

## Quebec stalls on film commission

MONTREAL — While there is mounting industry support for a Quebec Film Commission, the Quebec government is doing little about it besides studying the matter.

Several sources within the Quebec film industry predict that the government will make its intentions known in the late fall. For its part, however, the Quebec government refuses to comment, though Roland Sassielle, director of cultural industries with the Ministry of Cultural Affairs, told *Cinema Canada* that the ministry is studying the feasibility of establishing a film commission.

Among those who have made recommendations to the ministry supporting a film commission are Guy Trinque, film commissioner for the City of Montreal with the Commission d'initiative et de développement économiques de Montréal (CIDEM-CINEMA) and Montreal-based producers Mychèle Boudrias and Danièle Rohrbach who are longtime

proponents of a film commission in Quebec. Both producers say that in order to sustain the growing momentum of film production in Quebec, particularly U.S. shoots, the Quebec government must make its decision soon.

"We would have a film commission in place within the next six months," urges Rohrbach, adding that further delay could have a deterrent effect on foreign producers who are eager to work in the province but unable to get the assistance that only a film commission could provide.

Rohrbach is also concerned that Quebec is losing a valuable promotional opportunity at the Cineposium gathering of film commissions and the American Film Market held every year south of the border where five Canadian provinces (see sidebar) fly their provincial flags for the prospective mega-dollar investment that foreign productions bring to provincial economies.

In 1983, Boudrias and Rohrbach submitted a proposal to the former PQ government that a film commission office be opened in Montreal with four to five full-time staff members, a film library and a budget of close to \$447,000. This proposal, which also included a high-profile *Guide du Québec Cinématographique* with printed and audio-visual promotions, was greeted with enthusiasm by the film industry and within the provincial government, but no action was taken as, explains Rohrbach, the anticipated electoral defeat of the government was already in sight.

Today, says Rohrbach, the report still stands — with a slight budget updating. She says the government is aware that both producers remain interested in opening a film commission office.

"The difference between now and then," says Rohrbach,

(Cont. on p. 52)

## Cineplex record profits

TORONTO — As Cineplex Odeon Corporation continued to snap up American theatre chains, the Toronto-based movie exhibition company announced record profits for the first six months of 1986.

Cineplex reported a net income of about \$12 million on revenues of \$128.7 million for the 26-week period ended June 26, 1986. Financial records for the same period the year before show Cineplex earned about \$4.2 million on revenues of \$73.4 million.

In late July, Cineplex purchased RKO Century Warner Theatres Inc. of New York and New Jersey for \$179 million. The purchase of the 97-screen circuit allows Cineplex to move into the New York theatre market for the first time.

Cineplex is to pay for the purchase partly with 1,585,336 shares of MCA Inc. obtained earlier this year in an arrangement that gave MCA a 50 per cent equity interest in Cineplex. The shares are valued at \$80 million (U.S.).

Cineplex is also to give \$97.5 million in cash, some of which is to be used to repay an RKO bank debt. The rest of the deal is to be financed through a \$1.5 million promissory note.

Following regulatory approval the transaction is expected to close in September and with the acquisition Cineplex will wrest 40 per cent control of all theatres in Manhattan.

Cineplex president Garth Drabinsky says in a press release "The RKO acquisition al-

lows us to complete our commitment to establish a North American circuit with excellent representation in the major urban centres."

RKO, when purchased, was planning to enlarge its chain to include a total of 135 screens in the next 18 to 24 months.

The original RKO chain was created out of the 1928 merger of Keith-Albee-Orpheum theatres and RCA Photophone. Cineplex purchased outstanding RKO and other affiliated theatre exhibition companies from Michael Landes, Albert Schwartz and Almi Pictures Inc.

The RKO Century Warner Theatres purchase is only one of many made by Cineplex Odeon this year. After MCA Inc., the parent of Universal Studios, purchased 50 per cent equity interest in Cineplex it brought a capital infusion of about \$219 million (Cdn.) to the Toronto-based firm.

Two days prior to the RKO purchase announcement, Cineplex released details on the acquisition of Neighborhood Theatres Inc. of Richmond, Virginia.

Cineplex's wholly-owned U.S. subsidiary, Plitt Theatres Inc., purchased the Neighborhood chain at a cost of about \$21 million (U.S.) with the transaction expected to close late in September following regulatory approval. Neighborhood Theatres has 76 screens in 25 locations that include Washington D.C. Richmond and other Virginia cities.

(Cont. on p. 53)

## Ontario production increases 60 per cent

TORONTO — Film and video production in Ontario has generated \$102.7 million for the local economy in the first seven months of 1986 and this is just the tip of the iceberg, says Brian Villeneuve, executive coordinator of OFDC Marketing (Ontario Film Development Corporation).

He explains that this accumulative dollar figure spent in Ontario represents theatri-

cal features, made-for-TV features, mini-series and series and does not include advertising commercials and Canadian TV network productions that could amount to an additional \$100 million by year's end.

Of the \$102.7 million (compared to \$95 million for a 12-month period in 1985), Villeneuve says the percentage of dollars injected into the provincial economy by U.S. pro-

ductions is 50 per cent. This also reflects the number of U.S.-to-Canadian productions in Ontario in 1986.

"The Canadians are making a very strong comeback this year," says Villeneuve. He says there are 60 per cent more Canadian productions in the first seven months of 1986 over the same period in 1985 and that the accumulative total

(Cont. on p. 52)

## Conciliator's report last hope before CBC strike

TORONTO — Both sides in contract talks between the CBC and its broadcast technicians union are awaiting the release of a conciliation commissioner's report expected sometime in September.

Senator Carl Goldenberg was appointed commissioner by Bill McKnight, former federal Minister of Labour, in February 1986 to prepare a report on negotiations between the CBC and members of the National Association of Broadcast Employees and Technicians (NABET).

Seven days after the commissioner's report is released — both sides expect the most likely date to be late in September — the 2,170 members of NABET are in a legal strike position, while CBC management will be able to lock out workers.

But a CBC spokesman cautioned that a move by either side at the end of the one-week period is not guaranteed.

"There measures or actions are not automatic by any measure," CBC public relations director Richard Chambers said. He said that during the seven-day period both sides could continue to study the report or start talks again.

Chambers said the commissioner decided an impasse had been reached in negotiations and began to prepare his report this summer.

At issue are questions of job security, jurisdiction or what types of work fall within the bargaining unit and wages.

As part of the job security talks, the union and the CBC are discussing a special measure that states if the number of

NABET workers falls below 2,103 employees, the CBC would have to stop contracting out work to independent producers.

The current collective agreement with NABET workers, which was due to expire in June 1985, has been extended through the period of the commissioner's work until the one week period is up, NABET representative Mike Sullivan said.

Sullivan said while wages are at issue, questions of job security such as the contracting out of technicians by the CBC are more central to the talks. He said technically there are up to 30 outstanding items between the two sides.

NABET members held a 112-day strike in 1981.

## Quebec techs: contract in sight

MONTREAL — After five years without a renewed contract, representatives of the Syndicat des techniciennes et des techniciens du cinéma du Québec (STCQ) say they are close to a settlement with the Association des Producteurs de Film et de Vidéo du Québec (APFVQ).

Both sides do not rule out the possibility of a settlement by the end of September. François Leclerc, acting president of the STCQ, says one good reason for anticipating an early settlement is a more open-minded approach to negotiations by the new executive of the APFVQ headed by president Rock Demers and vice-president Claude Bonin.

Following preliminary talks in July, Demers told *Cinema Canada* that he was pleased

with how quickly both sides are working towards a settlement.

Many of the outstanding issues which deal primarily with financial matters have been agreed on in principle but require detailed negotiation, says Leclerc.

Among issues still to be discussed are minimum wage, overtime, guaranteed days, per diems, and wage compensation for working nights.

"There are little improvements here and there," says Leclerc, who adds that the increasing volume of work for STCQ members supports the need for an immediate settlement.

"There are producers out there who are waiting to know what to include in their (Cont. on p. 70)



**TF cheer**

MONTREAL – Telefilm Canada has released its 1985-1986 annual report with a note of optimism for the film and television industry at a press conference during the World Film Festival of Montreal.

Given the total investment of \$71.6 million during the third year of Broadcast Fund operations, Telefilm executives announced that things have never looked so good for Canadian producers. The total budget for all projects using the Fund is \$20 million.

The French/English breakdown of television projects using the Broadcast Fund in 1985-1986 shows that 60 French-language television projects were made with Telefilm participation amounting to \$14.6 million compared to \$46.5 million spent on 57 English-language projects.

In the area of feature-film production, Telefilm invested \$10.5 million in 17 French-language projects and \$11.8 million in 15 English-language projects.

New disbursements and commitments of the corporation for the fiscal year were \$85.3 million, an increase of 65 per cent over the preceding year.

Telefilm executives at the festival press conference were Jean Sirois, president; Peter Pearson, executive director, and André Picard, head of operations.

Picard said that because returns on Telefilm investments take two or three years to gain any significance the returns will be available in the coming year.

In other areas of the Telefilm mandate, it was explained that the Marketing Assistance Program (MAP) has been successful in creating a higher profile for the Canadian film and television industry here and abroad and that independent exporters are in a better position to continue that Telefilm initiative.

Regarding the recently announced Feature Film Fund of \$33 million annually, Pearson told the press conference that he anticipates Canadian distributors will be playing a crucial role for the first time.

OTTAWA – The Canadian Conference of the Arts will submit its response to the report of the Task Force on Funding of the Arts in mid-September when the report is reviewed by a House of Commons Standing Committee on Communications and Culture.

In July 1986, the report received general approval by the CCA. A second task force report on the Status of the Artist, co-authored by Paul Siren of ACTRA and Gratien Gélinas of L'Union des artistes was released during the last week in August with 31 recommendations.

(cont. from p. 51)

"is that now, they are calling us."

Rarely, in conversation with government officials, is the topic of the film commission mentioned because of its political nature, says Rohrbach. Instead the government, on more than one occasion, has referred inquiring foreign producers to Boudrias and Rohrbach.

Aside from having feature film credits which include **Hotel New Hampshire**, **Once Upon A Time in America**, **Battle Star Galactica** and, most recently, **Police Plaza**, Boudrias and Rohrbach were both consultants for the federal/Quebec government SECOR study, released in November 1985, assessing the need for enhanced film production facilities in Montreal. Their work included a survey of 24 U.S. film producers and their general perceptions of the film industry in Quebec. The three most commonly heard complaints of producers were that Quebec lacks a film commission; there's too much red tape; and no centralized information.

"Being in the production end of things, we know what the demand is for a film commission. We cannot sit and wait for the government," says Rohrbach.

World-of-mouth publicity, she says, is no longer acceptable for an industry that could

generate over \$100 million for the Quebec economy in 1986 and nothing short of a film commission will make Quebec more attractive to producers who are already looking north because of an attractive U.S./Canadian dollar exchange rate.

"It used to be that producers were attracted here by speaking to other producers and through personal contracts. But to have a source of publicity and information with a government seal on it will make a much stronger impression," says Rohrbach.

Montreal Film Commissioner Guy Trinqué says that although the provincial government has recently expressed interest in establishing a film commission through consultative talks with his office, there are still questions that need answering.

"You just can't go and ask for money," says Trinqué. "you have to prove that the return on investment is feasible."

Though time-consuming, gathering this sort of proof will not be difficult, says Trinqué, who has initiated an in-house feasibility study of CIDEM-CINEMA operations to be presented to the Montreal city council in late fall.

Trinqué insists that a film commission would have to oversee film development in both the City of Montreal and the rest of the province as two separate jurisdictions would defeat the purpose of a film commission. It would be a full-time job, he says, best adminis-

tered in the public domain as a government operation with an initial annual budget of over \$700,000.

Asked whether he was interested in the job of Quebec Film Commissioner, Trinqué said he would seriously consider the opportunity as a challenge not too far removed from the mandate of his current job.

"Attracting business is easy. The hard part is taking care of them when they get here," explains Trinqué.

**OFDC**

(cont. from p. 51)

budget of these productions is up 220 per cent, indicating higher budgets per production.

For Villeneuve, this banner year for film production in Ontario is in large measure the result of maintaining a high profile in international markets. In effect, OFDC Marketing is the provincial film commission and the third largest of its kind in North America with an annual operational budget of over \$450,000.

Established in 1976 with an initial budget of \$55,000, OFDC Marketing, formerly known as the film/video office is one of five provincial government film commissions – with offices in Nova Scotia, Ontario, Alberta, Manitoba and British Columbia.

"The world would not stop if there was no film commission in Ontario, but we could lose a lot of business that we would not even know we were losing," says Villeneuve.

Every U.S. production in Ontario this year used the OFDC as an initial contact because producers have become accustomed to dealing with film commissions throughout the U.S. and in Canada.

"If they have to flounder by themselves they will take the course of least resistance and go to the next province," explains Villeneuve.

No less than 95 to 98 per cent of the foreign advertising budget of OFDC Marketing is spent in the U.S. – "a highly competitive marketplace," says Villeneuve, because "There are similar services in every major city in every state."

Regardless of the competition it is important that Ontario has a physical presence at the larger and more popular trade forums and marketplaces including for the first time this year's market at the Montreal World Film Festival.

Among the services provided by OFDC Marketing is a printed film directory, location scouting, a photo location library and consultation for visiting directors and producers.

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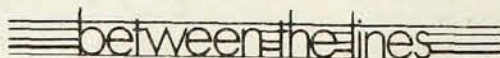
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# Cineplex Profits

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full ownership of Plitt.

With the RKO and Neighborhood theatre purchases, Cineplex operates about 1,320 screens in 450 locations across North America. In Canada, Cineplex operates about 481 screens at 167 locations.

In June this year, Drabinsky announced plans to expand Plitt Theatres in the Tucson, Arizona market with construction plans for four theatre projects that would create 5,200 seats and 21 screens.

Cineplex, in April, announced that through Plitt it

was purchasing the 48 screen, 12 location Septum Theatre chain in Atlanta, Georgia. A month later the Essaness Theatre circuit in Chicago was bought. The Essaness chain brought an additional 13 theatre locations and 41 screens into the Cineplex fold.

In July, Cineplex announced that it had bought all the outstanding shares of the Film House Group Inc. The Toronto-based company is Canada's largest motion picture laboratory, processing 16mm and 35mm release prints for both major and independent film distributors. Film House, which was purchased for \$15 million (Cdn), also provides filmmakers with front-end and post production facilities.

Cineplex Odeon opened a new cinema complex in Toronto in August. The six-theatre 1,250-seat complex in the Thornhill area brings Cineplex's total Toronto theatre complement to 122 screens at 27 locations.

# Service sector bids on Dom. Bridge

VANCOUVER — Dominion Stages of B.C., the company which is a co-venture between several service-sector organizations and film unions, has recently submitted a proposal to lease and operate the Dominion Bridge building as a film studio.

The owner of the building and surrounding property, British Columbia Development Corporation, put out a call for bids last June when the provincial government announced support of continued use of the building as a studio.

B.C.D.C. has already had the previous owners (B.C. Hydro and B.C. Transit) vacate a large space adjacent to the one that has been used as a special-effects stage for several years (Columbia Pictures has both spaces booked through November). Both "rooms" (500' long by 85' wide by 51'

high, and 350' long by 70' wide by 40' high respectively) will be rented out at bargain-basement rates by the coalition if they win the lease. According to George Chapman, who represents IATSE in the coalition, "The only profit we will get is in the servicing of those productions. If we keep the studio rental costs down, we'll keep ourselves in business."

Renovations, which will involve replacing asbestos insulation and inadequate wiring, could begin as early as October. Future plans for the studio include adding production offices, art and construction departments, makeup, special effects and post-production space. As well, temporary soundproof walls could be used to subdivide the studios so that smaller productions could access the space economically.

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# CBC Enterprises expands as it ends sub-contracting worldwide

TORONTO – The CBC has taken over international sales of its television programs following the expiry of a contract with an British firm that used to handle the job.

CBC Enterprises, as of Sept. 1, 1986, has begun to handle sales of Canadian Broadcasting Corporation productions and some co-productions to Europe, Australia, Asia and Africa.

Paul Cadieux, general manager of CBC Enterprises, said the decision was made as part of a business strategy.

"It is a question of a rationalization of CBC Enterprises operations," Cadieux explained.

Enterprises, the international marketing division of the CBC, had been distributing to Europe, Asia and Africa

through McCann International Programme Marketing Ltd. The decision to end the contract with the London-based firm, that first started dealing with the CBC about 10 years ago, had nothing to do with the quality of work they were doing, Cadieux said. Instead it is a question of business strategy and savings, he said.

With the addition of two people to Enterprises, London office, the Corporation won't have to pay commissions to distributors any longer, Cadieux said.

Rosemary Krupa, formerly with U.K.'s Consolidated Distribution and Goldcrest, and Susan Jolley, from Palan Distribution, join Wendy Hallam on the London sales team.

Aside from the other benefits, Cadieux said the CBC

will profit from the change as the corporation gets first-hand knowledge of the international marketplace. Instead of receiving feedback through a foreign distributor the CBC will now get a direct picture of what sells, what doesn't and the reasons for market trends, he said.

Susan O'Connor, manager of ads and promotion at CBC Enterprises, said Enterprises has been consolidating their London operations and will benefit by dealing directly with customers.

"We have the personnel with the experience to handle world-wide distribution," O'Connor said.

Total international and local television program sales for the 12-month period that ended March 31, 1986 were \$5.7 million.

# Telefilm orders evaluation

MONTREAL – Two consulting firms are studying the economic performance of the \$254-million Canadian Broadcast Development Fund. A report will be delivered to Telefilm Canada in late October.

The DPA Group (Ottawa) and Sécor Inc. (Montreal) have been chosen among several management consulting firms

which submitted proposals to Telefilm Canada, the administering body of the fund, to ascertain whether the objectives of the fund are being met.

The study will assess the impact of the fund on the television production industry, review policies and administrative procedures and address

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the questions of funding requirements beyond the original five-year term of the fund.

Both consulting firms have previous experience in the film and broadcasting business. DPA is currently conducting a study for the federal Department of Communications enti-

tled Study of Incentives for the Production, Exhibition and Distribution of Canadian Films, Videos and Sound Recordings. This study will be completed in November.

Sécor Inc. has researched film development strategies in the Quebec film industry for the Société générale du cinéma

and, in 1985, produced an extensive study for the Quebec Ministry of Cultural Affairs and the Department of Communications in Ottawa in view of the establishment of a movie and television complex in Montreal called the Cité du Cinéma.

In administering the Broad-

cast Fund, Telefilm Canada may loan or invest a maximum of 49 per cent of the Canadian portion of the production budget. The purpose of the fund is to stimulate the production of high-quality television programs in such areas as drama, variety, children's programs and documentaries. The

establishment of the Broadcast Fund in 1983 by the federal Minister of Communications called for a program evaluation at the end of its third year.

## Basic cable TV may get three pay stations

TORONTO — Three pay TV channels could become part of basic cable television service pending a decision of the federal broadcast regulator.

The Canadian Radio-television and Telecommunications Commission (CRTC) has invited *The Sports Network* (TSN), *MuchMusic* and *The Life Channel* to apply for licences as basic rather than pay TV channels.

No date has been set for the hearing although applications are to be sent to the CRTC by Oct. 24. Youth, religious, French-language music video service and a nationally distributed ethnic service are also to be reviewed for possible basic service. Basic cable service is the number of channels given a subscriber for the lowest monthly fee.

To become a basic cable service the applicants will have to meet the 60 per cent Canadian content regulations required of regular broadcasters.

When TSN, MuchMusic, which is a music video station, and The Life Channel, which shows lifestyle programs, received their original approvals the CRTC "took into account their limited means of distribution, the availability of Canadian programming and the economics of the services," a CRTC public notice states. For those reasons, the three pay-TV specialty channels' Canadian content is allowed to be less than 60 per cent at present, the statement reads.

Susan Cornell, a Canadian Cable Television Association spokesman, said the reaction of her group will depend on how the new basic services would be implemented.

Cornell said the CCTA, in general, is concerned about subscriber rates increasing for basic service. She said the idea of switching to basic service would be attractive to the industry if it was fully advertiser supported.

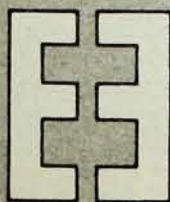
"We're very concerned with keeping the price of cable affordable."

The CRTC delayed reviewing several other licence applications pending the release of the Sauvageau-Caplan Task Force on broadcasting.



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## Quatre Saisons banks on live TV talent

MONTREAL – "Television must forget about competing head-to-head with VCRs and pay-TV," says Guy Fournier, vice-president of programming for Télévision Quatre Saisons, the new French-language television network in Quebec.

"What television does best," he adds, "is live entertainment."

The recent on-air debut (Sept. 7) of the new network (CFJP-TV, channel 35, cable 5 in Montreal) which is part of the CFCF consortium and has eight affiliate stations across the province, occurred exactly one year and a day since the CRTC granted broadcast licensing approval.

Since then many doors have opened for Fournier, a former Quebec journalist and television producer, allowing him and his colleagues to build a network from scratch and engage in what he calls the television programming of the future.

In that one-year period, Télévision Quatre Saisons has evolved from one station to a satellite super station television network.

In two years' time, says Fournier, all cable operators serving francophone communities east of Winnipeg, throughout Eastern Canada and into the U.S. will be carrying the Télévision Quatre Saisons signal.

The strength of TQS programming, according to Fournier, is its use of the latest in studio production technology and a "radical" approach to television programming which is why, says Fournier, so many affiliates took the TQS signal so quickly.

"They were afraid of losing their audience and had to protect what they had but there was also that sense that nothing new is happening in TV and that we are changing this," Fournier says.

Fournier explains that the variety of programming on TQS from news, drama, celebrity talk shows, video clips will be enhanced by a new direction in programming philosophy dictated in large measure by changing viewing habits of television audiences since the advent of the VCR and pay-TV.

Fournier's programming does not include sports since that, he says, is one of the things pay-TV does best. The length of TQS programming will vary from the standard hour and half-hour slots to five- and 20-minute programs – another attempt, says Fournier, to complement changing television viewing patterns.

Hard news reporting will be

left to other sources. Instead, TQS will bring the viewer human interest or softer news.

"For hard news the audience is already well served. Our news will be very human-like," says Fournier.

Television networks are characteristically conservative and do not adapt to change easily, says Fournier, who warns that given continuing incursions into the television viewing market by VCRs and pay-TV – 120,000 pay-TV subscribers to date in Quebec – network television must find a unique way to compete or suffer serious financial consequences.

"What happens when that 120,000 becomes 400,000 in the next three years? The networks are going to have to change their old conventions

or they will die," Fournier predicts.

"I have seen television all over the world except in Russia. And throughout the western world, people are looking for something new."

That something new, says Fournier, is, in fact, something old. It is what he calls television's "lost vocation," known as live entertainment.

"Immediate communication was what television did best and more and more you will see television getting back to what it was in the early 1950s," he says.

The gradual phasing-out of canned entertainment for live entertainment is the so-called radical departure from conventional television programming taken by Channel One in

Great Britain and Channel Plus in France, says Fournier.

During its first year on the air, TQS will carry 30 hours per week of live television – news and entertainment – in a total of 77 program hours per week.

"Right from the start we will carry more live television than

Radio-Canada and Télé-Métropole combined," says Fournier, who is sure that his competitors, who share many of the same affiliates with TQS, will eventually produce more live programming.

"By 1990," foresees Fournier, "half of North American television will be live."

## Sony supplies new station

MONTREAL – "They have the guts to be innovative," says Jacques Proulx, regional sales director for Sony Canada Ltd. whose \$3.6 million equipment package for Télévision Quatre Saisons will become a technological showcase when the new French-language television station goes on the air, Sept. 6.

Proulx says that the performance of Canada's first full component analogue video

system will be watched closely by both the television and the video-equipment manufacturing industry.

Essentially, he explains, the Quatre Saisons production facility has been "built from scratch" using the Sony Betacam one-half inch format as the standard recording format.

The most innovative feature of the studio facility at 405 Olgilvy Ave. is that it is a "full

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component" analogue video system where as other television stations that claim to be on the leading edge of television technology, are using simple analogue video systems.

"Most are creating costly islands of components which are difficult to convert into a total component environment," says Proulx. "What we have done is link it all together."

Besides being one short technological step away from High Definitive Television, there are several cost and production advantages to using full component analogue

video. One advantage, says Proulx, is that since the NTSC signal does not touch the decoding process there is no signal degradation, resulting in a clearer picture with more colour information.

Daniel Arié, director of engineering at Quatre Saisons, says that one of the greatest advantages for a television station with a wide variety of programming is the system's economy of scale - savings brought about by increased automation of the system.

One of the most obvious examples of this technology at work is the concept of elec-

tronic news gathering that Arié says could alter the television image of news reporting. The eight-pound Betacam 'Newsmaker' camera will allow the reporter to become the editor. With camera in-hand and no longer having to rely on a camera crew, the reporter will be able to record the images of a story from a journalist's point of view, says Arié.

"Rather than having a reporter standing in front of the Parliament Buildings and telling us what is going on inside, he can now show us what is going on inside," Arié adds. Although Sony Canada Ltd. is the largest supplier of the Quatre Saisons television productions facility, the expertise of other companies was necessary to meet the needs of the new television station. Among these companies are Central Dynamic (Quebec) supplying a routing switcher, Thompson GSF (France) special digital effects, and the Grass Valley Group (California), with switchers.

CFCF Corporation with a license (granted by CRTC, September 6, 1985) for a private French-language station in the Montreal area on channel 35 with call letters CFJP. The new station will offer consistent program scheduling of a wide

variety of programs from news to celebrity talk-shows to in-house dramatic productions. During its first year of operation, Télévision Quatre Saisons will allocate 60 per cent of its program budget to independent producers.

## Lucas, Gunnarsson win again with Trueteel Affair

TORONTO - **The Trueteel Affair**, a Canadian industrial film, took top honours at the 19th annual U.S. Industrial Film Festival in Elmhurst, Illinois.

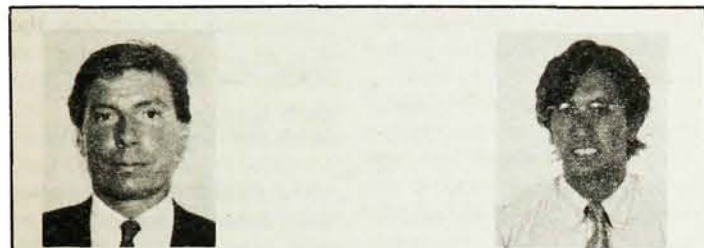
The half-hour drama about a young engineer's mishandling of an ethical dilemma won the Gold Camera Award for best film at the June 6 festival, which with more than 1,100 films from 22 countries makes the event the largest of its kind in the world.

**The Trueteel Affair** features Canadian actors Barry Flatman and Cec Linder in the leading roles. It was written by

Steve Lucas, directed by Sturla Gunnarsson and edited by Roger Mattiussi, who are the same team that worked on the Oscar-nominated **After the Axe**.

Produced by Seaton McLean and Atlantis Films, for the Association of Professional Engineers of Ontario, **The Trueteel Affair** was filmed by the Alar Kivilo-led crew responsible for shooting the Oscar-winning **Sons and Daughters** series.

The Canadian Learning Company distributes the film in Canada.



### Announcement

Michael MacMillan, President of Atlantis Films Limited, is pleased to announce the appointment of Mr. Scott Anderson to the position of Vice-President, Finance, effective September 8, and of Mr. Peter Sussman to the position of Executive Producer, effective September 22.

Mr. Anderson was formerly Vice-President, Operations, at Vickers & Benson Companies Limited.

Mr. Sussman was formerly with Holden, Murdoch, and Finlay, Barristers and Solicitors.

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# Worried by underfunded CBC, Gough leaves

TORONTO — In part because of CBC's funding crisis, Bill Gough is slowly easing himself out of the role of CBC television producer.

After eight years with CBC Toronto, the producer of *Charlie Grant's War*, *The Suicide Murders*, *War Brides*, *The Winnings of Frankie Walls*, *The Accident* has left CBC to devote more time to writing prose and poetry.

"My ambition is to stop producing," Gough told *Cinema Canada*. "I have made the switch from a producer who wrote a lot to a writer who occasionally produces."

Gough says it will be another two years, at least,

until he has put producing completely behind him. In the meantime he is expected to return to CBC in 1987 on a per contract basis to produce *Two Men* and in 1988 to produce *Mama's Going to Buy You a Mocking Bird*, based on the novel by Jean Little. Both television movies will be written by Gough's wife, Anne Sandor, who was the writer-collaborator on the award-winning *Charlie Grant's War* and with whom Gough wrote several episodes of *Seeing Things*, the CBC television series.

Gough says he has no regrets about leaving CBC. He is kept busy with public readings from his first volume of poetry *The*

*Proper Lover*, Hounslow Press, Toronto. His second novel *The Last White Man in Panama* will be published by Penguin Books in 1987. He is also currently working on a film adaptation of his first novel entitled *Maud's House*.

He says that he acknowledges a tremendous debt to CBC-TV's CBNT St. John's Newfoundland, where he cut his teeth as a young producer and moved through the regional system. However, he says he does not envy the role of the young producer today, attempting to maintain a high creative standard in a system plagued by serious funding problems.

"It is difficult if you've got to

get through the CBC bureaucracy because of financial pressures and you are more concerned with dealing with resources and who gets the cinematographer than you are concerned with anything else," says Gough.

He says it has become apparent in recent years that the chronic underfunding of the CBC, which has resulted in budget cutbacks and layoffs, is caused by a perennial willingness by CBC to operate a substandard of funding below which it continues to sink.

"The CBC is so underfunded because no one has ever said that we must spend \$1 billion on a broadcast system that will work for this country," says

Gough.

Underfunding, he says, leads to shortsighted year-to-year fiscal planning which contributes to what Gough calls a "a lessening of the system."

"Fighting fires all over the place, they (CBC) can't see beyond the fiscal year," he says.

Regardless of the economic malaise it suffers now, the CBC still has a soul, says the 41-year-old award-winning producer. As long as it can retain those creative people who have grown up in the system and who have seen better days at CBC, Gough feels the CBC could still pull through.

## Audley to study BC film policy

VANCOUVER — Paul Audley, the independent consultant who is the country's leading expert on provincial film policies, was hired last summer by the B.C. government to report on the establishment of a film policy for British Columbia.

Audley met with industry members from all sectors in August, and his report to the government is expected in the fall. While it is believed he will recommend policy similar to Ontario and Manitoba's, sources predict that the unique state of the B.C. industry, being almost totally dependent on U.S. production, will be documented, and recommendations for more balance between U.S. and domestic production will be put forth.

Audley's participation in the formation of a film policy was suggested to provincial authorities by the B.C.F.I.A., led by Ray Hall. Hall credits Audley with being very supportive of the industry on the Coast, and points out that Audley's personal credibility and meticulous research will enhance the longstanding efforts of the B.C.F.I.A. to convince the province to support local industry.

Audley recently attended the recent Vancouver Film Festival Trade Forum seminar on provincial film policies, where he spoke strongly about the need for provincial film policies and funds, which act to leverage federal funding. In addition glowing reports from representatives from Alberta, Manitoba and Ontario at the same seminar were seen as powerful elements in convincing the provincial government to have a film policy for B.C.

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## Festivals get Telefilm funding

MONTREAL – Total film festival funding by Telefilm Canada in the 1986-1987 fiscal year amounts to \$1,075,000.

André Picard, senior executive in charge of operations at Telefilm Canada, has announced that 13 Canadian festivals will receive Telefilm funding in the 1986-1987 fiscal year.

A regional breakdown of festival funding across Canada shows that seven festivals in Quebec have been allocated 43 per cent of total funding compared to 44 per cent last year.

**TORONTO – Hollywood**, an esoteric comedy about an idealistic young artist who is forced to work on a corrupt film, is scheduled for shooting in Toronto through the month of November.

Martin Lavut will direct this full-length theatrical feature for Peter O'Brien's Independent Pictures Inc.

The script has been written by Martin Lavut, Jaron Summers and Barry Healey. Associate Producer and production manager is Gabriella Martinelli.

These festivals are: Festival International de Film et de Vidéo de Femmes (Montreal, June 5 to 15, 1986), World Film Festival (Montreal, Aug. 21 to Sept. 1, 1986), Festival du Film Etudiant Canadien (Montreal, Aug. 23 to 26, 1986), Festival International du Nouveau Cinéma et de la Vidéo (Montreal, Oct. 16 to 26, 1986), Festival International de l'Abitibi-Témiscamingue (Rouyn-Noranda, Nov. 1 to 6, 1986), Film International du Film Super 8 du Québec (Montreal, Feb., 1987), and the Festival International du Film sur l'Art (Montreal, March 24 to 29, 1987).

Two festivals in Ontario receive 35 per cent of funding (38 per cent in 1985-1986). These festivals are: the Festival of Festivals (Toronto, Sept. 4 to 13, 1986), and Canadian International Animation Festival (Hamilton, Sept. 29 to Oct. 4). Funding for four festivals in the Atlantic provinces and in Western Canada increased four per cent in total over last year to 22 per cent.

These four festivals are: Fifth Annual Vancouver Interna-

tional Film Festival (Vancouver, May 23 to June 26, 1986) including the Women in Focus Society (Vancouver, June 23 to 26, 1986), Banff Television Festival (Banff, May 25 to 31, 1986), Yorkton Short Film and Video Festival (Yorkton, Saskatchewan, Oct.

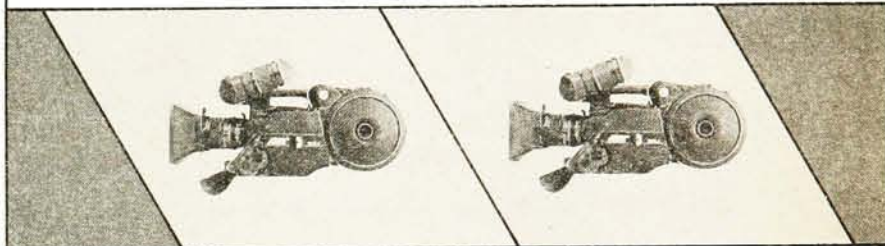
28 to Nov. 2, 1986), Atlantic Festival Atlantique (Halifax, Oct. 22 to 25, 1986).

According to Telefilm Canada, the combined total budget of Canadian film and video festivals in 1986-1987 amounts to \$6.7 million, of which Telefilm Canada con-

tributes 16 per cent. On average, festivals provide 30 per cent of their own financing.

Funding from the private sector averages 18 per cent of the festival budget while other federal, provincial, municipal government agencies contribute 36 per cent.

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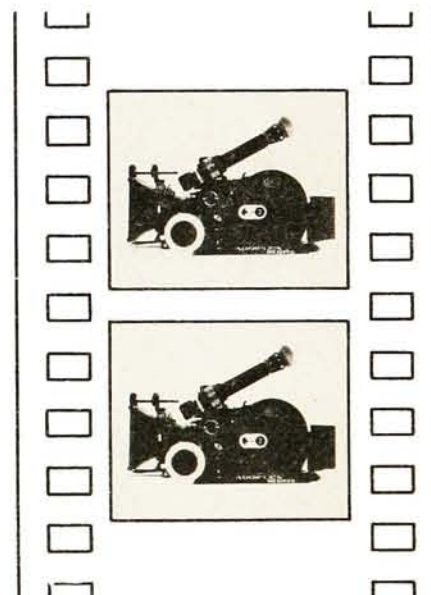


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# Revenues up for Rogers

TORONTO — Rogers Communications Inc., a Toronto-based company with cable, radio and television broadcasting and now cellular telephone interests, has announced, despite a nine-month loss, an improved financial outlook.

Revenue for the nine months ended May 31, 1986 were \$306.3 million compared to \$262.8 million for the same period the year before, an increase of 16.5 per cent. Operating income, before depreciation and amortization, grew to \$115.6 million compared with \$92.9 million the year before.

Rogers Communications Inc., however, reported a loss after tax and before extraordinary items, such as the sale of a group company, of \$3.4 million. That loss compares to a loss of \$18.9 million for the same period one year before.

Despite the nine-month loss,

a profit was recorded in the third quarter, which ran from March 1 to May 31, 1986. The \$2.4 million profit compares to a loss of \$8.3 million in the third quarter of 1985.

At the end of the third quarter, Rogers acquired a 34 per cent equity interest in Cantel Inc. Cantel is a company that provides cellular telephone service across Canada. Rogers earlier purchased a significant interest in Toronto-based multi-cultural television station, CFTM-Channel 47.

Rogers has also announced that it has reached an exchange agreement with Scott Cable Communications Inc. of Irving, Texas. Under the agreement Rogers will exchange cable television systems serving San Angelo, Texas and Alamogordo, New Mexico, for Scott's cable television system serving the suburbs of San Antonio, Texas. The agreement is

subject to regulatory approval and is expected to be completed in the fall of this year.

Ted Rogers, chief executive officer of Rogers, said most of the company's cable service is geared for large scale, urban cable systems. Rogers added that it makes sense to exchange the two more stable systems for the growth opportunities in the suburbs of San Antonio.

WINNIPEG — The Canadian Country Music Awards, will be beamed across the country via satellite, Saturday, Sept. 13, for the first time in its 10-year history.

Hosted by Carroll Baker and John Conlee, the special will be seen from 7 p.m. to 8:30 p.m. (Central Daylight Time).

The producers are CKND-TV in association with the Academy of Country Music Entertainment.

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# Automatic cable increases cause consumer outrage

TORONTO — CRTC approval for automatic rate increases by cable television companies is an outrage, a Consumers Association of Canada spokesman says.

David McKendry, director of regulated industry programs for the Consumers Association of Canada (CAC), said his group is considering legal ac-

tion to see if this part of cable regulations announced by the CRTC can be struck down.

But the 428-member Canadian Cable Television Association (CCTA) is applauding the "streamlined cable television regulations" issued Aug. 1 by the federal broadcasting regulator.

Susan Cornell, vice-presi-

dent of public affairs for the cable association, said the regulations are reasonable and will benefit the community, the cable industry and the consumer.

Along with a string of other regulations the CRTC decided to allow cable companies to automatically increase their rates by 80 per cent of the con-

sumer price index once a year.

McKendry said the consumer is faced with a monopoly situation in terms of choice for basic cable service, channels 2 to 13 in most communities, and must therefore be protected by the CRTC. When asked his reaction to the rates decision, McKendry said he was outraged.

"They (the CRTC) have given up in their responsibility to the public to make sure they don't pay excessive rates for cable television," McKendry told *Cinema Canada*.

He said the consumers association doesn't view the cost increases being faced by the cable industry as bearing a relationship to the consumer price index. McKendry said inflation should only be one factor used when new cable rates are set.

The past system that required cable operators to justify rate increases based on their expenses and expected revenue for the year was a better system, McKendry said.

Based on these criteria some applications were turned down, he added. McKendry said eight days before the Aug. 1 announcement, for example, the CRTC denied a rate increase to a Halifax cable television company. Halifax Cablevision Limited applied to increase maximum monthly subscriber fees to \$9.60 from \$8.35, but was denied by the CRTC for reasons including "the high level of profitability of this system."

Cornell termed the new rate system sensible and said that 80 per cent of the consumer price index amounts to less than the average award given by the CRTC in the past.

She added that the CRTC is maintaining its regulatory authority otherwise and has ensured additional protection for consumers through a new requirement that written notice of rate increases be given to subscribers 40 days before the change is to take place.

Cornell said with this notification requirement consumers will have time to present their reactions to the CRTC. She also said that cable television stations now face competition from video cassette recorders and tape rentals as well as satellite dishes.

"There certainly is competition out there. That marketplace will be the best regulator," she said.

She termed many of the consumer association concerns as unrealistic and added the Ottawa-based CCTA, which represents firms serving 96 per cent of Canadian households with cable, is pleased with the general stance the CRTC has adopted toward the industry.

Clint Forster, national chairman of the CCTA, said "We're delighted to see reduced intervention in the marketplace and a more practical, less costly process for administering regulations."

"The stream-lined cable television regulations issued today by the CRTC are going to re-

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→ sult in a broader, more competitive range of consumer services delivered by cable," he said in an August news release.

McKendry said 75 per cent of Canadian households have basic cable service where available. While not passing judgment on whether he thought people needed cable or not, he said it is an important consumer service.

He said a possible alternative to automatic increases would be to set a profit level for the industry based on a return for investment. He also suggested

that smaller cable operators should not be required to provide the same levels of information as larger companies when asking for rate increases.

A cable association newsletter quotes CRTC chairman André Bureau as saying information distributed by the CAC to its members on the automatic increases was "misleading and incorrect."

Three other methods for increasing rates were also outlined in the new CRTC regulations, which replace the first set of cable regulations enacted in 1976. The new ways

of setting rates will be reviewed by the CRTC after two years, Bureau said when announcing the regulations.

The CRTC chairman said the new regulations open up a new era.

"Cable companies have now been provided with a flexible regulatory environment that will allow them to maintain a competitive edge while ensuring that cable subscribers' interests are protected and that they benefit through improved and expanded services."

The CRTC, when announcing the regulations, said it found no evidence that limited forms of advertising would alter the nature of the community channel or have any impact on the revenues of local broadcasters.

David McKendry, a Consumers Association of Canada spokesman, said his group opposes advertising that could interfere with local programming.

"We would have preferred to see advertising left the community channel," he said. McKendry said the consumers association has no objection to advertising on cable television such as classified ads, provided it doesn't interfere with local programming.

Susan Cornell, CCTA vice-president of public affairs, said the alphanumeric channel advertising will be a benefit to the community.

"It creates not only new services... it creates more opportunities for small advertisers," she said.

Cornell said the changes will allow innovation in the cable industry with the creation of services like a classified ads channel. Other possibilities for alphanumeric channels are real estate or automotive sales, entertainment guides or tele-shopping.

"This is great news for small business," Forster said.

"Conventional television ads are priced out of their range, but alphanumeric cable channels are an affordable and effective alternative."

Baker said revenue from the alphanumeric ads does not have to go back into community programming and is a strict business proposition.

OTTAWA - Margaret Lyons has been appointed Director of CBC London effective Sept. 1, 1986.

Vice-president of English Radio since 1983, Lyons succeeds Diana Filer who was recently appointed as Director of International Relations at CBC.

In 1975 as program director for CBC Radio, she commissioned the program *Sunday Morning*.

## Anthony leaves post at CCA

OTTAWA - Brian Anthony, national director of the Canadian Conference of the Arts (CCA), has resigned for a new posting in Charlottetown.

Anthony will become the executive director of the Confederation Centre of the Arts in Charlottetown, effective October 1986.

His resignation as national director after six years with the CCA was announced in Ottawa by CCA president Claudette Fortier.

Anthony joined the CCA as director of information in 1980 after leaving the Arts and

Culture Branch of the federal Department of Communications and in 1983 became National Director of the CCA.

Under his leadership, the CCA has taken public positions on such issues as federal funding cuts to the arts, the arts and the media, broadcasting, copyright and the status of the artist, taxation and the arts, employment and training, the cultural implications of free trade.

At presstime, Anthony's successor had not been announced.



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## Panavision first off the block with Cité du Cinéma in QC

MONTREAL – Mel Hoppenheim, president of Panavision Canada Ltd., is determined to capitalize on the need for a state-of-the-art film production studio or Cité du Cinéma in Montreal, even if the Quebec government is not.

The 48-year-old business entrepreneur with 23 years' experience in the film equipment supply business says he is renovating the Expo 67 Theatre for production use – with or without government assistance.

"They are looking a gift horse in the mouth," says Hoppenheim who adds that production business potential in Montreal – in commercials and features both domestic and foreign – is staggering. He estimates a multiplier effect of \$3.75 for every production dollar spent in Quebec. A realistic \$200 million spent annually in production would mean, says Hoppenheim, close to \$700 million for the Quebec economy.

Hoppenheim is not alone in the view that expanded production facilities will boost the Quebec economy. Astral Bellevue Pathé has stated its intentions to build in Montreal a complex of office towers, studios, theatres and retail film equipment stores for close to \$75 million, while Téléscène

Productions Ltd. recently purchased 60,000 sq. ft. of renovated studio and office space in the old port of the city.

Meanwhile, a spokesperson for the Ministry of Cultural Affairs in Quebec has told *Cinema Canada* that a two-year-old proposal to support the cost of building a Cité du Cinéma, under a federal/provincial cost-sharing agreement, has been considered by the Quebec treasury and is currently being reviewed by Cabinet. According to the Canada/Quebec Subsidiary Agreement on Cultural Infrastructure, the Quebec government must call for private tenders to build the studio. But there has been no indication as to when that might occur.

Undaunted, Hoppenheim says a building licence from the City of Montreal is all (as of late August) that stands in the way of renovation work at the Expo Theatre which he bought for under \$700,000.

With an \$8-million development budget and plans for three shooting stages (four if government assistance comes through), Hoppenheim says he is not planning to duplicate existing facilities in Montreal and neither is he worried about the uncertainty of government funding.

"If I don't get help, I may or may not continue. I'm quite satisfied with my business as it is," Hoppenheim says, adding that Cité du Cinéma (Panavision) could help to generate a two-to-threefold increase in the number of commercials produced in Quebec.

Foreign feature-film production is "gravy", says Hoppenheim, who denies that building a multimillion-dollar studio is feasible only in terms of the volume of U.S. production the Canadian/U.S. dollar exchange will attract.

"Forget about the foreign stuff. We're talking about the lifeblood of the Quebec industry. British Columbia has got what they need, Ontario has got what they need. Without a studio complex Quebec will never get the maximum development of its industry. Montreal will always remain a cute place to go and shoot, where the crews are cheaper and the scenery is nice, and that is all thank you very much."

Hoppenheim says that, if all goes according to schedule, he will open his "jewel on the St. Lawrence" in January – in time for a De Laurentis production which is one serving of gravy he does not want to miss.

## Schygulla, Lancaster in Filmline's Barnum

MONTREAL – Burt Lancaster is the legendary showman Phineas Taylor (P.T.) Barnum and the Montreal City Hall building is Buckingham Palace circa 1845 in the CBS television movie **Barnum** produced by Filmline International Inc. in association with Robert Halmi Inc. for a November airdate.

Hanna Schygulla, of the late Rainer Werner Fassbinder's repository company of actors, also stars in this movie on the life of the famous circus impresario during a 50-year period from 1820 to 1870. It was during this period that Barnum discovered Jenny Lind (Schygulla), the European singing sensation, and General Tom Thumb played by Sandor Raski.

A 30-day shooting schedule in and around Montreal ended Sept. 6. The Montreal shooting called for 3,000 extras dressed in period fashions as well as an authentic three-ring circus obtained from the Barnum Museum in Bridgeport, Connecticut.

**Barnum** is based on a teleplay by Michael Norell, with Lee Philips, whose credits include the television mini-series **Space**, as director. Executive producer is Robert Halmi. David Patterson of Filmline International Inc. is producer.

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## LEGAL EYE

by Michael Bergman

## Film fund flaws

July saw the formal announcement of the Feature Film Fund, a money pool administered by Telefilm Canada and promised in the last federal Budget. An additional \$30 million per annum in the next five years over and above funding from the Canadian Broadcast Programme Development Fund must be welcomed by the film-producing community. Certainly increased government financial participation and funding of feature film production has long been advocated, as can be seen most recently from the recommendations of the Film Industry Task Force in its perhaps ironically titled report, *Canadian Cinema - A Solid Base*.

While more money for the making of features is sure to produce more productions, it is unfortunate that the government chose simply to throw more money at the problem. Directing these funds towards the creation of sound, well run and self-financing production companies might have been more meaningful, as a necessary corollary of the existence of such corporations would be an increase in Canadian feature film output.

The Feature Film Fund will finance projects in four ways. Equity investments is a traditional form of Telefilm participation. The Fund may participate in this form of investments up to \$1.5 million or 40 per cent of the budget. In return, Telefilm would acquire an undivided co-ownership interest in the copyright of the project. Where Telefilm also invests in distribution of the project, the fund's limit is increased to \$2 million, though in no event may Telefilm's participation exceed 49 per cent of the total budget. Loans are also a traditional form of Telefilm funding. Secured loans will be available to producers and distributors on a project-by-project basis. Presumably these loans will be determined on the basis of the project, its budget, the ability of the producer to repay and the security that is offered. A distinctive feature of these secured loans is the possibility of their being accorded on a corporate basis up to an amount of \$250,000. These corporate loans would presumably be intended to assist the general financing of the production company itself in addition to specific project activities. Long-term corporate

loans in the form of a revolving or fluctuating line of credit up to \$500,000 will be available to distribution companies to assist them in financing their activities. Lastly, non-interest bearing advances will be available for script and project development on projects where Telefilm has not taken an equity position.

This brief précis of the ways to access the fund clearly demonstrates its defects. The principal form of significant feature film production financing from the fund consists of equity investments in the copyright of the project or secured loans to the production company. Both are on a project-by-project basis. As such they encourage producers to continue their operations in such a fashion as to attract and be eligible for this form of funding. That causes producers to see the fund as the first and principal source of financing for a particular project. It tends to inhibit the development of business practices which take into account the needs of private-sector investors first. However, experience has shown that the contingencies and necessities of project-by-project filmmaking and financing tends to mitigate against the development of pools of capital available from the Canadian business and financial community. The failure to promote capital investment into feature film corporations has been and will continue to be one of the principal obstacles to the expansion of the Canadian feature film industry.

Secured corporate loans are a more interesting approach. Yet in the context of the fund, this approach is deficient because \$250,000 is unlikely to go very far in the general financing of corporate operations. Furthermore, since it is offered only on a secured basis it will restrict the collateral available to production companies to obtain credit or other loans from private financial institutions.

If the Feature Film Fund has an emphasis apart from simply supplying money for more projects, it is in terms of Canadian distribution. Access to the Fund is clearly dependent on the presence of a distribution contract guaranteeing the release in Canada of the film within one year of completion by a Canadian-owned-and-controlled distributor. The long-term corporate loan con-

cept is specifically designed for distributors, and even secured loans are available on a project-by-project basis.

But these elements of the plan of the fund are an incomplete answer to the problem of the Canadianization of film dis-

tribution in Canada. True, the fund will tend to promote Canadian distributors but does little to redress the imbalance between Canadian and foreign-owned-and-controlled distributors. As a result, the principal contribution of the fund to the

development of a Canadian distribution system is twofold. Firstly it directs fund-financed projects to Canadian distributors and in this respect, the fund tends to continue existing policies. Newer is the

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long-term corporate loan or secured loan to distributors. A long-term corporate loan to distributors is the only attempt to employ the fund to establish sound corporate entities by demanding a business plan in return for the money. However these amounts, \$500,000 per loan, are limited in terms of the potential costs of operations of a well-run distribution company and tend to promote debt as opposed to equity corporate financing.

Administration and access to the fund will result in closer

ties between Canadian producers and distributors. Since producers and distributors may make joint applications to the fund on specified projects, it is easy to envisage production and distribution companies controlled by common principals. This in itself is positive because it creates more harmonious and efficient use of resources between producers and distributors and would allow producers and distributors to feed off each other for financing. Unfortunately, the fund mitigates these advantages to the extent that monies

flowing between producers and distributors are ultimately government funds and not private-sector investment.

The rub to film-financing in Canada is that the industry's growth is dependent on private-sector development. Producers who insist that only

government financing can promote the industry and private-sector financing, tend to forget that financing in the film industry only produces increased demand for government money and diminishes interest in developing strategies for private-sector investment.

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

## Film sets to stay

MONTREAL — Feature film production companies may come and go but, sometimes, movie sets stay behind.

The completion of the shooting of *Les Fous de Bassan*, a co-production between Cinévideo Inc. (Canada) and Les Films Ariane (France) has left several new buildings on the desolate and uninhabited eastern shore of L'île Bonaventure, a mile-long island 10 minutes by boat from Percé in the Gaspé.

Built from the ground up, three houses and a small church building, circa 1936, have been designated as Le Vil-

lage des Fous de Bassan. The Permanent, a large real-estate brokerage firm, has agreed with the Quebec Ministry of Tourism to maintain the movie set as a tourist attraction for the next three years after which the feasibility of doing so will be reassessed.

*Les Fous de Bassan* was shot between July 4 and August 11. Adapted from the novel of the same title by Anne Hébert, it is a dramatic story of the relationship between several young people in a small Quebec village in 1936.

Produced by Justine Héroux and directed by Yves Simoneau, *Les Fous de Bassan* is scheduled for theatrical release in December.

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# First Choice FUND continues grants

TORONTO – A group of 13 screenwriting projects and two educational organizations will receive almost \$85,000 in development money from a special fund to support new drama for pay television.

The nine directors of FUND (Foundation to Underwrite New Drama) for Pay Television announced in July that a second series of film feature

projects would receive money from the \$1 million foundation.

Awards of \$3,000 to \$10,000 were made to the various writers and groups by the non-profit organization founded by First Choice Canadian Communications Corporation earlier this year.

Money was awarded to writers working on first or final

drafts of Canadian scripts that range from a drama about a young lawyer assigned a difficult case when the accused is the town's most prominent citizen to a dramatised biography of a young Toronto woman who, in 1897, became the first female lawyer in the British Empire.

The money received is repayable, interest-free, to the organization when principal photography commences on the funded project. First Choice will top up the foundation's budget of \$1 million every year, despite returns to FUND.

Seven other projects received a combined total of \$52,000 in June and when taken with the latest group bring FUND's financial support of Canadian productions to more than \$137,000.

In a separate funding announcement, First Choice-Superchannel subscribers have selected three winners from a

field of 57 Canadian short films.

In its first-ever Canadian shorts contest, First Choice-Superchannel will give \$5,000 to the top film, \$2,000 to the second film and \$1,000 to the third place finisher. Ballots were carried in issues of PrimeTime, the pay television listings magazine, from the time the contest started in August 1985.

The winning production is

**Space Movie** by director Michael Lennick of Toronto, second is **A Symphony of Toys** by director James Stuart also of Toronto and third is **An Act of Remembrance** by filmmaker David Banks of Kanata, Ontario.

The second annual Great Canadian Shorts contest started Aug. 1 with the number of cash prizes expanded to a total of five from the three this year.

## Vintas earns merit for acting

LOS ANGELES – Gustav Vintas, a 38-year-old Argentina-born Canadian whose screen-acting credits include the role of Dr. Kondoleon in **Micki and Maude** (Columbia) and as the journalist in **Protocol** (Warner Bros.) has received the Golden Scroll Award of Merit for an outstanding acting performance in **Welcome Back Mister Fox**, a New York University science-fiction film.

The award was one of eight presented this year by the Los Angeles-based Academy of Sci-

ence Fiction, Fantasy and Horror Films.

Vintas has also appeared in the NBC-TV series **V** as Edmund and as the character Zorza in the BBC television production entitled **Arena: The Caravaggio Conspiracy**.

The Golden Scroll Award of Merit was presented at the University of Southern California on Aug. 10 by Dr. Donald A. Reed, president of the Academy of Science Fiction, Fantasy and Horror Films.



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# Spectrafilm unveils \$150 million film expansion in U.S. and Canada

TORONTO — International Spectrafilm Distribution Inc. has unveiled plans for a major expansion of its film distribution and production financing work in Canada and the United States.

Skyld Holdings Ltd., Spectrafilm's parent company, has arranged private investor-backed lines of credit with several Canadian banks that totals about \$150 million for production financing. Spectrafilm chief executive officer Barry Young announced.

Young, also president of skyld, said the \$150 million would be used for Canadian productions and termed the financing a "pretty immense breakthrough" in the Canadian film industry.

Young said the arrangements for production money are for an ongoing line of credit the total of which would be renewed. He said the financing could have a substantial effect on Canadian movie production.

At the same time as the announcement for a new production financing package, Spectrafilm has revealed that it will expand the sphere of its movie distribution from the realm of specialty to more commercial films.

As part of the long-term strategy, Spectrafilm is evolving into a film and television distribution company handling work that appeals to a broader audience, Young said.

Spectrafilm is now shifting into a second phase of development with a focus on more commercial films, he said. A news release offers examples of the trend citing Spectrafilm's executive production and distribution work on *Stick Fingers*, *The Land of Laughs* and *A Mixture of Frailities* as well as acquisition of distribution rights to *Stacking*, a Martin Rosen film.

The shift will continue with further announcements of the distribution of "several very commercial, independent productions..." The first example is to be a new film, produced in Canada, by Sandy Howard's Howard International Film Group Ltd. in association with Lorimar-Telepictures, the release says.

"Our initial objective with Spectrafilm was to establish ourselves in the Canadian and U.S. markets as a quality 'specialty' distributor and then to expand our activities from that relatively low cost base," Young said.

In past years, Young said Spectrafilm distributed 8-12 classical or specialty films an-

nually, but is now planning to distribute 12-15 more commercial movies each year.

"You can't generate... any worthwhile profits confining yourself to the specialty market," Young said in an interview with *Cinema Canada*.

Although the focus will now be moved away from specialty films, Young said Spectrafilm will continue with that part of its operations on a more selective basis.

"We're not by any means shutting down that end of our operations."

At the same time as the announcement of the "new Spectrafilm," Young also outlined the departure of Linda Beath as head of the Toronto-based film distributor.

Beath, past president of

Spectrafilm, accepted a job as Executive, Operations at Telefilm Canada. Beath is responsible for the management of both Telefilm's broadcast fund and feature film investment fund.

Young said Beath's leadership and support of company objectives over the last three years has been singularly responsible for the respected position Spectrafilm enjoys in the industry.

"We, of course, will be sorry to lose her, however her international experience and creative talents are exactly what Telefilm Canada and the Canadian production industry need at this moment."

Young said the move was not the result of any internal strife over the Spectrafilm

changes and added that Beath had always been part of the plans for a second phase in the development of the company.

Young has assumed the presidency of Spectrafilm and continues to develop the firm's business strategy, while relying on Jonathan Olsberg to handle day to day affairs as executive vice-president. Spectrafilm has begun the search for a new president, a task that Young said probably won't be completed for a couple of months.

Young said the changes in business strategy don't signal a shift away from a commitment to Canadian productions. He said the firm, which was founded in 1983 and which has a New York office, has always distributed films in both the United States and Canada.

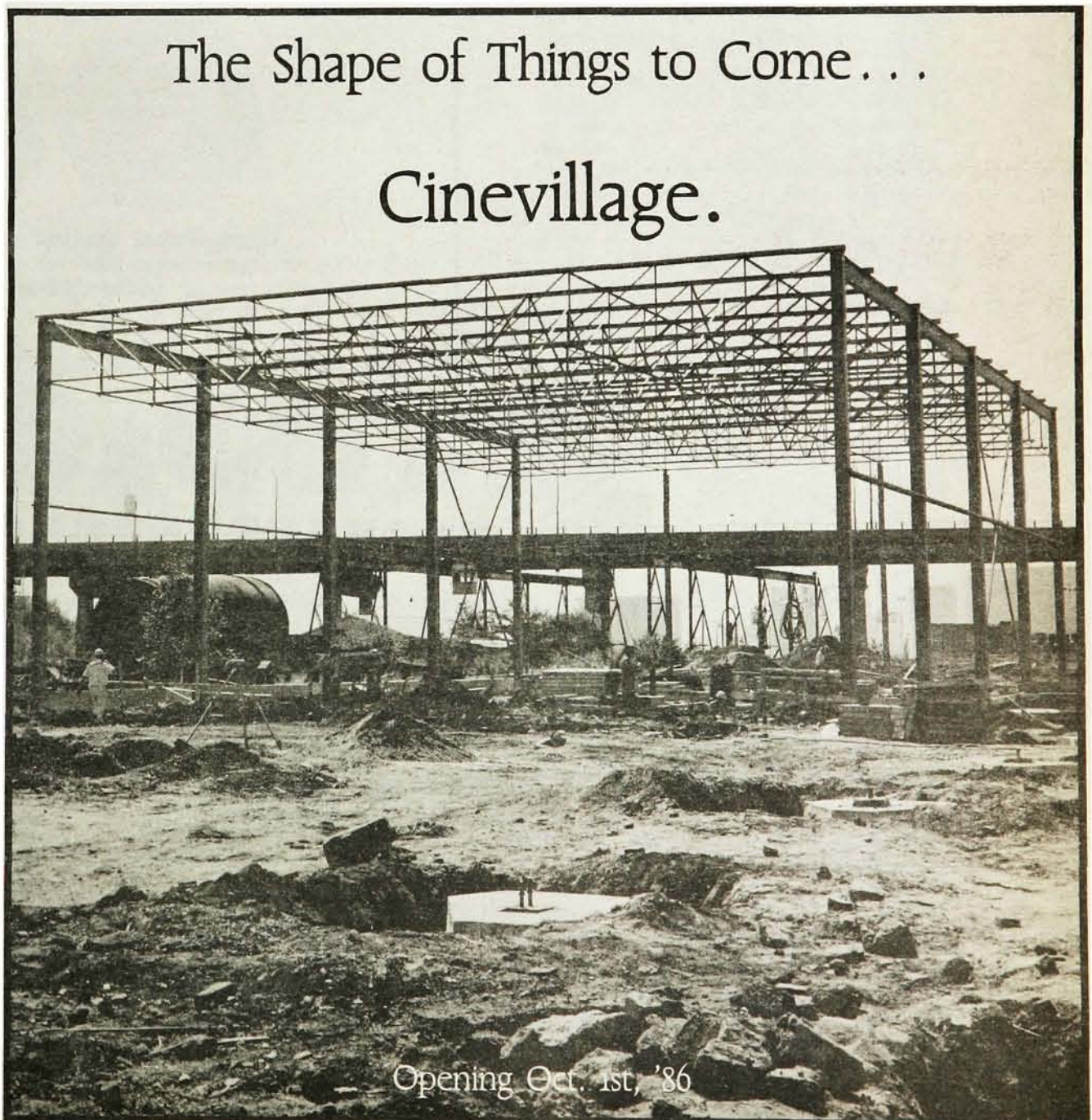
As part of the company's evolution, Young said, Spectrafilm will be involved with even more Canadian productions as a percentage of its total than in the past.

As the same time, Spectrafilm, through newly formed Spectravision Inc., has entered the Canadian and U.S. television network and first-run syndication business. Young said a financing and distribution joint venture with Grosso-Jacobson Productions Inc. of New York has been made.

More than a dozen projects are in the advanced stages of development or production in Canada and the United States through the joint venture, Young said.

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## Curse launches young filmmakers

TORONTO - With financial help from the private and public sectors, a group of young filmmakers in Toronto are off and running toward the \$400,000 feature film production of **The Morgan Curse**.

The Toronto Feature Film Workshop, a non-profit group formed earlier this year, has received a written agreement from Pan-Canadian Film Distributors, a division of Cineplex-Odeon Corporation, to pitch in about \$70,000 for the project. On completion, Pan-Canadian has also agreed to provide distribution to seven Canadian cities.

Basstoy International Corporation, a product placement firm, is also to provide between \$60,000 to \$100,000, associate producer Koratta Campese said.

Campese said although there was no definite answer yet, it did not look like the film would receive funding from the Ontario Film Development Corporation. The group is asking Telefilm Canada for \$150,000.

"We are still looking for some funding," said Campese, who added that workshop members are very optimistic about the project and the support that has been received so far.

"This whole workshop is a big wheel that is just getting bigger and bigger."

The Ontario government will provide \$50,000 in minimum wage salaries for production staff through its Futures work-training program. The National Film Board and Film House Labs, recently acquired by Cineplex-Odeon Corp., will also support the film.

**The Morgan Curse** is a horror thriller scheduled to start shooting in the Toronto area Sept. 8. Production will be completed in the first two weeks of November with post-production to be finished in the spring of 1987.

Campese said the whole idea of the workshop is to help young filmmakers get a solid start in the feature film industry.

"There is a lot of talent in Canada that isn't getting a crack at feature films," explained Campese. The workshop aims to make about one feature film per year using revenues earned for future productions.

Campese said there are a lot of talented people in Canada who just can't get started in feature films. About 75 per cent of the people at the workshop are recent graduates of film schools, he said.

Campese said he and producer Ihor Lomaga have wanted to get such a project off the

ground for several years and were already searching for financial backing for future features.

Several advisors have agreed to help the workshops with the creation of the film. Don Shebib, director of the 1970 Canadian classic **Goin' Down the Road**, will be the workshop's directorial advisor. Shebib's most recent work is **The Climb**. Don Haig, president of Film Arts, will be post-production advisor.

Michael Kennedy, who was production manager and first assistant director for the \$2 million feature **The Pink Chiquitas**, will direct **The Morgan Curse**.

Guy Mallally and Gregor Hutchison wrote **The Morgan Curse**, which workshop advisors selected "as a commercially viable first production capable of giving the workshop a solid financial base to develop future self-sufficiency," reads a release.

MONTREAL - With the screen debut of the critically acclaimed feature **The Morning Man** scheduled for Sept. 25 at Place du Canada in Montreal, Les Productions S.D.A. Ltée has released a \$5.9 million television production prospectus.

**Rock D.** is a (5 x 1 hr.) series portraying the adventures of an adolescent boy by the same name. Principle shooting is in September and November 1986.

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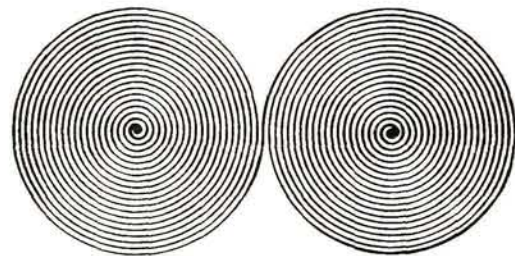
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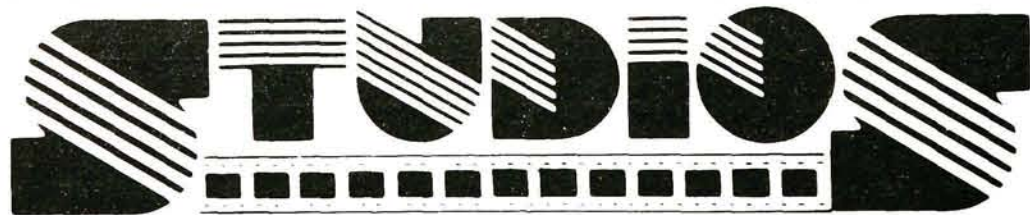
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# U.S. TV series, *Amerika*, prompts propaganda controversy

TORONTO — The filming of the ABC television mini-series *Amerika* throughout the summer in Toronto has generated opposition from various individuals and groups and spawned protest over the controversial show.

*Amerika*, budgetted at \$30 to \$35 million U.S., looks at life in the United States in 1998 — 10 years after the Russians take over control of the country.

Propaganda Alert, a group that calls itself a Canadian public information project about the ABC series, is loudly protesting the script which it describes as supporting stereotypes that promote global mistrust. Propaganda Alert is also opposed to any spending of Canadian tax dollars to support the series.

Propaganda Alert member Laura Sky said the group does not support government censorship in any way, but is strongly opposed to government financial support of the

series. Propaganda Alert, in a letter sent to Ontario Citizenship and Culture Minister Lily Munro, says it does not support the subsidization of the series through the Ontario Film Development Corporation (OFDC).

Propaganda Alert says the OFDC has been paying for the services of a location manager since the production began. Sky added the group has evidence that the OFDC has been paying up to three location managers to work on the project at various times.

But Brian Villeneuve, the OFDC's executive co-ordinator of marketing, says the provincial film development agency has had nothing to do with finding daily locations for *Amerika*, which is being shot in Toronto and at other Ontario locations.

Villeneuve said the OFDC did provide some preliminary location scouting services in October and November 1985 for the series. But he said the OFDC has done the same kind

of work for 112 other productions so far.

While the OFDC wouldn't support certain types of productions such as pornographic films, Villeneuve said the agency doesn't make judgment calls on the basis of a script.

"We are not a censor board here," he said while adding that it is part of the OFDC's job to promote Ontario as an attractive place to make films.

Villeneuve said *Amerika* has provided speaking parts for about 125 Canadian actors, work for about 110 Canadian technicians and parts for 5,000 to 6,000 Canadian extras. He said the 12-hour mini-series, which is scheduled to wrap around the end of September, will bring about \$10 million into Ontario.

Despite opposition from various individuals and groups like Propaganda Alert, Villeneuve says the OFDC has no intention of changing its policy about reviewing scripts.

"There are those who are violently opposed and there

are those who see nothing wrong with it," he said about *Amerika*.

With a cast including Kris Kristofferson, Robert Urich and Mariel Hemingway, *Amerika* looks at the United States after the Soviets disrupt communication networks and take over a weakened America. With the Soviets controlling American political institutions, peacekeeping troops from a Russian-controlled United Nations help with the occupation. The area from Mexico to South America, called Greater Cuba, is also under the control of Soviet forces. Characters from collaborators to resistance fighters emerge in the script.

Sky, an independent film producer and director, described the script as pure McCarthyism. Russians are depicted as monsters that have taken over America with a minimum of opposition, because liberal and progressive political and social values have undermined the United States, she said.

"ABC says the series is just about 'what it's like to be an American.' But we've read the script and found it ridicules the goals and values of trade unions, the peace movement, civil rights groups, women's organizations, and almost everybody else who holds humane or progressive ideas," a Propaganda Alert newsletter states.

Sky said not only are the Russians vilified, but so are Cubans, Angolans, East Germans and Vietnamese. Women are portrayed as traitors and collaborators in the story, she said.

Dick O'Connor, producer of *Amerika*, opposed criticisms levelled at the mini-series, which is scheduled to be shown next year.

"I think it is a dramatic piece of work. It is fiction..." said O'Connor. "Obviously a lot of people like it and support it. Otherwise we wouldn't have got funding from a major network for it."

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Amerika

O'Connor said the Russian characters in *Amerika* are multi-faceted and present a challenge to the actors por-

traying them. He said the script examines issues like the nature of American values, what democracy is and the relationships between people. He said it is not a depiction of an actual military takeover.

O'Connor also said that the production of *Amerika* is not being subsidized by govern-

ment in any way. "We are paying our own way..."

Sky said productions like *Amerika* raise ethical questions of whether actors and technicians should work on particular projects the content of which they don't agree with. The Canadian film industry, with its boom-and-bust nature,

often leaves actors and technicians in a difficult financial position, she said.

"They often feel they literally can't afford to make those decisions," she said. Sky added that between 12-20 Canadian actors have refused to participate in *Amerika* and that in the first week of production

two technicians left because of the content.

O'Connor said that some people may have turned down acting roles, but that can happen on any production. Those who have chosen not to take parts made their own decisions, he said. O'Connor said rumors of Canadian actors being blackballed for refusing to participate are "pure nonsense."

But Sky said some people are afraid to take a public stance in opposition to the filming of *Amerika* here, because they are worried they won't find future work. The series shot for about 10 weeks in the U.S. prior to coming to Canada.

Sky said some members of the group feel the script for *Amerika* was developed as a reaction to the showing of *The Day After* on ABC, a 1983 television movie that depicted life in the U.S. midwest after a nuclear war.

She also said that Propaganda Alert, which is made up of various artists from the groups Performing Artists for Nuclear Disarmament and Media People for Social Responsibility, would like to see 12 hours of peace programming run on television as a counterpoint to *Amerika*.

STCQ

(cont. from p. 51)

budget," he says.

Two clauses, said to be a sore point in the failed round of negotiations in May, were settled in July during preliminary talks with the new APFVQ executive. The first clause recognizes that a new job classification related to a job classification already in the contract but not specifically described in the same way is also covered by the contract.

No longer, explains Leclerc, will the union have to argue that there is no difference, where wages are concerned, between the hiring of a painter and a latex applicator. A second clause entitles the STCQ to general film screen accreditation.

Contract negotiations were broken off in May when accusations of negotiating in bad faith flew back and forth across the table. Since then, the APFVQ has elected a new executive council and Leclerc has become acting president of the STCQ following the resignation of president Michael LaVeaux and three executive members due to internal political differences.

The 700-member STCQ will hold a general election on a yet undetermined date this month.

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E A S T E R N W A V E

by Chris Majka

Filmmakers in this region have a tremendous amount of energy when it comes to producing films, often on shoe-string budgets. But when it comes to distributing their products enthusiasm plummets. Perhaps like all artists, once they finish with a production, they are anxious to proceed with the next project. There's a kind of optimism that, once completed, productions would "distribute themselves". Instead, the consequence has been that many fine films never receive the degree of exposure, or even financial return, which they deserved.

In the past couple of years, however, the approach to distribution has become less *laissez faire* and more focused. In this column, I would like to look at some of the ways in which films has been distributed in the Atlantic region as well as well as what the future may hold.

Distribution in this region has always been fragmented. The National Film Board, of course, has its own distribution system for the films which it produces, and with regional offices in Fredericton, Saint John, Moncton, Halifax, Sydney, Charlottetown, Corner Brook, and Saint John's, it has done an excellent job of reaching out into the community. The Atlantic Studio in Halifax was opened in 1973 and over the past 12 years, has produced over 70 films which have been distributed in this way. In addition, the NFB has acquired non-exclusive distribution rights to a number of films produced by independents which they have distributed concurrently through their own distribution network.

The CBC has its own library of productions. However, it has undertaken only rather limited efforts to distribute these beyond its own broadcast system. In Nova Scotia, the provincial film department undertook a number of primarily educational productions and they distributed these films through the school system via their own provincial film library. In Newfoundland, the extension department of Memorial University have undertaken much the same function.

Of the regional film co-ops, the Atlantic Filmmakers Co-Op (AFCOOP) in Halifax and the Newfoundland Independent Filmmakers Co-Op (NIFCO) in Saint John's by virtue of their age and the degree of their production activity, have undertaken the most extensive distribution efforts. For a number of years AFCOOP

maintained an active distribution section with a full-time distribution co-ordinator, a distribution committee, and a library of their 36 productions as well as a few others. In collaboration with NIFCO they organized a couple of cross-country tours of Atlantic region productions and actively sought distribution arrangements here and elsewhere. NIFCO did not have a distribution section; however, distribution was carried out *de facto* by the co-ordinator.

Area production companies

such as Kirzsan Productions, Hollow Reed, Media Co-op Services, Salter Street Films, Red Snapper, Skerrett Communications, Points East, and Carota Films have all, out of necessity, distributed their own productions. Film distribution in this country being what it is, there is no alternative for small companies but to actively hustle their own goods. Doomsday Studios, an animation and live-action production company in Halifax, is an exception to the usual scenario. President Ramuna MacDonald decided to actively develop a distribution wing, in addition to the production activities of the company. During

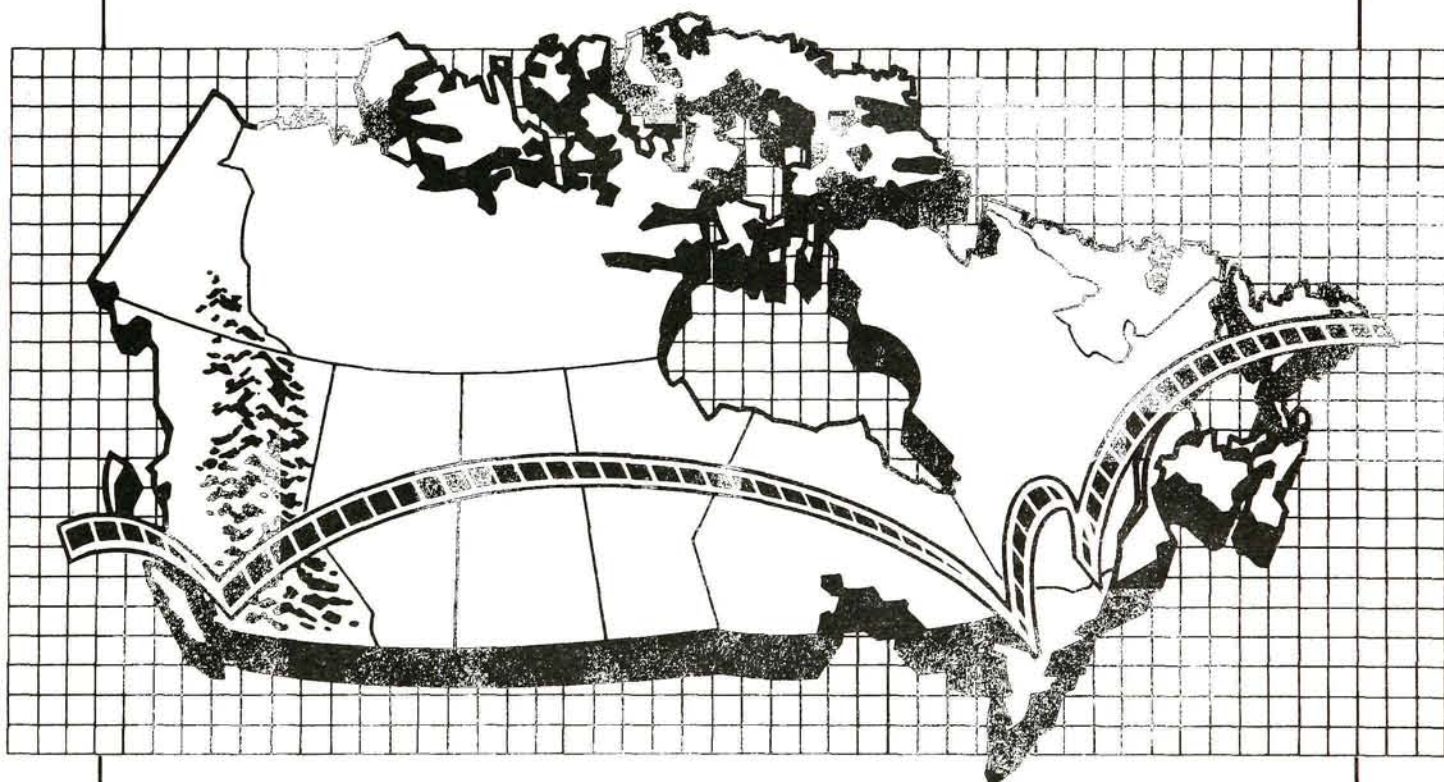
the 1980s Doomsday began to distribute, in Canada and abroad, not only their own productions but those of other production houses and independent filmmakers too. In time it built up a stable of some 38 productions on both film and video which it circulated. At present, however, the distribution side of Doomsday's activities has been somewhat attenuated.

Finally, independent filmmakers have pursued a wide variety of tactics in terms of distribution. In addition to distributing films themselves, independents place films with co-ops such as AFCOOP, with distributors like Doomsday

and other distributors in Canada, the U.S. and Great Britain and lobbied to have the NFB carry their films as well. To reach wider audiences some filmmakers in this area, such as Barbara Sternberg and Neal Livingston, placed their films with the Canadian Filmmakers Distribution Centre (CFMDC) and the Canadian Filmmakers Distribution West (CFDW). Both of these are cooperative, artist-run ventures which address themselves particularly to the needs of independent filmmakers in the country.

In recent years filmmakers have increasingly looked

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abroad for markets. Your columnist was involved in an effort to bring Atlantic area films to Britain, travelling there several times to push local productions. The effort was surprisingly successful with films from this area being shown at festivals, included in film society programs and special sc-

reenings, and a number of film distribution and broadcast deals with both the BBC, and Channel 4 being signed. It sometimes seems that people in other countries are more interested in seeing regional and local-issue films than other Canadians are.

The most recent chapter in the chaotic history of distribu-

tion is the recent formation of the Canadian Filmmakers Distribution Atlantic (CFDA), a sister organization to the CFMDC and the CFDW. In 1983 the Canada Council cut funding for the distribution section of AFSCOOP. Other co-ops were clamouring for distribution monies citing the AFSCOOP precedent. Finding him-

self without a job, Distribution Co-ordinator Jim MacSwain, approached the Canada Council to sound out their interest in a regional distribution centre and found there was support. The ball started rolling and the result, three years later, is the CFDA.

On its board of directors are representatives of AFSCOOP,

NIFCO, the New Brunswick Filmmakers Co-Op and the Island Media Arts Co-Op from P.E.I. (Ciné Marévie, the Edmundston-based Acadian Co-Op has chosen to stay out of the organization preferring to find distribution arrangements in Quebec) and a search for a full time staff person is currently underway. There are already some 76 titles which will be distributed and the list is growing daily. While primarily created to distribute the more "non-commercial" works of co-ops and independents, the CFDA will undertake to distribute any work produced in the area which is submitted to it and thus it hopes to become a truly regional distribution house. Both Doomsday Studios, and the Centre For Art Tapes have agreed to let the CFDA distribute their productions.

Although film and video here will undoubtedly continue to be distributed in a variety of ways, the presence of the CFDA may be able to smooth some of the confusion out of the process.

### Winnipeg filmmakers

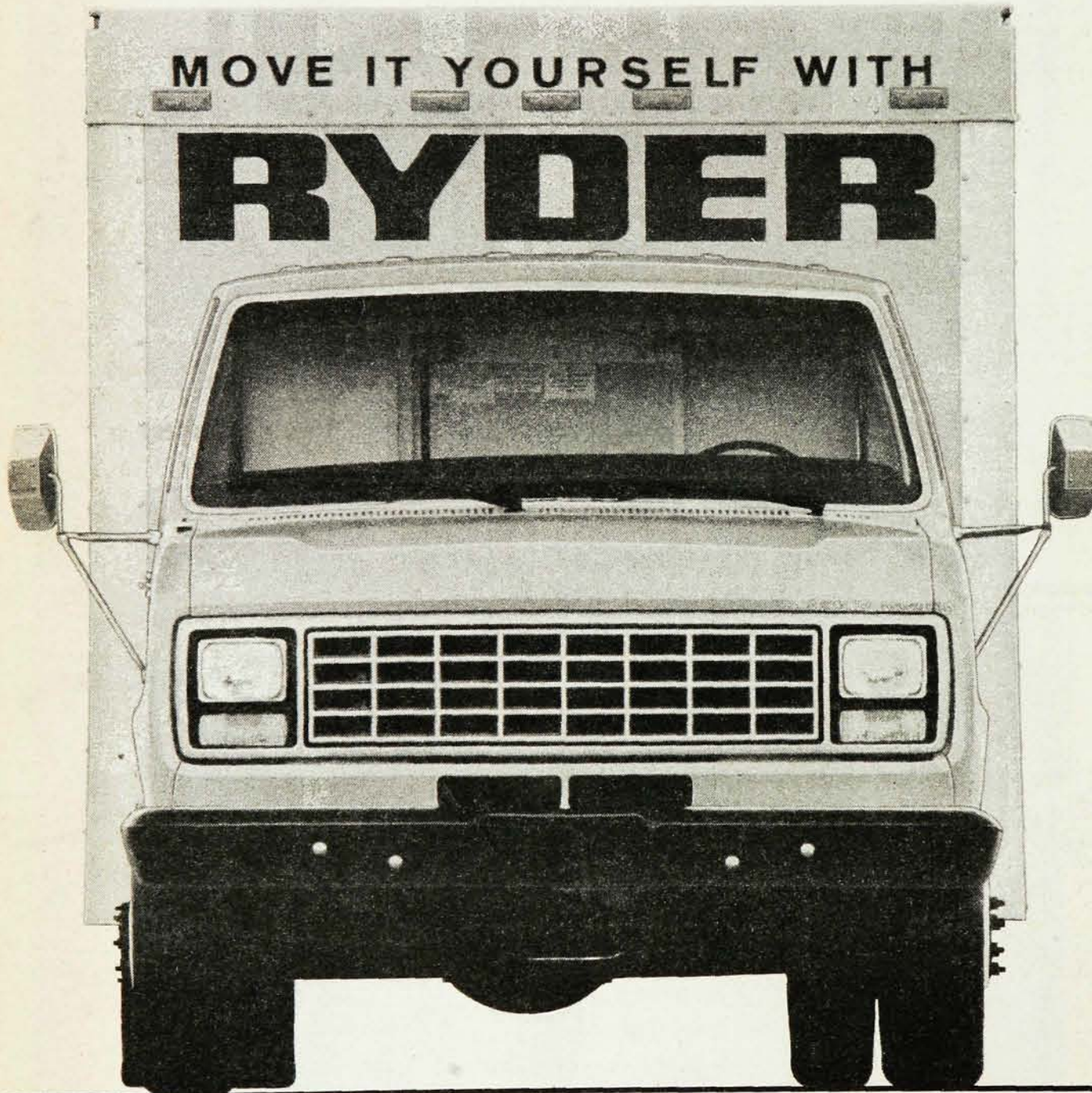
WINNIPEG - The Winnipeg Film Group and the Winnipeg Video Pool are now settling into their new downtown offices at 304 - 100 Arthur Street.

The Film Group was formerly ensconced in an old brick house several blocks away, and used the NFB theatre for their Cinematheque screenings. Now they have a theatre which seats 110, a small screening and meeting room, a large main office space, a library-production office, an 1100 sq. ft. studio/workshop, three editing rooms and an animation room and lounge, spread out over three floors of the Heritage Building.

The Video Pool has office space, a library, an editing room and a small studio for sound recording interspersed on the same floors. Both organizations felt that, as sister arts, it would be convenient to have interlocking office space.

The new building was renovated as part of a Winnipeg Core Area Revitalization Program which is supported by all three levels of government. The building as a whole is called Artspace, and is home for 18 major visual and literary arts groups in the city. The building, an old stone structure with high ceilings and Belgian glass windows, houses production, display and administrative space, as well as four galleries, a cinema, workshop areas and a restaurant.

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## Sask merger premature

TORONTO — The timing just isn't right for a merger of the Yorkton film festival with a recently formed umbrella group representing much of Saskatchewan's film industry, some festival officials say.

But the president of the Saskatchewan Motion Picture Industries Association (SMPIA) says the proposal should go ahead.

Don List, president of SMPIA and also a Yorkton festival board member, said the merger "could not be at a more opportune time." In an interview with *Cinema Canada*, List said both the federal and the Saskatchewan governments are preparing responses to a cultural development study that will have a significant impact on the province's film industry.

A merger of Yorkton and SMPIA would provide a stronger voice for the film industry at a time when the government is reviewing the funding of the province's motion picture, recording and publishing sectors, List added.

But some officials with the Yorkton Short Film and Video

Festival, which is holding its 22nd anniversary this fall, say a merger proposal is premature.

Mavis MacDonald, acting executive director of the festival, said Yorkton's board of directors rejected a merger proposal by SMPIA earlier this year. She said Yorkton does not agree with the content or the way the proposal was presented.

MacDonald said she would like to hold meetings with SMPIA, the provincial government, the Saskatchewan film pool and Yorkton to discuss the merger proposal.

"We will certainly be helping SMPIA any way we can, but a merger at this time — no," she said.

Ian Reid, a board member of the Yorkton festival and also a member of SMPIA, said the industry association proposal does not have a mandate from the general membership of the group. Reid said he would want to go over any proposal for a merger with a fine-tooth comb adding that "Certainly it should wait until members of SMPIA discuss it." He said a meeting is scheduled for the

fall.

Reid said SMPIA, which was formed in November 1985 and which represents 45-50 member-organizations, has an important role to play in lobbying the government for the province's film industry. He added the merger proposal

should not be a key goal for the industry association at this time.

MacDonald said the Yorkton festival, which since 1979 has been a forum for Canadian productions only, exists for the film industry and filmmakers, while SIMPIA is more geared

to lobby the government.

List said an economic regional development agreement involving several federal and provincial government ministries has been in the works since November 1985. Although recommendations,



HOUSE OF COMMONS  
CANADA

## STUDY ON CULTURAL ACTIVITIES IN CANADA

The Standing Committee on Communications and Culture of the House of Commons will begin in the Fall of 1986, a study of the various cultural activities in Canada.

The study will involve consideration of the following reports:

1. The Report on Culture and Communications of the Study Team to the Task Force on Program Review (Nielsen Report)
2. Broadcasting (Caplan-Sauvageau)
3. Funding of the Arts (Bovey)
4. National Museums of Canada (Richard-Withrow)
5. National Arts Centre (Hendry)
6. The paper on Cultural Industries
7. Status of Artists (Gélinas-Siren)
8. Film Industry (Raymond-Roth)
9. Non-Theatrical Film Industry (Macerola-Jensen)

Individuals and organizations who wish to make written submissions to the Committee may do so in English, French or both official languages.

Public distribution of all submissions and the choice of witnesses for public hearings are left to the discretion of the Committee.

All briefs, correspondence and inquiries should be addressed to:

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which are expected to outline government financial support for the film industry, will probably not be revealed for 12 months or more, the film industry in Saskatchewan should co-operate now, List explained.

He said SMPFA would respect the tradition of the Yorkton festival under any merger and wouldn't want to move the festival to another location in the province as some fear.

"Yorkton has that uniqueness... We don't want to take

that away," List said.

He said that he didn't think the proposals for a merger should be a surprise and that the idea was not pushed on anyone. List said many of the goals of Yorkton festival and SMPFA are the same.

"I think that the kind of at-

titude I'm trying to suggest... is that only through cooperation can we grow." List said the province does not need a split in the film community and added that he supports the efforts of the Yorkton festival.

Reid, in reaction to an earlier *Cinema Canada* story that appeared in the July/August

1986 edition, said he is concerned about comments that SMPFA could capture Yorkton's Provincial Cultural Organization (PCO) number. The PCO number is needed to get access to funds from Saskatchewan's lotteries corporation.

In response to comments by a SMPFA board member in the previous story stating that "We all feel Yorkton could be a bit more than it is," Reid replied "SMPFA is not all it could be." He explained that SMPFA should stick to issues such as those underlined by the recent study of Saskatchewan's film industry.

List said that Yorkton is a major recipient of government funds and that the industry association is attempting to get its own official status in order to get government funding.

List, who is a filmmaker and also president of the Independent Film and Video Alliance, said the film industry in Saskatchewan is being tossed around at present. He said the current developments in the province's film industry indicate more than a single controversy and instead point more to the evolution of a growing area of the province's culture.

The Yorkton festival wants support, Reid said, but it doesn't want SMPFA to take over. While List sees immediate benefits to the merger proposal, Reid, also a filmmaker, is not so sure.

"I don't immediately see the benefits, but I'm open to be convinced."

On the question of changes coming to the Yorkton festival, MacDonald said an international display of films, which would not be included in the competition, will be held at next year's event.

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## Applications pour into OFDC

TORONTO - A *Cinema Canada* story on the Foundation to Underwrite New Drama for Pay Television, which appeared in the July/August 1986 edition, incorrectly quoted an Ontario Film Development Corporation official.

The article quoted the OFDC official as saying two complete applications for script writing projects in development were received as of April 3.

In fact, up to the end of the first quarter on June 30, 1986, the OFDC had received 78 applications that are sufficiently documented to begin processing. Since the OFDC opened, that number amounts to at least one application per day that is complete enough for evaluation by the provincial film development corporation.

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ON (EXPERIMENTAL) FILM

by B. Sternberg

An Open Letter to the new Minister of Communications:

Dear Flora MacDonald, Welcome!

I want to bring to you the details of a situation that needs attention. I was a member of a Canada Council Film Production Jury that met in Ottawa this past May 19-24. The other members of the jury were David Rimmer of Vancouver, Jacques Leduc and Brigitte Sauriol of Montreal, and Vera Frankel of Toronto. With great care we studied and debated the merits of all applicants, reached a mutual decision as to which film projects deserved support and then were stunned by the huge discrepancy between the amount of money our decisions required and the amount available for allocation.

We were obliged to take a stand which we hope would force an amelioration of the

situation, not simply for this one juried competition, but for those to come. We refused to render a decision to choose only a handful from among equally worthy projects. Nor would we abandon the decision-making to a Canada Council employee. This stalemate became the basis of negotiation, one part of which was that a letter written by the jury be delivered to Maureen Forrester, Chairperson of the Canada Council; Peter Roberts, Director; Tom Sherman, Head of the Media Arts Section; and Françoise Picard, Film Officer. We asked that copies of the letter accompany the grant notifications by way of introduction to future action.

The letter in part stated: "It has been explained to us by Françoise Picard that the budget for film is insufficient to meet the requests which we support, and yet we find ourselves in a dilemma as a result

of the sheer quality of the applications in this competition. (It is also our view that this level of quality is not unusual.)

"After cutting the deserving candidates' budgets to the bone, and after eliminating four from our preferred list of 15, we are at a point where further cuts would make a travesty of our purpose for being here. As it is, having made the judgements we were asked to make, we have been compromised in the exercise of that judgment, by the severe financial restraints imposed on our work. How then, to meet the requirement to select the strongest and best applications?"

The letter went on to point out that there are funds in Canada, when allocations to Telefilm and the NFB are included, to provide for the development of independent film and films of vision such as the Canada Council supports, and we called for more equitable distribution of these funds.

"This is a central question for the existence of film in this country. This jury wishes to

state formally that its members consider it to be a major obligation of the Council to pursue a solution. We look forward to your constructive response," the letter to Forrester concluded.

At the time of this writing, there has been no response to the letter. Nor has there been a response to a resolution passed at the Annual General Meeting of the Association of National Non-Profit Artist-Run Centres (ANNPAC/RACA) held June 12-13 in Vancouver, which stated:

"We, the sixty-five member artist-run centres of ANNPAC-RACA, deplore the lack of funds available for allocation by the Canada Council's juries. The fund is so thin that decisions of juries cannot be implemented. Thus there is an erosion in the means to implement the basic principle of Council which is the peer-review system in a context of an arm's length policy. We support the awarding of grants according to merit and the process of peer assessment, and call for increases in the funds allocated to the Canada Council to ensure its ability to carry out its mandate."

In an interview in Ottawa, Vera Frankel, one of the jury members, made the following

statement: "The peer-review system is a valuable antidote to the psychology of deal-making so attractive to politicians and mainstream filmmakers. But even in purely business terms, the deal is only one reference point for achievement; research and development, respect for the power of the imagination, and community service are others. There are risks worth taking other than simply financial. Canada can have a far more wide-ranging film achievement than just what sells. Great gifts flourish in a supportive multi-track milieu; a range of different kinds and scales of talents and aspirations combine to form a whole complex system of forces that politicians often choose not to consider."

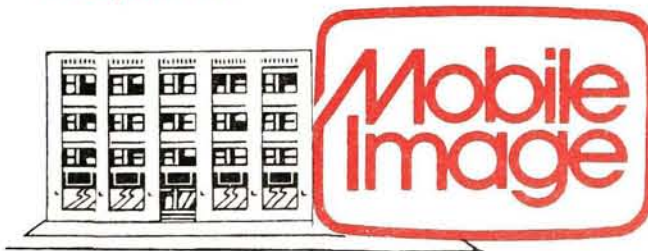
"There are those who applauded Masse's methods of divide and rule and his extravagant expenditures on spurious task forces; or, espousing trite notions of "survival of the fittest," or like to imagine that real film geniuses ought to manage without money. They are perhaps diverted as well by the playing of arts bureaucrats against filmmakers so evident to our jury."

"Regarding survival of the

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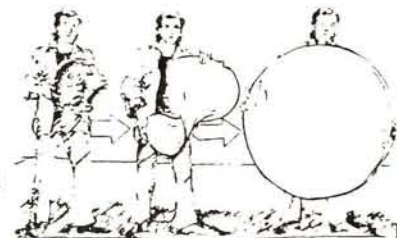
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fittest: there are few things more demonstrably erroneous than Yes/No judgments of excellence, except perhaps for the law of the marketplace. After all, what sells, sells; but that doesn't mean the sale necessarily benefits more than the seller. Look at the ingredients on any package of junk food. Not much to build a cultural policy on. Production metaphors from business and economics apply to only half the story."

As you know, Flora, the Canada Council has responsibility for all film production that isn't shaped to the mass-media Hollywood model; film that addresses the art and practice of filmmaking and the Canadian experience without the primary condition for the film's existence being its marketability; films in all genres (feature, documentary, experimental) including first-time features by young filmmakers and all documentaries not produced by the NFB but by inde-

pendent Canadians; that is, all films not considered by Telefilm.

There are in the Council well-developed, nationally representative peer-review mechanisms for informed support; nonetheless, it has been given a huge and unreasonably burdensome role to play because the amount of funds is insufficient to meet these demands.

To return to the specifics of the situation: this jury reviewed the submissions of 58 appli-

cants (the number was 75 by July 15). After a thorough and rigorous professional appraisal which took into account more than marketability, having as its concern the environment for and impact of the work on the culture they help to make, we selected 15 deserving recipients, (later unfortunately reduced to 11). Having arrived at this decision, the jury learned that it had at its disposal a total of \$220,000 and, further, that this was to be allocated in amounts of \$50,000 per grant

where requested. This would mean four grants in all.

Now, Flora, you appeared in Toronto and Montreal recently to announce with pride the \$33 million allocation to Telefilm for features aimed at theatrical distribution (\$220,000 wouldn't cover catering expenses for one of these features).

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### Ads come to cable

TORONTO — New regulations that allow some forms of advertising on cable television are an important breakthrough for the industry, Canadian Cable Television Association spokesmen say.

Revenue from limited forms of advertising on community channels will boost the local programming service, the national chairman of the Canadian Cable Television Association (CCTA) said in an announcement after new CRTC cable regulations were unveiled. Clint Forster also said advertising on other cable channels will benefit small business.

The CRTC approved limited forms of advertising on community channels in a new set of cable regulations announced Aug. 1, but also decided that conventional spot advertising will not be allowed.

Alphanumeric channels, which use still images of written text and graphics for airport arrival and departure, community bulletin board, weather and other types of information services, will not be regulated. Provided the messages remain in still image format the alphanumeric channels can include ads.

Each cable television operator must provide one community programming channel that previously could not show advertisements. Community channels, however, can now sell sponsorships that must appear before or at the end of programs as acknowledgements.

Beatrice Baker, a CRTC information officer, said the sponsorships will be much the same as those used on the American Public Broadcasting System network.

Community channels can also show credits in return for companies that provide the station with goods and services or work out exchange agreements. But revenue from contra, credit and sponsorship messages is to be funneled back into the community channel.



FRONTS WEST

by Kathryn Allison

VANCOUVER – Between the Tory surtax on U.S. performers, U.S./Canada free trade talks, and the groundswell of U.S. support-industry resistance to the growing trend of out-of-country production, the next few months could bring some

changes to the film industry on the Coast.

As far as the surtax goes, George Chapman of IATSE 891 has already joined a letter-writing campaign to Michael Wilson and Revenue Canada, in which they are encouraged

to differentiate between visiting rock stars who hire very few Canadians while here and take the gate back home with them, and visiting film producers who bring a handful of performers into the country, "and promptly open a suitcase full of money and start spending it – on Canadian technicians, equipment, services and so on." If all entreaties fail, and the tax on film industry-related performers' expenses prevails,

Chapman says there's consolation for the West. Because the Western chapter of IATSE has significantly lower wage and benefits rates than their eastern counterparts, Vancouver would still retain an edge over Toronto as an economical location.

The out-of-country production resistance movement in California will undoubtedly gain strength in the future, but the economic advantages of coming to Canada are still unbeatable and the trend to shoot here has been documented in the U.S. press as a major factor in keeping production costs down. Locally, a wait-and-see attitude prevails, the B.C. Film Commission continues to actively promote the area, and the service sector is continuing its support of the development of the Dominion Bridge Building, which is one of the largest and cheapest studios in North America. A coalition of service sector groups was formed during the summer, and a proposal to lease and operate the building has been submitted to the owners of the property. A decision is expected this fall, with the coalition, known as Dominion Stages of B.C. expected to win the bid.

Part of the B.C. Film Commission's strategy to keep Vancouver's profile high in the minds of international producers is to work with Expo on a one-day publicity extravaganza called B.C. Motion Picture Production Celebration Day. Hundreds of invitations have been sent out to leading international producers, government representatives and commercial houses and corporations to attend the one-day event on September 27. The morning portion of the program is described by organizer Julia Frittaion as a mini-trade exposition with between 25-30 production houses and service companies showing their wares at a series of booths in the Royal Centre's Cineplex theatre complex.

In addition, four feature films will be screened in the Cineplex, including Sandy Wil-

son's *My American Cousin*, Phil Borsos' *Grey Fox*, Disney's *Never Cry Wolf* and the premiere of ITC Productions' *The Stepfather*, which will be attended by the cast and crew. Later in the afternoon, there will be VIP screenings of various Expo films on-site, and in the evening there will be a buffet dinner hosted by the B.C. Pavilion, which will later show screenings of its two films, *Challenge* and *Showscan*. Bill Reid, the new Minister of Tourism, will speak at the dinner. The event is sponsored by the B.C. Pavilion, B.C. Tourism, the B.C. Film Commission, Telefilm Canada and the B.C.F.I.A.

John Juliani, the DGC's first national president from the West Coast, is going to remain based in Vancouver for at least a year. Juliani, who keeps up a busy schedule with executive-producing work at the CBC among other projects, says he is comfortable with the delegating process, and trusts that his colleagues in Toronto will keep him up-to-date on the eastern point of view. He sees the Guild's priority as increasing communications with other unions and groups and strengthening their feeling of co-operation.

Several Western filmmakers will be represented at the Toronto Festival this year – a partial list includes Anne Wheeler's feature *Loyalties*, Jack Darcus' feature *Overnight*, Ric Beirsto and Harvey Crossland's feature *Close to Home*, and Guy Madden's 1/2-hour *The Dead Father*.

WINNIPEG – Things are looking good for the 80-member Winnipeg Film Group, which has experienced spectacular growth and recognition in the last 18 months.

With most of its support coming from Film Manitoba, the Provincial Arts Council, Culture, Heritage and Recreation, the City of Winnipeg, and Cultural Industries, the Film Group's budget has doubled since last year to \$400,000 for 1986/87. With Manitoba's new ERDA agreement in place, there is every indication that more federal support will be accessed by Manitoba filmmakers.

Executive Director Carmen Katz notes that there are currently 27 films in production, ranging from 3-minute educational films to 90-minute features, and in addition to supporting all that production, the Film Group is preparing gala showings of John Paizs' feature *Crime Wave* and Greg Hanec's new feature, *Tunes of Plenty* with the support of Film Manitoba. They are also putting to-

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→ gether five video packages as part of a pilot project to see what the local public would like to see in the stores. The packages include a 45-minute collection of films for kids, 90 minutes of experimental shorts, a trilogy of John Paizs' work, an hour of comedy and

an as-yet unspecified fifth. Film Group members have done well in recent international festivals, and the Group plans to co-ordinate more entries for the coming year. They credit Telefilm for assisting with dubbing costs, and have found an enthusiastic international booster in Alf Bold, a

Berlin Festival programmer from West Berlin's Arsenal Kino who invited Greg Hanec's **Downtime** to Berlin last year. Bold discovered the Film Group when he was a guest curator at the Centre for Eclectic Cinema in New York a year ago and saw Hanec's work there. In addition to having en-

tries in festivals all over North America, this is the third year the Group has an entry in the Toronto Festival of Festivals, with Guy Madden's 1/2-hour **The Dead Father**.

Katz admits that the Film Group as an organization has had to undergo enormous changes in the past year, as a

result of its member's successes: "The sudden burst in activity and response has left us madly scrambling to keep up. We're not just grassroots anymore." Grant Guy, the director of programming, points out that the Film Group now has a double purpose: to nurture novice filmmakers and keep the more-established filmmakers in the province. "We don't want to lose our more established filmmakers, so we're changing our *raison d'être* to accommodate their needs." Accessing larger production budgets is one way of doing so, as well as acquiring more and better in-house equipment. With larger budgets come increased paperwork, and the Film Group executive plan to hire more office staff to handle the increase. The Group will act as executive producer on many larger projects, to free the filmmakers to concentrate on the creative aspects. They are already playing that role on a half-hour program for CBC called **The Washing Machine** for which they hired a line producer to oversee production and provided the seed money, with support from Film Manitoba. Guy, in particular, is protective of the Group's filmmakers and their need for creative freedom, which is undoubtedly one of the reasons that the films produced by the Film Group are so original.

The Film Group, as the only distributor in Manitoba, plans to play that role in relation to Telefilm's feature film fund when filmmakers apply to access the funds. They plan to strengthen their distribution arm and work closely with their exhibition branch, The Cinematheque, which is run by David Barber. Unlike Cinematheques in other areas, Barber's programs are heavily larded with Canadian content, and he admits that he'll resort to every ruse to get people to see a Canadian program. He doesn't isolate Canadian films in special programs but incorporates them into international programs. Last spring he ran a double bill of John Sayles' **Baby It's You** with Sandy Wilson's **Growing Up at Paradise**. A former journalist, he sees the biggest problem in getting audiences in to see Canadian films is a basic lack of awareness of them. He credits the local press with giving good coverage of Canadian showings in Winnipeg, but complains that so much film activity is lost because it gets inadequate media attention.

The Film Group actively cooperates with other film co-ops, and recently did exchanges with Toronto's Funnel, Calgary's Group, and will be exchanging NIFCO's **Faustus Bidgood** with John Paizs' →

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## "B" fest brings the worst

TORONTO – The first ever 'B' festival promises to bring some of the worst and most bizarre movies and videos to Toronto as a counterpoint to this year's Festival of Festivals.

Organizers Rob Salem, a *Toronto Star* writer, and Chris Holland, a *Toronto Star* and *T.O. Magazine* columnist, dub the 'B' Festival a celebration of schlock. Ten late-night screening parties will be held from Sept. 4 to 13 at Toronto's Big Shop night club.

The 'B' Festival will offer nightly movies themes which include a look at the work of Edward D. Wood Jr. who has made such classics as **Plan 9 From Outer Space**, hailed by some as the worst film of all time. Other Wood classics that will be shortened down to about 20-minute segments each include **Bride of the Monster** and **The Violent Years**.

Another night, titled *By the Rockets Red Glare*, will feature American propaganda films and clips, a collection of Ronald Reagan out-takes and commercials and U.S. public service films and announcements. Other nights will feature themes such as exotic music videos and a look at the

## Quandt to program

TORONTO – Harbourfront has a new film programmer following the departure of Hannah Fisher, who has taken up the post of Vancouver Film Festival director.

James Quandt, acting film programmer at Harbourfront since July 1985, has been named to take over from Fisher, who was programmer at Harbourfront for nine years.

Quandt, when acting programmer, co-ordinated several film series, which include *Basque Cinema*, *Contemporary Swedish Cinema*, *Neew French Cinema*, *Direct from Japan*, *Films of Eric Rohmer* and the *Films of Liliana Cavani*.

Quandt has published articles on various film directors, film festivals and Quebec cinema. He has been editor of the *Canadian Federation of Film Societies Newsletter* since 1980.

subgenre of cut-rate biker movies.

Salem said the idea for the 'B' Festival started after six years of covering the Festival of Festivals when he would go home at night after galas and parties and show friends a collection of the worst and rare in films.

He said the 'B' Festival grew out of that tradition. Salem added, however, it is not just the worst in film and video that will be shown.

"Basically we are trying to go with things people have never seen or not seen for a long time," he said.

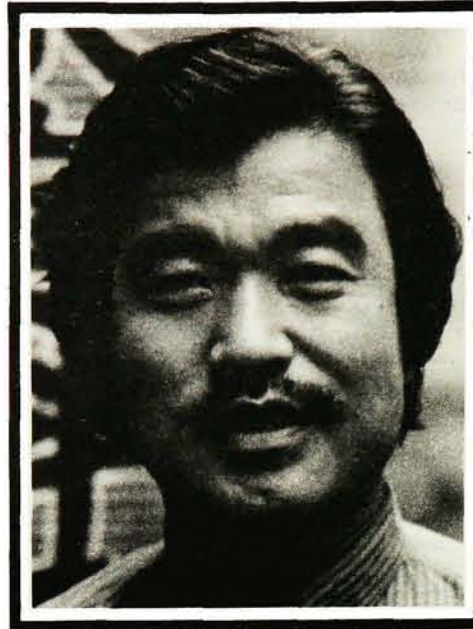
A variety of videos will be shown at the 'B' Festival including *Max Headroom: The Video*. *Max Headroom* is the sculpted-looking television screen character who is appearing in the most recent Coca-Cola ads across North America. It will be the first time the video is shown in Canada.

Leonard Schein, director of the Festival of Festivals, has lent his support to the 'B' Festival, which is to become an annual event.

"We are confident that the 'B' Festival will provide an entertaining and exciting counterpoint to the regular Festival schedule..." Schein says in a written statement. Salem said the 'B' Festival, which he hopes will be a profit making project, has no direct connection with the Festival of Festivals, but added: "We like to think of ourselves as the Festival's faithful teenage sidekick."

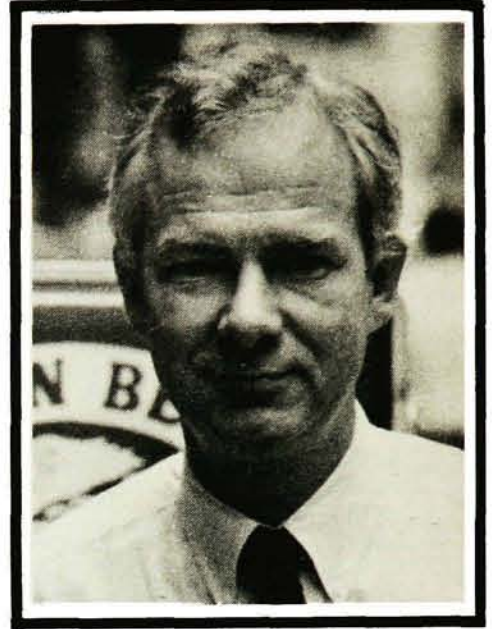
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SHOOT ALBERTA

by Linda Kupecek

Two Canadian features and a prestigious U.S. television series are shooting in Alberta, creating an environment of happy chaos in which working crews are lobbied for future assignments while talent moves from audition to audition, and Alberta government location scouts market the province to interested producers, checking out Alberta because of overcrowding in Vancouver and Toronto.

**The Haunting of Hamilton High**, a Simcom film production by Higher Education Film Productions Inc. (a subsidiary of Simcom Ltd. of Toronto) began principal photography Aug. 6 (wrapping Sept. 22) in Edmonton, directed by Bruce Pittman (**The Painted Door**). Shot entirely on location, **Haunting of Hamilton High** is the first of three feature films to be produced by the company for Simcom this year. Executive producer is Peter Simpson; supervising producer is Ray Sager, and production executive/associate producer is Ilana Frank.

The \$3.5 million production was written by Ron Oliver, with special effects by Jim Doyle. Director of photography is John Herzog. Michael Ironside, Wendy Lyon, Justin Louis, Lisa Schrage and Bev Hendry play leading roles, with local talent coordinated by Edmonton casting director Bette Chadwick of The Other Agency Casting Limited. **The Haunting of Hamilton High** is being made with the assistance of Allarcom Limited of Edmonton, which has attracted a number of productions to Edmonton by offering financial assistance as well as coordination of local production, and supplying equipment, facilities and personnel.

Simcom's other recent forays into the West include **Bullies**, an action/suspense movie scheduled for August release by Universal Pictures; **Mania**, a television series produced in Edmonton last fall; and **High Stakes**, a feature film shot in Vancouver.

**Paper Marriage**, an action-comedy about the misadventures of a couple wed for immigration motives, will shoot extensively at the bast tourist attraction, West Edmonton Mall. A special effects/stunt scene will burst through a window into the Waterpark, and will end with the two stars sliding down the Sky Screamer.

**Stingray**, the dark but stylish NBS series starring Canadian Nick Mancuso as a champion of good in a world of evil, began shooting seven episodes August 7 in Calgary.

Larry Hertzog is executive producer of the popular series, with David Hemmings as producer. Stephen J. Cannell Productions has established a Canadian subsidiary for its 12-week foray onto Canadian soil, with a pledge to hire as many locals as possible.

"Our producers were very encouraged by the enthusiasm and cooperative spirit of the people up there," comments Mike Dubelko, executive vice-president, Stephen J. Cannell Productions, noting the company also looked at Toronto and Vancouver. "The overall attraction of Canada is that it is more economically feasible to produce a series there."

The Alberta Motion Picture Development Corporation hosted the Alberta section of a Canadian tour by delegates from the Chinese film industry, hosted nationally by the National Film Board. Alberta, the first province to establish an International Trade Ministry, also pioneered with the opening of a film commission office in the early seventies. Caryl Brandt, vice-president of the AMPDC, predicts the signing of a Canada/China co-production agreement this fall... Calgary-based Amin Bhatia, award-winning synthesizer musician-composer (**Storm**) has signed an album deal with Capitol/EMI Records... The 11th Annual Banff Festival of Mountain Films takes place November 7 to 9... ACTRA award-winning writer Don Truckey (**Rough Justice**) will move from Calgary to Toronto to become head writer and story editor of the CBC series **Street Legal**... Pat Byers is the new branch representative for the Southern Alberta Branch of ACTRA.

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**Paper Marriage**, a Canadian-financed Chinese feature film, is shooting in Edmonton and Hong Kong July 2 to August 25 for Boho Films (Alberta). A subsidiary of Hong-Kong-based Golden Harvest Group, Boho produces eight to 10 films a year, landing in Alberta last year to film portions of **Millionaire Express** at Marmot Basin in Jasper. Boho has established an Alberta company for **Paper Marriage**.

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# CRTC Cancon cut proposals : TV industry response mixed

TORONTO — Proposed reductions in the amount of Canadian programming carried by private television broadcasters has met with a mixed reaction from the television community.

A spokesman for the Canadian Film and Television Association (CFTA) says proposed changes in CRTC regulations are poorly timed and based on a faulty premise, while a Canadian Association of Broadcasting (CAB) spokesman says her group is pleased with the overall plan.

"We would like to respond...in the knowledge of what the task force has to say," Ellis says about the CFTA, a national non-profit association of independent producers. Ellis also says it was difficult for independent producers to respond to the proposed changes in August, because the summer is their busiest time for work.

He also questions the idea that quality will improve is the same amount is spent on fewer Canadian programs.

"There seems to be a belief of the commission that if you

want high quality you have to compromise on quantity," he says. Ellis adds it is a little like saying we are going to have better programs, but they will be harder for viewers to find.

The evidence from other countries trying to produce better quality domestic programming is that "the quality only emerges when you have things kicking over on a grand scale," he says.

Ellis also says the changes would make it more difficult for Canadian producers to sell television shows for syndication during the day if the Canadian content is reduced to 50 per cent.

The Canadian Radio-television and telecommunications Commission is proposing to reduce Canadian content from 60 to 50 per cent of daytime programming provided certain conditions are met. The changes would not affect the 50 per cent limit the CRTC has

placed on primetime television, six p.m. to midnight, and doesn't apply at all to the CBC or public stations.

Broadcasters who apply for the reduced percentage of Canadian programming must agree to spend the same amount on Canadian shows as spent in the best year of the last three years. The existing regulations will continue to hold for broadcasters who don't want to apply.

The CRTC says the proposal will mean the hourly average spent on Canadian shows will increase and create higher quality domestic programs. Not everyone agrees, however.

Stephen Ellis, CFTA secretary, and past president, says his group is aghast at the timing of the CRTC proposal and the deadline for written responses to the idea. Responses were to be received by the end of August.

Ellis says the federally ap-

pointed Task Force on Broadcast Policy is expected to hand down its report sometime in September. He said the task force could recommend changes that effect the way the CRTC operates.

"When you try to syndicate these shows you will come up against a brick wall."

Another problem, says Ellis, is that if the CRTC takes the previous three year record of broadcasters, finds the highest year of spending, and then makes that year a future target, it will benefit the groups who spent the least on Canadian shows who will continue to pay at the same low level.

Those broadcasters who spent more on Canadian programming will have to continue to meet higher spending targets, he says.




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 "For those who should be rewarded you are making it tougher than others."

Ellis says there is nothing wrong with wanting to improve primetime Canadian shows, but added the CRTC is taking the wrong approach. He suggests the same goal could be reached if the CRTC had decided to use a six-month period over which to average the amount of Canadian content shown by a broadcaster.

Instead of the 12-month period, where broadcasters can put more Canadian shows on during spring and summer when smaller audiences view television, a six-month reporting period would ensure more Canadian shows all year round, he says.

If the larger audience periods of fall and winter had higher Canadian content, then broadcasters would have to ensure there is better quality Canadian shows on the air to stay competitive and bring the same advertising revenue, he explains.

At the same time as the proposed reduction in Canadian content was announced, the CRTC revealed that the reporting period for broadcasters would stay at 12 months.

For broadcasters who do not distribute programming equally during the year, the CRTC says it will use a six-month reporting period as a condition of licence.

Joanne Baldassi, a television researcher for the Canadian Association of Broadcasters, says overall her group is pleased with the proposals. She says several conditions will have to be met including an agreement to spend the same money on a smaller percentage of programs. Baldassi says CAB hopes the provision will lead to improved quality Canadian programs.

"We welcome it, but we don't know how many of our members will apply," she says. CAB represents 314 television and radio broadcasters in Canada.

In a written statement CRTC chairman André Bureau says the proposals should allow television broadcast and production industries to increase the quality of Canadian programs.

"Considering the increasing cost of foreign programs and the fragmentation of Canadian audiences, committing more resources to Canadian programs is becoming more and more a good business practice," Bureau says.

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1960	Bande-annonce du 1 <sup>er</sup> Festival international du film de Montréal	director/editor	
1961	<b>Very Nice, Very Nice</b> producer: Colin Low/Tom Daly	director/editor	NFB
	<b>The Experimental Film</b>	director	NFB
1962	<b>21-87</b> producer: Colin Low/Tom Daly	director/editor	NFB
1964	<b>Free Fall</b> producer: Tom Daly	director/editor	NFB
	<b>Arcane</b> (Fr. Production)	editor	NFB
1965	<b>A Trip Down Memory Lane</b> producer: Don Brittain	director/editor	NFB
1966	4 psychology films at McGill	director	NFB
1967	<b>Geological Survey</b> editor	NFB	NFB
	<b>Commonwealth</b>	editor	NFB
	<b>Adolescence</b>	editor	NFB
	<b>Go Northwest</b>	editor	NFB
	<b>Data for Decision</b>	editor	NFB
	<b>Fluxes</b> producer: Guy Glover	director/editor	NFB
1970	<b>N-Zone</b> producer: Tom Daly	director/editor	NFB
1972	<b>Secret Codes</b>	director/editor	
1975	<b>Blue and Orange</b> (incomplete)	with Tanya Tree	
1978	<b>Traffic Flow</b> (incomplete)	NFB Vignette Series	



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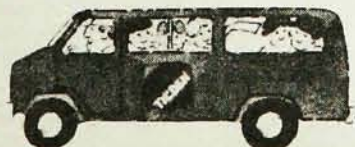
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