

## Revenue Canada pulls back

TORONTO — Revenue Canada has released a revised set of policies governing the taxation of non-resident actors and film technicians in an effort to clear up lingering confusion and anger over the issue.

The revised policies, released Nov. 5, outline details for collecting out-of-pocket expenses and income from non-residents working in Canada.

Revenue Canada developed the guidelines after a series of meetings with industry representatives and after a storm of protest arose because of earlier strict interpretations of the Canada-U.S. tax treaty, most of which came into force Jan. 1, 1986.

Provincial ministers, mayors, tax service companies and film officials wrote the federal government to protest the policies that were said likely to drive American production firms and performers out of Canada.

Concern was raised that the strict interpretation of the treaty was taking too much of a bite out of non-resident performers' and technicians' pockets as well as creating confusion. Several also said American production companies viewed the earlier tax policies as an unfriendly sign in Canada.

Revenue Canada audited some production companies and a major west coast produc-

tion by an American company pulled out of Canada.

Mark Prior, president of Bulloc Disc Inc., a Toronto company that performs payroll services for the film industry, said although there are still some rumblings about the revised guidelines, he is personally pleased.

"The reaction so far from Los Angeles is positive," Prior said.

Prior said he thought Revenue Canada had moved about as far as it could on the issue and that it would take legislative changes to accomplish more.

A group of eight persons including entertainment lawyers, accountants, union and film industry representatives met with Revenue Canada officials in Ottawa on Oct. 24 to review the tax issue.

The guidelines developed now allow production companies to pay for reasonable accommodation and airfare for a non-resident without paying a 15 percent withholding tax. A production company can also reimburse the non-resident for hotel and airfare expenses provided receipts are produced.

Revenue Canada is also allowing a \$40 per day tax-free meal allowance.

Previously Revenue Canada taxed per diem expenses as part of a non-resident performer's income.

American residents, who work for a production company in a technical role, for example cameramen or make-up artists, are exempt from Canadian tax if they earn less than \$10,000 in Canada. For those earning more than \$10,000 in Canada, a set of conditions must be met before an exemption is given, the guidelines show.

Revenue Canada will also start an up-front waiver process for non-actors to determine whether an individual will be taxed or not.

Non-residents who normally freelance work outside of Canada and are here for less than 60 days will get automatic approval of their waiver, Prior advises. Those in Canada more than 60 days will not get an automatic waiver with each case subject to review to determine whether tax will be applied.

Non-resident actors will pay a 10 percent withholding tax on the first \$5,000 earned in Canada and 15 percent on any amount beyond that. Use of a "loan out" company by an actor could trigger a withholding tax based on higher graduated rates and Prior advises considering such a move carefully.

Tax entertainment lawyer Neil Harris, who works for the Toronto firm of Goodman &

*Cont. on p. 38*

## Broadcast Fund to open to pay-TV licensed programs

VANCOUVER — In an effort to boost Canadian content television the federal government has announced it intends to widen access to the \$60 million Broadcast Development Fund allowing pay-TV services to tap directly into the money for the first time.

Communications minister Flora MacDonald made the announcement at the Canadian Association of Broadcasters annual convention.

Changes in the three-year old Telefilm Canada Broadcast Program Development Fund would give access to pay-TV services such as First Choice/Superchannel, The Sports Network, MuchMusic and the Life Channel. Previously the money was only given to independent drama, variety and documentaries licensed by television networks and independent stations, though pay stations could participate financially.

"Such measures would enable each component of the broadcasting system to contribute to the goal of high-quality Canadian programming as effectively as possible," MacDonald said.

Initial reactions from the Canadian cable television industry are positive.

Fred Klinkhammer, president of First Choice, said he is delighted with the announced proposals. He said the pay-TV industry fought long and hard to have the fund opened up. He termed the move an indication of the coming of age of the pay-TV industry.

Klinkhammer said he is waiting to see what rules will be set up to govern access to the fund for pay-TV services. He said from a business point of view First Choice needs vibrant, fresh Canadian productions to match its foreign productions adding such a combination is the only way to satisfy subscribers.

With the Telefilm support added to the \$10 million annually allotted by First Choice for Canadian drama, a greater number of Canadian programs will be produced with better production values, Klinkhammer said.

Klinkhammer said the pay-TV industry has always been opposed to Telefilm's awarding its money to stations or networks that impose restrictions on which delivery service productions can be shown.

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## Supreme Court overrules censors

TORONTO — The Supreme Court of Ontario has overturned a decision of the Ontario censor board and ruled that the Canadian film *Amerika* be given approval for public distribution.

But the court, in a written decision by Mr. Justice Edward Saunders, said it would not rule on constitutional issues of whether the Ontario Film Review Board has the power to cut or ban movies.

The Ontario Film and Video Appreciation Society (OFAVAS) appealed earlier decisions of the censor board to ban the film unless cuts were made. The board would not approve the film because it had found that *Amerika* contained graphic depictions of fellatio, penetration and masturbation.

OFAVAS, an anti-censorship group, also asked the court to decide whether the province of Ontario had the constitutional power to ban films and also whether banning and cutting films was counter to provisions of freedom of expression under the Charter of

Rights.

Saunders said while there are scenes of explicit sexual activity, as defined under provincial regulations, when taken together they last less than a minute and "were not inconsistent with the part of the film in which they occurred."

The judge said he thought the author of the film would consider the cutting of those scenes as impairing the integrity and character of the movie.

"More importantly, I do not consider that the viewing of the film could have the possibility of affecting local standards of sexual morality or increasing the likelihood of crime."

The film in question, by Al Razutis, is about the sexual manipulation of Canadian women by the media. It is a separate work from the ABC-TV production of the same name that was filmed in Toronto during the summer. The ABC production is a fictional story about the United States

10 years after a Soviet takeover.

In his ruling Saunders said the board did not take into account the general character and integrity of the film as outlined under regulations set up by the province. Saunders said therefore the film is approved and is to be classified as restricted.

Despite arguments by OFAVAS that the censor board does not have the power to cut or ban films before they are distributed or exhibited, the court declined to rule on that issue. The court also did not rule on whether the Charter of Rights is violated by the board.

"The extent of the power of a province to impose prior restraint on the exhibition of films is an important issue of general interest," Saunders said however.

OFAVAS argues that the Ontario Film Review Board, which is made up of 25 members and is empowered through provincial legislation, should only have the power to classify films.

## No union agreement in QC

MONTREAL — A general assembly of the Syndicat des techniciens et des techniciens du cinéma du Québec (STCQ) has given its executive committee a mandate to take whatever action is necessary to win a favorable collective agreement with the Association des Producteurs de Film et de Vidéo du Québec (APFVQ).

François Leclerc, interim president of the 700-member union which has been without a renewed collective agreement since 1981, told *Cinema Canada*, that the union "would not hesitate" to invoke information sessions or work stoppages on film and commercial sets in Quebec if the producers do not sign the agreement soon. At presstime both sides had agreed to return to the negotiating table on Nov. 19.

Leclerc would not say how many union members attended the general assembly on Nov. 10. "There were enough people to make a strong decision," he said.

Standing in the way of a signed collective agreement is disagreement over salaries for 17 of 56 job classifications.

Says Leclerc, "We have already agreed on the higher paying positions that have stronger negotiating power but as you go lower on the scale the difference between what we are asking and what they are offering gets bigger."

Rock Demers, president of the APFVQ, argues that wage demands by the union appear to be competitive only when isolated from pensions and insurance allocations already agreed upon in the collective agreement.

"If you take salaries as such, it's true they are lower but the agreement provides more, and is more complex than just salaries," says Demers.

The decision to continue to negotiate and try and overcome differences on the question of salaries follows the rejection of the producer's latest offer by the general assembly.

In late October, work stoppages on three feature film sets occurred after the producers refused to recognize a letter of agreement or interim contract with the STCQ. The letters were eventually signed and shooting continued.



# CAB/WABE meet in BC

VANCOUVER — Diamond Jubilee '86 was the name of the joint conference and National Trade Show of the Canadian Association of Broadcasters (CAB) and the Western Association of Broadcast Engineers (WABE) which was held in Vancouver on November 2-4. The CAB celebrates its 60th Anniversary this year, while the meeting marked the WABE's 36th conference.

In addition to the National Trade Show, which had over 50 display units set up at the Hyatt Regency, the several hundred participants were free to attend two days of radio and television sessions at the Hotel Vancouver which covered topics such as trends and forecasting in television, public opinion and critics, and getting

along with cable companies. WABE Papers were given on subjects such as Digital Video and Magnetic Media.

The Honourable Flora MacDonald spoke at a special broadcasting session about the need for more production of Canadian drama. As well, she outlined her affirmative action program for women and minority groups in the broadcasting industry, and assured the gathering that the federal government will come in with the new Broadcasting Act before the end of this term.

Gold Ribbon Awards were presented to radio and television stations for top quality productions in various categories on the final evening of the conference.

## Fund to pay-TV

Cont. from p. 34

He said producers must have a "window" in each of the exhibition services such as cassettes, pay-TV or broadcast.

MacDonald said she has advised CRTC chairman André Bureau of the proposed changes. MacDonald states in a press release that she asked Bureau to review the potential impact of the changes for specialty services and all other possible applications.

MacDonald said more and better Canadian programming is the key to the future health of the broadcasting system. She added the need to increase

television drama is the greatest challenge confronting the industry.

"Unfortunately, the amount of quality Canadian programming is intolerably low and this is one of the principal reasons why the government considers the development of new broadcasting policies a priority...", she said.

MacDonald said pay-TV services, including any future services licensed, are to get access to the annual \$60 million fund.

Bill Allen, director of communications for the Canadian Cable Television Association, said the cable association has long supported such a move by the federal government.

He said cable subscribers pay tax on both basic and discretionary (pay-TV) cable service, but now, for the first time, the discretionary services will be able to tap into the fund.

"We always felt they should get access," Allen said.

MacDonald said she is open to new ideas such as those suggested in the recent Caplan-Sauvageau Task Force on broadcasting.

One of the task force recommendations that MacDonald welcomes calls for the establishment of new French and English satellite-delivered television networks. She said they could be public, private or a combination of both.

MacDonald, who was speaking at the convention which marked the 60th anniversary of the Canadian Association of Broadcasters, also said women must play a more important role in broadcasting.

The problem of under-representation of women in the industry must be resolved, she told convention delegates. A recently passed bill will require employment equity provisions in all federally regulated industries including broadcasting, MacDonald said.

"Beginning in January 1988, employment barriers for women and minority groups are to be eliminated in these industries and employers will be required to outline plans for achieving a greater representation of these groups."

## CRTC decision

OTTAWA — The CRTC has approved an application by La

Rivière TV Club Inc., Manitoba to increase its maximum installation fee from \$2. to \$50. A request to add the signal of KNRR-TV, North Dakota, was denied on the grounds that the

distribution of this signal would have a damaging effect on Canadian broadcasters since KNRR-TV could offer lower commercial air time rates.

  
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# FLASH!

On November 10, Cinema Canada published its first News Update, a news bulletin appearing two weeks after the regular issue of the magazine, calculated to get the news to the readers while it's still fresh. Between the monthly Cinema Canada and the monthly News Update, subscribers won't need any other source of bi-weekly news on the television and film industry.

# SHOW ME!

Below is a summary of the news which appeared two weeks ago in the 12-page tabloid which made up the News Update.

## Quebec signs with the Majors

On Oct. 22, the Quebec government and the Motion Picture Export Association of America signed an agreement which will free up many foreign language films for Quebec-based Canadian distributors.

At the same time, the agreement confirms less favourable conditions for the distribution of English-language films in the province. The Majors may still distribute features if they are either the "producer" of the film or the "world-wide" sales agent of the film.

Both of these definitions are explained at length in the Update, and the implications of the agreement are considered.

## Union demands Macerola go

According to the National Film Board employees' union, film commissioner François Macerola is caught in a contradiction of his own making and should resign his post as president of the NFB.

As co-chair of the Non-Theatrical Film Industry Working Group, Macerola, in the eyes of the union, was caught "giving away" the NFB to the point where the government agency would cease to have the importance which made it great.

Macerola released to *Cinema Canada* an internal memo in which he states he cannot endorse the Working Group's recommendations concerning the NFB though he backs the report as a whole. The conflict at the Board continues.

## Walter Senior replaces Famous' George Destounis

The first in-depth reporting on the replacement of George P. Destounis as head of Famous Players Limited by Walter Senior. The premature departure of Destounis, officially retiring at the end of the year, and the arrival of 42-year-old Senior is linked to Gulf and Western's revived interest in exhibition in North America.

## Performance strong as Famous changes bosses

The current performance of Famous Players is analysed, and a short history of the competitive context, involving the Combines Investigation of the American Majors and the vigor of the Cineplex chain, is given. A second look is taken at the Imperial-six fiasco in which Famous loses one of its most important theatres.

## With Senior at helm, Famous continues expansion

The first interview with Walter Senior, outlining his approach as he takes over the reins of Canada's second largest exhibition chain.

# Studio D needs urgent funding

MONTREAL - Filmmakers at Studio D are feeling the pinch between a diminishing budget and growing public expectations about their work.

The studio recently requested an additional \$500,000 in addition to this year's scheduled funding allocation of \$580,000 in "free money" - discretionary funds after overhead, salaries and services. Dorothy Hénaut, filmmaker and spokesperson for the studio, told *Cinema Canada* that the popularity of the work produced by the women's studio and the subsequent need to maintain a high profile in Canada and overseas should not be ignored by the NFB administration when additional funding is requested.

NFB statistics show that rental booking and print sales of *Not a Love Story* (1981) and the Oscar-winning *If You Love This Planet* (1982) are double that of most English productions at the NFB. Statistics also show that most of the 40 films produced by Studio D since its inception in 1974 are rented and sold 50 percent more than most NFB films.

Hénaut and acting executive producer Ginny Stichman agree that the current level of funding for Studio D is not commensurate with the task and vision of the studio.

Since fiscal year 1981-1982 the allocation of free money to Studio D has followed an unsteady downward course from 10.9 percent to 9.7 percent (1982-1983), 9.9 percent (1983-1984), 6.2 percent (1984-1985), 6.69 percent (1985-1986) and 7.6 percent as of April 1986-1987.

Hénaut describes the state of production at Studio D as "stagnant". She says the necessity of carrying over a portion of last year's work into the current fiscal year resulted in a

spending freeze in July 1986. Recently, however, a request was granted (in September) for an additional \$125,000 to complete several projects which had been held over.

Hénaut told *Cinema Canada* that \$175,000 is now needed to complete all the films currently in various stages of production and that a further \$200,000 would be used to develop new production ideas.

"We have hardly even dared to dream about the future Studio D," says Hénaut.

Although she acknowledges that a general budget cutback of \$10 million over three years has affected all 10 studios at the NFB, Hénaut, like the head former of Studio D, Kathleen Shannon, insists that Studio D is one of the strongest cards that the NFB has and should be played as such.

Hénaut says her worst fear is that Studio D become a victim of its own success and that NFB funding to independent women filmmakers across Canada will be made at the expense of Studio D budget allocations.

"I really haven't seen any sign of more money going to the regions although they say this is happening," says Hénaut. "If this is the case, I would say that our own strength is something that women in the regions support. They can point to our films and say this is the sort of film we want to make."

Joan Pennyfather, vice-commissioner of the NFB and director corporate affairs, says the NFB has stated its commitment (in its operational five year plan) to maintaining Studio D and at the same time create employment for women filmmakers in the regions.

"No one argues that it is absolutely necessary to maintain Studio D," says Pennyfather

who adds that although there are budget restraints in effect there is no suggestion that money that would otherwise be spent on Studio D is going to the regions.

She explained the NFB support to filmmakers in the regions will be fully disclosed within several weeks when the NFB officially adopts "the employment equity plan" legislated as Bill C-62. This legislation was put into place by the current Communications Minister Flora MacDonald when she held the Manpower portfolio.

The far reaching influence of Studio D has, in part, been responsible for the creation of a woman's production unit in the French Program Branch of the NFB.

George Dufaux, general director of the French Program Branch announced in mid-November that the unit known as Programme Point de vue de femmes will be headed by Josée Beaudet, director of *Le Film d'Ariane*.

He said that consultation with women's groups throughout French-language Canada has revealed a need for greater employment opportunity for women filmmakers and more films for and about women.

"We are like Studio D inasmuch as we are socially concerned but you might say we are a little less socially concerned. There is a great deal of interest inside and outside of the Film Board about drama but we are supposed to do documentaires," Beaudet told *Cinema Canada*.

Hénaut and Stichman say there is no sense of rivalry for the reported \$165,000 allocation of free money for the new French-language woman's unit. They say they welcome this opportunity for women filmmakers.

# "Nice person" joins Montreal festival

MONTREAL - "He's a very nice person, he knows cinema and he can represent us well in English Canada and the U.S.," is how Serge Losique, founder of the 10-year-old Montreal World Film Festival describes his new director of special programming, Leonard Schein.

Schein, age 37, former director of the Toronto Festival of Festivals and before that the founding director of the Vancouver International Film Festival, was appointed special programming director for the Montreal World Film Festival, Monday, Nov. 3. He has a one-year, renewable contract.

In his new role, Schein will be responsible for choosing English-language films in Canada and the U.S. for the festival which runs for over a week in late August every summer.

Losique told *Cinema Canada* that the new posting was created to allow Schein to assist in strengthening distribution contacts in English-speaking Canada and the U.S.

Schein's last posting was as director of the 1986 festival in Toronto which achieved a record box office in early September. However, on Sept. 24 Schein resigned for what were

called "personal reasons" while reportedly having come into conflict with local Toronto media, festival administrators and staff.

Asked if he anticipated any repercussions in Montreal from the publicity Schein received in Toronto, Losique, well-known for his antipathy towards the Festival of Festivals, says he is not concerned about what happened in Toronto.

"I've worked with bigger losers before," said Losique, referring to his past associations

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## Convergence deals with substance

MONTREAL — Convergence II: Transcending the Hardware is "a conference in evolution that adapts to the evolution of new visual technologies," says Barbara Samuels, co-organizer of this four-day event to be held at the Sheraton Hotel in Montreal, Dec. 8-11.

"Two years ago television and film were separate industries. Today, they are both united on vertical and lateral levels," says Samuels who is promoting Convergence II on the strength of the success of Convergence I: Demystifying Technology held in 1984.

Although the title has changed, the basic format of the conference (four days of panel discussions, seminars and demonstrations) and the philosophical orientation of the conference towards understanding the new visual technologies and their impact on the motion picture, television and video industry, remain the same.

No fewer than 110 guest panelists from around the world have confirmed their participation in Convergence.

Among these guests are director Robert Altman (U.S.); Jean-Jacques Beineix (France), director of *Divas* and *Betty Blue*; Les Brown, editor of *Channels Magazine* in the U.S.; Pierre Juneau, president of the Canadian Broadcasting Corporation; Richard Fox (U.S.) president of Fox Theatres; Jo Bergman (U.S.), vice-president of film and video at Warner Bros. Records; Laurie Anderson (U.S.) filmmaker and performance artist; David Samuelson (U.K.), author and industry consultant; Rovario Pacini (Italy), head of research and development at Sylvio Berlusconi's Fininvest Communicaizone.

Morning and afternoon panel discussions will feature topics like Signal Wars: Cultural Sovereignty and the New Technologies, Delivering the Goods: The Future of Theatrical Film Exhibition, CineHolography, Visual Literacy: The Writer and the Moving Image, Controlling the Image: Dramatic Lighting for Tape.

The Cinema/TV Conver-

gence and The British Creative Crossover is one of two panel discussion topics that will feature key persons in the U.K. film and television industries. The panel will develop a case study on the linkup between industries.

"The tone and color of the conference is changing," says Samuels, explaining that the convergence of film and television is redefining the roles of filmmakers, politicians, producers, distributors and how they must relate to one another within the industry.

Convergence II is presented in collaboration with the Department of Communications, the NFB, the Quebec Ministry of Communications, Telefilm Canada, CBC and La Société générale du cinéma.

Le Forum Vidéo de Montréal Inc. which produces Convergence is a nonprofit organization. The directors are Barbara Samuels, Suzanne Hénaut, Isabelle Juneau, Francine Fournier, Paul Cadieux, Larry Lynn, Jacqueline Dinsmore and Réal Gauthier.

## Losique challenges Toronto figures

MONTREAL — Serge Losique, the founding director of Montreal's World Film Festival, continues to call to task the Toronto Festival of Festivals over what he claims are inflated attendance figures.

With Toronto attendance figures released to the *Montreal Gazette* (Nov. 12) corroborated by Leonard Schein, former Festival of Festivals director (see story), Losique claims that the Festival of Festivals had half the patrons it claimed in 1986 or 115,493 compared to 263,000.

"The maximum capacity they had was 200,000 seats in 1986 and they reported earlier that they had 90 percent attendance," Losique told *Cinema Canada*.

The Montreal newspaper also reported figures from a theatre by theatre print outs showing 82,908 in attendance in 1985 compared to official attendance, given that year, of 231,000.

Official attendance at the Montreal World Film Festival in 1986, according to Losique, was 251,123 and 230,000 in 1985.

Explaining his reasons for his public denunciation of the integrity of the Festival of Festivals organization, Losique

told *Cinema Canada* that he could no longer restrain himself.

"We have in the past always refused to compare or comment on the Festival of Festivals," says the outspoken Montreal festival director, "but this time they have gone too far."

Failing to speak out, says Losique, would have been tantamount to not defending his beloved Montreal World Film Festival which he started 10 years ago.

"In fact, they are claiming to be the most well-attended film festival in North America which is like saying that Montreal doesn't exist. They should be ashamed and embarrassed for telling the biggest lie in Canadian cultural history," exclaims Losique.

Attendance figures are one of the factors used in determining the size of the grant to the film festival from Telefilm Canada.

However, Peter Pearson, executive director of Telefilm Canada, told *Cinema Canada* that funding criteria is based on a review of the festival's financial statements and the integrity of the festival. There is no criterion, he says, that requires a precise accounting of

attendance.

"We are not a policing organization," says Pearson, who adds that Telefilm will not investigate Losique's claim of inflated attendance figures in Toronto.

Neither does Losique believe Telefilm should investigate. He has, however, informed the board of directors of the Festival of Festivals that failure to admit that the figures were padded will force him to take the matter to the Department of Consumer and Corporate Relations.

When asked by *Cinema Canada* why he thought the Festival of Festivals might pad attendance figures, Losique replied that the motivation was a sheer sense of competition with the Montreal World Film Festival.

"They are lying because we were the first to show our figures. Asked what harm could come by padding attendance figures, Losique said: "They will cause damage to themselves by getting caught in their lies. The most honorable thing they can do now is face the facts."

"If one day they beat me in gate attendance," says Losique, "I will be the first to congratulate them."

## Legal Eye: New deal, bad deal

Michael Bergman considers the new agreement in Quebec from the point of view of the English-language distributors and concludes that Jack Valenti of the MPEAA got what he wanted in English-language distribution by sacrificing foreign-language films to the Quebecois.

He concludes his analysis with the following: "Maybe it is time to re-think the feasibility of Canadianization of film distribution. After all, if the MPEAA members can blunt a law duly passed and primarily directed against them, what else can be done; except compete? If the Canadian distributors will not or cannot compete, the Canadian film industry will have to build on the existing film distribution system and find its place in the larger American film network."

## Departures afflict Telefilm

Can the agency lose five senior executives in two months and still operate effectively? What is causing the departures and how will they be stemmed?

With the departure of Operations executive André Picard, co-production boss Ronald "Pete" Legault, distribution head Anne Brown, business affairs manager Gwen Iveson and the transfer of Toronto chief Bob Linnell to London, things are going awry at Telefilm. To boot, the corporation has yet to find a director of Communications, and Josée Miville-Dechene is suddenly not returning after her maternity leave.

## Caplan-Sauvageau needs cost analysis

The new head of the Standing Committee on Communications and Culture, Jim Edwards, weighs-in citing the need for a financial analysis of the recommendations of the Broadcasting Task Force. As the man who must oversee the report's consideration in parliament, Edwards' opinion matters.

## CTV ready to increase Cancon for Commission

Long before the reported "out burst" of CRTC chairman André Bureau about CTV's commitment to Canadian content, *Cinema Canada* has the network on the record offering to increase the volume of its Canadian programs.

## Work stoppages halt three films

In Quebec, the union scene is heating up with work stoppages as producers and technicians fail to reach agreement after the last collective agreement ran out in 1979. Recent events are reported in two separate articles.

## ACTRA poised to bring animators into union fold

The last of the non-unionized film workers, animators are talking to ACTRA, principally as a result of the frustrations of working with the National Film Board. A long report gives all sides of the debate.

## PLUS MANY OTHER ARTICLES

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Revenue Canada

Cont. from p. 34

Goodman, said the new guidelines provide for fair taxation of non-residents.

Two major problems were solved when the taxation of per diem expenses was dropped and waivers were made available, he said.

Jim Ivey, chief of the non-resident tax section of Revenue Canada, said he thinks an earlier lack of communication led to confusion in the film industry about the tax policies.

Ivey said he thinks the bulk of concerns have been answered, but said Revenue Canada will still have to handle smaller problems on a case-by-case basis.

London Market closes down

MONTREAL - The closing of the London Multi-Media Market, has brought mixed reaction from Canadian television exporters who formed the largest national contingent at the market this year.

The decision to close the six-year-old market came as a surprise on Nov. 6 when it was announced that TVS, the British independent TV company, had purchased a controlling interest in the London-based Button Design Contracts Ltd. which controls 60 percent of shares in London Markets Ltd.

TVS has also taken control of the Paris-based MIDEM organi-

zation which operates MIP-TV and MIPCOM, both held in Cannes, France. Thus, MIPCOM will no longer compete with the London market as the latter ceases to be an annual event.

In a letter explaining this turn of events to London Market participants, Karol Kulik, market director and holder of the remaining shares in London Markets Ltd. notes: "...The present situation with three markets vying for exclusive status as 'the' autumn event, has created a competitive climate in which we feel no one ultimately benefits. We have been examining ways in which

we would like to evolve and develop our expertise within the international media community."

Rather than being relegated to history, the London Market will evolve, says Kulik, into the London Office International - a 12-month-a-year base for international producers and distributors. This new venture within the Button International Group of Companies will provide clientele with a European office, skilled staff and computer data base access on a year-round basis.

But whether the London

Market was important for Canadian exporters and should be maintained, coming as it does after MIPCOM (Oct. 17 to 21) and the mixed market in Milan called MIFED (Oct. 26 to Nov. 1), is a question that has raised mixed response among Canadian exporters.

According to Francine Allaire, marketing co-ordinator for Telefilm Canada, a record 21 Canadian companies attended this year's market.

Allaire describes the market's closing as a sad event, coming just when Canadians were beginning to "reap the harvest" of the Canadian Broadcast Fund which has created a growing interest in investment in Canadian programs and co-ventures.

A conservative estimate of total Canadian sales completed or closed at the four-day event is \$2 million, says Allaire.

Another reason Canadian product was selling in London, she says, was the characteristic absence of U.S. competition because of what she says is a simple preference by the Americans for MIPCOM.

Jan Rofekamp of Les Films Transit Inc. says the American preference for MIPCOM is one good reason why the powers that be closed London.

Rofekamp prefers the genteel atmosphere of the hotel room set-up in London to the hectic rented stand set up at MIPCOM. He describes the general reaction to the news of the London Market closing as one of sadness, and adds that a petition circulated among market participants will amount to a feeble gesture of protest.

"Now I will have to go to MIPCOM," says Rofekamp, "There is no doubt that we need a fall market."

Among his products that drew considerable international attention in London were **The Morning Man**, **Anne Trister** and **La Femme de l'hôtel** in home video format. **Henri** was bought for television by Finland, Sweden, Israel and Holland. **Pouvoir intime** was sold to France and Spain in home video format and Rofekamp also reports a strong interest in **Samuel Lount** by Australia, Holland, Norway and Scandinavia.

Ismé Bennie of Ismé Bennie International Inc. says it was only a matter of time before one market closed and that it was difficult to justify two European television markets, back to back.

"One fall market is necessary," says Bennie. "Where it is held is not a crucial issue."

She says there is an obvious problem with splitting the attendance between two markets and that the American

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# Broadcasters wary of intervention: Caplan/Sauvageau

VANCOUVER — Private broadcasters and cable companies should resist plans for more government intervention in the broadcasting industry, a Canadian cable television spokesman says.

Clint Forster, national chairman of the Canadian Cable Television Association (CCTA), said broadcasters and cable companies should consult closely to develop a response to the recently released Caplan-Sauvageau report on broadcasting.

Forster said there is agreement with the task force's overall goal to promote more and better quality Canadian programming.

But he said further government involvement must be opposed.

"The task force is really suggesting that Ottawa should decide what viewers want, create public channels to supply it, and then compel people to buy them," Forster states in a news release. He made the comments during a panel discussion at the annual Canadian Association of Broadcasters convention.

Bill Allen, director of communications for the CCTA, said many of the recommendations of the Caplan-Sauvageau report need more public debate. Further research also needs to

be done and the public should be asked if the recommendations are for the types of services that meet their needs, he explained.

Allen said task force recommendations to have cable functions such as community programming licensed separately from cable retransmission services would make the companies nothing more than common carriers.

The task force says that in order to establish a clearer status for cable operators, their basic role as transmitters of broadcast programming needs to be separated from their other functions.

The creation and marketing of programming and of providing other non-programming services should be entrusted to separate organizations, the re-

port states.

Community or other programming could be licensed through a subsidiary of the cable company or by independent organizations, the Caplan-Sauvageau report states. It also states that licensing procedures should be as simple as possible.

Allen said the bureaucracy caused by the awarding of separate cable licenses runs counter to the new streamlined regulatory approach the CRTC and the federal government have undertaken.

The cable industry seemed to be the only cautious and even negative voice raising concerns about the Caplan-Sauvageau report from its outset, Allen added.

Forster said broadcasters and cable companies should

work together to present an independent vision of the future of their industry.

"Caplan-Sauvageau have offered their view of the future for cable and broadcasting. It's imperative that we develop and publicize our own vision — one that's based on reality and a sensitivity to the needs of our consumers," he states in a written speech.

The 731-page Caplan-Sauvageau report makes recommendations intended to govern the broadcast industry through to the end of the century.

Forster also said at the convention that broadcasters and cable companies should work together in other areas because they share the same basic business objective of offering viewers the widest

range of quality programming and reception.

He said it is logical for the two groups to work together to develop technological improvements such as stereo sound and high-definition television.

Another common interest of broadcasters and cable companies is to support the Canadian Radio-television and Telecommunications Commission in its move toward a more flexible supervisory regulation of the industry, Forster said.

Many issues concern both industries and by working together the two groups can build a stronger broadcasting industry with more room for growth, said Forster, who is also president of Saskatoon Telecable Ltd. and CJWW radio in Saskatoon.

## London Market

→ presence at MIPCOM can benefit the smaller sellers who share the exposure to the buyers that the American presence attracts.

Bennie, who has attended the London Market since its inception and who was one of the few Canadians to have a stand at MIPCOM this year, reports improved sales at the London Market due to increased activity in video business and what she calls better product, namely the award-winning *The Kids of Degrassi Street* series and the follow-up *Degrassi Junior High*.

Alison Clarkson of Crawleys International reports having sold out animation programs including *Barbar and Father Christmas*, *Velveteen Rabbit* and *The Tin Soldier* which sold to 22 countries following a premier showing at the London Market.

Clayton says she is not alone among Canadians who prefer the London Market to going to France.

"We must have two international markets but going to Cannes twice a year is too much. London was a lot less hectic," says Clayton.

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FRONTS WEST

by Kathryn Allison

Barbara Janes is the new Director of the Pacific Regional Centre of the National Film Board. Before coming to Vancouver in November to assume her administrative duties, Ms. Janes was a producer at Studio D in Montreal for two-and-a-half years. Her most recent credits there include co-producing *No Longer Silent*, about women in India and *Speaking of Nairobi*, about the United Nations conference in Nairobi. About to be released in French and in English are *Impossible Takes a Little Longer* and *Doctor, Lawyer, Indian Chief* and her French-language documentary *Firewords* about Quebec women writers, which is not yet available in English.

Ms. Janes has commended the work that has come out of this region in the past few years, and is looking forward to working in the Film Board's new amalgamation of marketing and production.

I Dropped in on the CAB/WABE Conference and caught the last two television seminars as well as some interesting lobby small talk. The Caplan-Sauvageau Report was a major source of spirited discussions,

and there were several references to a seminar on TV trends and forecasting in which Mimi Fullerton (director-general, TV Ontario) reportedly spoke about a new, less-costly trend towards more dialogue and fewer car chases in television production.

At a gathering titled "Getting Along with Cable", panelists Clint Forster (chairman, CCTA Ottawa), Bill McGregor (president, CAP Communications, Kitchener) and Don Taylor (v.p. Rogers Cable, Calgary) discussed problems between cable companies and broadcasters, such as audience fragmentation (which Taylor smilingly described as "customer choice"), commercial competition caused by the addition of "want ad" channels on cable, location of channel placement for Canadian vs. foreign broadcasters and the commercialization of local cable. All of the panelists agreed that cable companies had had positive effects in the areas of technical quality, extension of service area and the use of substitution, which repatriates Canadian audiences, often to their irritation.

The cable representatives had sharp criticisms of the Caplan-Sauvageau Report, which was accused of not being based on legitimate consumer research, and precluding private sector initiative. The tensions between broadcasters and cable companies were balanced with outlines of areas of possible cooperation, particularly in areas of stereo sound and high definition television and mutual promotion.

The seminar on Violence on Television was held after the CAP Voluntary Code Regarding Violence in television programming was ratified in a CAB general meeting. Panelists focussed on broadcasters' ability to manage violence on television through selection of programming, scheduling and placing warnings on violent material. While all participants agreed that violence on television should be controlled, the discussion kept returning to the contradiction between the Canadian public's concern over violence on TV and their viewing habits, which support it.

Desensitization and the general perception of television as a one-way medium were cited as possible reasons for the lack of complaints about violent programming, and the education of the public in critical viewing skills was deemed to be a necessary step in weaning Canadians away from excessively violent entertainment.

The inherent contradiction between broadcasters' providing a service to a public which has a right to the entertainment of its choice but also seems to need protection from its own tastes was mentioned frequently, and some good-natured sparring between CBC and CTV representatives touched on each other's programming, and the relative merits (or demerits) of *Hockey Night in Canada* and the *World Wrestling Federation* (the two networks' top draws).

The last day of seminars for the CAB/WABE conference coincided with TV Day, in which the three local television stations throw a big lunch at the Hotel Vancouver for local advertisers. It is encouraging to report that all three are producing local drama: BCTV, with its *Fifteen*, a teenage improvisational series; CBC with its *Lies From Lotus Land*; and CKVU, which is in development on several dramas, the first of which, *Life After Hockey*, will be taped in December.

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# CBC endangered by budget cuts

OTTAWA — The Canadian Broadcasting Corporation will have to make drastic cutbacks next season because of an expected \$65 million shortfall, the CBC's president has warned at the corporation's license renewal hearings.

Pierre Juneau said that the meet the anticipated shortfall, the corporation will have to cut services that it is formally mandated to provide.

The CBC applied for a license renewal for the first time since 1978 at Canadian Radio-television and Telecommunication Commission hearings which wound up after eight days of proceedings in October.

Juneau outlined "draconian measures" which he said need

to be taken, adding that either revenue must be increased or the CBC's mandate, which is set out in the Broadcasting Act, changed.

"More cannot be done with less anymore," Juneau states in his written comments to the CRTC.

If the CBC has to compensate for a shortfall of \$65 million in 1987-88, operations and management would first be cut back "by a crippling \$26 million," Juneau said. "Beyond that figure complete services would have to be abandoned to recover the balance of \$39 million."

The possible options outlined by Juneau include:

- moving responsibility for funding of the Radio-Canada

International shortwave radio service over to the Department of External Affairs or dropping the service at gross savings of \$16.5 million.

- limiting prime-time Canadian content next season to 60 percent as required by the CRTC. The 60 percent level is 17 percent below what the CBC has now achieved. Juneau estimates the savings from this option at \$50 million.

- allowing CBC to adopt the same 50 percent prime time Canadian content levels for private stations with a further saving of \$15 million.

- close English television regional centres such as Cornerbrook, Sydney, Saskatoon and Calgary or French television centres such as Matane, Sept-

Iles and Rimouski and many radio stations to save \$15.5 million;

- shut down the CBC-Northern service to reduce costs \$12.5 million;

- chop the FM stereo network at a saving of \$31 million.

"All these unpalatable choices affect the CBC's basic service and its raison d'être," Juneau said. The choices also run counter to the whole spirit of the recommendations of the Caplan-Sauvageau task force on broadcasting policy, he said.

The cutbacks run counter to the demands from residents, politicians, artists, writers, independent producers, businessmen and Canadians living abroad that the CBC do more, not less, Juneau argued.

At the hearings Juneau also outlined several goals for the public broadcaster.

He said the CBC's goal — as Canadian programming in-

creases — is to have independent producers contribute 50 percent of the network's television shows other than news, current affairs and sports. He explained that independent producers currently contribute 33 percent of drama and entertainment programming on the English network and 31 percent on the French network.

Juneau also said the CBC believes a small amount of money allocated for documentary production could pay dividends. "A revival of the great documentary tradition of the past" which produced series such as *The Tenth Decade*, *The Canadian Establishment* and *The Champions* and recently *Le Défi mondial* as well as single documentaries is the aim, he said.

He also called for more presentations from Canada's performing arts organizations. Juneau said the benefits to taxpayers, the performing arts and television viewers is obvious and the cost low.

The CBC supports the Caplan-Sauvageau task force's call for a Canadian news channel, Juneau said. He said a CBC news channel could be partly created using existing facilities and personnel and at the same time the corporation would benefit from the overall increase in journalism resources created.

Juneau said the CBC supports the idea that the corporation be responsible for providing news stories for a proposed second public channel for French Canada.

Other topics outlined at the CRTC hearings include the "dream" to reduce the number of advertisements on some CBC programs.

"A truly distinctive CBC would imply more programs with fewer commercials and some high-quality programs with no commercials at all."

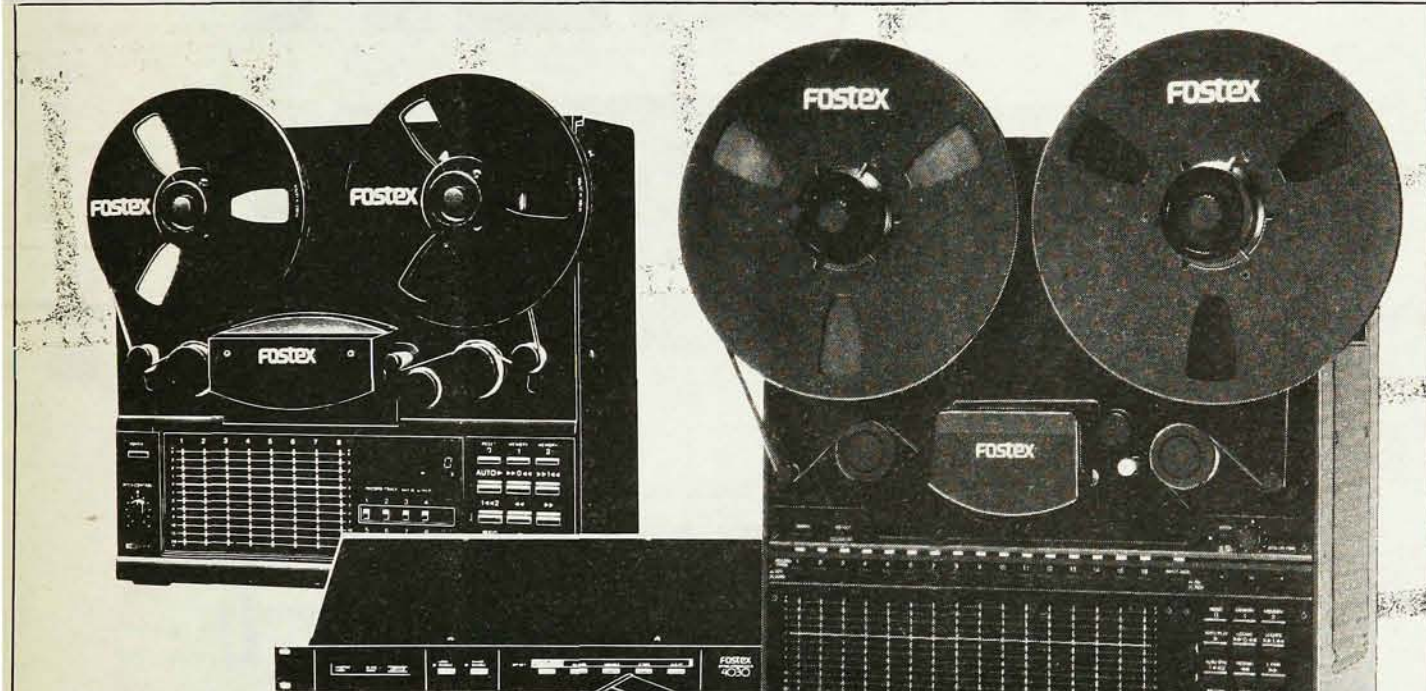
Although the pressure to increase revenue is rising, Juneau said the dream of fewer commercials is one that the CBC isn't prepared to let go.

Juneau also said the CBC must have new facilities in Toronto, but remains flexible as to the scale and use of the project.

CRTC chairman André Bureau said in his opening remarks at the hearings that after a lapse of eight years it is time to sit down and examine the CBC's perception of its mandate, role and stewardship.

He said the CRTC expected to hear CBC assess its past performance and outline plans for the next five years. Bureau said he wanted the CBC to explain how they will modify, maintain or expand priorities.

More than 300 groups and individuals filed interventions at the hearings.



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**L E G A L E Y E**

by Michael Bergman

**The Jolly Roger**

International piracy of film and video has become a major issue in the Western World. The advent and growth of both satellite broadcast transmissions and video tapes have made their unauthorized use, reproduction and retransmission a popular way of pinching other people's investment and hard work. The estimated losses in revenue through piracy exceed well over one billion U.S. dollars. Widespread piracy across national frontiers and the substantial economic losses involved have made the issue not only a legal sore point but a diplomatic and trade one as well. This is particularly true for those countries who are the most adversely affected by international film, video and broadcast piracy, countries such as the United States and the members of the European Economic Community.

Canada has a real interest in this issue which seems to extend to domestic piracy. Two reasons may be advanced for this. Firstly, the majority of illegal reproduction or retransmission of broadcasts, films and tapes made in Canada is domestic and internal. More to the point, there does not seem to be any real present concern about the interception of Canadian network broadcasts in other countries nor the illegal duplication in foreign markets of Canadian-made films and programs. Secondly, Canada is considered by other countries, particularly the United States, as a piracy culprit. This sentiment is largely grounded in the reception and retransmission of U.S.-emanating satellite broadcasts by Canadian Cable systems and individual satellite dish owners.

Nevertheless, Canada cannot stand aloof from the international aspects of the problem. As a legal problem, international piracy of film, video tape and satellite transmission is an incident of Copyright Law and the inadequacy of national laws and international treaties or conventions to deal with advancing technology. At the same time though, piracy is both a cultural and trade issue, aspects which should figure with greater and greater prominence as the problem continues and escalates.

Piracy is a cultural problem because it both evades and invades national cultural consciousness. As an invasion, piracy of non-national films, tapes and broadcasts encour-

ages the dissemination, domestically, of foreign material. This foreign material is normally

lucrative, attractive and persuasive as entertainment. Presumably domestic audiences are attracted to this foreign material in preference to local output. This is not only a Canadian problem. This is a world problem better viewed from the perspective of competing cultures; East versus West, developed countries versus Third

World countries. At least the legal regulation of retransmission and reproduction puts a monetary price as a restriction on incoming, foreign culture. As an evasion of culture, piracy violates the integrity of the cultural and social message of the original material. Illegal reproduction or retransmission can alter editorial content and

the quality of the audio-visual presentation.

Piracy is a trade issue because of the huge sums of money lost. Entertainment and information duplication and telecasting is a significant, worldwide industry. The financial integrity of this industry is

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based on incoming revenue which supports it, the more so in countries of the private enterprise tradition. Continuing piracy negates open and reasonable trade in films and video tapes. It incites protectionist measures against those

countries which tolerate piracy. As a result of this, piracy issues will probably figure more and more in international trade talks. Just to show how much this kind of issue can cut both ways is amply demonstrated by the fact that unauthorized use of satellite transmissions will certainly be one of the issues in the free

trade talks between Canada and the United States. Controlling unauthorized reproduction or retransmission is a balance between the rights of the original owner of the material and national interest. In some countries the price of paying for the right to use the material will result in a net outflow of monies which would have

otherwise gone to encouraging domestic film and television. Piracy is a trade issue that not only affects producers but many artistic and creative individuals who would otherwise receive some reward for their input. Piracy makes the monitoring of the real use of the product of their creativity impossible. It denies directors,

actors and musicians their rights to residuals or other forms of post-production reward. France has addressed one element of this problem by the Statute of July 3rd, 1985 which imposes on the sale of video tapes an additional charge as a fixed royalty to be paid to the producer, director, actors, musicians and writers.

These tariffs will be collected by various French organizations which represent producers, directors, actors, musicians and writers. The organizations will in turn distribute it to these individuals, whether French nationals or foreigners.

On a diplomatic or foreign policy level, piracy is a matter of reestablishing international uniformity of the minimum rules and protection accorded to the owners of original material. Piracy evokes responses which address national or continental problems that need not be international in scope. There could develop a series of dissimilar protection schemes between the European Economic Community, Canada, the United States and the countries of the Pacific rim, each scheme designed to be used to secure concessions with other nations in related or even other trade fields.

As the decisions which are ultimately made internationally to deal with piracy will have repercussions on the world film industry, the Canadian film industry should develop its own position so that the Canadian government will be able to respond to each of the film and broadcast industry's particular needs.

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## Telefilm changes

MONTREAL – Faced with the vacuum created by the departure of André Picard, past executive of operations at Telefilm Canada, executive director, Peter Pearson announced on Nov. 17 a reorganization for an interim period.

Falling back on the prior structure of the agency, projects will be considered once again according to geographical origin.

Covering in Toronto, Linda Beath, hired to oversee the feature film fund, will handle all operations involved in both the feature film fund and the broadcast fund originating from Toronto and points West. In Montreal, Francine Forest will coordinate productions from Montreal and the East.

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E A S T E R N W A V E

by Chris Majka

This month I would like to engage in a bit of free-wheeling discussion on a variety of issues suggested to me during discussions with Yugoslav video artist and gallery manager Biljana Tomic who was in Halifax recently on the first leg of a cross-Canada tour. Called "International Festival of Video Art" and organized by the SAW Gallery in Ottawa, her visit here was hosted by the Centre for Art Tapes. She presented some provocative video tapes by Yugoslav video artists Sanja Ivekovic and Dalibor Martinis. The circulating programme also features tapes from Canada, U.S.A., Great Britain, Holland, Japan, West Germany, and Belgium and includes visits by Marie André from Belgium, Susan Reynard from Canada and Maggie Warwick from Great Britain. It will be seen in Ottawa, Toronto, London, Winnipeg, Thunder Bay, Calgary, and Montreal as well as Halifax.

Although Yugoslavia and the Atlantic provinces might seem as remote from one another in concerns as they are in geography, there are some intriguing similarities and differences which suggested themselves in the public lecture she gave and in subsequent discussions. One such similarity relates to the difficulty which Yugoslav film and video producers, as well as visual artists in general, have in receiving recognition in the larger European forum. Yugoslavia is a small, primarily rural, country tucked away into a back corner of Europe and its artists have a difficult time of getting a reception in the cultural mainstreams of Europe such as Germany, France, England, Austria, Holland, etc. Any Atlantic area filmmaker (or for that matter any artist whatsoever!) will find that familiar, swamped as we are by the magnitude of Central Canada and the United States. We share the common difficulty of having our voices silenced by the ventriloquists of larger centers.

Like generations of Atlantic Canadians, Yugoslavs have adopted a similar measure as a countervail - they move to major centers to give themselves access to the resources in those locations and to gain the legitimacy that living in such places affords. In their case it is Berlin, Vienna, Paris or Amsterdam whereas in ours it is Montreal, Toronto, New York or Los Angeles. Ivekovic and Martinis, whose works were being presented by Tomic, are now both resident in Holland and are only now achieving in-

ternational renown from this new locale.

An exception to this state of affairs with respect to Yugoslavia pertains to politics. When Yugoslav artists are invited to participate internationally, audiences and festival organizers are often all too ready to see

political connotations (with a large P) in their work even if none are intended. Tomic described eloquently the difficulties artists in her country have in having their work seen for its artistic merits in a climate where Western opinion equates "eastern Europe" with politics. Some Yugoslavs, such as Marina Abramovitch, are compelled to emigrate to the west, partly in order to have their work viewed in a Euro-

pean context and outside of the political context.

The situation in Atlantic Canada, in this respect, is clearly different. Nevertheless, Atlantic media producers sometimes feel that the outside world is interested in their productions only if they present "Atlantic" kinds of motifs and stories - lighthouses, lobster traps, grizzled fishermen, schooners, sou'westers, highland flighs and all the other

"typical" Atlantic area features. In this spirit productions from this area are often relegated to "cultural" sphere rather than to the artistic".

Another feature of the production environment which is often important to Eastern European film and video producers, is the issue of censorship. Although the power and influence of film and television is now largely understood and



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NEWS

NINE NOMINATIONS FOR GEMINI AWARDS

Canada's Sweetheart: The Saga of Hal C. Banks, an NFB/CBC co-production has received six major nominations in the dramatic program category of the first GEMINI Awards honoring English-language television: best direction, writing, photography, sound, and performance by lead and supporting actors. In the documentary category, Michael McKennirey and Boyce Richardson have been nominated for best direction for **The Great Buffalo Saga**, and Gwynne Dyer and Tina Viljoen are in the running for best writing in a documentary program for **The Space Between**, an episode from the Defence of Canada series. **Blue Line**, co-produced by the NFB and Les Productions de la Chovette Inc. has also been nominated for best Pay TV drama.



NEW DISTRIBUTION AGREEMENTS SIGNED IN QUEBEC AND SASKATCHEWAN

A joint agreement between the Saskatchewan Regional and Municipal Library System and the NFB has made it possible for Saskatchewan citizens in eight library districts throughout the province to borrow videocassettes of 150 of the NFB's most popular titles from their local library. The districts covered by the agreement are Chinook, Lakeland, Palliser, Parkland, Southeast, Wapiti, Wheatland and Northern Services.

In Quebec, agreements were recently signed with representatives of the University of Québec in Abitibi-Témiscamingue (UQAT) and the

Corporation de la Bibliothèque du souvenir in Rouyn-Noranda. The agreement with UQAT is a renewal of a 1982 agreement. It provides for NFB facilities on UWAT's campus and gives the university on-line access to FORMAT, the comprehensive AV database administered by the Board. The agreement with the Rouyn-Noranda library provides for an NFB office within the library. The Board, in turn, has given the library a collection of some 400 films and videos.

RECENT AWARDS

At the 25th International Film Week in Mannheim, Germany, **Sitting in Limbo** won a **Gold Ducat**, a citation for "the vivid and surprising way of exploring the hopes and disappoint-

ments of young blacks living in Montreal"; as well as a strong recommendation from the Adult Education Association for using humor in revealing uncomfortable truths.

At the 3rd Annual Chicago International Festival of Children's Films, **A Good Tree** took First Prize for live action under 30 minutes, 2nd Prize went to **Jack of Hearts**, and **Red Shoes** received an honorable mention. Atlantis Films and the NFB which co-produced the films also received special recognition as one of three international film producers (Australia Children's Television Foundation and Wonderworks WQED, Pittsburgh, being the other two) for "outstanding achievement in developing good quality films for children's television".

At the 18th International Film Festival in Nyon, Switzerland, the NFB received a special prize "for its exemplary work in developing documentary film".

NFB filmmakers honored recently include Norman McLaren, appointed to a select group of 100 individuals who are members of the Faculty of Royal Designers for Industry of the U.K.'s Royal Society for the Encouragement of Arts Manufactures and Commerce.

In addition to being appointed a member of the Order of Canada, former Studio D executive producer Kathleen Shannon has received two awards for her outstanding contribution to the advancement of women - one from the Honorable Flora MacDonald, Minister of Communications and a second, the Muriel Duckworth Award, bestowed by Canadian Research Institute for the Advancement of Women.

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→ acknowledged throughout the world, this realization came much earlier in the eastern bloc than it did elsewhere. This understanding dates all the way back to Lenin and his famous statement to the effect the most important art form." The unfortunate consequence of the importance placed on cinema is that for many producers in the eastern bloc, life is a constant skirmish with the censors. Although in some situations, as for example in Poland, this has led to the development of a complex Aesopian film language full of double meanings in order to evade the censor's scissors, in general censorship works greatly to the detriment of film and video artistry.

Again in the Atlantic provinces we do not have a parallel situation. Censorship as an issue, in fact, seldom crosses the minds of local producers

### Field narrows for CBC Toronto Broadcast Centre

TORONTO — The field has narrowed to three major developers competing for the contract to build CBC's broadcast centre in Toronto.

Cadillac Fairview Corporation of Toronto, Campeau Corporation, also of Toronto, and Trizec Equities Limited of Calgary are the three final competitors for the project. The three were chosen from a field of 13.

Responses from the three companies are expected early in 1987. Depending on cabinet approval the project could be under construction by 1988, a Canadian Broadcasting Corporation publication says.

The CBC wants to build facilities on a 9.3 acre site on Front Street across from the Metro Toronto Convention Centre, near the CN Tower.

The broadcast centre proposal is to build broadcasting facilities along with 1.8 million square feet of office, retail and entertainment space as well as a hotel and parking at the site.

The CBC says the broadcast centre is badly needed to replace technically inadequate and outdated facilities that are spread out between nearly two dozen sites in Toronto.

although recently this issue has been discussed in the media here. In Nova Scotia the censors bureau hides under the name of the "Amusements Board". Under the stewardship of director Donald Trivett this board has aroused little attention (at least in comparison with Mary Brown, former chief censor of Ontario) because of the general perception that it is an "enlightened" institution. The list of rejected film and video titles number less than

sixty out of the many thousands which have been screened and includes only the most overtly pornographic and violent films. Trivett eschews the use of scissors in his work and prefers to pass or reject films *in toto*. Nevertheless this ought not to obscure the fact that there *is* a censors board in the province. This is also the case in New Brunswick where a censors board exists whereas Prince Edward Island and Newfoundland rely on the film

classification of New Brunswick.

The issue has been perhaps more pointed in the case of the printed word where the Writers Federation of Nova Scotia has proved to be an active force in opposing, for example, the 1978 campaign in the Annapolis Valley to have Ernest Buckler's book, *The Mountain and the Valley*, removed from school reading lists.

The eastern bloc may seem to many of us in the Atlantic

provinces to be remote from our area and interests, yet as visiting producers such as Biljana Tomic make clear, there are points of similarity and difference which are stimulating for both sides. Building such bridges of understanding is a valuable vehicle not only for learning about other societies but also for seeing your own society and situation in a different light.

Christopher Majka •

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**LETTER FROM LONDON**

by Stephen Challis

According to reports in the U.K. press, Greece's new film law, promulgated in May of this year, should contribute to the growth of its national cinema. The law was originally proposed in 1981 but it has taken five years of procedural haggling and political bargaining to receive parliamentary approval.

A copy of the law, in translation, examined at the Greek Embassy, London, confirms the assertions in the English press that Greece is now actively supporting its national cinema. In the preamble, the law states that: "Cinema is an art form for which it is the government's responsibility to ensure the continued survival and evolution." To this end, the government undertakes to "support the production and distribution of Greek films."

Much of the law refers to the new Greek Film Centre (GFC), an independent state-owned corporation responsible for the allocation of funds to the production sector. The Center is empowered to participate in co-productions with national or foreign filmmakers for the strengthening of Greek cinema. Funding for the Center and its co-productions will in part come from a state tax on cinema attendance of 30 percent of gross receipts.

The Film Centre has been operating in Greece since 1970 but the new law formalizes the arrangements, making it an independent body with a secure source of funding. Pavlos Zannos, head of the Center during the passage of the film law, is quoted in *Sight and Sound* on how it is expected to operate: "Melina (Mercuri, currently minister for culture and science) wants to encourage all kinds of cinema; and in fact our recent co-productions have been fiercely attacked by both the right and left in about equal numbers."

Ian Christie, author of the *Sight and Sound* article, qualifies the Zannos statement: "But even if there is no discernible party line among recent films, there is a distinct cultural climate that clearly owes much to PASKOK's (the socialist party) backing of popular culture, the new freedom it has granted to discuss the forbidden '40s and the fierce dialectic between left and right in Greek politics."

Other than the Film Centre, the Greek law creates Hellas-Film, the body responsible for the promotion of GFC co-productions nationally and internationally. It will represent the GFC at the various interna-

tional film festivals and may open offices in countries where interest in Greek cinema warrants a permanent presence.

Some of the other provisions of the law are: the establishment of the rules of copyright for directors and producers, the creation of a National Film Archive, and the upgrading of the Thessalonika Films Festival with increased financial support including the establishment of National Cinema Awards.

Copies of the law can be obtained from the Greek Ministry of Culture at: Aristidou 14, 10138, Athens, Greece.

The British Film and Television Producers Association (BFTPA) made an appeal to the U.S. government in mid-September for a system of tax allowances and fiscal incentives to encourage investment in U.K.-based film production. An appeal was made after the release of a report by the accounting firm Arthur Young International which compares tax allowances in the U.K. with those available in seven other film producing countries: Australia, Canada, France, Germany, Ireland, Italy and the United States, all of which, according to the report, have incentives for investment more attractive than those in the U.K.

Currently, the U.K. has a capital allowance scheme which allows producers to write off 25 percent per annum of their expenditures as they are incurred. According to the Arthur Young report, this system of allowances can result in a production company paying tax on income when the full deduction for costs has not been allowed.

Arthur Young recommends the introduction of an agreed write-off period from the commencement of production to the second year of release, which would allow production costs to be claimed to a total of 100 percent at the end of the second year of release. They also propose a system of incentives for investment in film companies which would give a 25 percent deduction to private investors and 50 percent to corporations. The latter recommendation is based on a similar successful scheme in France.

Reports appearing in the U.K. press indicate that the BFTPA has submitted these recommendations to the U.K. government with the hope that they will be considered in time for inclusion in next year's spring budget.

Denys Arcand's most recent feature film *Le Déclin de l'empire américain* closed in London, November 13 after an eight-week run in two theatres, grossing over \$110,000. In Late November it

will open in regional theatres throughout the U.K., and it is expected to run till late February.

*Women on Film: The Best of Studio D* was the subject of the fall film series at Canada House, in London. The series



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# CBC management/unions at odds

was curated by Irene Angelico of Montreal and featured a wide selection of films from women filmmakers at Studio D at the National Film Board.

Kathleen Shannon, Executive Director of Studio D attended the October 31 screening of *On, By And For Women: The Case For Women's Filmmaking* and participated in a panel discussion led by Annette Kuhn.

Jill McGreal, Film Officer at Canada House, said that the series was well attended throughout.

TORONTO - Despite a two-day walk-out by Canadian Union of Public Employees (CUPE) members earlier this month, CBC management remains hopeful settlements can be reached with the group and other unions.

About 1,000 CUPE workers walked out to protest stalled contract talks Nov. 8 and Nov. 9, but have since returned to work. With announcers and production assistants off the job, management was forced to fill in over the weekend.

Following the release of separate conciliation reports in October, both the broadcast employees and technicians (NABET) are in a legal strike position. Management can lock out the workers.

But CBC spokesman Glenn Luff said the corporation is still hopeful a settleman can be reached with the two unions and that there has been no talk of locking out the workers.

Contract talks between the

CBC and the unions have been going on for about 20 months, Luff said. In both cases conciliation commissioners reviewed negotiations and released written recommendations, which are not binding, last month.

The major issues in the talks with the 2,300 member CUPE groups are wages, job security and arrangements for setting up co-productions between the CBC and other companies.

Commissioner Douglas Stanley recommends a four per-

cent increase in wages, retroactive to June 27, 1985 and an additional four percent increase on June 27, 1986 with the contract to expire June 26, 1987.

Stanley does not recommend that the union accept proposals to have some employees hired on a contract basis rather than as tenured employees.

"The employer's proposal is really a fundamental departure from any union's position on individual job security and status," he says in the written report.

"I am not persuaded that the job security of employees in the classifications proposed should be forfeited for the sake of greater management flexibility."

Luff said the two categories in question involve only announcers and advertising sales staff. He said the CBC's proposal would only effect new employees adding that to remain competitive in the area of advertising the corporation must take the position.

Spokesmen for NABET and CUPE had not returned calls at press time.

Stanley says the CBC wants co-production arrangements with other companies so that its overall television production can be increased. The CBC views co-productions as an alternative to buying programs, an arrangement that would bypass corporation employees altogether, he says.

On the other hand, the union views co-productions as a way for CBC to find an alternative to in-house production, Stanley says. The union views it as a way of contracting out, says Stanley, who nonetheless supports co-production arrangements.

"I am satisfied that the production potential for the CBC is enhanced by co-production and that the union stands to gain more in the long run through co-operating with management in such ventures."

Stanley recommends the concept of co-production be accepted with "reasonable limits" set out in the contract.

In the area of job security, the commissioner recommends CBC and CUPE compromise on a minimum length of service before job protection kicks in. He also says a geographical limit should be set on how far an employee



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**CBC**

would be required to move to guarantee job security. In talks between CBC and the 2,200 member NABET, conciliation commissioner Senator Carl Goldenberg recommends a three-year con-

tract to start in June 1985 with four percent wage increases in each of three years. Goldenberg said despite months of negotiations "hard core" issues remain on which no progress toward a settlement has been made. He adds the CBC has been rigid during negotiations on controversial proposals.

The issues NABET and CBC have yet to resolve involve co-productions, job security, the hiring of temporary employees, seniority, wages and others. The CBC views proposals on co-productions, contracting out and employee categories as a way to provide greater flexibility in operations, Gol-

denberg explains. He explains flexibility is desirable, but rejects changes that would downgrade job security by transferring work from those now employed to others outside the union. He says the CBC wants to be allowed to have a co-producer use three of its key people when working with the public

broadcaster. The CBC submits the three-person limit would allow the corporation to produce more programs, Goldenberg says. He recommends the two sides develop a compromise on the issue.

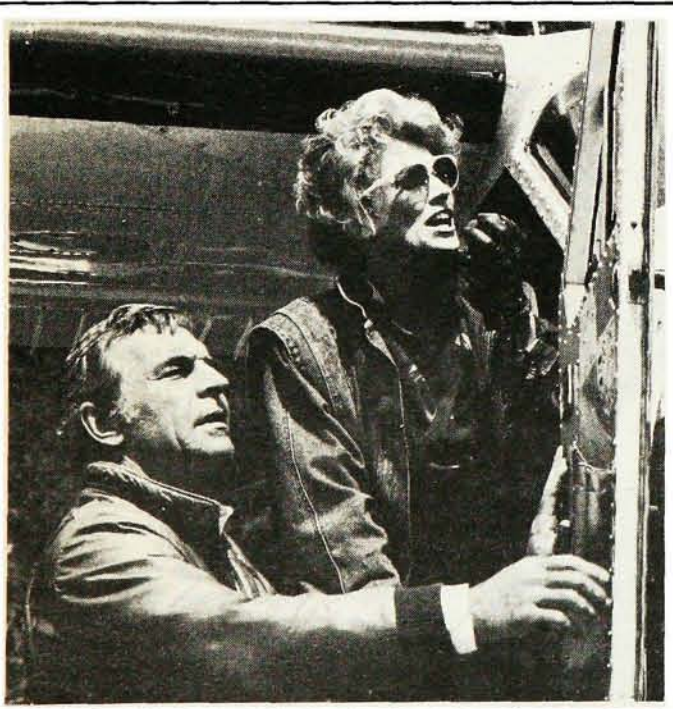
According to the commissioner's report NABET is asking for job security for employees who have completed their probation, while the CBC wants job security for employees with three years experience provided they will transfer to another location.

Goldenberg says the two groups should compromise on the length of service required and geographical limits should be set on how far an employee should have to move to keep a job.

Both conciliation reports outlined a series of other issues.

In the meantime CBC is still negotiating with Le Syndicat des Techniciens du Réseau Français de Radio-Canada (STRF), a union representing technicians in Quebec and Moncton.

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**Schein to Montreal**

*Cont. from p. 36*

with Henri Langlois, founder of the Cinémathèque Française who was replaced as director, Maurice Bessey, head of the Cannes Film Festival, once removed, and Jean-Luc Godard who worked in Montreal off and on for two years during his less active middle period.

"Schein is a good man and deserves the treatment he gets in Montreal," says Losique.

**Publicists' H.Q.**

VANCOUVER - The head office of the Canadian unit of the Publicists Guild of North America is being established in Vancouver. Chairperson Gail Murray reports that the new unit is being established in alliance with the American Publicist's Guild (Local 818) and that formalities such as final approval of the Board of Directors and Committee members are underway now. Ms. Murray sees her branch's primary goal as that of increasing the credibility and visibility of Canadian members, and getting them work on more Canadian and U.S. productions. To that end, the list of criteria for Canadian membership is significantly stricter than U.S. entry requirements. Although the Canadian unit is brand new, already one of its members, Brigitte Prochaska, is working on Bill Forsyth's feature film **House-keeping** which is shooting in Nelson, B.C. through December.

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SHOOT ALBERTA

by Linda Kupecck

**S**tingray, the NBC series shooting in Calgary, wrapped a gruelling 1 1/2 week schedule October 29. It goes back into production November 24 – but not in Calgary. The next six episodes are to be filmed in Vancouver. "It went very nicely here," said associate producer Brad Aronson. "I hope it goes as well there."

There aren't any other productions lined up in Calgary until next spring.

In Edmonton, 750 people turned up for a screening of Francis Damberger's short film **On The Edge**. The half-hour story about teenage suicide marks the writing/directing debut of Damberger, a local actor. The 29-year-old Alberta native's other short film was screened November 4. **Rat Tales**, starring John Vernon, was produced by Peter Campbell.

Both **Rat Tales** and **On The Edge** will air on CBC regionally. **Edge** won a special jury prize at last year's Alberta Motion Picture Industry Awards and was recently awarded a silver plaque at the Chicago International Film Festival. Damberger and production manager Lars Lehmann are taking it to the Yorkton, Saskatchewan festival.

Bo Ho (Golden Harvest) producers flew into Edmonton late October. They're planning to shoot parts of a kung fu adventure called **The Chinese Condor** this month. This is the third film Bo Ho has brought to Alberta since last winter.

Arvi Liimatainen will probably act as production supervisor. The three-week shoot will use locations in Edmonton, Lethbridge, and possibly Banff. Production was scheduled for November 20.

Liimatainen will also be busy with duties on **Stone Fox**, Allarcom's new project. The made-for-TV-movie started shooting November 4 out of Fort Edmonton Park, a local historic site. It is a reconstruction of two early "towns," – Edmonton before the turn of the century, and in the 1920s-'30s.

Emmy award-winner Walter Davies revised drafts of the script to take advantage of the location. The film is based on a children's book by John Reynolds Gardiner. It follows the trials of a young boy who competes in an adult dogsled race to save his grandfather's farm.

**Flight Of The Navigator** star Joey Kramer has been signed to play Willy, the farm boy. Harvey Hart, whose credits include episodes of **The**

**Cosby Show** and **East Of Eden** will direct.

Allarcom's producing the NBC movie-of-the-week in association with Taft Entertainment. Tony Allard, vice-president of creative development, says he's "looking forward" to the experience of working with Taft.

**Stone Fox** might satisfy the criteria for movies that Allard says he'd like to keep making – "entertaining, enduring, and economic." It will air March 1 on NBC and Allard has some

other distribution deals brewing.

The much-publicized association between Alliance Entertainment and Stein/MacLean Productions may bring some work to Edmonton this winter. Local producer Alan Stein, who just finished shooting an NFB docu-drama called **Shooting Stars**, is now developing a feature with Alliance. It's to be a teen-adventure pic, shot out of Western Canada's shrine to consumerism, West Edmonton Mall. The working title is, appropriately, **Going For Broke**.

*Petra*

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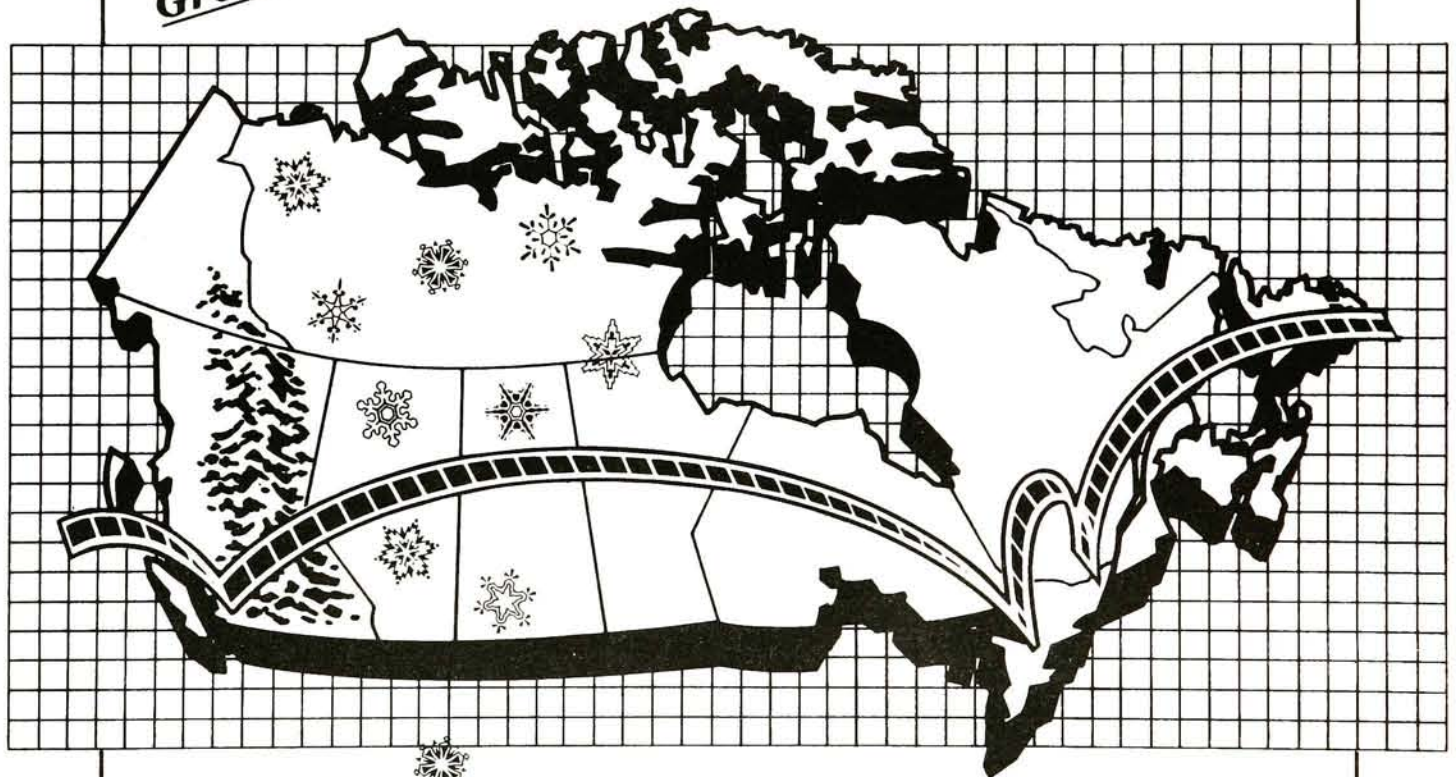
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**ON (EXPERIMENTAL) FILM**

by B. Sternberg

It started when the latest issue of *Spiral*, #9, October/86, arrived accompanied with a note from the editor stating, regretfully, that this would be the last issue of *Spiral*, a magazine on experimental film published four times a year since 1984 out of Pasadena, California. And so it started, my search that is, to see what magazines, monographs, journals and books there are on experimental film. I checked the Reference library (film is in the Theatre Section!), SCM Book Room (Bloor St., Toronto), Pages bookstore (Queen St., Toronto), as well as a few people who teach film and the following is the list I came up with. I don't pretend this is comprehensive, and, in fact, would welcome any additions or corrections. Here we go:

**Magazines, Monographs etc.:**

*A.F.I. Monograph Series* vol. 1, *Cinema and Language*; vol. 2, *Regarding Television*; vol. 3, *Re-Vision: Essays in Feminist Film Critics '83*; vol. 4, *Cinema Histories, Cinema Practices*

*Afterimage*, London England (vol. 11 "Sighting Snow")  
*Afterimage*, a publication of the Visual Studies Workshop, Rochester N.Y. (in newspaper format)

*CMag*, Toronto (an arts magazine that has printed some articles on experimental film: "The Epic of Concatenation" by Bart Testa on Al Razutis' *Amerika* and Laurie Anderson's *United States*, summer '86; coming up in spring '87 an article on Joyce Wieland by Kass Banning)

*Camera Obscura*, a journal of Feminism and Film Theory, Berkeley, Cal.

*Cineaction*, Toronto

*Cinema Canada*, Montreal  
*Canadian Film Series*, edited by Piers Handling, published by C.F.I. vol. 6, 1981 on Jean-Pierre Lefebvre by Peter Harcourt

Dissertations on Film Series: *Aesthetic Aspect of Recent Experimental Film* by Barry Walter Moore, ARNO press, 1980.  
*Film the Frontline*, Arden Press, Denver Colorado 1984 by David Ehrenstein 1985 by Chuck Kleinhaus supposed to have been issued in Dec. '85 - where are you??

*Framework*, London England  
*Heresies*, a feminist publication on art and politics, New York (#16 cited in "Women and Film" by Marjorie Keller, *Millennium Film Journal* #14/15 as a more inclusive picture of women's filmmaking than Anne Kaplan's *Women and Film* - see below)

*Millennium Film Journal*, New York (publishing since 1982) The most recent issue I've seen is #14/15 Winter '85. Is there a newer one in print?

*Motion Picture*, published by The Collective for Living Cinema, N.Y. The Collective also has out a catalogue *10 Years of Living Cinema '82* with full programme notes plus a number of articles.

*October* magazine art/theory/criticism/politics (though not a film mag, an awareness of and some articles on film; Anette Michaelson one of editors), MIT press, pub 4x/yr.

*Opsis*, The Canadian Journal of Avant-Garde and Political Cinema, Al Razutis editor, Vancouver B.C. - two issues so far.  
*Studies in Cinema Series*, U.M.I. Research Press, Michigan: #30 - *Political Language of Film and the Avant-Garde* by Dana Polan, 1985

#32 - *Abstraction in Avant-Garde Films* by Maureen Turim, 1985

*Undercut*, the magazine from the London Filmmakers' Co-op, England.

comprehensive guide to more than 650 Canadian films and filmmakers by Peter Morris, Irwin 1984. See *Studies in Cinema* above

*Take Two* a tribute to film in Canada, edited by Seth Feldman, Irwin 1984

*Film in the Battle of Ideas* by John Lawson, Garland 1984

*Hollis Frampton: Recollections, Recreations* by Bruce Jenkins and Susan Kane, MIP Press 1984 (on Hollis' photographic work)

*Alice Doesn't; Feminism, Semiotics, Cinema* by de

Laurentis, Indiana U press 1984

*Circles of Confusion* by Hollis Frampton, Visual Studies Workshop 1983

*Women and Film: Both Side of the Camera* by E. Ann Kaplan, Methuen 1983

Brakhage Scrapbook by Stan Brakhage, Documentext 1982

*Hitler*, a Film from Germany by Hans-Jurgen Syberberg, preface by Susan Sontag, Farrar, Straus, Giroux 1982

*Reading and Writings: Semio-*

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**Books**

A slight preface here to explain the method in this madness - when I set out on my quest, asking what books have been published in the last year or two on experimental films, I was met with sniggers of the denial of any such phenomena. Undaunted, I carried on in pursuit of titles - never giving up, but, I admit, swerving slightly to take in more ground. Thus, the following lists books from 1980 on and makes mention of publications which, while not totally or strictly on experimental film, might be of interest because of a relevance in content or in being Canadian. Allons-y.

*The Legend of Maya Deren*, vol. #1 edited by Veve Clarke, Millicent and Catrina Neman, Anthology Film Archives 1985  
*Jump Cut: Hollywood, Politics and Counter-Culture* by Peter Steven, pub. Between The Lines, Toronto. 1985

Another fairly new Toronto publisher, Nightwood Editions, interested in the cultural sphere, has brought out a book edited by Tim Barnard, *Argentine Cinema*, 1985

*Hollywood Babylon* by Kenneth Anger 1985 paperback edition

*French Cinema: the First Wave 1915-29* by Richard Abel, Princeton University Press 1984  
*The Film Companion*, a com-

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tic *Counter-Strategies*, by Peter Wollen. Verso Editions & NLB. 1982  
*Questions of Cinema* by Stephen Heath, Indiana U. press 1981

*Apparatus*, an anthology including Barthes, Deren, Huillet and Straub, Augst, Tanam Press 1981  
*The Dark of the Screen* by Sidney Peterson, Anthology Film Archives 1980  
*Self Portraits: Essays on Canadian and Quebec Cinemas* edited by Piers Handling and Pierre Veronneau, C.F.I. 1980

**'70s**  
 Comparing this list to a list of books published in the 1970s

is interesting; titles such as *Visionary Film* vol. 1 and 2 by P. Adams Sitney; *The Cubist Cinema* by Standish Lawder; *The New American Cinema: A Critical Anthology* edited by Gregory Battcock; *Movie Journal: The Rise of the American Cinema* 1959-71 by Jonas Mekas; *Abstract Film and Beyond* by Malcolm Le Grice; *Expanded Cinema* by Gene Youngblood; *The Avant-Garde Film: A Reader Of Theory And Criticism* edited by P. Adams Sitney; *Film Is - The International Free Cinema* by Stephen Dwoskin; *Canadian Film Reader*, edited by Seth Feldman and Joyce Nelson; *Esthetics Contemporary*, edited by Richard Kostelanetz; *Snowseen: The Films and Photographs* of Michael Snow,

by Regina Cornwall, and there are many more, point to a full examination of the period of experimental filmmaking up to the '70s. We can read about the works of Snow, Wieland, Jacobs, Mekas and Brakhage et al. And while these filmmakers are still producing valuable work, there is also the next wave, as it were, of filmmakers with substantial bodies of work which, besides needing to be screened more, need to be written about. To some extent, this is happening in the journals listed above. The time has come, now, to anthologize these articles. We need books on '70s and '80s experimental film, on postmodernism as it relates to film, on Canadian experimental filmmakers (Snow and Wieland have regularly been included in books on the American Avant-Garde, and thus are written about). Right? Okay, get writing - and publishing! (I promise to buy.)

Carrie Green, CFDW and Al Razutis, Simon Fraser U.  
 A new film course at *Concordia University*: Art 656 is a graduate seminar in Canadian Experimental Film. It is being taught by former *Cinema Canada* associate editor Michael Dorland.

of TVEC, co-founder of Vidcoglobe Inc, director of the Ontario Film Development Corporation and Teleglobe Canada; Marc Gervais, S.J., professor of film studies at Concordia University, former CRTC commissioner; Micheline Lanctot, screenwriter, actor, director; Gordon Scheiner, lawyer; William H. Stevens Jr. proprietor of Crawley Films Limited, Atkinson Film Arts Ltd., member of the 1985 Film Industry Task Force; Kevin Sullivan, president of Sullivan Films Inc., producer, director and co-screenwriter of the Emmy Award-winning **Anne of Green Gables**.

The Canadian Film Institute is a non-profit, national service organization active in the areas of film and television research, exhibition, publication, distribution and professional development.

**Barbara Sternberg**

**CFI Board elected**

OTTAWA - Six representatives of Canada's film, television and business communities have been elected to the board of the Canadian Film Institute.

President Gordon Bruce announced the election of the new directors on Oct. 24.

They are: Jacques de Courville Nicol, president of Tur-nelle Productions Inc, founder



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**As for screenings of experimental films this fall**

The Art Gallery of Ontario has a series of nine programmes *Experimental Film From Three Continents*, with films from U.S.A., Japan, Canada, and Germany; curated by Bruce Elder; Thursdays, 7:00 p.m. till Nov. 27.

*Innis College*, U. of Toronto has its regular film screenings on Thursday evenings and includes experimental films, often with the filmmaker in attendance; upcoming, Joyce Wieland with her films on Oct. 30.

*The Funnel Artists Film Centre*, Toronto began its season recently with a Super 8 open screening. Screenings are Friday nights with repeats of the programmes on Wednesdays, 8:00 pm.

*Mainfilm* in Montreal is presenting filmmakers with their works intermittently during the year, arranged by Richard Raxlen.

*Pacific Cinémathèque*, Vancouver, is presenting a series of four experimental filmmakers with their films: Richard Kerr, John Porter, Rick Hancox, Yvonne Rainer; arranged by



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