the Rogers takeover, the safeguards of the competitive Toronto market, and the special nature of CFMT's service "outweigh any concerns raised with respect to concentration and media crossownership."

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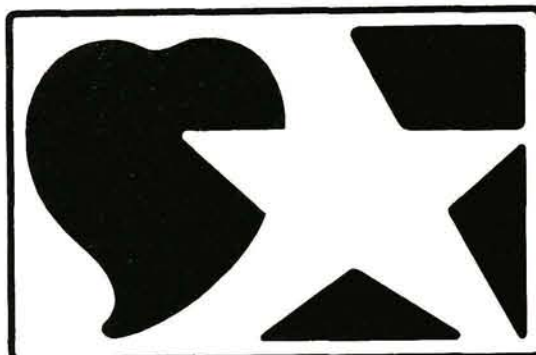
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Transcending the hardware

MONTREAL – “There was terror in the milieu,” says co-organizer Barbara Samuels, explaining the motivating factor behind the first Convergence Forum held in Montreal in 1984.

The critical success of Convergence I, entitled Demystifying Technology, is the inspiration for Convergence II: Transcending the Hardware, scheduled for Dec. 8 – 11, 1986 at the Sheraton Hotel.

Samuels, Suzanne Hénaut, Isabelle Juneau, Francine Fournier, Paul Cadieux, Larry Lynn, Jacqueline Dinsmore, and Réal Gauthier constitute the Convergence board of directors under the umbrella of Le Forum Video de Montréal Inc. (VFM) – a non-profit organization with offices in the Guy Favreau Complex. VFM hopes to repeat the success of the first Convergence which brought together persons working in film and television around the world totalling 1,000 participants and 80 guest panelists.

This year, 85 guest panelists, have been invited, including an unprecedented number of European and Asian delegates.

“We have provided this forum for ourselves and the people within the milieu,” says Samuels, a free-lance writer/director, explaining that there is a serious need for information on technological change which affects “in profound ways” every person in every job classification throughout the film and television industry. The international reach of technology necessitates an international forum, Samuels adds.

One example of the breadth and scope of the issues to be discussed this year is the question of cultural sovereignty in the age of highly sophisticated satellites.

“This is an international concern. All countries have the same interests at stake,” says Samuels. “The subtleties we can deal with on a national level but basically all countries share the same problems and it would be a shame to treat them individually.”

As the title implies, Convergence II: Transcending the Hardware proposes to cross the line between technology and ideas, between hardware and its creative application.

Planned seminars and discussions include: an examination of methodology in the computer lab and on the feature set; a course on the manipulation of light; a case-study of Britain’s made-for-TV film industry, and the future of theatrical exhibition. Also planned is a debate on the relevance of copyright laws in a world of satellite signals, home-video and rampant legal confusion. The latest in imaging technology hardware will also be on display. In 1984 Convergence featured the Canadian premiere of Sony’s High Definition Video System.

“Convergence is not a market place,” says Samuels. “Our objective is to bring the right people together in order to create an information flow from Montreal rather than Canadians having to go outside to get it. Rarely do you find, for example, an NFB producer, a rock video director from Britain and the president

of an L.A. computer graphics-house, going out to supper together.”

Changes in this year’s overall format are slight. They include public screenings every night

for the delegates and the general public at the Guy Favreau Complex.

The Quebec ministry of Communications has made a verbal commitment to join the

list of Convergence II sponsors, which include the Canadian Department of Communications, NFB, CBC, Telefilm Canada, and the Société générale du cinéma.

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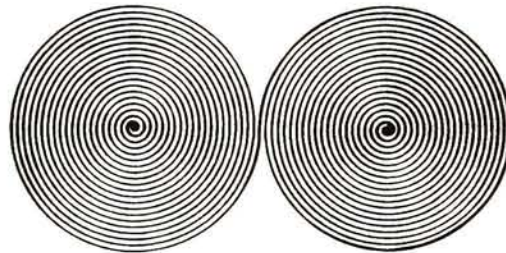
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Academy open in Quebec

MONTREAL — The new Quebec wing of the Academy of Canadian Cinema and Television is currently negotiating with Radio-Canada to broadcast the first annual Prix Gémeaux awards show tentatively scheduled for mid-February 1987.

Established — with the opening of the Quebec Academy's office in Montreal in May — to honour outstanding French-language television, Les Prix Gémeaux will follow the Gemini Awards scheduled to be broadcast nationally from Toronto Dec. 4 on CBC. The Gemini Awards are the Toronto-based academy's English-language equivalent to the new all-Canadian television awards and successor to the ACTRA Awards.

Marc Boudreau, office director of the Quebec office told *Cinema Canada* (July 22), that final confirmation of date, location, broadcaster and sponsor for the awards event will be announced in several weeks.

In the meantime, he says the Academy in Quebec is busily engaged in recruiting a stronger membership base for

both the television and film division of the Academy. With television membership virtually non-existent and close to 150 members in the film division, Boudreau says he is determined to increase membership to 300 and 450 respectively by the end of the fall. Total Academy membership across the country currently stands at 850 — with offices in Halifax, Montreal, Toronto, and Vancouver.

The 350 film-division members outside Quebec present a challenge to Boudreau in his drive to rally a strong Quebec voting contingent for the seventh annual Genie Awards in film to be broadcast on CBC, Mar. 18, 1987.

The Genies, established by the Academy in 1980 to promote the work of both English and French Canadian filmmakers, are awarded by an in-house voting process which traditionally has been dominated by a majority of English-Canadian filmmakers and craftspeople. This imbalance will change says Boudreau, who as a former director of communications at the Société générale du cinéma and cul-

tural advisor with the Quebec government office in Toronto, is not unaware of the difficulties inherent in convincing many Quebec filmmakers of the benefits of joining a promotional association based in Toronto.

"It is important I don't give the feeling to Quebecers that Toronto has just opened a branch plant," Boudreau says.

Andra Sheffer, executive director of the Academy in Toronto agrees that over the years there has been a growing necessity for full-time representation in Quebec, she notes that, finally, with increased levels of government funding, the Academy was able to open three offices — Vancouver, Halifax, and Montreal — in 1986. "There is no doubt that such a large population of Quebec filmmakers needed their own office."

Sheffer describes Boudreau's membership objective as "realistic," adding that by her estimates there is a potential 500 to 1,000 film members in Quebec.

Fully recognizing the distinguishing cultural elements of

Quebec films, Boudreau says the fact that the Academy has a high profile across Canada can only assist in promoting "good films" which, he says, "look good anywhere."

"We just hold on to the aspect of the Academy being Canadian because of the promotional value."

One of the strongest induc-

ments Boudreau will have in his membership drive this summer is that, for the first time in the history of the Genie Awards, Canadians will see a large majority of Quebec-made films in the feature film section. The exact number of films entered will be known on the Oct. 15 deadline for the Genie Awards.

venues across Canada totalled \$400 million in 1985. Total discretionary service revenues for the cable industry in 1985 was \$152 million, according to an article in a June industry newsletter.

Regardless of the increase in VCR sales, videocassette wholesalers say the number of videocassette retail stores, which went through a boom-and-bust cycle that began three years ago, is stabilizing.

"The stores that have stayed in business are now expanding their volume of rental sales," Norman Bourbon of Videolobe Inc. told *Cinema Canada*.

Bourbon says video wholesalers are beginning to look more seriously at direct sales — once a marginal business compared to video rentals.

Invasion of the VCRs

MONTREAL — A spiraling increase in the number of video cassette recorders in Canadian households is giving the cable television industry a run for its money, according to statistics released by the A.C. Nielsen Company of Canada.

A recent Nielsen survey shows that the penetration rate of VCRs in Canadian homes has increased from 31 per cent (November, 1985) to 37 per cent (March, 1986). A spokesperson for the Canadian Cable Television Association says that, since March, the increase has reached 40 per cent.

Sony, one of the largest VCR manufacturers in Canada, reports that video rental re-

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APFVQ restructured with Demers

MONTREAL – Had it not been for a mandate to restructure the organization, Rock Demers says he would not have accepted the sensitive position of president of the Association des Producteurs de Film et de Vidéo du Québec (APFVQ).

"It was getting very difficult to bring every one together for a meeting at the same time and nearly impossible for the president to handle most of the work and run his own business," Demers told *Cinema Canada*.

No sooner was he named APFVQ president on June 13, along with vice-president and secretary-treasurer Claude Bonin, Demers created five new sections within the association, each with its own president.

These sections and respective presidents are: Documentaries and sponsored films, Jacques Lambert of Lambert LePage Labbé Inc.; Technology, Hélène Lauzon of Sonolab Inc.; Feature films, Marie-José

Raymond of Rose Films Inc.; and Television, François Champagne of Les Productions SDA Ltée.

In the new organizational scheme each section will elect its own executive council and schedule its own meetings. The general administration under the direction of Demers will oversee the operation of the 20-year-old association with just over 100 active members.

"The membership is disciplined and coherent enough in its deliberations that there is no possibility of one or several sections fragmenting from the association," says Demers. He added that decentralizing the association and parceling out the burden of responsibility was unavoidable given the increased workload.

With the combined membership representing 70 Quebec-based companies accounting for close to 85 per cent of productions in Quebec

in 1986, Demers says that during his term the APFVQ will "close ranks" with the Toronto-based Association of Canadian Film and Television Producers to promote English- and French-language Canadian films.

"We hope to be able to find ways to have better screen access and distribution in Canada," says Demers.

Also on Demers' agenda this year is the strengthening of five collective agreements between the APFVQ and the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Union des Artistes (UDA), Société des Auteurs Recherchistes Documentalistes et Compositeurs (SARDEC), and the Syndicat des Techniciennes et des techniciens du cinéma du Québec (STCQ).

Demers would also like to negotiate a first-time collective agreement with l'Association des Réalisateurs et Réalisatrices de Films du Québec (ARRFQ).

ANNOUNCEMENT



Mimi Fullerton



David Melville Wood

Bernard Ostry, Chairman and Chief Executive Officer of TVOntario, is pleased to announce two senior executive appointments. Mimi Fullerton is appointed to the new position of Director-General, overseeing programming and acting for the chairman in his absence. David Wood is appointed to the new position of Chief Operating Officer, and will be responsible for finances and operations.

Mimi Fullerton has been a member of the federal Task Force on Broadcasting Policy, on leave from Telemedia Inc., where she was Manager, Planning and Development. Ms. Fullerton has extensive experience in the private sector and communications industries.

David Wood has been Assistant Deputy Minister, Finance and Administration, at Ontario's Ministry of Citizenship and Culture. He has varied public-sector experience, much of it at the Ministry of Natural Resources.

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Lavigne new head of SGCQ

MONTREAL — Jean-Guy Lavigne, former vice-president and director general of the Quebec government's Office de la langue française, has been appointed the new president and director general of the Société générale du cinéma du Québec.

Lavigne succeeds Nicole Boisvert who resigned soon after the present Liberal government came to power early in 1986. Denise Robert, the

acting president and director general prior to Lavigne's appointment, is now assistant to the president-director general.

Lavigne, 45, was special advisor to the Quebec government's Ministère du Conseil Exécutif. In the mid 1970s he was director general of the Régie de la langue française. Lavigne holds an MBA degree from the Université du Québec in Montreal.

On June 30, 1986, Lavigne

was appointed for a five-year term to the board of directors of the Société de développement des industries de la culture et des communications, Quebec's cultural industries development bank.

Lavigne will serve a five-year mandate with the SGCQ effective June 18. As well, Marcel Knecht and Robert Demers have been appointed as members of the SGCQ administrative council.

Knecht is the director of Marcel Knecht et Associés. He is also director of public relations for the Association canadienne des compagnies d'assurance de personnes and the Banque Nationale du Canada.

Demers is administrator and vice-president of McNeil, Mantha, Inc.

CRTC ready for pay by view TV

MONTREAL — The Aug. 15 deadline set by the Canadian Radio-television and Telecommunications Commission

(CRTC) for comments on the introduction of pay-per-view television services is no cause for alarm despite the lack of industry readiness, says Andre Link, president of the Association Québécoise des Distributeurs et Exportateurs de Film de TV et de Vidéo (AQ-DEFV).

Link, who has had the president's job since June, explains that pay-per-view TV is an important issue that the association has not had time to discuss.

"We have so many files that I'm not sure if we can or will prepare a comment," Link told *Cinema Canada*.

Speaking on his own behalf, Link agrees with the CRTC decision to investigate the pros and cons of pay-per-view television in Canada.

"Every possibility to secure revenues should at least be explored," he says.

Link sees no reason why pay-per-view television would not be feasible as long as it did not interfere with revenues from existing sources, such as pay television.

In June 1984, the CRTC had stated that it was not prepared to receive applications for pay-per-view services and "that the introduction of another model of pay television at this time would be premature and would only add to the uncertainties which now beset the industry."

Curzon to p.r. post

TORONTO — Thomas Curzon, a former executive editor of *The Toronto Star* and for the past two years assistant director of the CBC English Network's press relations, was named director of public relations for the network June 16.

Curzon, successor to Cec Smith following the latter's May 16 retirement after a 30-year career with the CBC, takes over a department that's been re-named to more accurately account for the services it performs which, beside media relations, include audience relations, the Speakers' Bureau, postbroadcast program use, and translation services.

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
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LEGAL EYE

by Michael Bergman

Changing the guard

The beginning of the summer brought a change of ministers for the Department of Communications. The outgoing minister, Marcel Masse, had achieved quite some acclaim in the arts and cultural community of this country. The new minister, Flora MacDonald, although a Member of Parliament of some years' standing, remains a largely unknown person to the Canadian cultural industries.

Arts and culture in Canada are particularly susceptible to the views and direction of the persons in charge. The Department of Communications is probably the only ministry of the government directly concerned with the arts and cultural fabric of the nation. And heavy subsidization of the arts and cultural industries only enhances reliance on the department for direction.

For these reasons it is useful to look at the record of the outgoing minister, and the kinds of issues which Ms. MacDonald might find herself dealing with. Masse leaves the office with one of the finest reputations of recent Ministers of Communications. He is regarded as something of a cultural nationalist, a defender of the cultural industries at the cabinet level, and the initiator of new directions in policy. Nevertheless, his real record of achievement is scanty. While this might have been different had he remained longer in the job — and it should not be forgotten that his resignation after a year in office reduced this tenure even further — the basis of his reputation was ultimately more a matter of style and flair than substance.

Masse's career as the Minister of Communications can be divided into two phases. During the first phase, approximately six to eight months of his tenure, he was hardly popular with the arts and cultural community. He appeared as an uncaring and insensitive budget-slasher who had a questionable grasp of the issues involved in cultural matters.

The turnabout came about during the last half of his tenure, a time when he appointed numerous task forces to examine and advise on pressing issues. This was a period when he appeared as a stabilizing force, preventing further budget-cuts and deregulation in a government ideologically bent in that direction.

The most notable feature,

however, of his rise to acclaim in the arts and cultural com-

munity was the perception that he was a cultural nationalist. It was under this banner that it was thought he would make his greatest contribution. This consisted of a series of initiatives in such areas as Canadian ownership of cultural industries, Canadianizing distribution, protecting Canadian cultural sovereignty

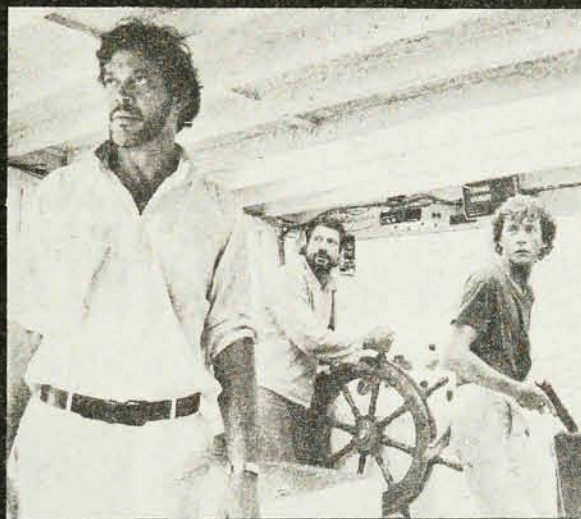
in the free-trade talks, and a more aggressive interest in cultural matters. The feeling that his initiatives might produced actual action and results distinguished him from his more lethargic predecessors.

Given this, it is surprising that his overall record of achievement is so small. The many reports and tasks forces

that he commissioned are still waiting either to be acted on or to report. Cultural sovereignty remains a problematic issue in free-trade talks. Canadianization of the distribution system in the feature film industry is far from a reality. Budget-cutting is still the norm in the government

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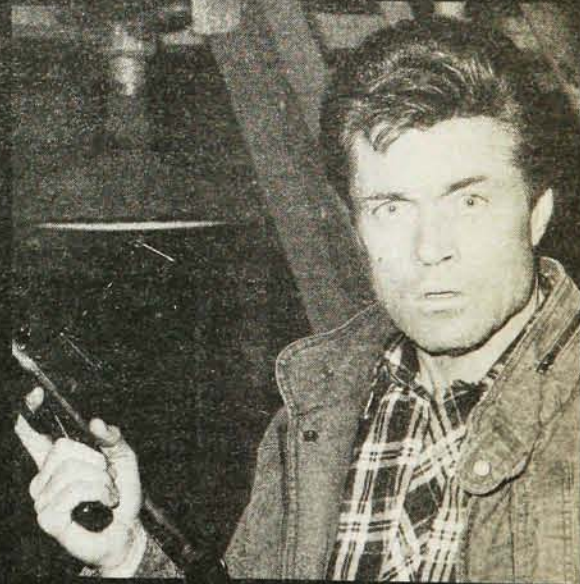
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and indeed the flow of funding is arguably less than pre-1984 levels.

In this context, Masse leaves behind a series of beginnings – and a lot of loose ends. Whether he could or would have pursued these initiatives to their logical conclusion is one of the “ifs” of history.

A sense that much action is imminent in many areas of artistic and cultural activity is the legacy left to the new minister. It would be during her tenure in the Department that action must be taken, if action there is to be.

At the outset of her term as Minister of Communications, Flora MacDonald presents quite a different figure from Masse. She is a long-time politician whose profile has waned somewhat over the years. Steady although not spectacular, she is credible, but her influence on overall government policy may be limited. In the general public she is probably thought of as an upper-middle-ranking Cabinet Minister, holding her own in the ministerial pecking-order but unlikely to rise any higher.

She comes to the portfolio without any known position

on the organizational and financial problems of the cultural industry. Because of this she will have to spend considerable time learning not only the department, but critically reviewing the reports of the task forces and commissions which her predecessor ordered. This in itself may cause delay in many areas. More important, though, is whether or not she would choose to embark on new directions or any directions at all. These decisions will, in many ways, be determined by the degree of protectionism and regulation she will bring to her department. In the arts and cultural industries, protectionist and regulatory measures are considered as par with the tenets of cultural nationalism. Ministers of Communications who do not pursue these aims aggressively are generally considered failures by the constituency served by the Department.

Maintaining a protectionist stance will be a difficult task for the new minister. The government has placed high stakes

on the free-trade talks. Despite verbal insistence on cultural sovereignty, it is unlikely that new protectionist measures could be implemented without adversely affecting the trade negotiations. What would then become of the long-standing issues of the Canadianization of distribution, Canada-first requirements in cultural matters, or copyright legislation to protect Canadian artists?

Ms. MacDonald does not

need to establish a reputation for herself. She does not need to play the nationalist in order to be noticed or keep her position. It is therefore to be hoped that she will be less concerned with image – and more inclined to go for results.

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

Ostry's speech strikes chord

TORONTO – TVOntario chairman Bernard Ostry's June 11 speech in New York to the American Association of Museums on “Cultural Sovereignty and Free Trade Between Canada and the United States” met with very immediate – and overwhelmingly favourable – response when excerpts of it first appeared in that day's *Globe and Mail*.

Ostry's speech, often critical

of Americans' general lack of understanding about Canada and tolerance for its concerns as a separate culture, attracted some 40 telephone calls, many directly to Ostry's office, registering support for his stand. Thirty of those first-day calls, in fact, were from people requesting full-text copies of his speech while the rest were approving comments, said TVO media relations officer Kathleen Vaughan.

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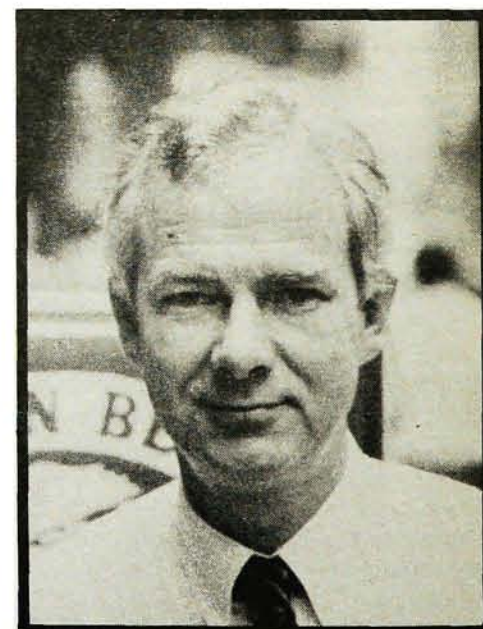
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Montreal festival market to double with Télévidcan

MONTREAL – Buyers and sellers will be attending the market at the Montreal World Film Festival (Aug. 21 to Sept. 1) from more countries and in greater numbers than ever in the festival's 10-year history. The market will be held from Aug. 24 to 31.

"We have found that the festival needs the strong market and that the market needs the festival," market coordinator Jacqueline Dinsmore told *Cinema Canada*.

With an anticipated doubling of last year's 500 participants, including a marginally greater number of buyers, the market has been moved to larger premises at the Meridien Hotel in downtown Montreal, where nearly all of the available 100 offices had been reserved by mid-July.

Dinsmore says that many of the film, television and video professionals representing close to 175 countries are motivated to return to Montreal by the success of the market in previous years.

An extra inducement offered by the festival are 200/six-night

complimentary hotel passes sent to select buyers who have shown an interest in Canadian product.

Though Dinsmore says she expects that only half of the comps will be used, she insists that there is much more to creating a viable market than sending out complimentary passes.

"We comped one buyer from Spanish television and they decided to send a buyer as well. Montreal is popular because this is where the clients are," says Dinsmore.

Among the international participants who will be making a strong presence felt this year will be the BBC, Film 4 International and a Latin American contingent who have reserved a double suite at the Meridien Hotel.

Canadian companies are hoping to repeat last year's success in the market place with a new Televidcan section devoted to selling Canadian television and video programming.

"Our emphasis this year is on Canadian participation. Last

year was a turning point for the Canadians who did most of the business at the market," says Dinsmore.

She says it is important that Canadians have a strong market in Canada because of the prohibitive cost of participating overseas at MIP-TV, Cannes or Monte Carlo.

Close to 60 Canadian companies and government agencies have confirmed participation in Televidcan, leaving several suites available for latecomers, adds Dinsmore.

Astral Bellevue Pathé Ltd. has expanded its presence this year to two suites. Dinsmore expects that the market participation will exceed the overflow mark after the festival begins.

She explains that with the market and festival concentrated in their own backyard, many Montreal-based participants wait for the last minute to register.

An important draw this year will be the scheduled meeting between Tim Kittleton, director of the American Film Market (AFM), and Canadian film exporters, sponsored by Telefilm Canada.

Kittleton who oversees the annual AFM in Los Angeles, will discuss ways to make it easier for smaller Canadian companies to participate in the AFM. This could mean the formation of an umbrella group to represent Canadian sellers in Los Angeles.

WFF to beam across Canadian skies

MONTREAL – The 10th annual Montreal World Film Festival (Aug. 21 to Sept. 1) will be seen on all Canadian cable systems during the festival via the CBC Parliamentary Channel.

Made possible through Telesat Canada, the Télé-Festival

broadcast will include highlights of the festival, full coverage of all press conferences, interviews, news updates and select sequences from many of the 200 films entered in the festival.

Télé-Festival is co-produced by the National Film Board of Canada. The festival broadcast was started two years ago for Montreal and Quebec City cable subscribers of Vidéotron and CF Cable Television.

Bennie gets Paragon

TORONTO – Distributor Isme Bennie International Inc., with recent sales of Peter Ustinov's *Russia*, *OWL/TV*, and *Growing Up Gay* to its credit, has acquired foreign television distribution rights to Paragon Motion Pictures' six-part *Philip Marlowe* series.

The series has been airing on the First Choice pay-TV network and is set for broadcast on the Global Television Network, with an option for six more *Philip Marlowe* films obtained by Paragon from the Raymond Chandler Estate.

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Festival of Festivals June media launch intros Schein

TORONTO — The 11th annual Festival of Festivals, before a courtyard-filled crowd at the Hazelton Cafe in Yorkville, held its media launch June 25. Following opening remarks by festival board chairman Jon Slan, new director Leonard Schein praised his predecessor Wayne Clarkson ("He leaves me with very big cowboy boots to fill," quipped Schein) and spoke with relish of helming the popular film festival. Schein also, in what amounted to perhaps the launch highlight, introduced director Denys Arcand and producer René Malo of *Le Déclin de l'empire américain* fame. Their film, winner of the international critics' award at this year's Cannes International Film Festival and now in commercial release in Montreal, headlines a group of five opening night gala films when the festival commences September 4.

While some aspects of the festival at the time remained to be fleshed out, Schein, with Slan and festival communications director Helga Stephenson looking on, announced a new *Close Encounters* program that aims to achieve one of his principal goals for this year — increasing the intimacy and accessibility of Toronto filmgoers to the festival.

Intended as a successor to last year's *10 To Watch* program, *Close Encounters* will put festival buffs into contact not just with directors but cinematographers, special effects people, etc., although it's planned to have more directors speaking at screenings of their works to provided added insights.

"Everyone's going to be surprised at the quality of Canadian films this year," promised Schein, vowing as well that the new *Winds of Change* series, a 75-film retrospective on Latin American cinema, would also be the largest of its kind in the world.

Tax changes

cont. from p.49

ers in Ontario. It is estimated Canada receives about \$300 million per year from American movie productions.

Villeneuve said the OFDC is concerned by the new tax regulations because if American firms are discouraged from working in Canada, it will mean lost jobs in the film industry as a whole. It could mean lost business for Cana-

dian studios, film services and workers as well as lost spinoff benefits to the general economy, he added.

Gerry McIntyre, acting chief of the non-resident taxation section of Revenue Canada's Ottawa headquarters, said the withholding tax provisions for non-residents have always been part of the tax laws.

The U.S.-Canada tax treaty of 1980, portions of which did not come into effect until Jan. 1, 1986, outline regulations under which Revenue Canada is required to collect taxes. The Jan. 1 regulations require that non-resident athletes and artists join the ranks of other non-resident workers and pay a withholding tax on per diem expenses.

Although there are conditions for some exemptions, McIntyre said Canadian and U.S. authorities agreed that artists and athletes would be sub-

ject to the tax where they perform.

"If we didn't realize the situation now and take the proper withholding now, he is going to have a big bill at the end of the year," McIntyre said about performers.

The 15 per cent withholding tax is to be held by companies as a contribution toward total income taxes owed by non-residents. Some performers may be subject to much higher taxes under graduated rates, however.

Film industry and Revenue Canada representatives held a forum in June on the tax regulation issue in Toronto, but little was resolved, Prior said. He said it appears Revenue Canada will have a bulletin prepared by September outlining non-resident taxation.

Neil Harris, an international tax entertainment lawyer with the Toronto law firm of Good-

man & Goodman, said there are several problems outstanding, not the least of which is the confusion within the film industry about the regulations.

One problem is that many U.S. performers and film producers are only now finding out about the changes and they are wondering what it all means in terms of Canadian projects.

Harris said he and probably one other person concerned about the regulations are to hold meetings with senior Revenue Canada officials in an attempt to get a clearer picture the regulations. "The government is saying the per diems are part of your income," he said.

But Harris said the issue remains as to which of the per diems can be fairly and reasonably taxed. American film producers are willing to pay taxes, but they must be clearly in-

formed what is expected, he said.

He said the full tax is to be applied and collected from performers, but it also looks like writers, production and technical people in the film industry could be affected.

Another issue the tax regulations bring to light is that of one level of government, such as the provincial OFDC, and another level of government with a different mandate working at cross-purposes.

Harris said the changes could have a serious impact in Canada.

"If the government makes it such that there is not a clear economic benefit to coming to Canada, they won't come."

The meetings with Revenue Canada will hopefully resolve the issue for the film industry, while protecting the interests of the Canadian government, he said.


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Canadian Perspective ups ante

TORONTO – In an effort to promote the Canadian film industry, Festival of Festival officials are tripling the cash award to be given out at this year's event.

The annual Toronto-City award for excellence in Canadian production has been increased to \$15,000 from \$5,000 the year before, festival director Leonard Schein announced on July 22.

All Canadian films shown at the festival are eligible for the award co-sponsored by the City of Toronto and City-TV.

As Toronto Mayor Art Eggleton explained, more than \$100 million was pumped into the 1985 economy of the city from film and television production. With a 40 per cent increase in spending so far this year, Eggleton said it made sense to further invest in the award.

Festival of Festival officials also announced the 38 Canadian films which have been selected for the Perspective Canada section of this year's event. The Canadian program of the festival includes 13 features, three documentaries, three short dramas, nine experimental and 10 short films.

Dancing in the Dark, directed by Leon Marr, was chosen to open the Perspective Canada showings selected by a program committee that screened more than 200 films from across Canada. **Dancing in the Dark** won acclaim at this year's Cannes Film Festival and will be shown at the New York Film Festival at the end of September.

Marr said after the press conference that the new \$15,000 award better reflected the realities of making films in Canada.

Programmer Piers Handling said it was a very competitive year for Canadian films with high quality productions coming from across the country.

Past winners of the Toronto-City Award for Excellence in Canadian Production are Léa Pool for **La Femme de l'hôtel** and Donald Brittain for **Canada's Sweetheart: The Saga of Hal C. Banks**. A jury of six will decide this year's winner.

The films included in this year's Perspective Canada program include:

Features

The Adventure of Faustus Bidgood, d. Michael Jones & Andy Jones
Anne Trister, d. Léa Pool
The Climb, d. Donald Shebib
Close to Home, d. Ric Beairst
Confidential, d. Bruce Pittman
Dancing in the Dark, d. Leon Marr
Le Déclin de l'empire américain, d. Denys Arcand
Eviction, d. Bachar Chhib
Loyalties, d. Anne Wheeler
Pouvoir Intime, d. Yves Simoneau
Sitting in Limbo, d. John N. Smith

The Universal Statement, d. Jack Darcus
Welcome to the Parade, d. Stuart Claffield

Documentaries

The Final Battle, d. Donald Brittain
Passiflora, d. Fernand Bélanger & Damar Gueissaz Teufal
Richard Cardinal: Cry From a Diary of a Metis Child, d. Alanis Obomsawin

Short Dramas

The Dead Father, d. Guy Maddin
La fuite, d. Robert Cornélius
Sonia, d. Paule Baillargeon

Experimental

As Seen on TV, d. David Rimmer
Birds at Sunrise, d. Joyce Wieland
Her Soil is Gold, d. Annette Mangaard
Knock, Knock, d. Bruce McDonald
Little Brother Watches Back, d. Tom Thibault
?O, Zoo! (The Making of a Fiction Film), d. Philip Hoffman
Along the Road to Altamira, d. David Rimmer
Triptych, d. Bev Brigham
White Museum, d. Mike Hoolboom

Short Films

Divine Solitude, d. Jean-Marc Larivière

Blackouts left up to parties concerned

OTTAWA – The knotty problem of football game blackouts on Toronto-area cable systems has caused the Canadian Radio-television and Telecommunications Commission to call for public comments to assist it in reviewing the issue.

Until such time, the CRTC on July 9 renewed the licenses of nine Toronto-area cable undertakings.

TV blackouts of Canadian Football League games go back

It's a Party, d. Peg Campbell
Linda Joy, d. Linda Busby & William MacGillivray
Men: A Passion Playground, d. Atom Egoyan
O, Dad! d. Jonathan Amitay
Passion and Gasoline, d. Mark Forler
Signals, d. Colin Strayer
Turbo Concerto, d. Martin Barry
Up Against the Looking Glass, d. Bruce Worrall
The Wake, d. Carolyn McLuskie

to the late 1960s when the Commission decided the matter was best left to the parties concerned – the CFL, broadcasters and cable companies.

The parties' inability to reach agreement led the Commission to impose restrictions on cable coverage in areas where local TV stations are blacked out.

At a public hearing in May 1986, the CFL argued that continued blackouts "are crucial to the league's survival," and that "without the ability to protect its gate revenue, the league would simply not survive."

Toronto-area cable licenses, however, responded that blackouts irritate subscribers and that the blackout policy was only applied to some sys-

tems and not others, wondering as well whether what was "really a problem between a program supplier, a broadcaster and an advertiser" was within the CRTC's mandate.

Throwing its hands up in despair, the Commission reverted to its initial view that "the matter of blackout should be resolved by direct negotiations between the parties concerned."

However, the Commission invited public comment until Aug. 15 on such questions as whether "the public's interest in seeing home games transcends the proprietary interests of the CFL?" and other philosophical issues related to the 16-year-old Canadian blackout dilemma.

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E A S T E R N W A V E

by Chris Majka

In the land of Cabot and Smallwood work has started on Gordon Pinsent's **John and the Missus**, but Ken Pittman's **Finding Mary March** has been postponed until June, 1987. Despite down

to the wire negotiations, sufficient funds had not been raised to give the project a go-ahead this shooting season. In New Brunswick Tony Merzetti has taken over as coordinator for the N.B.

Filmmakers Co-op in Fredericton. The Co-op is engaged in post-production work on a film called **Spectre of Rexton**. It is a 1/2 hour drama based upon a story of N.B. journalist, writer, and raconteur Stuart Trueman and is directed by Kevin Holden. Rexton is a small town on the Acadian shore of Nova Scotia where, in

the 1820s a young woman was murdered by her husband. Local legend maintained her ghost continued to haunt a certain section of the road where she had once lived. This legend was given a certain tangibility in the 1930s when a couple of local rum-runners resurrected her ghost to help keep passerbys away from the

site of their still. Bob MacLeod and Delia Smith, two other Co-op members shot a short film called **Road Life** last year. It follows the life of a man who drives a petrol transport truck as he makes his rounds of the service stations. Bob MacLeod is back from England, where he is now making his home, and is cutting together this nine-minute production.

Also in Fredericton John Pederson (of **Ski Peru** fame) has established a company called Capital Films. With assistance from the Department of Employment and Immigration this company is attempting to establish a 35mm film industry. Their first venture is a low-budget feature called **Philip** which was shot during the month of May in the vicinity of Fredericton. It is adapted from a story by New Brunswick author (recently nominated for the Governor General's Award) David Adams Richards. Set on the Miramichi, it is the story of a man returning to his home town after a prison sentence and the reaction of the community to his return. John is currently at work editing the film in Fredericton.

Word has come to me about a film called **Le Tapis de Grand-Pré** directed by Philippe Comeau, an Acadian filmmaker from Nova Scotia now living in Montreal. It is a half-hour drama for an international series called "Legends of the World" and is financed by Telefilm, Radio-Quebec, TV Ontario and Antenne-2 in France. It is the story of a brother and sister who encounter various obstacles as they search Nova Scotia to find the missing pieces of a magic hooked rug made in 1755. It was shot entirely in the Chéticamp area of Cape Breton during the month of March and is currently in post-production in Montreal.

In Halifax, Picture Plant, headed by Bill MacGillivray of **Aerial View** and **Stations** repute, is in pre-production of another feature called **Life Classes**. As per usual Bill is characteristically tight-lipped about all aspects of the script and production until the film is ready to be released. But he did tell me that the story is set in Halifax and Cape Breton and concerns a woman who teaches at the College of Art and Design. After the logistics extravaganza that shooting **Stations** was, he is anxious to keep this production as uncomplicated as possible. They are considering shooting in super 16mm and if all goes

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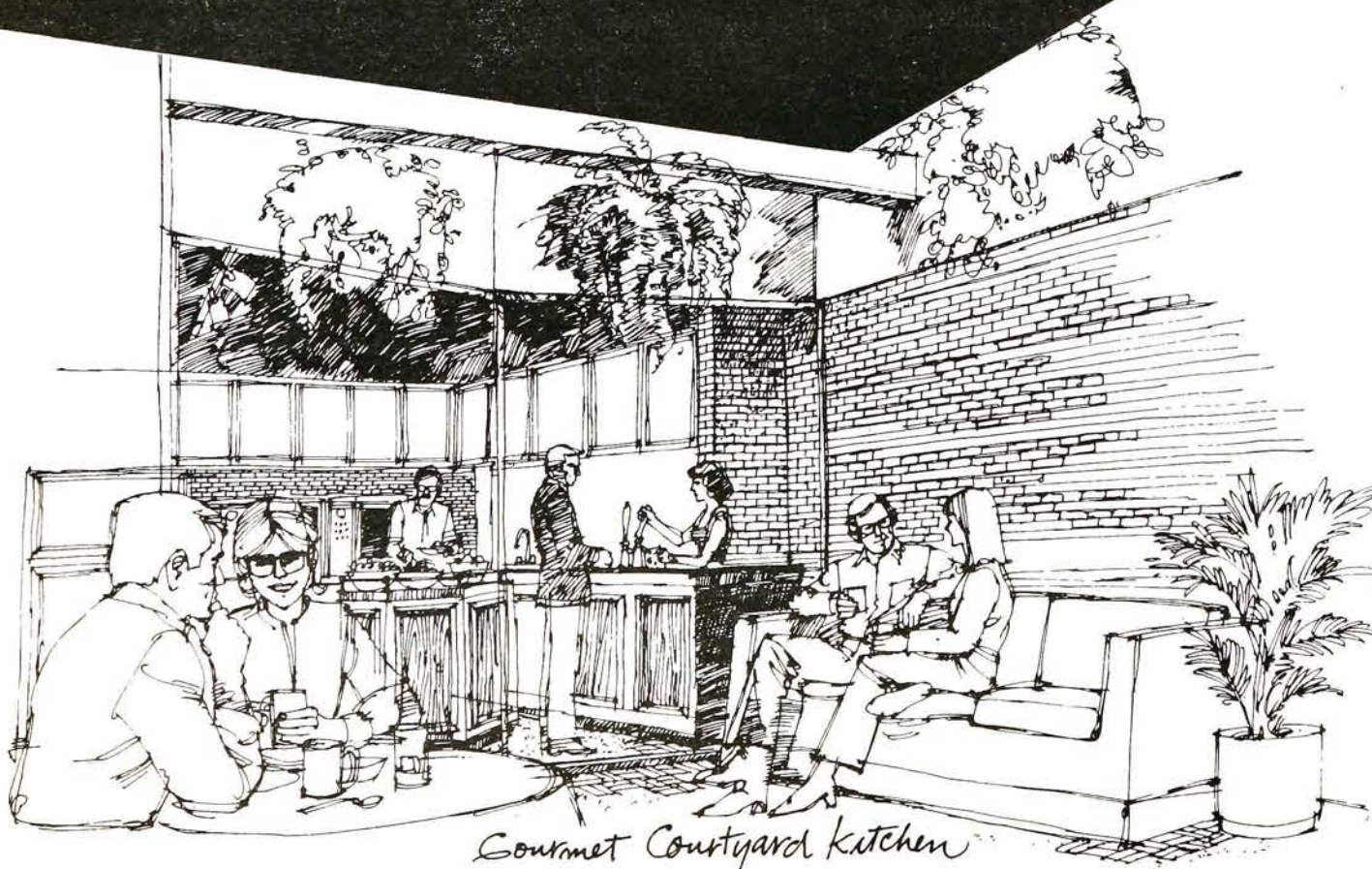
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well production will commence in September.

At the Centre for Art Tapes (CFAT) Cathy Quinn has assembled a package of recent CFAT productions including **Katie** by Dean Brousseau, **Wallace** and **Teresa** by Jan Peacock, **Commercial Cul-**

ture by Popular Projects, **Crossing The 49th** by Mark Verabioff, and **Survival: Still The Issue** by Melodie Calvert, Nancy Davis, and Caroline Murray-Crick. She is touring this video package across Canada to centres in Halifax, Winnipeg, Calgary, Edmonton, Vancouver, Toronto, and Ottawa along with a performance

piece called **Hali-Facts** to introduce the series.

From Doomsday Studios comes word that president Ramuna MacDonald is on her way to the Middle East to arrange to shoot a drama in the United Arab Emirates. While in Cannes this year she started discussions with film representatives from that country and

the result is **Golden Sand, Silver Water**, a romance set in the Persian Gulf in the 1870s. Negotiations are still in the early stages but production is planned for November and December of 1987. Besides the animation work which Doomsday is involved in, they have also in recent years become quite involved in live action

drama. Another international project somewhere on the burners for Doomsday is **Gifts of Amber**, a feature drama to take place in a Bavarian castle in Germany.

Michael Donovan of Salter Street Films (formerly Surfacing Films and now, paradoxically, located on Barrington Street) is busy at work arranging a six-part comedy series to be co-produced with CBC featuring Newfoundland's masters of lunacy and political satire, "Codco". Progress has been slow, he told me, but production is slated to begin in September. Meanwhile other brother, Paul Donovan, known for his survival/sci-fi flicks **South Pacific, 1942, Siege,** and **Def-Con 4** has been travelling around the world seeking a location for his newest script, a time travel/survival film. Latest word is that **Normanicus** will commence production in mid September in the mountains of southern Argentina which are said to resemble the script's locale - Switzerland in the year 60 AD!

C F T A N O M I N A T I O N F O R M

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Recipients will be chosen by the CFTA and a representative industry panel.

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On Prince Edward Island the Island Media Arts Co-op is at work on a number of projects. In April they shot a short humorous drama called **Morning After**. Directed by Pamela Gallant it is slated to be 15-20 minutes long. They are currently synching rushes and awaiting news on further funding for the project. Coordinator Dave Ward is working on a film called **Retrieval**, a personal documentary using sculpture. Rick Gibbs is also working on a film which is taking the form of reminiscences using footage which was originally shot in the 1960s.

Bold Steps taken in Padua festival by Primedia and CBC

PADUA, ITALY - **Bold Steps**, Toronto-based Primedia Production's 90-minute documentary about the evolution of the National Ballet of Canada, picked up an award at the International Festival of Documentary Films held here in early June.

The silver and marble trophy awarded to the production (produced in association with the BBC and CBC, with Telefilm support) was accepted by its director, Briton Cyril Frankel. Produced by Primedia's Pat Ferns, **Bold Steps** was telecast in the 1984-85 television season in Britain and Canada.

Kids get European kudos

MUNICH – The Kids of **Degrassi Street** episode "Griff Makes a Date" added this year's Prix Jeunesse for Drama to its international award credits here on June 12. As the official Canadian entry in the nine-day festival which screened the 100 best children's films internationally, the episode received over 4,000 votes from Festival delegates.

The CBC's head of children's television, Angela Bruce, accepted the award (since the **Playing With Time Inc.** series is produced in association with the CBC, with Telefilm participation). PWT producers/directors Linda Schuyler and Kit Hood are currently producing a sequel series, **Degrassi Junior High**, set for a January, 1987 airdate on the CBC.

Producers gather in Atlantic conference

CHARLOTTETOWN – Sixty delegates from throughout Atlantic Canada gathered here from June 25 – 28 to attend the 3rd Annual Atlantic Film & Video Producers' Conference.

Work sessions of the conference dealt with production financing through the private sector, distribution of film & video in the domestic market, and new technology in film.

By all accounts, delegates agreed that the quality of the sessions and the amount of information accessed through the resource people made this conference the best yet.

Among the resource people who attended the conference were Canadian industry representatives, including Oscar-winner Michael MacMillan, of Atlantis Films, Toronto; Mike Donovan of Salter Street Films, Halifax; and Ron Mann of Sphinx Productions.

Also taking part in the conference were financial broker Frank Jacobs, president of En-

tertainment Financing of Toronto; entertainment lawyer Claude Joli-Coeur, Telefilm Canada's legal counsel; insurance broker Arthur Winkler of Howe Insurance, Toronto; and film certification expert Carl McMullen of the Canadian Film and Video Tape Certification Office, Department of Communications, Ottawa.

Those who attended the conference also had the opportunity to meet provincial government representatives dealing with provincial policies regarding film and video production, and acquisition. On hand to speak at the official opening of the conference was P.E.I. Premier Joe Ghiz, Angela Bourgeois representing the Federal Department of Communications, and Bill Niven representing Telefilm Canada.

The presence and support of Premier Ghiz was viewed by delegates as a positive indication of Atlantic provincial governments' recognizing the im-

portance of this cultural industry.

In conjunction with the conference was the Canadian Filmmakers' Distribution Atlantic's first "showcase" screening of short subject films and videos. "The house was packed for both showings" said David Foster, of the Island Media Arts Co-op (IMAC).

IMAC, as host organization of the Conference, had the support of the Department of Communications, Telefilm Canada, the government of P.E.I., the NFB, as well as the many individuals, organizations and businesses who helped make this year's Atlantic Film & Video Producers' Conference a resounding success.

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FRONTS WEST

by Kathryn Allison

Call me British Columbian, but life in Vancouver this summer has been insufferably cheerful. Strangers no longer start desultory conversations about the weather, instead, "What have you seen at Expo?" gets tongues wagging. As I wander down Robson Street past the money exchange booths and omnipresent souvenir shops, I'm constantly tempted to join with David Letterman in advising the smiling, brightly clad tourists in front of me to "Get out of town. Go away. Go home, already."

But there's a comforting side to all this Expo blandness. Every night at 10:30 sharp there are fireworks and from my downtown apartment the celebratory explosions seem eerily like a space-age battle. Silent laser rays flash straight up into the night sky in huge white spikes, then come the thumping and cracking of the traditional fireworks. Every night people scream with delight at the show, as if applauding the efforts of malevolent aliens to wipe us all out.

It's not such a weird idea – an undercurrent of militarism and violent chaos hovers above our heads every time a visiting dignitary comes to the fair, accompanied by hordes of alert helicopters. (Film has changed our lives – you just don't hear helicopters the same way after seeing *Apocalypse Now*.) So I ponder the effects this gigantic adult day-care centre has had on our usual wealth of U.S. production this year. What on earth will we be able to brag about back east if we don't outdo them hosting U.S. runaway production?

But a little research quiets my fears, and the B.C. Film Commission's Brent Clackson assures me that the roster is full this summer, and that all crews are working until early September. While Tripwire and Zorah Productions' *Frederick* have both been postponed for now, lots of projects are in pre-production. These include *Roxanne* for Columbia Pictures, Mike Rachmil producer, Fred Skapase director, and starring Steve Martin; 13 new episodes of the *Hitchhiker* series for HBO; *Housekeeping*, Bill Forsyth's feature for Cannon Films, starring Diane Keaton; 26 new episodes of *Danger Bay*; *Astronaut and Son*, a TV movie for Disney; *Betrayal of Trust* for CBS; and *Malone*, an Orion Pictures feature directed by Hardy Cokliss and starring Burt Reynolds. In Victoria, Karen Allen is starring in *Backfire*, an

ITC Production directed by Gilbert Cates.

As far as real people (read Western Canadian) and jobs go, Wayne Sterloff at Telefilm has a new assistant. Maria Falcone replaces Alyson Drysdale, who left last spring. Falcone used to be the scheduling coordinator for Post-Haste Video,

and before that was involved in the production end of things in Alberta.

Patricia Mahon, who worked for Superchannel's Edmonton office for almost four years as script consultant and manager of Creative Development, has relocated to the Vancouver office. Her new title is Creative Development Representative, and translates that into action by representing B.C. producers and their projects to Superchannel and vice versa. According to Mahon, there are

four B.C. projects in active development – one TV series and three features, all of which are in the early stages of script development. So far, she's received an average of 10 to 12 proposals per month, and is looking forward to more: "I want to get to know the producers here – I'll meet with anybody who comes through the door." John Taylor, head of Vancouver's NFB Production arm, is moving to Toronto to act as head of the Ontario Centre (English program).

Taylor says that he's intrigued with the Board's proposed new structure (integrating production and distribution) and is excited about having a hand in how it all unfolds. The Vancouver Board offices will be consolidated by next spring in a new office space closer to the Pacific Cine Centre, whose theatre the Board will make use of.

The NFB Vancouver production *Feeling Yes, Feeling No* (director, Mo Simpson) has re-

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The National Film Board of Canada at the 10th Montreal World Film Festival

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Concerto Grosso Modo
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Nouvelle Mémoire/ Beyond Memory
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Réalisateur/Director: Les Drew



Richard Cardinal: Cry from the Diary of a Metis Child
Réalisatrice/Director: Alanis Obomsawin



La Vieille Dame
Réalisateur/Director: Gilles Blais



Sitting in Limbo
Réalisateur/Director: John N. Smith



L'Homme à la traîne
Réalisateur/Director: Jean Beaudin



The Champions, Part 3 The Final Battle
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cently been named the Board's all-time bestseller (bookings, video rentals and print sales). Does the Vancouver office get any awards? "We don't even get any royalties!" they confess.

Debbie Jansen, office co-ordinator for the BCFA, has taken on new part-time re-

sponsibilities as manager of the Vancouver office of the Academy of Canadian Cinema and Television. The Academy had been planning for some time to open a Vancouver office, and announced Jansen's appointment at the Vancouver Film Festival's Trade Forum. Jansen will implement membership campaigns and ac-

tivities, organize special events such as screenings for the Genies and the Geminis, and provide information about Academy programs such as the new national apprenticeship training program.

Another baby step in the right direction has been taken by

the provincial government which recently instructed the B.C. Development Corporation to seek proposals for the lease and operation of the Dominion Bridge "Effects Stage" (Burnaby Film Production Centre is another new name for the old warehouse that, despite its shabby condition, has housed a dozen major feature shoots in

the past few years). Over forty proposals were submitted in the first two weeks after the call, mostly by members of the construction industry. Apparently, a misconception that the provincial government was going to build a Land of Oz movie studio got going (Whoever gets these rumours started?) and created all kinds of inflated interest. If the B.C.D.C. gets a proposal that looks kosher (and the service sector of the film industry has formed a coalition and is submitting one together) they'll put in \$2 to \$3 million dollars for renovations on the building as part of Phase I of its development. Future development would be up to the private industry. John Erickson, manager of Special Projects at B.C.D.C. and in charge of the film industry facilities at Dominion Bridge, has said that proposals will be evaluated according to standard criteria such as financing and management strategies, ability to market the facility in Canada and North America, and proposed methods of operating the facility. "Our goal is to keep the facility full," says Erickson. Once an operator is chosen, renovations could start as early as this fall. Burnaby Mayor Lewarne commented at a press conference announcing the proposal call, "I feel like we won the Academy Award for best film location in Canada."

Still no word on what the provincial government plans to do about a film policy. The Board of Directors of the BCFA submitted their requested outline, but don't expect any action until a new Sacred leader is chosen.

DesRoches on loan to government, Delaney to v. p. post

OTTAWA — Pierre DesRoches, former vice-president of French Television with the Société Radio-Canada has been appointed to the position of Network Head, Cultural and Communications Industries. DesRoches, who remains on staff at the CBC, will lend his services to the Government of Canada in preparation for the second Francophone summit which will be held in Canada in 1987.

Franklin Delaney has been appointed to the position of vice-president of French Television, effective August 1, 1986. Both appointments were announced in July by CBC President Pierre Juneau. The DesRoches appointment was made by Monique Landry, Minister of State for External Affairs and Flora MacDonald, Minister of Communications.

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ON (EXPERIMENTAL) FILM

by B. Sternberg

On the international front, interest from Europe in Canadian independent film continues:

• Vasja Bibich of SKUC productions (Students Cultural Centre), a filmmakers' co-op in Ljubljana, Yugoslavia, recently presented three programs of films in Toronto. As Bibich explained, the group, in-

terested in film as an international language for contemporary critical thought, wanted to show their films in "media-developed" countries to see whether their experiences are accessible to North Americans. The answer is yes, the films could bring something to people here. Bibich was also here to learn how our films are

made - conditions of production and systems of distribution. To complete the exchange, the Funnel will take a package of films to Yugoslavia in September.

• Luca Gasparina from Turin, Italy is in Toronto now pre-selecting for the Festival Internationale Cinema Giovanni, the International Festival of Young Cinema.

• The London Filmmakers' Coop in England is celebrating 20 years of independent and experimental filmmaking with

a multi-media event, Oct. 10-19, which will cover the following areas: 16mm and Super 8 film, videotapes, installation, performance, and 'expanded' work. Canadian filmmakers are invited to submit work and External Affairs is assisting with shipping.

• Midi Onodera recently returned from the Oberhausen Short Film Festival in which her film *Ten Cents A Dance (Parallax)* was screened. In seeing other works, and hearing other concerns, she sensed

a difference between European and North American films, the former being more political. She made contacts and spread the word about Canada and Canadian independent film. The Oberhausen screenings for competition took place in a 1000-seat theatre followed by discussions between audience and filmmakers. The screening in which *Ten Cents A Dance (Parallax)* was programmed, ended at midnight with a discussion continuing until 2 am. Travel costs for Onodera were covered by the Oberhausen Festival, Ontario Film Development Corporation, and, after considerable arm-twisting since it apparently is not their policy, Telefilm Canada. Telefilm and the DOC both send contingents to various festivals (Cannes, Berlin), but Canadian filmmakers with works in a festival have no way of attending unless the festival pays to bring her/him over.

The most recent DOC-initiated study on film distribution and exhibition, "The State of Things," by Dr. Brian Lewis says once again, 'A fine mess you've gotten us into!' - and underlines it with cold hard figures: foreign (read U.S.) companies collect 70 per cent of all distribution revenue, but paid, in 1981-82 \$0.3 million in Canadian royalties and \$231.9 million in foreign royalties. So, we've been reminded once more that film distribution and exhibition is foreign-controlled. Now that that has been substantiated and recommendations made - good recommendations, remedial recommendations - but NOW WHAT???

An additional note, not to undermine, however, what the study did do, but was there any examination of the distribution of short films, documentaries, experimental films, or the relationship between the NFB's distribution practices and other distributors handling similar films? That, of course, will now be the job of yet another Task Force headed, I must note, by François Macerola, chairman of the NFB. Has this Task Force noted the lack of funds available within the Canada Council for film distribution? Will they recommend that a reasonable sum of money be set aside for the distribution of experimental films and alternative independently made features and documentaries? Some small percentage of the money recently given to Telefilm (the \$33 million) could be administered by Canada Council for an area of distribution which serves this segment of the film community, historically served by Canada Council and which

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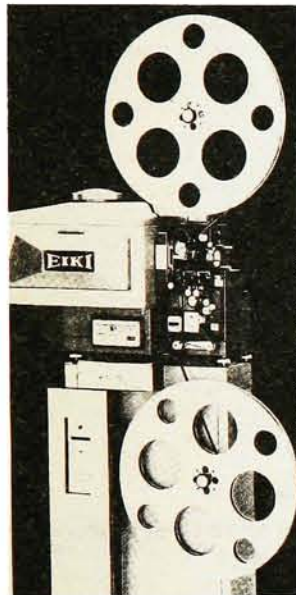


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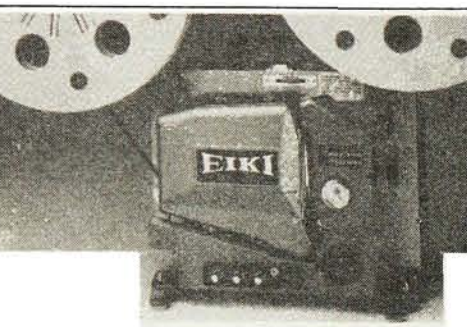
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is so obviously not a part of Telefilm's concerns.

During the week of May 19, the annual meeting of the Independent Film and Video Alliance (an umbrella organization whose member groups are production, distribution and exhibition co-ops) took place in Quebec city. Implicit to the organization is the emphasis on 'independent'. This may be broadening somewhat now as many working within the co-op system, are also working commercially. The co-ops themselves are pressed by cutbacks in funding to seek commercial sources of revenue. Ross Turnbull commented that as an administrator of a non-profit distribution centre he had felt it very important to attend the Alliance meeting to be among like-minded groups, to consolidate and build a network. Out of a strong network. Turnbull believes, arises the primary function of the Alliance - advocacy, the continued development of a profile for co-ops and the independents working within them.

This was the first year the Alliance has had stable funding for a full-time coordinator and regular publication of its magazine, *Composition*. Members of the Alliance are: Association Coopérative de Productions Audio-visuelles, Montreal; Atlantic Filmmakers Co-op, Halifax; Association pour le

Jeune Cinéma Québécois, Montreal; Coopérative Audio-visuelle de la Bouille d'Éloïze Ltée, Moncton; Canadian Filmmakers Distribution Centre, West and Atlantic, Toronto, Vancouver, Halifax; Centre for Art Tapes, Halifax; Cineworks, Vancouver; Cinemarvie, Edmunston; DEC, Toronto; Em Media, Calgary; Film and Video Assoc., Edmonton; Funnel, Toronto; Groupe Intervention Video, Montreal; IDERA, Vancouver; Island Media Arts Coop, Charlottetown; L.I.F.T., Toronto; Mainfilm, Montreal; Monitor North, Thunder Bay; New Brunswick Filmmakers Coop, Fredericton; Newfoundland Filmmakers Coop, St. John's; Pacific Cinematheque, Vancouver; Parlimage, Montreal; PRIM Video, Montreal; Saskatchewan Filmpool, Regina; Satellite Video Exchange, Vancouver; Spira-film, Montreal; Trinity Square Video, Toronto; Video Pool, Winnipeg; Vidéo Femmes, Quebec; Winnipeg Filmgroup, Winnipeg; Women in Focus, Vancouver; Yorkton Short Film and Video Festival, Yorkton.

The Alliance's board of eight represent Canada's three areas, (west, central, and east) with two members selected by each region and two additional 'floaters' nominated from the floor at the annual meeting.

Continuing with the conversations German film journalist Florian Hopf held with Canadian filmmakers, Amnon Buchbinder of Vancouver says: "The argument producers give for making films for the American market (*Porky's* did well in the U.S. but that is an American movie even though it's Canadian!) is that the Canadian market is not large enough to make it economically viable. The alternative is to ask what kind of films can we make on a budget that is realistic within the limits of the domestic market? Instead they talk about \$2-3 million low-budget movies (as in Hollywood) when in terms of the Canadian industry it's not low-budget at all... I don't think of it as American versus Canadian exactly and I agree with some Canadian producers when they declare that film is an international medium so why should they make 'Canadian' films? I don't think any of us have it at the top of our list to reflect Canadian cultural identity. On the other hand, there are different ways of positioning ourselves in the world. For all of us, film is a medium to explore consciousness. This generation of filmmakers is challenging the status quo and will continue to."

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Anne Jones new head censor in Ontario

TORONTO - With the appointment of a new Ontario Film Review Board chairman, the dust has finally settled following Mary Brown's much publicized departure as head of the provincial censor board in July.

Anne Jones, a former Hamilton-area politician, will head the review board for a 12-month period to start late in August, Consumer minister Monte Kwinter announced July 24.

Jones, chairman of the Regional Municipality of Hamilton-Wentworth from 1973 to 1985, replaces interim board chairman Barb Kelman, who returns to her job as vice-chairman of the film review board. Kelman filled in as chairman for a three-week stint in July after Brown's sometimes stormy six-year term at the board ended.

Jones told *Cinema Canada* she is committed to operating the film board as a team.

When asked about the amount of influence the chairman has at the censor board, Jones said it is her job to head a group that arrives at composite decisions.

"I don't think quite frankly one person can say this is good and that is bad," she said about the content of films the board reviews. The board currently has 26 part-time members, but is to be expanded to include 40 members within 12 months. Panels of three to five members review the films, Jones explained.

The range of backgrounds and points of view will broaden as the board is made larger and will help to ensure that the decisions made reflect a wider portion of the community, she said.

Alluding to the controversy that has followed some past decisions made by the censor board, Jones said she is prepared to take public criticism.

"I'm the head of a team. Being the head of a team means... you have got to take the flak when the chips are down."

On the day of the announcement of Jones' appointment, Consumer ministry spokesman Ab Campion said six new board members were also appointed and three other members reappointed for two-year terms.

Campion explained that Kwinter wants to expand the board to a total complement of 40 non-civil servant members who work on a part-time basis. Members will be appointed every three months giving new appointees time to study the film review act and learn the ins and outs of the job, he said.

Kwinter is also planning to introduce legislative changes that will pare down the job of the film review board chairman. The changes would separate the job of board chairman and the job of director of the ministry's Theatres Branch. The two jobs are currently combined, although an acting director of the Theatres Branch has been named. Campion said Kwinter hopes to have the legislation passed by the end of the year.

Jones, who will be paid \$300-a-day, three days a week, applauded the proposed changes that will mean the head of the censor board is no longer a civil servant. However, the head of the Theatres Branch, responsible for the licencing and inspection of theatres in Ontario, will remain a civil servant.

"I think that is better... It is now all citizens that will try to interpret films for the community," Jones said, adding that she has a lot of respect and admiration for Brown who handled both roles as a civil servant.

The new chairman said there will be no departure from the past duties of the board, which she said are outlined in legislative regulations. It will be business as usual, she said.

Film review board chairman is responsible for all the board's operations including the exhibition and distribution

of films in Ontario, regulation of film advertising, classifying films and proposing cuts to films.

The new chairman outlined the process under which a filmmaker can appeal proposed cuts to films. If a filmmaker objects to a proposed cut in a film then an appeal can be made to the board and a new review panel will be set up and a separate decision made. If there is still opposition to the proposed cuts then the matter can be sent to the Divisional Court, she said.

In the year ending March 31, 1986 the Ontario Film Review Board reviewed and classified close to 4,000 films and videotapes. Of that total 3,484 were approved and classified in one of four categories, 223 were approved subject to editing and 134 were not approved, ministry documents show.

Jones admitted that it is still too early to tell how the latest version of the film review board will shape up.

But Jones, the mother of two children, and an unsuccessful Tory candidate in the last provincial election who to the surprise of some was appointed by a Liberal government, vowed she will leave her own imprint on the board. Whether better or worse than her predecessors it will be her own style, Jones said.

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Unit publicist in promotional spotlight

MONTREAL - The recent success of Canadian films in the international marketplace and the mega-dollars in sales and pre-sales generated by Canadians at the 1986 MIP-TV market has prompted, within the industry, a closer look at the value of publicity and promotion.

In recent months, Telefilm Canada and IATSE have indicated their intentions, independent of each other, to raise the somewhat marginal profile of 'the unit publicist.'

On May 20, the general membership of IATSE Local 818 - the Publicists Guild of America - voted unanimously to extend membership to eight Canadian unit publicists working in British Columbia. The eight were previously associated with sister local 891 - a technicians' local without any classification for unit publicists.

Julia Frittaion, a publicist with eight years' experience and one of the eight Canadian members, says she welcomes the change as one way to bolster the credibility of her profession in Canada through recognition of union status, training and as a step towards the eventual formation of a national or regional Canadian guild.

"Canadians have an international reputation for tawdry publicity," says Frittaion who was the co-ordinator of the 1986 Vancouver Trade Forum.

However Frittaion believes that with innovative director/producers like Kevin Sullivan (*Anne of Green Gables*) and Rock Demers (*La Guerre des tuques*) who market their own films and thus know firsthand the value of effective publicity, Canadian films will get better international exposure which, in turn, will create a greater demand for publicists.

On the government front, Francine Allaire, marketing director for Telefilm Canada,

says that close to \$40 million generated in sales and pre-sale at MIP-TV in 1986 is evidence of effective Canadian publicity at work.

Not discounting the superb quality of the film, Allaire points to the example of Denys Arcand's hit feature *Le déclin de l'Empire américain* which was supported by an all-out Telefilm publicity campaign.

Publicists, says Allaire, should learn how to promote a project at the very outset of its

inception, adding that pre-production publicity is an area widely neglected in Canada.

Meanwhile, Telefilm is working on a unit publicity guide. The working paper will be the subject of a Telefilm-sponsored panel discussion on unit publicity during the second week of the Montreal World Film Festival in late August. At presstime, panelists from within the industry had not been selected.

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UNE COUPE SUR MESURE

A CUT ABOVE THE REST

SHOOT ALBERTA

by Linda Kupecek

Paper Marriage, a \$2 million action-comedy, started shooting July 2 in Edmonton after a morning ceremony of roast pig, incense-burning and sun salutations.

The privately funded feature stars Sammo Hung, described by production supervisor Arvi Liimatainen as "the most popular movie star in southeast Asia," heading a cast of 14

Canadian and 17 Hong Kong performers. The Boho Film Alberta production, also featuring world champion kick boxer Billy Chow, is directed by Kin Ting (Alfred) Cheung, with Peter Choi as executive producer and Louis Sit as producer. Bette Chadwick of the Other Agency Casting Limited

handled the Canadian casting on the story of a couple's immigration adventures. The crew, a mix from Canada and Hong Kong, will work locations ranging from the West Edmonton Mall to the Northlands Park racetrack during the five-week shoot.

Meanwhile, Penta One's

Hamilton's Quest continues its summer shoot of ten episodes in Calgary, including footage at the Calgary Stampede. Principal photography began June 2 on the contemporary family drama about a young man's search for his birth parents. Line producer/production manager Doug MacLeod heads the freelance crew, among them John Blackie (recent winner of an AMPIA Award for **To Set Our House in Order**), working out of CFCN's Studio III in Calgary.

Ron Orioux is director of photography, and directors are Arvi Liimatainen, Neill Fearnley, Boon Collins, Randy Bradshaw and Peter D. Marshall (doubling as 1st assistant director). Cast includes John Ferguson, Don Francks, Maureen Thomas, Douglas Riske, and Elan Ross Gibson.

Scheduled to start August 5 for seven weeks in Edmonton is **The Haunting of Hamilton High**, a black comedy to be directed by Bruce Pittman (Oscar-nominated for **The Painted Door**) and produced by Peter Simpson for Higher Education Film Productions Inc. Casting for the screenplay by Ron Oliver was headed by Bette Chadwick in Edmonton, Lucinda Sill in Toronto and Sid Kozak in Vancouver. Production coordinator is Cheryl Skoreyko; production manager is Bob Wertheimer and art director is Sandy Kydarts.

Alberta filmmakers were high profile at the Banff Television Festival May 25 to 31, bolstered by AMPDC support, and further promoted by press conferences and screenings.

The newly formed National Screen Institute - Canada announced plans for Dramalab Phase III, a television series of half-hour dramas, to be shot in the five regions of Canada. Titled **The Border**, the anthology series focussing on personalities and communities along the Canada/U.S. border is being developed in conjunction with the CBC, Telefilm Canada and ATEC (Association for Tele-Education in Canada). National Screen Institute's executive director Tom Radford and Janis Platt (chairperson, national steering committee) also announced the board of directors from almost all major centres in Canada, with the curious exception of Calgary. Ambitions of the Institute include training new generations of Canadian writers, producers, directors and actors in film, television and radio drama, and the development and promotion of indigenous storytelling from Canada's various regions.

THE PEOPLE

"Recent activity...is testament to the creative spunk of the local film community."
Bob Remington, EDMONTON JOURNAL

Alberta producers, starting with AMPDC "seed" money, completed twelve projects by June '86—three theatrical features and nine tv projects.

THE PLACES

"...a beautiful environment, a cinematographer's dream with long hours of crisp, clean light."
Linda Kupecek, CALGARY HERALD

Alberta's stunning sky and diverse geography has a glowing reputation with leading cinematographers.

THE PROJECTS

The ALBERTA MOTION PICTURE DEVELOPMENT CORPORATION loans "seed" money to commercially viable film-and-video projects.

The AMPDC has already committed development loans to more than 50 projects, including documentaries, theatrical and tv programs.

THE ALBERTA ADVANTAGE WORTH THE PHONE CALL

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Eda Lishman, president of the Producers Limited in Calgary, hosted a light-hearted press conference with punning party favours (beer can-openers) to announce the opening of Cali Film Distributors Inc. The Calgary-based company will be headed by Eric James, with shareholders including Marie Hoy, president of Cori Films International Ltd. in Los Angeles. Cali Films, committed to western Canadian film, will be looking for television features and one hours from western producers, as well as sharing the Cori library, and maintaining offices in L.A., London and Tokyo.

The Alberta Motion Picture Development Corporation played host, mentor and guardian angel to Albertans at the festival, while promoting the 12 projects completed by the summer of '86. While AMPDC president Lorne MacPherson revelled in the praises heaped on Anne Wheeler's AMPDC-assisted feature *Loyalties* at Cannes, vice-president Caryl Brandt kept tabs on visiting producers, and board members Tom Peacocke and Orville Kope played host in the hospitality suite. Alberta producers at the festival included Anne Wheeler (with a private sneak preview of *Loyalties*);

Arvi Liimatainen (*Good Times at the Rainbow Bar and Grill*); Allan Stein (Alberta link for Alliance, now fielding scripts and offers); Frances Damberger (aggressively screening his promising film about teenage suicide, *On the Edge*); Wendy Wacko (*Mountain Men*); Michael Douglas, Douglas Communications; and Albert Karvonen, king of wildlife films. Super-efficient Brandt lists projects that have benefitted from a foray to Banff: *Brothel, Connecting* (the award-winning teen talk series from HBW/Toth Co-Productions in Calgary), *Draw!, Grizzlies of the Great Divide, The Journey, The Little Vampire, Loyalties, Mountain Men, Riders of the Savage Land, Striker's Mountain, Studhorse Man, Tel, John Ware's Cow Country, and Poker Night*. Meanwhile, Simon and Jennifer Peer with Tom Dodd were playing for high stakes with *The Saint Game*, a promising project looking for funding, and award-winning doc filmmaker Reevean Dolgoy was flogging *Tickets*, a project in development about a man who has to choose between love and money while trying to rip off the lottery. Multi-talented Douglas Berquist zoomed in from Calgary, fresh from a

Montreal meeting of film and video co-ops from across Canada, while in the initial stages of talks with Czechoslovakia on a Hans Christian Anderson story.

Dale Hardy, vice-president of Vicom in Edmonton, reports the opening of a new editing suite, bringing Vicom's talents to 15,000 sq. ft., three studios, three editing suites with ADO Chyron graphics and two cycloramas, as well as the only Betacam editing suite in Alberta. An open house in June celebrated the eighth year of operation for the video company, with 18 employees and a track record of over 500 commercial, industrial and sponsored videos.

A Sick Call, the last of 26 half-hours done as NFB/Atlantis co-productions for Bell Canada Playhouse, was lensed in Edmonton the week of June 15. Co-producers Dale Philips and Janis Platt and director Harvey Spak expected completion of the \$175,000 episode by July 31. Cast included Jay Smith and Elan Ross Gibson. Other Atlantis productions lensed with the NFB in Edmonton were *To Set*

Our House in Order, Cages, John Cat and Hot Walker.

The Golden Sheaf Award, a semi-buried treasure in Yorkton, Saskatchewan, will shine again October 29 to November 2. The effervescent Sheila Harris has been promoting the event here and there at festivals. Canadian producers are invited to participate in the 1986 Festival, seminars and workshops of the 22nd anniversary of the Yorkton Short Film and Video festival Inc. And don't forget the adventure of the excursion to Yorkton, where hospitality awaits the weary traveller.

Edmonton actress Elan Ross Gibson has been elected president of the NorthWest Media Network Guild... John Scott tours the country as usual, working as stunt coordinator on *Greater Alarm* in Vancouver, and *Summer Rites* in Ontario, as well as working national commercials and the Calgary Stampede in early July... *Ranch*, a film by Steven Denure and Christopher Lowry on the Alan Wood Ranch Project, a massive environmental art-piece built on 320 acres in the Alberta foothills, is now available for distribution from Wacko Productions... Henry Chatenay has wrapped *Sharing*, a 24-minute independent production for

Voices, the Physically Challenged, in Calgary... Former Alberta Premier the Hon. Peter Lougheed has been appointed a director of CFCN Communications Limited... CBC national television cameraman Herb Tyler was reportedly arrested (for a traffic offense) at a demonstration by striking Gainer's workers, at (surprise) the very moment he was shooting scenes of police arresting trade-unionists.

King wins once again

MOUNT FREEDOM, NEW JERSEY - *The King of Friday Night!*, a two-award winner at last fall's 1985 CFTA awards and the recipient of honours from four other North American festivals, added a seventh win June 13 with its capture of the best feature-music category at the 1985 Television Movie Awards.

The Canamedia Productions Ltd. effort has been sold for home video this fall in Britain (with marketing under the Cannon label), as well as a 1987 broadcast on the U.K.'s Channel 4 TV network. Further sales of the program to the U.S., Europe, Australia, and South America were reported in mid-June by Canamedia to be nearing conclusion.



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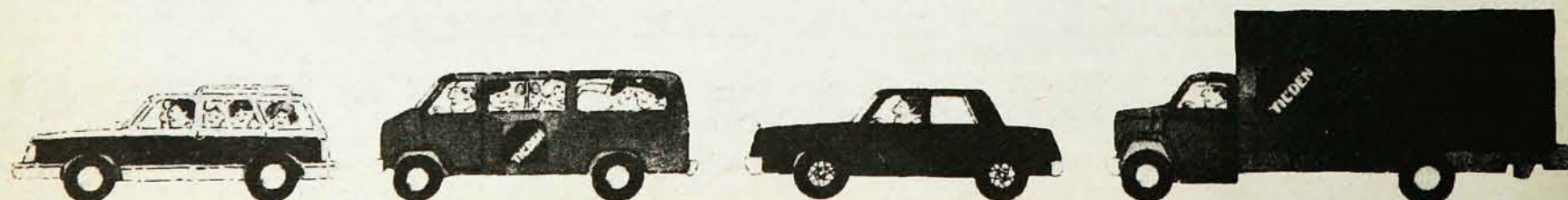
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