

Strong pressures put on Tories to revise tax measures

• Toronto: Three year grace period • Misunderstandings

TORONTO — An ad hoc Canadian movie industry group wants the federal government to delay for three years its proposed reduction of the tax shelter for private film investors.

The three-year delay is one of the proposals of a group opposed to film investment tax changes outlined in Finance Minister Michael Wilson's June 18 white paper on tax reform.

The National Ad Hoc Screen Industries Committee (NAHSIC) is also asking that productions completed near any deadline for tax change be given "favorable treatment," group co-ordinator Peter Mortimer said.

The Canadian film and television production industry was caught by surprise with proposals to reduce the capital cost allowance for some investors by a large margin. Private investors with nonfilm incomes have been able to write-off 100 per cent, over two years, of their investments in Canadian productions. The proposals would reduce that to 30 per cent over two years on the declining balance.

Mortimer said it's difficult to argue against the general thrust

of White Paper changes to broaden the tax base and create more equitable taxation. But Mortimer said the specific proposals for the film industry aren't acceptable.

"They seem to have been formed on some inappropriate assumptions," Mortimer said. The ministry of Finance seems to have assumed there is a lot of capital in the industry today and also that many investors are pumping money into a large number of productions each year, he explained.

"We are operating on the assumption that (the ministry of) Finance did not intend to damage the industry," he added.

After meetings with Finance ministry officials, Mortimer said, NAHSIC believes the government is prepared to listen and consider alternatives put forward. NAHSIC is made up of industry associations, unions, provincial film agencies, and professional groups from across Canada.

Using the system outlined in the White Paper proposals, a NAHSIC steering committee is developing comparisons between investments in the film industry and other industries.

The comparisons will be used to provide solid proof of the proposals' damage to the film industry, Mortimer said.

The committee said, in a recent news release, meetings with government officials have established that "interests in certifiable 1987 productions are unaffected by the new rules."

However, shortly after the proposals were announced, Atlantis Films in Toronto delayed production on the feature film **Holy Orders**. Atlantis spokesman Jeremy Katz said the tax changes were one of the reasons for the decision to delay the film that was at the pre-production stage when postponed. At press time, rumors of other film cancellations existed, but no others were confirmed.

Another problem with the proposed tax changes, Mortimer said, is the question of perception by the investment community.

Despite the fact that investors will continue to receive 100 per cent capital cost allowance in 1987, some groups have been put off by inaccurate ini-

Cont. on p. 48

MONTREAL — The investment community must be given immediate assurances by the minister of Finance that a proposed reduction in the Capital Cost Allowance for investment in certified Canadian films is not engraved in stone, say Canadian film industry representatives.

Indeed, Charles Ohayon, chairman of a six-member committee, established by the Association des Producteurs de Films et de Vidéo du Québec to represent Quebec film industry opposition to the proposed CCA reduction, says brokers are already recommending that clients avoid film investments.

Although a grandfather clause in the White Paper on Tax Reform exempts films acquired and in production prior to January 1, 1988, Ohayon says the long lead time necessary for pre-production and financing means that many film projects looking at a 1988 shooting date will be scrubbed. He says the "grandfathering" of 1987 productions should be made clear to the film investment community and that clarification is also needed where capital gains carried into 1988 from these same productions will not be adversely affected.

"Not only do we need assurances (from Finance), we need a public declaration to say that, at least, there will be a transitional period during which nothing will change. If we don't

get this much, it will be a fluke if anyone invests in film this summer," says Ohayon.

A tax policy officer in the department of Finance has confirmed for *Cinema Canada* that the grandfather clause does protect films acquired in 1987 — a point, he says, that has not been clearly understood. He adds, however, that it is unlikely that Finance will make any statement prior to September and that it would be wrong to conclude that summer-long consultations with the industry will necessarily result in changes to the tax reform proposal.

"The desires of the film industry will be considered in the context of the tax reform, but whether anything will be done is up to the minister who has been placed in the awkward position of being asked to make an announcement when it is unclear what, if anything, should be announced," says the Finance spokesperson.

He says industry opposition was expected "as we are reducing the impact of the film investment incentive."

The reduction of the CCA on investment in certified Canadian films from 100 per cent to 30 per cent calculated on a declining basis and subject to the half year rule, is scheduled to go into effect January 1, 1988. It has been estimated that the

Cont. on p. 48

Reactions to Astral complex at CBC

MONTREAL — The announcement that a consortium led by Astral Bellevue Pathé (ABP) will build a mega-complex for film and television production in Montreal's east-end, in 1989, has left producers wondering what the future holds for low-budget French-language production.

Members of Télécopro, a consortium of six independent production companies, say that French-language independent producers cannot hope to afford rates (technicians and services) competitive with those offered by larger foreign productions likely to be attracted to Montreal by the new complex.

Aimée Danis, president of Les Productions du Verseau Inc. founding member of Télécopro and an executive member of the Association des producteurs de films et de vidéo du Québec (APFVQ), explains that French-language production "does not have the market open to En-

glish-language production" and thus will not be able to afford market-driven rate increases if more foreign production is attracted to Montreal.

"In Vancouver, all they produce are American films. In Toronto there is more money for Canadian production because of pre-sales to the U.S. Here, we have very little money," says Danis.

At a recent board meeting of the APFVQ, many producers suggested a more moderate approach to industry expansion by using existing facilities at, it follows, more competitive rates. The producers, who are already concerned about the uncertainty surrounding federal and provincial tax shelters for film investment and the possibility of U.S. production becoming the artificial basis for industry expansion, say the Astral/CBC project darkens the future scenario for culturally relevant and low-budget French-language films.

One of Canada's largest film and video distributors and producers, Astral will head a development consortium which will build a one-million sq. ft Centre de production de Montréal on a five-acre parcel of land west of the Maison de Radio-Canada building on Dorchester Blvd.

This project, estimated at a cost of \$175 million, will include nine studios ranging in size from 15,000 sq.ft to 2,500 sq.ft., office and retail space and parking. The CBC will lease the land to Astral and will not be a shareholder in the project. However, this arrangement does not preclude CBC and other government agencies from renting the use of studio facilities. CBC/Radio-Canada, Telesat Canada, Radio-Québec and Télémétropole Inc. are currently located in the CBC (Maison de Radio-Canada) building.

Cont. on p. 46

CBC Centre nears 'go'

TORONTO — A new \$550 million CBC broadcast centre in Toronto has moved a step closer to reality with the announcement that Cadillac Fairview Corporation has been selected to develop the project.

CBC president Pierre Juneau announced the decision in June after development proposals from Campeau Corporation, Trizec Equities Limited and Cadillac Fairview were received in January and reviewed by the corporation. Although details were not released, the CBC said "The Cadillac Fairview response included the strongest financial proposal."

CBC and Cadillac Fairview will negotiate a letter of intent on details of construction of the

mixed-use facility, that is to be built on Front Street, immediately north of the Metro Toronto Convention Centre.

The CBC broadcast centre is a massive project that will include almost 4 million square feet of commercial, office and residential building space. Part of the facility will be leased by the CBC for use as headquarters for its English-language service.

CBC's 3,000 employees in Toronto currently work at almost two dozen separate corporation facilities spread around the city.

Construction of the Broadcast Centre Development Project is scheduled to start by the fall of 1988. The CBC, however, must still seek final approval for the project from Cabinet.

Astral Centre to Mtl East-End

Cont. from p. 45

The Astral/CBC project is entirely financed by the private sector. Consortium members include the Alexis Nihon Group (a Montreal developer), Réseau Pathonic Inc. (television production), Hawco Construction Canada Ltd. and 153088 Canada Inc. (controlled by the Greenberg family and the majority shareholder of Astral Bellevue Pathé Inc.) and Astral Bellevue Pathé Inc.

In November 1986, CBC invited the private sector to submit proposals to build the complex. By March 1987, four groups including the winning consortium had responded to the call. They were: Canderel/SNC, Construction Chateau St-Marc Inc., Prodevco Lavalin Inc.

A regular client of Astral's lab, Bellevue Pathé, Robin Spry of Telescene Productions says the 10-year-old production house is fortunate to have moved recently to larger office and studio facilities close to the site of the Astral/CBC complex.

"As we don't have a lab or a large studio, the major part of the operation is of great interest to us," says Spry.

He adds, however, that there is a danger of too many production facilities growing too big, too fast given the rush of U.S. productions in Montreal. The Canadian industry must resist becoming dependent on U.S. productions as a service industry, he says.

"I have seen, in other countries, what happens when the Americans pack their bags and go home. In England, the industry went from boom to bust overnight. We in this country are terribly vulnerable to that, which I find a bit scary."

Spry shares the general concern in Montreal that U.S. productions have increased production costs beyond what the local market can bear, particularly the French-language market with a extremely limited viewing audience.

"I suppose that if Astral puts in facilities that attract even more foreign work, that problem will be increased but I think we are at the top of that cycle anyway," he says.

Says Stuart Cobbett, president of Astral Film Enterprises Inc.: "There is no doubt that the Americans are a large part of the industry but they are not going to leave tomorrow." Besides making the new studios available for Canadian production, Cobbett says Astral is also banking on British and European productions.

Astral had been working on a proposal to build on the CBC site since 1984 when the Liberal government proposed a

private/public-funded studio complex. This cité du cinema project which also included Quebec government participation was delayed (indefinitely) on both government fronts - in Ottawa by a change of government and in Quebec where the project was given a low priority for treasury board approval.

Apparent reluctance by both governments to move on the cité du cinema project was explained, in part, by the initia-

tive taken in the private sector to build several state-of-the-art studios, in Montreal, without the proposed government assistance.

One of the most outspoken critics of the government's lack of resolve on the Cité du cinema issue was Mel Hoppenheim, president of Panavision Canada, who recently opened two sound stages, editing and lab facilities in the former Expo Theatre in Cité du Havre.

"Fantastic," is the word he uses to describe the Astral/CBC announcement. Referring to the fact that there are over 30 studios in Toronto compared to less than 10 (private sector) sound stages in Montreal, Hoppenheim says the Canadian industry has a long way to go in Montreal before it is overextended.

"The American industry is gravy," says Hoppenheim. "I didn't build my complex based

on the American industry. I built it to secure a place for commercial producers and to get back business lost to Toronto."

Hoppenheim has just signed an agreement with the Toronto-based Alliance Entertainment Corporation to provide a studio (for an eight-month period) for the production of **Mount Royal**, a 17-part CTV television series.

11/11

Eleven National Film Board of Canada productions at the 11th World Film Festival

Competition



Charles et François Director: Co Hoedeman

A sensitive film about aging and death traces the lives of an old man and a young boy to the age of 100.



George and Rosemary Directors: Alison Snowden/David Fine

A romantic comedy about two golden agers who prove that passion is not exclusively for the young.



Si seulement...If only... Director: Marc Aubry

A computer-assisted animated film, rich in sound, image and humor, in which two characters wile away the hours dreaming of the good life which, in fact, is theirs for the asking.

Panorama Canada

Train of Dreams John N. Smith

Nos derniers jours... à Moscou Martin Duckworth

En dernier recours Jacques Godbout

L'Homme renversé Yves Dion

Itinéraire/Itinerary Bernard Longpré

Diploma Dilemma George Geertsen

Future Block Kevin McCracken

Where are you my lovelies Louise Lamarre

Come meet our representatives: suite 136, Hôtel Méridien



National Film Board of Canada Office national du film du Canada

→ "Another six stages in this city and we will have 60 more producers vying for business. That is when the industry will grow. You couldn't build a large enough sound stage in this city," he says.

Ron A. Weinberg, executive vice-president of the Montreal-

based Cinar Film, which will be opening new studios in Montreal's east-end before Christmas, also welcomes the Astral/CBC project.

He says overextension is possible if a complex of this size deals only on a local and Canadian level.

"If that is the case, then the

concern about this project is real," says Weinberg, who expects that the Astral/CBC project will place Montreal on the map as an international centre for production services.

"As a new studio owner in Montreal, I do not feel threatened by the project but rather encouraged that it is

going to attract a much broader base of clientele than Montreal has ever seen before just to support its own existence. This will be good for the whole industry," says Weinberg.

"It is not just the Americans who are out there," says Weinberg whose company does 70 per cent foreign business. He ar-

gues that if the Americans do pull out tomorrow, a large part of the Canadian industry will have gained from the experience in terms of profits and expertise. These companies that will keep their foreign clientele, he says.

"Exchange rates are a minor variable in the sense of who gets the production. We use it as icing in making a pitch to U.S. clients because the propaganda of the value of the U.S. dollar in Canada precedes us. Everyone looks for the best job for the best value," says Weinberg.

Council backs distribution law

OTTAWA — The Canada Council is backing Communications Minister Flora MacDonald's proposed licensing system for film and video imports.

At the council's quarterly meeting in June a motion supporting the proposal was unanimously approved.

Under MacDonald's proposals American distributors would only be able to distribute movie and videos in Canada to which they hold world rights or which they had actually produced. The U.S. majors currently distribute other movies in Canada and are strongly opposed to the changes.

The proposal would mean Canadian distributors could acquire distribution rights for independent films and videos in Canada in much greater numbers. In announcing the policy in February, MacDonald said part of the increased earnings of Canadian distributors should be pumped back into the production of Canadian movies.

Although the proposals were originally to be tabled in the House of Commons before the summer recess, it now appears that fall will be the earliest the film licensing system can be introduced. Parliament rose June 30 for its summer recess.

In announcing its support of the policy, the Canada Council said "A strong Canadian film production industry is an essential component of Canada's cultural fabric."

Film Finances Canada
Finances-Films Canada

THE COMPLETION GUARANTORS
for features,
television series,
and international co-productions

LES GARANTS D'ACHÈVEMENT
pour séries de télévision,
longs métrages
et co-productions internationales

Michael Spencer, President
1001, de Maisonneuve Blvd. West, Suite 910
Montreal, Quebec H3A 3C8
Telephone: (514) 288-6763
Telex: 055-62276

36 years of experience

The Alternative

Call us at 416/536-4827

NABET 700 Association of Film Craftsmen
National Association of Broadcast Employees & Technicians

1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5

Quebec reacts to CCA change

Cont. from p. 45

CCA reduction will result in a decrease of the capital base for productions from an 1987 estimated level of \$300 million to \$15 million in 1988.

Both departments of Finance and Communications say they are aware of strong opposition (to the CCA reduction) by the film industry represented by Ohayon's committee in Quebec and the National Ad Hoc Screen Industries Committee based in Toronto. Meetings are scheduled throughout the summer.

The industry is demanding an interim or transitional period of two to three years which would, in effect, delay the implementation of the CCA reduction. Other demands include an arrangement to exempt films already in pre-production; to allow the industry time to seek an alternative means of financing and, if possible, develop a new tax deal with Finance.

"We have to put the pressure on them (Finance) now," says Ohayon, "by recognizing that we need a transitional period they might recognize that they have gone too far and that they are killing the film industry."

Aside from concerns held in common with the rest of the Canadian industry, Ohayon ex-

plains that the Quebec industry has raised specific problems in private consultation with Finance.

The Quebec government's decision, last spring, to decrease a provincial tax shelter for film from 150 per cent to 100 per cent combined with the proposed tax reform, constitute a one-two punch if not a death blow to an already weakened Quebec industry, says Ohayon.

"Prior to this tax reform we were in a tight spot. We were at the break-even point. Any further reduction and we are in a deficit situation."

Ohayon explains that the Quebec industry is far more dependent on private investment financing than the larger English-language market. This dependency, he says, stems from the fact that pre-sales and other forms of guaranteed revenue are not as strong in the smaller French-language market. The percentage of private financing per film in Quebec averages between 20 and 25 per cent compared to 40 to 45 per cent in the English-language market.

"Our needs are different in Quebec and therefore that little bit we need from our private investors is much more important to us," says Ohayon.

Guild speaks against measures

Cont. from p. 45

tial news reports, he said. Those elements of the investment community must be reassured and drawn back, he added.

The Directors Guild of Canada (DGC) spoke out against the tax changes in a strongly worded news release shortly after the proposed changes were announced.

"We believe that your proposed new measures dealing with film and television investments will wipe out our industry overnight," the DGC said.

The recent international success of the Canadian film industry is tenuous and built on the twin advantages of the low Canadian dollar and the tax write-off, the DGC states. To kick out one of those props will leave the industry a "ghost enterprise," the DGC adds.

"Canadian producers are at

last starting to break into world markets using Canadian creative talent and Canadian investment dollars. To cut apart this newly established, and for the first time, financially viable marriage, is neither in the industry's nor Canada's best interest."

Simcom U.S. deal

TORONTO - Gordon Pinsent's *John and The Missus*, Anne Wheeler's *Loyalties*, Yves Simoneau's *Pouvoir intime*, John Paize's *Crime Wave* and two Simcom productions, *High Stakes* and *Higher Education* will be released theatrically in the U.S. by The Cinema Group.

Simcom International recently announced the licensing of 15 Canadian films to the Cinema Group to be distributed in the home video market under the Norstar Home Video label - Simcom's Canadian home video division. While a minimum of six titles will be re-

leased theatrically, the remaining nine titles in the package will be released to the home video market only. They are *Awesome Lotus*, *Geek*, *The Kidnapping of Baby John Doe*, *Lost*, *Striker's Mountain*, *Tramp at the Door* and *War Boy*.

Peter R. Simpson, chairman of Norstar Entertainment, has announced the sale of *Hello Mary Lou: Prom Night II* to The Samuel Goldwyn Company.

Formerly titled *The Haunting of Hamilton High*, this feature film was produced by Peter Simpson Productions, directed by Bruce Pittman and will be released in Canada in October by Norstar Releasing.

Simpson has announced the appointment of Robert Sherwood as vice-president for productions and acquisitions for Simcom International, a division of Norstar Entertainment. Sherwood is the former vice-president of productions and acquisitions at Universal Studios.

JACK THOMPSON

Dadoun Thompson Associates Ltd.

Insurance Specialists
for the
Entertainment Industry

- professional
- personal
- service

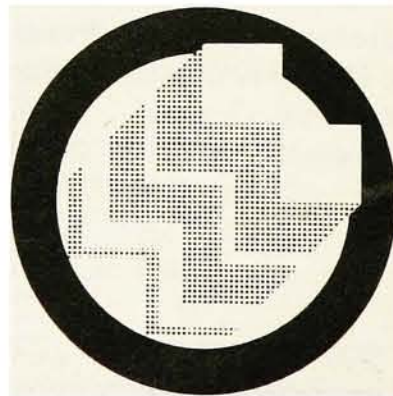
Your Complete Insurance
Broker

Call:
Jack Thompson
100 Drumlin Circle, Suite 204
(Steeles & Keele)
Concord, Ont. L4K 2T9
(416) 669-6400



ACROSS THE BORDER ...FAST!

Film, equipment - even crews.
We're film industry specialists.



The
Weiner
Group

International Freight Forwarders
and Customs Brokers

The Weiner Group Building
20 Duncan Street
Toronto, Canada M5H 3G8
Telephone (416) 596-8500 Telex 06-23125

Your Single Customs and Forwarding Resource - Worldwide.



A SCREEN CAN BE SO FLAT



Les grands Ballets Canadiens

30th ANNIVERSARY SEASON
30 years of dancing just for you

 **Salle Wilfrid-Pelletier**
Place des Arts

1 9 8 7 ▼ 1 9 8 8

Flat, yes, the screen is, when compared to how ballet fills the stage.

If this dimension of dance has escaped you, there's no better time to catch up than with Les Grands Ballets' 30th Anniversary season!

While the plot of some ballets might not be obvious – Godard's aren't always either, mind you – the season promises to offer an outstanding array of prowess, beauty and invention.

So be sure to zoom-in on the order form and subscribe to four great evenings for the price of three, not a bad flat rate at all.

You can catch a re-run of your favorite flick but there's no replay for an epoustouffant pas-de-deux.

For your detailed 30th Anniversary brochure, please phone

8 4 9 - 8 6 8 1

For their 30th anniversary year Les Grands Ballets Canadiens offers you:

November 5, 6, 7 1987

GISELLE Dolin/Adam

The most romantic ballet in the 19th Century repertoire.

Gossamer... plaintive... The tale of a broken heart
Featuring principal dancers Andrea Boardman and Rey Dizon

February 4, 5, 6 1988

AN EVENING OF CONTEMPORARY BALLET

- The brilliant CONCERTO BAROCCO by George Balanchine – music by J.S. Bach
- The sophisticated DIABELLI VARIATIONS by Brian Macdonald – music by Beethoven
- A world premiere by long-time collaborator John Butler

March 10, 11, 12 1988

THE CANADIAN CHOREOGRAPHERS

Creations by the sensational Edouard Lock, the dynamic Christopher House and Les Grands Ballets Canadiens' own talented Edward Hillyer.

Come SEE the music of Mozart and Stravinsky's Pulcinella.

March 24, 25, 26 1988

KUDELKA/BRAHMS EVENING

You will undoubtedly remember Kudelka's inspirational ALLIANCES set to Brahms' Piano Concerto No. 1. Coupled with it, a WORLD PREMIERE by James Kudelka to the Piano Concerto No. 2 by Brahms. Sets by Claude Girard.

Founder: Ludmilla Chiriaeff
Artistic directors: Jeanne Renaud, Linda Stearns
Administrative director: Léo Vanasse

Subscription to the 1987-88 Season of Les Grands Ballets Canadiens

Salle Wilfrid-Pelletier

Place des Arts

Name _____
Address _____
City _____
Postal Code _____
Telephone (Home) _____
(Office) _____

RE-SUBSCRIPTION NEW SUBSCRIPTION

Preferred Evening: Thursday Friday Saturday

Preferred Section: **How many seats?**

	adult	student/senior citizen
Parterre <input type="checkbox"/>	_____	_____
Corbeille <input type="checkbox"/>	_____	_____
Mezzanine <input type="checkbox"/>	_____	_____
Balcon <input type="checkbox"/>	_____	_____

4 FOR THE PRICE OF 3

Pricing Structure
(for all 4 subscription performances)

Parterre/Corbeille	\$93	(Regular: \$124)
Mezzanine	\$63	(Regular: \$ 84)
Balcon A-D:	\$33	(Regular: \$ 44)
E-G:	\$15	(Regular: \$ 20)

Note: Students and Senior Citizens receive a discount for selected seats in Parterre & Corbeille sections.

\$54 (Regular: \$124)

Please mail your subscription form to:

Les Grands Ballets Canadiens
4816, rue Rivard
Montréal, Québec H2J 2N6
(514) 849-8681

Total of \$ _____

Cheque (Payable to Les Grands Ballets Canadiens)

Visa MC AmEx

Expiry date: _____

Signature _____

Please note that the program is subject to change. Students and Senior Citizens should present I.D. at all performances.

Porn bill to die of disinterest?

OTTAWA — Bill C-54, the highly controversial anti-pornography legislation, could "die on the order table" this fall, according to informed sources in Ottawa, if a new session of Parliament is opened in October.

Nancy Waugh, executive assistant to Communications critic Sheila Finestone (Lib.-Mount Royal) told *Cinema Canada* that the House of Commons may prorogue, in September, upon returning from the summer recess.

A new session of Parliament could mean, says Waugh, that many pieces of legislation, including Bill C-54, are dropped or assigned a new number and given the same status in the legislature with an all-party agreement.

When the House prorogued in July 1986, not all pieces of legislation died. An all-party agreement kept alive legislation such as Bill C-95 (Archives) by assigning a new number. Less fortunate was the last anti-pornography legislation, Bill C-114, which did not make it through three readings. To prorogue the House is a convenient way of dropping unwanted legislation, says Waugh.

She says strong opposition to C-54 by a large faction of the artistic community, women's groups and a groundswell of concerned citizens has weakened government resolve to give the bill a second reading.

"We have been hearing from people in the arts community that the bill is not a priority be-

cause of the negative reaction. They have been told the bill is going to be left to die," says Waugh.

Opponents of Bill C-54 claim that this legislation is too prohibitive and has gone too far in outlawing any depiction of heterosexual intercourse between consenting adults without regard for artistic merit. Within the legislation's definition of erotica, depictions of nudity would also be outlawed. Depicting basic nudity would become as much of a crime, says Waugh, as depicting the sexual exploitation of children.

"We have written a letter to the arts community informing them that this legislation has failed to come up with an acceptable balance which pro-

protects the community from obscenity while at the same time recognizing that adult Canadians expect their government and police to treat them like adults," says Waugh.

In May, François Macerola, government film commissioner and chairman of the National Film Board, clearly stated his opposition to Bill C-54 while appearing before the Parliamen-

tary Standing Committee on Communications and Culture. Under this legislation, the award-winning *Not a Love Story* and *The Decline of the American Empire* would not have been made. The NFB has also made its views known to the justice department, which is responsible for the legislation.

Baton buys into Ottawa TV market

TORONTO — Baton Broadcasting Inc. has bought Ottawa television station CJOH-TV for \$85 million in a move that further strengthens the CTV network's strongest component.

Baton, owners of CTV flagship station CFTO-TV in Toronto, bought CTV's Ottawa affiliate from Standard Broadcasting Corporation Limited.

Baton has also dropped its recently awarded license to operate a new independent English language television station in Ottawa.

At the same time, Standard and Baton both said they will withdraw any "current objections" to the licensing of a new English language station in Ottawa.

Douglas Bassett, president of Baton Broadcasting, said he wouldn't oppose someone else starting an independent station in Ottawa adding that "competition breeds success."

The federal cabinet earlier asked the Canadian Radio-television and Telecommunications Commission (CRTC) to review its approval of Baton's ownership of the new independent Ottawa station. Standard president Allan Slaight objected to Baton's ownership of an independent station that would be directly competing with CTV affiliate CJOH-TV.

The \$85 million CJOH-TV price tag also includes the purchase of Carleton Productions Ltd., a CJOH-TV subsidiary that includes a modern mobile production unit.

The sale of CJOH-TV to Baton must be approved by the CRTC. At press time, the com-

mission was waiting for Baton's CJOH application and had yet to set a hearing date.

Asked about the \$85 million price tag for CJOH-TV and Carleton Productions, Bassett simply said, "It's a fair deal for everybody."

Bassett told *Cinema Canada* he must show the federal broadcast regulator at the public hearing that the sale will bring "clear and unequivocal benefits to the Canadian broadcasting system" and the private broadcasting system.

He explained that the station, like other CTV affiliates, doesn't own or program all its air time. "So I have no control over what CTV sends down the line for

their own programming."

But Bassett said the station has strong local programming and promised that it will have even stronger local programming.

"Every year CJOH has stronger local programming so I'm not going to ruin that trait or thrust."

Baton, in its application to run the independent Ottawa television station, promised to spend \$31 million on Canadian productions over five years with a minimum of \$5.6 million in the first year.

A separate hearing will be held late this year or early in 1988 to consider a license renewal for CJOH-TV.

TAILLEFER, DEVINE & ASSOCIATES INSURANCE BROKERS LTD.

Offering a comprehensive insurance package on all your feature, television, commercial, theatrical or special event production.

Our specialists, with twenty years of experience, can design an insurance program to suit your specific needs. We have world-wide facilities.

MICHAEL DEVINE, C.I.B.

or

JACQUES TAILLEFER, C.I.B., F.I.I.C.

240 St. Jacques Street, 10th Floor
Montreal, Quebec H2Y 1L9

Telephone: (514) 288-2544
Telex: 055-61159

The Alberta Advantage

Alberta Motion Picture



Development Corporation

Box 1740, Canmore, Alberta, Canada T0L 0M0; (403) 678-2525; TELEX 03-824703

Funded by the Alberta Government to stimulate the growth of the indigenous film-and-video industry.

LEGAL EYE

by Michael Bergman

The recent acquittal of American director John Landis on criminal charges relating to the deaths of actors, both adult and child, on the film *Twilight Zone* has focused attention on the safety standards in the motion picture industry generally. The industry has always been a hazardous place. Indeed between the turn of the century and the 1920s, actors generally had to perform stunts themselves without the assistance of stunt men or stunt coordinators. In recent years the emphasis on greater and greater realism has increased the risks of stunts and special effects involving human participation.

The Canadian film industry does not seem to have reacted to the safety problem. True, stunt men, stunt co-ordinators

and other experts are used in hazardous situations. Nevertheless as amply demonstrated in the *Twilight Zone* project, these measures are insufficient. The Canadian film industry has yet to implement any voluntary safety codes and while Canadian productions are subject to the same health and security regulations imposed by federal and provincial governments on all industries, there is yet to exist any special government rules covering the special safety hazards of the film industry in particular.

The Canadian film industry, no matter how professionally managed, is particularly susceptible to safety problems. Several reasons can be advanced for this. Although in Hollywood there is a declining

use of the backlot of studios where films can be shot in a more controlled environment, virtually all Canadian production can be said to be shot on location without the use of studios. This results in a more ad hoc approach to safety setups since moving from location to location necessitates purely temporary measures. Canadian filmmakers are also subject to greater budgetary restraints and consequently cannot always evoke the necessary funds to complete safety systems.

It is probably inevitable that some kind of serious accident will sooner or later occur on a Canadian film site. This in turn raises the spectre of both criminal and civil liability. One can easily see the possibility of the former where film personnel whether the director, the producer or somebody else, pushes a scene or a stunt to the edge such that in an attempt to

create realism there is a reckless disregard for human life and safety. In these events accidents causing injuries or death can result in criminal charges of criminal negligence, manslaughter and even murder. The very thought of these possibilities probably conjures up a first impression expressed by the word 'ludicrous', but the charges against John Landis demonstrates that this is far from the case. Neither should his acquittal create the presumption that artistic and creative license know no bounds and are immune from criminal prosecution.

Of more common and, to most minds, probable outcome of any accident causing injury or death on a film site is civil liability. Invariably it is expected that these kinds of liabilities are covered by insurance. While this presupposes that the insurance policy exists it does not take into account the possibil-

ity that the policy is not broad enough in its coverage or that it is not high enough in its indemnity payments. The tendency of the courts to increase the quantum of injury awards coupled with the dramatic increase in insurance premiums during recent years may result in some producers, particularly those of low-budget films, finding themselves unable or unwilling to obtain sufficient insurance coverage.

The failure to attend to safety precautions has a tendency to sooner or later catch up with those involved. Accidents, especially when they become numerous and public, diminishes the reputation of any industry and invites further government intrusion and regulations. The cost of safety measures may be seen as appreciable, but the cost of failing to implement safety measures can be much higher. Accidents can only result in higher insurance premiums, greater legal fees, increased production complications and diminished investor confidence. The last is of particular consequence. After all, since in Canada there is a tendency for the individual investors to be the owners of the film negative or tape, they themselves may ultimately become unwitting parties to any suit for damages arising out of the making of a film. John Landis, fortunately for himself, was acquitted but the industry should learn the lesson.

Michael N. Bergman •

Barrister & Solicitor Member of the Bars of Quebec, Ontario and Alberta, with offices in Montreal and Toronto.

Fecan would rather switch than fight for quality TV

TORONTO — Ivan Fecan, after two years at NBC Productions in California, is returning to CBC to become director of programming for English television.

The 33-year-old Fecan will replace Jack Craine, 59, who will now work for the CBC on a proposal to beam a Canadian channel into the U.S. market.

Fecan, who previously worked for CBC television between 1980-85, said he believes CBC can make more high-quality programming that reflects Canada's uniqueness.

Since 1985, Fecan has worked as vice-president, creative affairs, for NBC Productions. His CBC appointment was effective August 3.



EBONY
EXTRAS INC.

#300-1110 HAMILTON ST. VANCOUVER, B.C. V6B 2S2
(604) 683-3008

FRONTS WEST

by Kathryn Allison

On July 28, the provincial government issued the press release that B.C. producers have been waiting for for several years. The Cabinet has approved a B.C. film fund. Bill Reid, B.C.'s Minister of Tourism, will appoint an Executive Director and a Board to administer the fund, which will start its first year with a pot of \$2 million. While details concerning the application of the fund have not yet been released, it is hoped that the Cabinet's strong positive reaction to Paul Audley's report and recommendations (prepared a year ago) indicate that the fund will evolve along those lines. One of the major points of the Audley report was that the B.C. industry must build up its domestic productions to ensure stability and growth apart from the current boom in American production.

British Columbia Film Industry Association Board member Harry Cole was pleased with the announcement, but indicated that there was still work to be done, "We've got the fund - now we have to ensure that it goes to the right place. If it's our tax dollars, it should go to our local producers, not to American producers who are flooding in to take advantage of our 75¢ dollar." Cole was referring to a fringe lobbying effort aimed at dedicating the bulk of the fund to co-productions with L.A. producers. While the co-production idea seems insulting if not ludicrous, it has always been difficult to predict what ideas will win favour with provincial government insiders, who have harboured a stubborn distrust of local producers for years. The BCFIA has consistently maintained its lobbying efforts to convince the government that a local industry will generate jobs and revenue long after the Americans have moved on to another attractive location. However, how successful they will be in

taking provincial minds off the considerable influx of U.S. cash to the B.C. economy, for the purpose of discussing long term growth of the film industry, remains to be seen.

Telefilm's Wayne Sterloff was enthusiastic about the fund, but reiterated Cole's concern over what guidelines will be chosen to administer it. Sterloff commented that if the fund is functional in 4 to 6 weeks, there are several Vancouver producers whose projects are mature enough to take immediate advantage of it.

One of those producers, Raymond Massey (Lighthouse Films), who with Bruno Pacheco is co-producing *The Traveller*, an 85-minute drama for television, believes that the fund could be the answer to their private funding plans. The \$550,000 project, which has presales to the CBC and First Choice, was put together at last spring's Banff Television Festival, but a plan to raise \$150,000. in private capital to close the deal was thrown off course by the new capital cost rules in the federal White Paper on tax reform. Massey sees the new B.C. fund as a possible lifesaver on the project, which is slated to shoot in B.C. in mid-October.

Apparently, tax reform isn't the only wrench in the works for *The Traveller*. In spite of presales, which imply market interest in the drama, Telefilm decisionmakers had problems with the slow pace of the script, and have tried to push the story into a more commercial vein. The producers have been struggling to maintain the integrity of the project, with the help of Wayne Sterloff and Phil Keatley at the CBC, while trying not to jeopardize their chances to access federal funding. Massey describes the story as a character drama about a white anthropologist who is separated from his wife a Haida woman whose ancestral cere-

monial masks he sold years before, returns to the Coast from Montreal and tries to reconcile himself with the culture and individuals he exploited.

The film will star Tom Rack, who played Robert Oppenheimer in *Race for the Bomb*, Merrilyn Gann, and Marianne Jones. DOP will be Tom Turnbull, a partner in Lighthouse Films, with Frank Irvine editing.

Harry Cole (Erin Films) has signed a deal with Vestron (U.S. home video outlet) for his feature *Lighthouse*, which will shoot in October with Boone Collins directing. Cole is also developing a \$4 million feature about a reluctant rock 'n roll star called *Midnight Special*, and has already secured an internationally renowned Vancouver composer/musician to do the music. Cole's third project is a co-production with his New York partner Gila Zalon, called *Fire Princess* which will be shot in Canada and Italy. The \$6 million feature has private funding and backing by a U.S. distribution company. Alan Bridges (*The Shooting Party*)

will direct, and Eric Roberts (*Runaway Train*) leads the cast. It is based on the true story of J.P. Morgan's nephew, who in the late 1920's had a love affair with a socialite which ended in a murder/suicide.

Petra Films are in pre-production on *Spirit Sings*, a 90-minute dramatised documentary based on an exhibit which will be at the Calgary Olympics next spring. John Gray (*King of Friday Night, Don Messer's Jubilee*) in writing the script for the project which already has funding in place, and is aiming to shoot in B.C. and Alberta this winter.

Celebration of Canadian film

MONTREAL - A virtual who's who of the Canadian film industry gathered at the Ritz Carlton Hotel recently, strongly committed to promoting 1986 as Canada Film Year.

Only three members of the 24-member steering committee were unable to attend the afternoon-long meeting during

which subcommittees were formed and objectives agreed upon.

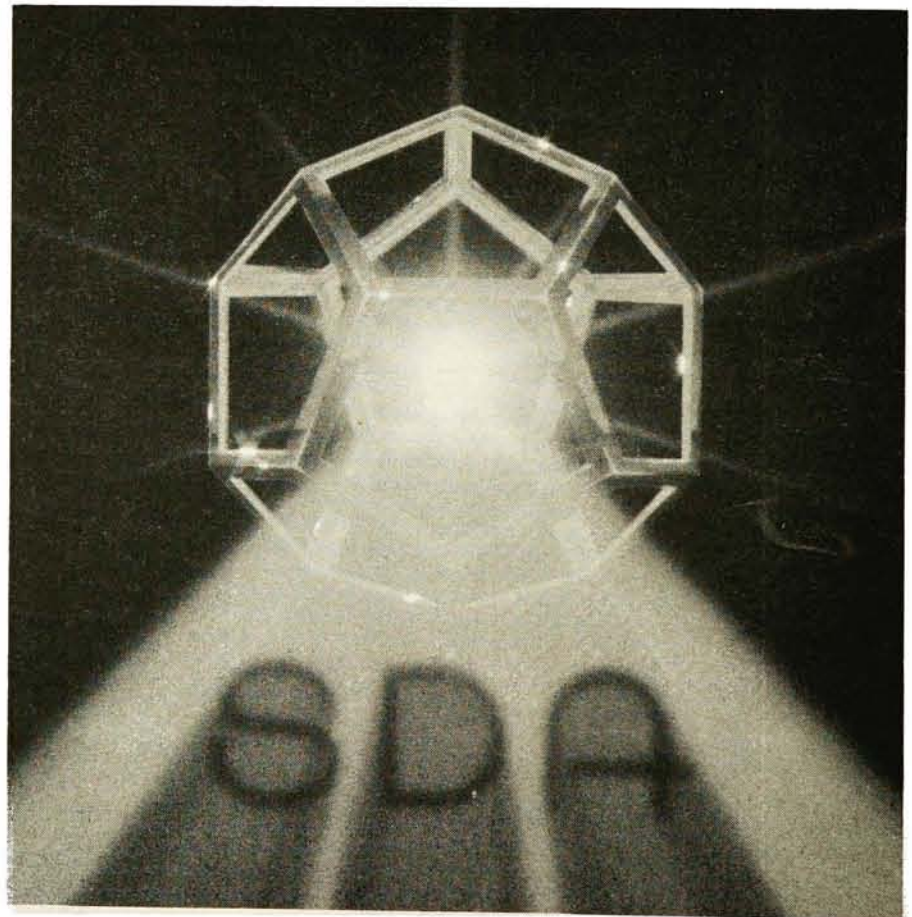
Telefilm chairman Jean Sirois is the chairman of the Canada Film Year steering committee. Five subcommittees will report to the chairman prior to the next meeting, Sept. 10, in Toronto on the eve of the Trade Forum at the Toronto Festival of Festivals.

Last year's Trade Forum was the platform used by Communications Minister Flora MacDonald to launch the Canada Film Year project which has since been placed in the administrative hands of Telefilm Canada.

"The objectives of the Canada Film Year," reads a Telefilm press release, "are to make Canadians aware of their own film heritage and film culture and to focus national and international attention on our past and present cinematic achievements."

In practical terms, promoting Canada Film Year in 1989 could mean emulating British Film Year 1985 (with a budget of

Cont. on p. 53



Pionnier de l'industrie canadienne du cinéma, PRODUCTIONS SDA offre aujourd'hui une gamme complète de services depuis la conception jusqu'à la post-production dans les secteurs suivants : série télévisée, dramatique, long métrage, documentaire, message publicitaire.



Productions SDA Ltée, 1221, avenue de l'Hôtel-de-Ville, Montréal (Québec) H2X 3A9
Tél. : (514) 866-1761 Telex : 055-60126 SDA PROD MTL Télécopieur : (514) 866-0331

B.J.L. INC.

ATELIER DE COSTUMES
5669, Casgrain,
Montréal, Qc
H2T 1Y3
Tél.: (514) 272-7422

Alliance goes with two

MONTREAL — The Alliance Entertainment Corporation is making its presence known in Montreal this summer, with two projects shooting and a third project tentatively scheduled for the fall.

The Jeweller's Shop, based on a play by Karol Wojtyla, better known as Pope John Paul II, is the basis of a screenplay written by Mario DiNardo.

A one-month shoot starting July 27 in Montreal follows shooting in Rome. Michael Anderson is director, Stephane Reichel is producer and Denis Héroux is co-producer. Principal cast include Burt Lancaster, Olivia Hussey and Ben Cross. Canadian theatrical release for this Canada/France/Italy co-production is scheduled for mid-December.

Written in 1960, Wojtyla's play develops around two young Polish couples in pre-war (1939) Poland and their search for meaning in their lives. Since 1980, the play has sold more than 20 million copies in 22 different languages.

A \$17 million television series entitled **Mount Royal** will begin shooting in mid-August.

Billed as Canada's answer to **Dallas**, the 17-part series will follow the exploits of a wealthy French-Canadian family and business dynasty. A two-hour pilot will be shot by Alliance in Montreal and Paris for the CTV Network.

A short list of three directors is currently under consideration by Alliance for **The Black Robe**, a feature film adaptation of a novel by Brian Moore.

The director's chair was vacated, recently, when director Yves Simoneau did not sign a contract because of production scheduling differences with executive producer Denis Héroux. Shooting is tentatively scheduled for late September.

Kotcheff v-p CTV

TORONTO — Tim Kotcheff is the new vice-president of news, features and information programming at the CTV Television Network. The appointment was announced recently by Murray Chercover, president and managing director of CTV. Kotcheff is the former director of news, features and information programming.

Academy line-up

TORONTO — Filmline International president David Patterson is the new chairman of the Academy of Canadian Cinema and Television.

Patterson was elected to the post at the Academy's 8th annual general membership meeting in June and succeeds Ronald Cohen, who served as Academy chairman from 1985-87.

Patterson is the co-founder and president of Filmline International, the company breaking new ground in China with the production of the feature **Bethune: The Making of a Hero**. Patterson also was also executive producer of Jean-Claude Lord's **Toby McTeague** and George Mihalka's **The Blue Man**.

The Academy has a 35-member elected board of directors for 1987-88.

At the administrative level, Donna Dudinsky has joined the Academy as managing director, Television Division. Dudinsky replaces Audrey Cole who is setting up Dancevision, a broadcast fund for dance.

Also, David Ellis is the Academy's new publicity and promotion co-ordinator. Maria Topalovich, the Academy's communications director, has been promoted to director, Marketing and Communications.

Film Canada Year

Cont. from p. 52

close to \$2 million), says Robin Jackson of the department of Communications.

Although there is far less of a need, in Canada, to refurbish cinemas and improve attendance (as there was in Britain), Jackson says the aim of Canada Film Year will be to put Canadians in touch with Canadian films.

"British Film Year (during which a British retrospective played at the Toronto Festival of Festivals) is the best and most recent example of what can be done," says Jackson, adding that there was surplus enthusiasm at

the Canada Film Year meeting.

"Everyone is really committed to the idea and there is a good feeling about the year," she says.

Events might include the packaging of a Canadian film retrospective for national and international distribution, a travelling road show featuring movie exhibits, educational programs in the Canadian schools and various means of overseas promotion.

It was decided by the steering committee, that television product per se would not be included in Canada Film Year. Discussion also centered on the need for more unit publicity and improved trade news in the mainstream news media.

the source for books on
FILM * T.V. * VIDEO
THEATREBOOKS

specialist booksellers since 1975
 25 bloor st. w. toronto, canada
 m4w 1a3 (416) 922-7175

PHONE/MAIL ORDERS/MASTERCARD/VISA



ETHNIC FILM EXTRAS



EBONY

EXTRAS INC.

#300-1110 HAMILTON ST. VANCOUVER, B.C. V6B 2S2
 CLARK CASSON (604) 683-3008

O'Keefe increases support to WFF, Godard to come

MONTREAL — The O'Keefe Brewing Company will contribute close to \$100,000 to the Montreal World Film Festival, Aug. 21 to Sept. 1.

At a recent press conference, O'Keefe president Ed Prévost, former chairman of Telefilm Canada, presented a cheque for \$60,000 to Serge Losique, director of the 11-year-old festival. An additional \$40,000 investment, says Prévost, will take the form of promotional services and beer.

"We have decided to better promote art and culture in Quebec through various sponsorships," says Prévost.

O'Keefe's renewed support follows a one-year absence from the film festival after failing to agree on an appropriate level of sponsorship with the festival.

The O'Keefe Award will be presented to the best Canadian full-length film.

Jean-Luc Godard is expected to attend the festival where his features, **King Lear** (a work in progress at the Cannes Festival) and **Keep Your Right Up**, will be screened on "Godard Day" near the end of the festival.

Two independently produced American films will have their directorial debut. They

are **Vern Miller** by Rod Hewitt and **Perfect Match** directed by Mark Deimel.

Rampage, a courtroom drama by William Friedkin, will have its world premiere in the Official Competition.

Also premiering is the first feature film produced by Philip Jackson's Motion Canada Media Productions Ltd. **Platinum** is produced by Kiki Sarda and Peter Evanchuck who also directs the film.

Merchant Ivory Productions which drew eight Oscar nominations this year, for **Room With A View** will receive special attention at the festival. Ismail Merchant and James Ivory, the principals of the 25-year-old production company, will attend the five-film retrospective which will include the world premiere of **Maurice** based on E.M. Forster's posthumously published autobiography.

Also to be honored by the festival is Garth Drabinsky, chief executive of Cineplex-Odeon, for "his unique contributions to the rejuvenation of the movie-going experience." Among the guests invited to the luncheon, August 27 at the Meridien Hotel will be Pierre Trudeau, Christopher Plummer and Jack Val-

enti, president of the Motion Picture Association of America.

Five films from the U.S.S.R., including Nikita Mikhalkov's **Black Eyes**, will be screened in various categories as well as 15 Japanese features in the Japanese Cinema of Today section.

In addition to a strong showing of Spanish films, the Italian presence will include Mauro Bolognini's **Farewell Moscow** in the Official Competition. Francesco Rosi's **Chronicle of a Death Foretold**, Giuseppe Ferrara's **The Moro Affair** and **The Inquiry** by Damiano Damiani have been selected for the Hors Concours section.

Italian films programmed in the Cinema of Today and Tomorrow category are **Stregatti** by Francesco Nuti, **Cartoline Italiane** by Meme Perlini, **An Altar for the Mother** by Edith Bruck.

Five members of the jury have been named. They are Quebec director Jean Beaudin,

Czech director Jiri Menzel, Japanese film critic Tadao Sato, Brazilian producer Carlos Barreto and Chinese actor/director Sun Daolin. The jury will award the Grand Prix of the Americas to the best feature-length film as well as prizes for best actor and best actress and two jury prizes. The Montreal Grand Prix is awarded to the best short with a jury prize for the runner-up.

A full schedule, program and pre-sale tickets will be available

from the festival as of August 15.

The Montreal International Film, TV and Video market will be held Aug. 23 to Aug. 29 as an adjunct to the festival. Producers, exporters and distributors, representing over 60 countries will meet in the Hotel Meridien. Strong Canadian attendance is expected in the Televidcan section devoted to selling Canadian television and video programming.

Kula to head Jewison's Centre

TORONTO — Sam Kula has been appointed director of the Canadian Centre for Advanced Film Studies. Kula was the director of the Moving Image and Sound Archives of Canada since 1973. He has also worked at the National Film Archives in London.

The announcement was made by Norman Jewison, co-chairman of the board of directors. A selection committee is current-

ly reviewing over 200 applications for 12 positions as residents of the centre. The first course will begin in January. The final selection of residents will be complete in late summer.

As director, Kula will supervise the financial, administrative and academic operation of the centre.

FilmArts FilmArts

16/35 post-production
Television and feature
production

461 Church Street
Toronto — Canada
M4Y 2C5

Telephone: (416) 962-0181

TORONTO'S TOP GUN!

TOP GUN EDITORS and COLOURISTS working with leading edge technology for your video post-production needs.

Last year we introduced the da VINCI COLOUR CORRECTORS and the ABEKAS DIGITAL DISC RECORDER to our market, watch for STEADI FILM, ULTIMATTE and a PAINT SYSTEM capability this spring.

Now offering an efficient, economically viable, COMPLETE video post production method for your long form projects. Features one light picture with sync sound on film to tape transfers, off-line editing systems in your production office with your editors or ours, video tape master conform and tape to tape final colour correction. ALL with the MAGNETIC NORTH guarantee of quality service and technical back-up throughout.



The Magnetic North Corporation
70 Richmond St. E. Toronto, Canada (416) 365-7622

Fest of Festivals sports strong Canadian selection

TORONTO — The financial rewards of making Canadian movies are not always abundant, but Toronto's Festival of Festivals has bumped up the monetary return this year for one production.

The festival has increased its award for excellence in Canadian movie production to \$25,000 from \$15,000 last year. Festival organizers say the \$25,000 award is the largest cash prize awarded at any North American film festival.

The award is co-sponsored by the City of Toronto and the television station Citytv and is open to all Canadian films entered in the festival.

The Perspective Canada section of this year's festival will present features, shorts and documentaries that were selected from more than 200 films.

Patricia Rozema's acclaimed feature *I've Heard the Mermaids Singing* will kick off the 12th annual Festival of Festivals as opening night gala.

Opening the Perspective Canada segment of the festival is Giles Walker's comedy *The Last Straw*, which is a sequel to his hilarious 1985 movie *90 Days*.

Also scheduled as a gala this year is the world premiere of *Too Outrageous* by Dick Benner, a sequel to the popular 1977 Canadian feature *Outrageous*. *Too Outrageous* will reunite female impersonator Craig Russell and Hollis McLaren. Some of the other Canadian feature films include *And Then You Die* by Francis Mankiewicz, *The Climb* by Donald Shebib, *Un Zoo la nuit* by JeanClaude Lauzon, *Undivided Attention* by Chris Gallagher, *Taking Care* by Clarke Mackey and *Family Viewing* by Atom Egoyan.

The North American premiere of Barbet Schroeder's *Barfly* is set as another gala presentation at this year's festival, which is scheduled to run Sept. 10-19. *Barfly* stars Mickey Rourke and Faye Dunaway

and is a story that follows the lives of the two from the world of the Golden Horn Bar.

At a recent press reception, festival executive director Helga Stephenson ended speculation about a new venue for the galas by announcing that the festival will use the 1,250-seat Ryerson Theatre located on Gerrard Street East near Yonge.

Festival organizers scoured the city in an attempt to find replacements for the now closed University Theatre and Towne Cinemas both of which were located along Bloor Street. Use of the Ryerson Theatre marks a spreading out of the festival from a tighter three block area.

Stephenson later said that the Ryerson Theatre is further from the festival's core area than other theatres, but added it's the best downtown venue with more than 1,000 seats. Stephenson said she would like to get the galas back into the core in the future.

Other theatres to be used in

clude the Varsity 1 and 2, the Cumberland 3 and 4, the Uptown 1, the Showcase and the Royal Ontario Museum Theatre.

The budget for this year's Festival of Festivals is \$1.6 million, which is about the same as last year, Stephenson said. One-third of the money comes from government, one-third from festival box-office and one-third from private patrons and corporate sponsors. In addition, Stephenson said, the festival receives an extra \$400,000 in goods and services from various sources.

A total of about 220 feature films and 80 documentaries and short films will be shown, she added.

The Canadian premiere of Peter Watkins' monumental 14.5 hour documentary *The Journey* on life in a world tempered by the continuous threat of nuclear annihilation will be held at this year's festival.

Festival program director Piers Handling calls *The Journey* the most ambitious documentary he has ever seen. It was filmed in a dozen countries, on five continents and in eight different languages.

Also scheduled this year is *Eastern Horizons: New Asian Pacific Cinema*, a collection of 40 films from Hong Kong, The Philippines, Taiwan, China, South Korea and Viet Nam. Programmed by David Overbey, the Asian films selected will represent those made in the last ten years.

Overbey said the program is intended to build bridges between Canada and the Asia-Pacific world and is also designed to entertain.

Films by the controversial young Spanish director Pedro Almodovar will also be featured this year with six productions since 1980 on the program.

Included again will be *Contemporary World Cinema*, which offers the most recent films from around the world.

The Trade Forum will run from September 11-14 at the Park Plaza Hotel with discussions focused on the topics of The Creative Producer, Distribution and Financing. Workshops on Low Budget Features and Development, Television Co-production and Canadian Film Distribution and Marketing are scheduled as well.

Stephenson also said that for the first time the festival is moving into the T-shirt business. Festival T-shirts and sweat-shirts specially designed by Barbara Klunder will be on sale at the box office.

This year's festival poster was designed by Robert Burns, who also designed the first Festival of Festivals poster. Burns used

special computer graphics to prepare this year's version.

Malo has three films on go

MONTREAL -- *Pin*, a suspense-thriller, directed and written by Sandor Stern, will begin shooting in Montreal on August 24 for six weeks. Executive producer is Pierre David, producer is René Malo, Guy Dufaux is director of photography.

Pin will be produced by Lance Entertainment. The Malofilm Group and New World will distribute the film in Canada and the U.S., respectively.

In production under the Malofilm Group banner is *The Revolving Doors (Les Portes Tournantes)*, a Canada/France co-production directed by Francis Mankiewicz. This \$3.7 million film is based on the novel, *Les portes tournantes*, by Jacques Savoie who assisted Mankiewicz in writing the screenplay. Shooting locations include Almonte, Ontario, and the Eastern Townships of Quebec until August 17.

The Malofilm Group has joined forces with Rose Films to shoot *The Mills of Power*, written and directed by Claude Fournier. Shooting of this \$6 million Canada/France co-production began in Paris, France, May 4, and will continue in Ste. Hyacinthe, Montreal, Sherbrooke and Drummondville.

A seven project film and television deal will be developed by The Malofilm Group with Wacko Entertainment of Alberta. These properties include: *Strikers Mountain -- The Series*, *The Button*, *Dragonfall*, *Zombie*, *The Last Romantic Guy*, *The Hunt*, *Wing and a Prayer*.

CBC sets up hosting unit

OTTAWA — A host broadcast unit has been established by the CBC to give live audio and video coverage of various international events taking place in Canada.

Executive director of the unit will be David Knapp, a 20-year veteran of the corporation. The CBC says that the formation of the unit will allow greater economic use of the corporation's resources for specially-contracted host broadcast packages. Among the first assignments will be the Commonwealth Heads of Government meeting to be held in Vancouver, October 13 to 17, 1987.

Maurice Attias
Michel Shane

Montréal's newest major distributor

ASSURES you

Maximum revenue for your product

in ALL MEDIA IN CANADA

Motion pictures are our business

Marketing and promotions...

our strength

**YOUR GUARANTEE:
OUR TRACK RECORD!**

THE COMPANY?

 TELEFILM ENTERPRISES

810 Châtelaine — LAVAL H7W 4H9
Tel.: (514) 687-7360 Telex: 055-60131

Porn legislation may be dropped before Parliament acts

OTTAWA—Bill C-54, the highly controversial anti-pornography legislation, could "die on the order table" this fall, according to informed sources in Ottawa, if a new session of parliament is opened in October.

Nancy Waugh, executive assistant to Communications critic Sheila Finestone (Lib.-Mount Royal) told *Cinema Canada* that the House of Commons may prorogue, in September, upon returning from the summer recess.

A new session of parliament could mean, says Waugh, that that many pieces of legislation, including Bill C-54, are dropped or assigned a new number and given the same status in the legislature with an all-party agreement.

When the House prorogued in July 1986, not all pieces of legislation died. An all-party agreement kept alive legislation such as Bill C-95 (Archives) by assigning a new number. Less fortunate was the last anti-pornography legislation, Bill C-114, which did not make it through three readings. To prorogue the House is a convenient way of dropping unwanted legislation, says Waugh.

She says, strong opposition to C-54 by a large faction of the artistic community, women's groups and a groundswell of concerned citizens has weakened government resolve to give the bill a second reading.

"We have been hearing from people in the art's community that the bill is not a priority because of the negative reaction. They have been told the bill is going to be left to die," says Waugh.

Opponents of Bill C-54 claim that this legislation is too prohibitive and has gone too far in outlawing any depiction of heterosexual intercourse between consenting adults without regard for artistic merit. Within the legislation's definition of erotica, depictions of

nudity would also be outlawed. Depicting basic nudity would become as much of a crime, says Waugh, as depicting the sexual exploitation of children.

"We have written a letter to the art's community informing them that this legislation has

failed to come up with an acceptable balance which protects the community from obscenity while at the same time recognizing that adult Canadians expect their government and police to treat them like adults," says Waugh.

In May, François Macerola, government film commissioner and chairman of the National Film Board, clearly stated his opposition to Bill C-54 while appearing before the Parliamentary Standing Committee on Communications and Culture.

Under this legislation, the award winning *Not a Love Story* and *The Decline of the American Empire* would not have been made. The NFB has also made its views known to the justice department which is responsible for the legislation.

MULTIPLE CHOICE IN TORONTO

Complete the following by placing a check mark in the appropriate box.

I'm shooting my next production in Toronto because ...

a. Toronto is the third-largest film and video production centre in North America.

b. Production budgets buy more in Toronto.

c. Toronto's locations adapt to time and place.

d. Toronto Film Liaison provides a comprehensive service that is fast, efficient, and free.

e. ALL of the above.

For the correct answer, and a lot more, contact:

Naish McHugh
Toronto Film Liaison
City of Toronto
Planning and
Development Department
18th Floor, East Tower,
City Hall,
Toronto, Ontario
M5H 2N2
Telephone
(416) 392-7570

Dominion Bridge rents two of three stages

VANCOUVER — Two out of three sound stages in the recently opened B.C. Film Centre at the former Dominion Bridge site in Burnaby have been booked for one year. Paramount is using the converted factory for the production of the television series *MacGyver*, starting July 1. The production will occupy two sound stages or a total of 31,000 sq. ft. including office space. Negotiations are underway for the remaining stage and a 40,000 sq. ft. special effects stage.



Young Canada tries harder

TORONTO — Young Canada Television is down but not out.

A recent Federal Court decision not to overturn a decision by the Canadian Radio-Television and Telecommunications Commission (CRTC) which disqualified Young Canada from the ongoing specialty service hearings, in Ottawa, does not signal the end of Young Canada Television.

"Our directors will be meeting soon to decide which direction to take," says Ralph Ellis, treasurer, who added that there is no chance of a court appeal and that Young Canada will invariably require CRTC approval to become a specialty service.

Kealy Wilkinson, a consultant managing the Young Canada application, says there is a strong possibility that Young Canada will resubmit its application to the CRTC should the federal regulatory agency choose not to license TV-Canada or YTV Canada, the other applicants for youth specialty services.

Ruling out intervention in the CRTC/specialty services hearing process, Wilkinson says there is a good chance that a license will not be granted for youth services in which case, she says, Youth Canada might reapply as early as mid-December.

At issue in the court case was whether the application filed by Young Canada with CRTC was complete.

Andrew Roman, who represented Young Canada's case before the Federal Court of Canada, says the CRTC decision not to accept the application came as a total surprise for several reasons.

He says that CRTC director Colin Nelson had informed Wil-

kinson that a bank letter on a financial commitment of a \$5 million bank loan was unnecessary.

However, with only two weeks remaining before the application deadline, Young Canada was informed that the application was disqualified because a firm bank commitment had not been established.

"They misled her," says Roman. "One part of the CRTC says she didn't need the letter while the other part refused to hear the application because it didn't have the letter."

Neither was this commitment required in two previous applications by Young Canada for CRTC/specialty channel hearings, twice postponed since 1984.

"Finally by the time they ask her for it, it is too late," says Roman.

Wilkinson told *Cinema Canada* that when she approached the bank for the letter (after being informed by the CRTC, three days prior to the May 26 deadline, that the letter was essential) the bank questioned the usefulness of the exercise and said it would take two weeks to process.

Thus, when asked for an extension on the official application date, the CRTC remained "rigid", according to Roman, effectively disqualifying Young Canada.

Furthermore, Roman explains that the \$5 million was not a necessary part of Young Canada's application.

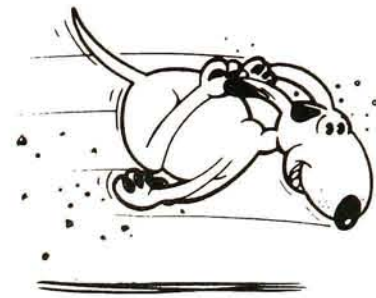
Revenue projections are such that \$15 million in discretionary funding was mentioned in the application. Roman says the \$5 million was included as insurance.

Roman suggests that the CRTC could have given Young Canada until July 20, the starting date of the hearings, to re-

submit its application with a letter. He says last-minute confusion could have been avoided if application regulations clearly

stated that bank financing requires a specific type of letter of commitment from the bank.

See Spot!



Dailies - Film or Tape!

- 24 hour film and video services
- 16mm/35mm neg. processing and printing
- scanner film to tape transfers
- Datascan 500XL digital audio to videotape synchronization system
- complete audio post-production

See Spot Run!

**SPOT
FILM & VIDEO**

487 Adelaide Street West,
Toronto, Ontario M5V 1T4
(416) 366-8001

**INDUSTRIALS COM -
MERCIALS ROCK
DRAMA VIDEO**

Sony and Ikegami Broadcast Equipment/Professional Crews
Sim Video Productions, Inc., 58 Third Street, Toronto 416-255-9914

DEC plans indy showcase

TORONTO — Plans have been unveiled for a 200-seat theatre for independent Canadian and international films and videos that will be the first of its kind in Toronto.

DEC (the Development Education Centre) announced it has received about two-thirds of the funding it needs and is now heading a drive for private and public support to complete financing of the project.

The theatre, to be located on College Street between Spadina and University Avenue, is budgeted at \$650,669. DEC's Barbara Emanuel says \$229,000 was received from the Ontario Ministry of Citizenship and Culture and \$200,000 from the federal Ministry of Communications.

Feature films, documentaries and videos will be shown at the facility that will feature 16mm projection as well as high-resolution, large-screen video projection, a stage and a gallery. Emanuel says there is also a possibility of adding 35mm projection equipment.

She adds it's a project DEC officials have been dreaming of for 15 years with active planning underway for the last two years. Construction is slated to begin in 1988.

DEC is a nonprofit organization, started in 1971, that works in a variety of cultural areas such as distributing films, books and videos, producing concerts and radio shows as well as publishing books.

Independent filmmaker Clarke Mackey told a recent press conference that the project marks the first time a permanent theatre in Toronto has been established that programs independent Canadian and Quebec-based movies.

Since making his first fictional drama about 20 years ago Mackey explained many things have changed in the Canadian film industry, but added, "It's still hard for the low-budget Canadian independent film to be made."

Mackey said the new theatre will provide an important outlet for new independent cinema.

When going to a movie in Toronto, the chances are very good film patrons will wind up watching an American or West European movie at a theatre owned by one of two national chains, DEC explains in a news release. Currently the two chains capture 78 per cent of all box office receipts.

DEC says the Community Visual Arts Theatre will also

bring films and videos from Africa, Asia, Latin America and the rest of the world that would only rarely be seen in commercial movie houses.

DEC organizers have received more than 75 letters of

support from government and community groups as well as independent filmmakers.

At their press conference they lined up cultural officials and personalities including Ontario Film Development Corporation head Wayne Clarkson, Festival of Festivals executive director Helga Stephenson, video producer Lisa Steele, Ca-

nadian Independent Film Caucus official Lauren Drewery, Coalition of Visible Minority Women member Carmencita Hernandez, musicians Bruce Cockburn and Salome Bey.

In a letter of support of the DEC plan, Kim Tomczak of V/Tape, an information and distribution centre for independent

video producers, said there is a strong need for such a facility.

"One of the problems with independent film and video is the lack of available venues for showcasing this work despite the proven interest shown in the many film and video festivals held in Toronto over the past 10 years or so," Tomczak states.

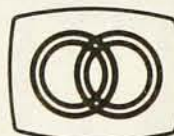
COMING THIS FALL
24 TRACK AUDIO
POST PRODUCTION
EDITING, RECORDING,
MIXING.



WE'RE IN A NEW SNACK BRACKET

NOW SERVING
NEC'S SYSTEM 10 DIGITAL EFFECTS
DUBNER 20K CHARACTER GENERATOR
MULTI-FORMAT CAPABILITY (1", 3/4", BETACAM)
2 TRACK AUDIO INTERLOCK
FORTEL COLOUR CORRECTION
NEW A/B ROLL 3/4" OFF-LINE FOR THE
"DO IT YOURSELF" PRODUCER

AND
THE 'MONARCH' SUITE. INTERFORMAT
EDITING DONE TO PERFECTION



OFF'N'ONLINE
Video Post Production

BROADCAST QUALITY · INDUSTRIAL RATES
EDITING · DUPLICATION · ANIMATICS

RAY JOINER ANDY FIELDING
EDITORS: DON CASSIDY GREG KRANTZ

(416) 591-1143

OFF'N'ONLINE 511 KING STREET WEST, #301, TORONTO, M5V 1K4

CanCon wins CBC primetime slot

TORONTO — Viewers tuning into CBC's English television service during prime time this fall will, for the first time, see more Canadian than American drama.

But CBC officials say funding cutbacks have prevented the network from reaching a 95 per cent goal for total Canadian content during peak hours. Total Canadian content during prime time remains at 80 per cent, unchanged from last year.

The CBC's 1987-88 fall and winter schedule contains seven hours of Canadian drama and 5.5 hours of imported productions each week between 7 p.m. and 11 p.m. Last season, 5.5 hours of Canadian drama were shown each week during prime time.

Denis Harvey, vice-president of CBC English television, said despite the fragmentation of television audiences, Canadians continue to tune into the CBC.

"Our prime-time audience share has increased while our

major competitor has lost audience," Harvey said. A CBC news release states that of the 18 Canadian television series with audiences of more than 1 million, 13 are on CBC. Also, nine of the top 10 Canadian television series are on CBC.

CBC spokesman Glenn Luff said the increase in Canadian drama will not cost more, because overall Canadian content remains the same. Also, some Canadian drama such as the **De-grassi Junior High** series have been shifted into prime-time from other time slots.

The CBC has tried to maintain its service during a period of budget restraint, but with no more money from Parliament to support the network the goal of 95 per cent total Canadian content has been put on hold, Luff explained.

Some program highlights of CBC's upcoming season include: **Chasing Rainbows**, a 1+ hour drama set in Montreal

in the 1920s, which is the first series in the world shot in high-definition television; **Anne of Green Gables - The Sequel**, the two-part, five-hour series. The 1985 broadcast of **Anne of Green Gables** on CBC attracted more than 5 million Canadian viewers. **Mackenzie King**, a four-hour special on the Canadian prime minister by Donald Brittain; **Not My Department!**, a new comedy series based on life within the world of Ottawa politics and the federal civil service; **Street Legal**, about three young trial lawyers, returns for a second season as does the hockey series **He Shoots, He Scores!** three new American shows: **Hooperman**, **Slap Maxwell** and the **Oldest Rookie** will be shown this year.

Luff said that about 35-40 per cent of the prime-time drama scheduled is independently produced or a co-production between independents and the CBC.

ARTHUR WINKLER

ENTERTAINMENT INSURANCE BROKER

We insure:

- Feature Films
- Television
- Theatrical Productions
- Broadcasters
- Book, Magazine, Newspaper Publishers
- Writers
- Record, Tape, Music Publishers
- Concerts
- Festivals
- Special Events

595 Bay Street, Suite 1002
 Toronto, Ontario M5G 2E3
 Tel.: (416) 597-0008
 Telex: 06-23147
 Facsimile: (416) 597-2313



L'Union des Artistes

Depuis 50 ans,
 le seul syndicat professionnel
 des artistes-interprètes
 francophones au Canada.

Cinquantième anniversaire
 1937-1987

Comédiens, cascadeurs, chanteurs, mannequins,
 mimes, danseurs, artistes de variétés...

Plus de 6000 artistes-interprètes pigistes
 au Québec et ailleurs au Canada en font partie,
 qu'ils se produisent au cinéma, à la scène,
 à la télévision, à la radio ou sur disque

Pour tout renseignement, communiquer avec le siège social de
 l'Union des Artistes, à Montréal 1290 rue Saint-Denis
 Montréal (Québec)
 H2X 3J7
 Téléphone 1-(514) 288-6682

Autres bureaux de l'Union

à QUÉBEC
 444, boul. Saint-Cyrille ouest
 2^e étage
 Québec G1S 1S3

à TORONTO
 2 College Street
 nos 206 et 207
 Toronto M5G 1K3

Il existe un repertoire des membres de l'Union
 que l'on peut obtenir en s'adressant au siège social

Car and Truck Rental Company with star quality wants a part in your next movie



Contact
 Steve Hacker
 Diane Somerville
 (416) 763-5591

SOMERVILLE
 Car & Truck Rental Ltd.

1968 Bloor St. W., Toronto, Ont. M6P 3K9



Société générale backs TV series

MONTREAL — True to its mandate to support Quebec cultural cinema, the Société générale du cinéma du Québec has invested \$1,164,890 in one television series and three feature films.

Bonjour Docteur, a series of 30 half-hour programs produced by SDA Productions Ltd., received \$124,900. **L'Esprit de famille**, directed by François Labonté for Les Films Vision 4 Inc., has received \$469,990. **Daddy-Nostalgie** directed by Francis Mankiewicz for Les Films Vision 4 Inc. has received \$330,000 and **Tommy Tricker and the Stamp Traveller**, directed by Michael Rubbo for Les Productions La Fête, has received \$240,000.

Jean-Guy Lavigne, director-general of the SGCQ, has announced the nomination of Louise Faure as project director of the government funding agency. Faure has worked at Radio-Canada and Radio-Quebec as a reporter and director.

Télé-Métropole to invest \$3.2 M in 1987

MONTREAL — Télé-Métropole will spend \$3.2 million on independent production in 1987, according to the newly appointed president Serge Gouin.

A new music show and a public affairs program for children are scheduled in the fall line-up which will include a total of 70 hours of local production. Subtitling will be added to 7.5 hours of programming.

The French-language network has also promised to spend \$4 million in new and upgraded equipment.

These spending and programming figures, says Gouin, exceed levels promised by the Le Groupe Videotron Ltée when the Canadian Radio-Television and Telecommunications Commission approved the acquisition of Télé-Métropole for \$134 million.

Duke does jazz

VANCOUVER — Daryl Duke, chairman of the board of CKVU-TV, has announced a new music series from Vancouver. A series of half-hour programs featuring contemporary jazz greats will be produced by Carnaval Productions Inc., the production arm of CKVU and is intended for distribution throughout Canada and abroad by Bruce Raymond International of Toronto.

FUND ups ante for '87-'88

TORONTO — Another \$1 million has been pumped into a special foundation that promotes the development of original drama by Canadian writers for use on pay-television.

First Choice Canadian Communications Corporation has earmarked the money for use by the Foundation to Underwrite New Drama for Pay Television as the organization starts its second year.

FUND, in 1986-87, financed 110 scripts, provided grants to seven writers' workshops and conferences with total finances of \$1,013,179 for Canadian writers. The money is to be used to help Canadian writers of feature-length, dramatic films.

Burger Zombies, written by Jim Makichuk, will be the first FUND-supported script to go into production. Peter O'Brian's Independent Pictures has bought the script with pro-

duction scheduled to begin August 4 in Toronto.

FUND, in its first year, evaluated almost 600 submissions from applicants across Canada. One of the objectives of FUND is to encourage writers from outside the traditional film centres of Toronto and Montreal.

A news release from the non-profit organization states that the ratio of recipients to applicants was highest in British Columbia and Nova Scotia.

Under FUND only writers whose scripts start principal photography are required to pay back financing, which is directly returned to FUND with no interest charged.

First Choice's creation of FUND was designed as part of a solution to the shortage of Canadian, feature-length, dramatic movies available. First Choice says that FUND is also

designed to help stabilize the marketplace for Canadian writers and producers.

In other news, Thomas Howe, head of the Vancouver-based independent film, televi-

sion and video distribution firm Howe Associates Ltd., has joined FUND's board of directors.

Howe replaces Linda Beath, who left the board after joining Telefilm Canada.

TORONTO'S ULTIMATE LIMOUSINE SERVICE

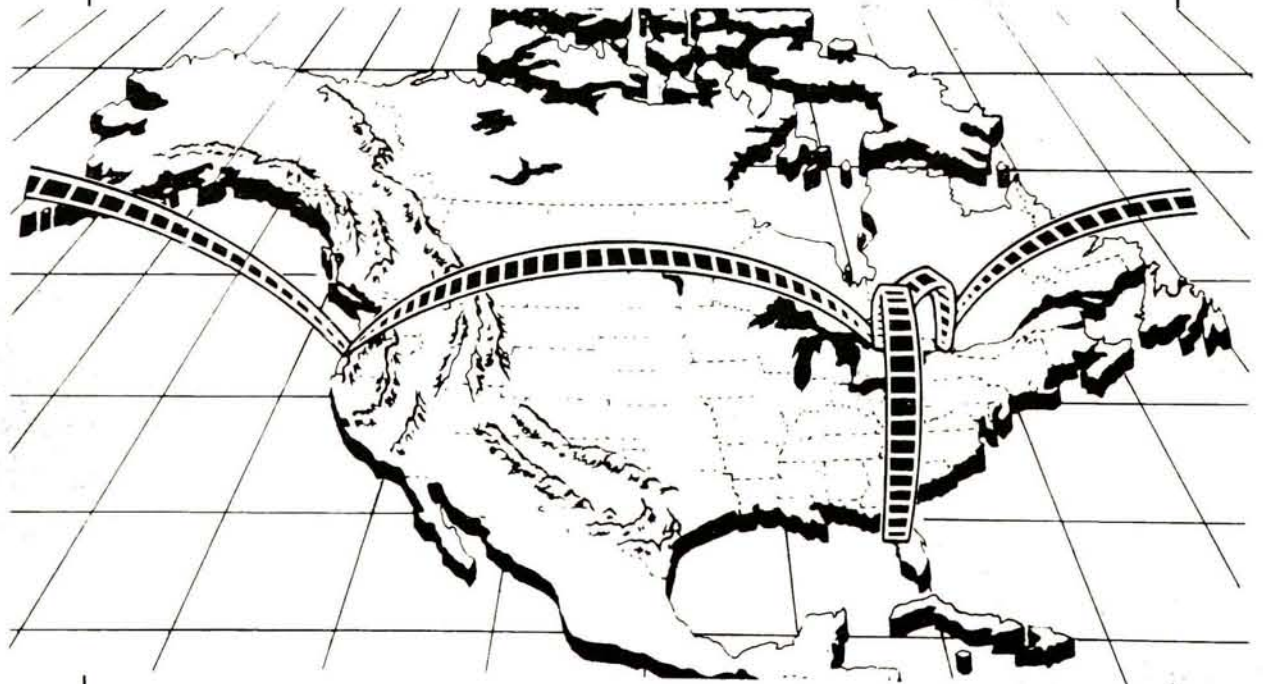
Dunhill Limousine

& EXECUTIVE SERVICES LTD.

- SPECIALIZING IN PICTURE CARS
- PROFESSIONAL UNIFORMED CHAUFFEURS
- CELLULAR TELEPHONE IN ALL CARS
- YACHT CHARTERS
- OUT OF TOWN, CITY TOURS AND AIRPORTS

80 Antibes Drive, PH #7,
Willowdale, Ontario
M2R 3N5
(416) 967-5460
or 967-LIMO

We put it all together coast · to · coast



WILLIAM F. WHITE LIMITED

A Canadian Company
Established since 1963

Camera, Lighting, Grip... A Complete Film Service

36 Parklawn Road,
Toronto, Ontario M8Y 3H8
(416) 252-7171
TOR-1-800-268-2200
TOR TLX 06-967827
Toronto Fax
252-6095

715 rue St. Maurice
Montréal, Québec H3C 1L4
(514) 866-3323
Montréal Fax
1-514-866-8856

43 West 6th Avenue
Vancouver, B.C. V5Y 1K2
(604) 873-3921
VCR TLX 04-55485
Vancouver Fax
1-604-874-2599

8515 North Gomez Avenue
Tampa, Florida 33614
(813) 933-7359

Rep theatres open and close in Montreal

MONTREAL — The Elysée cinema on Milton St. has been closed by Famous Players/Cinéma Unis. The large Canada-wide theatre chain is currently re-consolidating its operation in Montreal with plans to open the Bogart theatre — an art house with a French and English screen — and a repertory screen in the Capital theatre on St. Catherine Street.

Roland Smith, executive in charge of (Quebec) operations for Cinéma Unis, told *Cinema Canada* the Elysée, one of the first art house cinemas to screen French-language European films in Montreal, was losing money because of its large seating capacity.

"You combine this with the fact that there are very few good French-language art films available and you know why we had to close it," says Smith.

He says the smaller (200 seats per screen) Bogart will show French, English and multi-ethnic films.

Diva by Jean-Jacques Beineix played to large audiences in the Elysée for over eight months but Smith says films of this quality are rare.

The Elysée is the second long-running specialized theatre to close since May 1987 when Smith sold the 1,200-seat Outremont Theatre and subsequently went to work for Famous Players/Cinéma Unis. He says plans to turn Montreal's Kent theatre into a repertory cinema have been delayed by Famous Players/Cinéma Unis due to an increase in gate receipts for first-run movies.

Another historically significant movie theatre is undergoing renovation and exterior restoration with an opening date set for September.

The Papineau theatre, built in 1921, will open as a repertory theatre under the stewardship of Montreal businessman Germain Cadieux.

Extensive interior renovations to the 450 and 590-seat

the elaborate exterior facade will be completed in time for the 16th annual Festival international du nouveau cinéma, Oct. 22 to November 1, 1987.

Cadieux, who insists that repertory theatre is very much alive in Quebec, bought and sold the Towne cinema in Ottawa as well as the Phoenix cinema — the first French-language art cinema in that city.

"A vacuum has been created for repertory cinema in Montreal," says Cadieux, referring to the closure of the Outremont and several other art and repertory cinemas in Montreal.

Smith, on the other hand, says both theatres are too large for repertory programs.

"This is why I sold the Outremont theatre," he says.

Administration for the Papineau theatre will be handled by Du Parc Cinema Ltée, incorporated by Cadieux in the early 1970s.

\$16.5 M for Cineplex houses at Universal in California

TORONTO — Toronto-based Cineplex-Odeon Corporation has opened the world's largest cinema complex on a two-acre site at Universal City in California.

The two-level, 120,000-square-foot theatre complex houses 18 theatres with a combined total of 6,000 seats and is located next door to Universal Studios.

Cineplex-Odeon Universal City Cinemas cost \$16.5 million (U.S.) with 52 per cent of the

facility owned by Cineplex and 48 per cent owned by MCA Inc. MCA is a major Cineplex shareholder with 45 per cent of the Toronto company's shares.

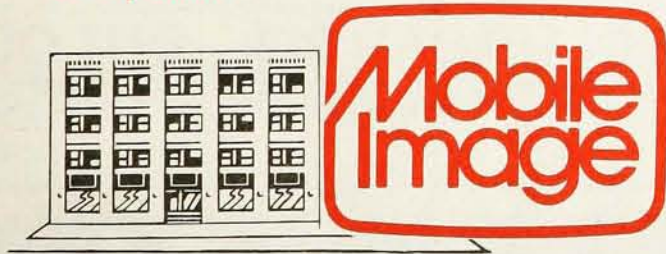
Garth Drabinsky, president of Cineplex-Odeon Corp., told shareholders at a recent Toronto meeting the complex would bring in \$10 million (U.S.) in its first year.

Cineplex-Odeon Universal City Cinemas will employ a total of 240 full-time and part-time workers.

How about Mobile Image for openers?

Your TV Shows will get off to a great start.

Computer generated images and on-line editing for your Television Programming. Mobile Image... the affordable video production house. Ask about our new demo tape. Call 416/591-1400 for openers.



Petra
F I L M S
POST PRODUCTION SERVICES DIVISION
1149 HORNBY STREET VANCOUVER
½ BLOCK FROM ALPHA CINE

(604) 669-1333
SOUND TRANSFERS
NEW CUSTOM SOUNDEFFECTS LIBRARY
QUALITY PICTURE & SOUND EDITING
Complete 16 and 35 mm Post Production Facility

COMMUNICATION ARTS / STUDIES

We are updating our alumni files in order to provide a directory of all our graduates, from 1967 to 1987. If you are a graduate of Communication Studies, please write to us. We would really appreciate hearing from you!

ALUMNI
COMMUNICATION
STUDIES
Concordia University
7141 Sherbrooke W.
Montreal, Quebec
H4B 1R6

CONCORDIA
UNIVERSITY



E A S T E R N W A V E

by Chris Majka

The Atlantic Filmmakers Coop, now in its 14th year, the oldest film co-operative of its kind in the country. Despite a changing film environment, the challenges of video, periodic financial crises, a changing organizational and ideological structure, periodic migrations to new premises, and a variety of coordinators and staff people, AFCCOOP has managed not only to survive but to thrive.

From its beginnings as the *only* independent film organization in the Atlantic region, to its current position as one of numerous and diverse media companies and organizations, it still remains one of the central foci of the community. AFCCOOP members, past and present, are everywhere visible; in every production nook of the National Film Board of Canada; as owners and employees in many of the independent production, distribution and exhibition ventures of the region; in most of the other community media organizations; as crew and producers on feature film shoots which have come here from other parts of Canada or abroad; and as expatriates from Vancouver to Great Britain. Many of these people cut their production teeth at AFCCOOP and to this day remain actively interested in its activities.

Gary Swim, the current overall coordinator of the co-op, told me about some of the ways in which AFCCOOP has changed in the past and is continuing to rethink its position and role. When the co-op was first established members saw it as an organization involved in producing non-commercial, experimental and alternative films. They saw their mandate as oppositional to the public and commercial sector — any thoughts of reaching out into that crass commercial arena were anathema. Now that philosophy has changed substantially. While still continuing to have a commitment to training young filmmakers and provid-

ing a venue for the production of experimental or alternative films, the co-op has planted one foot very firmly within the commercial world. It does so by rentals of production and post-production equipment to commercial productions; by actively promoting its services and those of its staff and crew to productions shooting in the region; and by undertaking film projects which have carefully worked out commercial prospects. Swim tells me that he fields daily calls from producers from within and outside the region who are looking for crew, location scouting, production management or whatever.

Another area which has come to be an important one for AFCCOOP is its involvement on national issues through its active membership in the Independent Film and Video Alliance. It is now actively lobbying for the establishment of both a provincial film commission and a source of funds for co-ops through Telefilm Canada. Swim told me that members are appalled that \$17 million would flow from telefilm back into the Treasury Board for lack of broadcast letters. Its growing public stance on local, regional and national issues is an important part of AFCCOOP's work.

AFCCOOP continues to be ever more active in the area of training and development. Its workshop committee organizes a variety of in-house and open workshops throughout the year that Swim feels have grown in their scope and degree of expertise. For a number of years AFCCOOP members have taught a film production course at the Nova Scotia College of Art and Design (NASCAD) and this year they have received permission to teach a second more advanced course there. Through the assistance of Job Development grants from Canada Employment and Immigration they have been able to take on six people as production trainees. These people have received extensive hands-on experience in various sectors of the film in-

dustry. The first three trained in art direction, production management and equipment maintenance and the current group of three are working in sound and music editing, cinematography and they are also producing.

These grants have been a great success both for the people involved, for the programme and for AFCCOOP in general. The Department of Employment and Immigration has also assisted AFCCOOP with development grants which have made possible a wide variety of staff positions within the co-op to help with some of its ongoing work.

There are still many challenges and difficulties which it faces. For a long time the more longstanding and experienced members of AFCCOOP came to feel that there was no longer any place for their projects within its framework. As ambitions and budgets grew, the co-op seemed incapable of accommodating such projects and members increasingly moved into the commercial sector. Over the long term this had the impact of depriving AFCCOOP of the active knowledge, expertise and help of precisely those members who were best equipped to teach and help the less

experienced ones. AFCCOOP has made an active attempt to turn this around by changing its structure (Swim is currently engaged in a wholesale rewrite of the bylaws of the organization which will give it more room to manoeuvre and which will accommodate some of its current concerns) and by soliciting the involvement of longstanding members. This year's Board of Directors marks the return of some of those faces and there seems to be a growing apprehension that the co-op is not a "moribund" institution.

Equally pressing is yet another home for the co-op since its lease expires in November and the future of their current premises is in question. Two options they have been exploring are to either move somewhere on their own and securing a long-term lease in a building with considerably more space, or entering into an association with a number of like-minded arts organizations and seeking to buy a building as a permanent residence. AFCCOOP along with the Centre for Art Tapes, Picture Plant, Brett Films, and the Canadian Filmmakers Distribution Atlantic have already initiated such a structure and are actively assessing their options.

For an organization like AFCCOOP, constantly walking a tightrope of precarious financial support and drawing on the energy and goodwill of its members, the future is never fully secure but if its past vitality and resilience is any measure, my bets are on AFCCOOP to play a continuing active and diverse role in the media community of the Atlantic Provinces.

Atlantis shines Northern Lights to China

TORONTO — Atlantis Television International Inc. has sold four more episodes of the *Northern Lights* drama series to the Central China Television network.

It's the second sale this year by Atlantis to the Chinese network, which has an audience of about 370 million people.

No financial details on the sale of the half-hour programs was released.

Atlantis, through the CBS Broadcast Institute in New York, earlier sold three other episodes of the same series to the Chinese television network.

HONEYWAGONS

State of the Art, Custom Designed Honeywagons. Seven private dressing rooms, each with its own facilities, two crew washrooms. Each unit climate controlled for 40° below or 110° above. 400 hundred gallon water tanks, aerodynamic design for greater fuel efficiency, reliable 30K base camp generator capacity, and 1987 G.M.C. 350 Diesel complete the package. For rentals or walk-throughs, call **The Club Car Company** or **On Location Inc.** at 416/761-5726.

FOR YOUR ON LOCATION NEEDS: Honeywagons, Make-Up Winnies, Cellular Phones, Craft Service Gennies, Portable Make-Up Mirrors, or Craft Service Motorhomes, call: **ON LOCATION INC.** at 416/761-5315

THE CLUB CAR CO. — ON LOCATION

You're only as good as your last films...

...I've Heard the Mermaids Singing, Un Zoo la nuit, Crazy Boys, Le Sourd dans la ville, L'Homme renversé, À bout de souffle, L'Année dernière à Marienbad, Les Fous de Bassan, Dancing in the Dark, Le Déclin de l'empire américain, Henri, Anne Trister, Le Film d'Ariane, Pouvoir intime, La Ligne de chaleur, Kalamazoo, Mario, Sonatine, Return to Dresden, Haïti Québec, Le Crime d'Ovide Plouffe, Le Dernier glacier, Post Scriptum, Zarico, La Fiction nucléaire, Les Années de rêve, Le Jour 'S...', Le Règne du jour, La Femme de l'hôtel, Beyrouth! À défaut d'être mort, Duplessis, Journal inachevé, Maria Chapdelaine, Debout sur leur terre, Un Monologue nord-sud, Lucien Brouillard, Quel numéro What Number?, Les Gossipeuses, Les Fleurs sauvages, Les Traces d'un homme, Les Yeux rouges, Mon Amie Pierrette, Les Beaux souvenirs...

KINOGRAPH Inc.

Film translation: Subtitles, scripts, festival interpreting, and more
Robert Gray 1018 Gilford Montréal H2J 1P6 (514) 523-3457

Heroic medical mini-series

TORONTO — A \$5.4 million television mini-series will highlight the personal and scientific drama surrounding a major Canadian medical breakthrough — the 1921 discovery of insulin.

Glory Enough For All by Gemstone Productions Limited of Toronto will tell the story of the four major players in the medical discovery of insulin that has since saved the lives of millions of diabetics. The breakthrough also resulted in Canada's first Nobel Prize.

The script is written by Grahame Woods and is based on two books by Toronto historian Michael Bliss: *The Discovery of Insulin* and *Banting, a Biography*. The story will examine the rivalries and jealousies among Canadians Frederick Banting, Charles Best and Bertram Collip as well as the Scot J.J.R. MacLeod.

The two-part, four-hour story will also recount the tale

of Elizabeth Hughes, a young woman suffering from diabetes who becomes one of Banting's first major successes with insulin. Hughes is the daughter of Charles Evans Hughes, who was U.S. president Warren Harding's Secretary of State.

Diabetes was killing more than 40,000 people each year in North America before insulin. The enormous importance of the discovery is highlighted by 1985 estimates that show 3.5 million diabetics in North America are alive because of insulin.

Gemstone spokesperson Ann McRoberts said the show won't be a heavy-duty medical docudrama, but more focused on the drama, tension, and personalities surrounding the discovery.

R.H. Thomson will star as Sir Frederick Banting, Robert Wisden as Charles Best, Martha Henry as Antoinette Hughes and Kate Trotter as Edith Roach.

Principal photography begins August 12 in Toronto with Eric Till directing. Gemstone's Gordon Hinch is producer and Joseph Green, Pat Ferns and David Elstein executive producers.

Gemstone spent more than three years developing the project and is making the mini-series as a joint venture with Primedia Productions. Primedia will handle international marketing and are responsible for a pre-sale to Thames Television in the United Kingdom.

Glory Enough For All is being produced in association with CBC and with the financial help of Telefilm Canada and the Ontario Film Development Corporation.

Glory Enough For All is "twinned" with **Degrees of Error**, a five-hour television series produced for Thames Television by Euston Films. **Degrees of Error** examines the tragedy of Thalidomide. Both series are scheduled for broadcast in Canada and the United Kingdom in 1988.

ONTARIO ARTS COUNCIL

The Ontario Arts Council offers grants to professional artists who are residents of Ontario, working in the following disciplines:

SCREENWRITING

to assist with the development of feature-length dramatic screenplays.

Deadline: February 1

FILM

towards the production costs of documentary, dramatic, animated or experimental films.

Deadlines: April 1, November 1

VIDEO

to assist with the production of original video art.

Deadlines: February 1, August 15

Please note: all applications must be supported by examples of recent work.

For further information and application forms, contact:

Film, Photography and Video Office
ONTARIO ARTS COUNCIL
151 Bloor Street West, Suite 500
Toronto, Ontario M5S 1T6 (416) 961-1660



Association of Canadian Film Craftspeople

Our symbol on your
film is our guarantee
of excellence

65 Heward St., Suite 105, Toronto, Canada
(416) 462-0211

Put Your
Best Photo Forward



8 x 10
PHOTOS
as low as
Colour - 99¢
B/W - 76¢
F.S.T. incl.

When you've got a film to promote, nothing helps to spark interest more than genuine glossy photos from Galbraith.

- Cinema Displays
- Pre-Release Promotions
- Press Releases

Canada Wide Service

Low in price and easy to order. Genuine glossy photos can be produced in any quantity from your print, negative or transparency.

Ask for your **FREE** price list and Customized Promotion Kit today!

GALBRAITH REPRODUCTIONS
420 Bathurst St., Toronto, Ont. M5T 2S6
(416) 923-1106

Bethune on 700 U.S. screens

MONTREAL—With a minimum guarantee of 700 screens in the U.S., Hemdale Film Corp. has signed a U.S. film distribution agreement with Filmline International for **Bethune: The Making of a Hero**.

The agreement was negotiated and signed on Filmline's behalf by the Toronto-based Middlefield Entertainment Group, worldwide sales agent for Filmline.

This distribution contract includes a minimum print and ad budget of \$2.5 million for the epic saga which, according to producer Pieter Kroonenburg and Filmline principal David Patterson, is within budget, on schedule and completing its 15th week (as of July 22) in China (12 shooting weeks).

"We are certainly on budget," says Patterson. "Middlefield Management has closed our public offering and everything is 100 per cent."

Shooting in China will end on August 10, move to Montreal for three weeks and conclude with a week of location shooting in Spain where the famous

Canadian doctor was a volunteer during the Spanish Civil War.

Logistical and language problems encountered during the first weeks in China were not unexpected, says publicist Kevin Tierney of David Novek Associates. Catering and cooking problems, where the Eastern palate has little in common with the crew's Western appetite, were overcome by importing a caterer from Montreal.

"We knew what we were going into and that nothing was carved in stone," says Tierney, "which is why we have never said shooting will begin on this date or end on that date. But we are not over schedule. The budget also had to be looked at in terms of contingencies."

Not only is Phillip Borsos directing Donald Sutherland, Helen Shaver and Jane Birkin, he is also in control of a trilingual crew and hundreds of extras, compliments of the People's Liberation Army.

The screenplay is written by Ted Allan (**Lies My Father**

Told Me) and the Canadian producers of this Canadian-Sino-French co-production are Pieter Kroonenburg and Nicolas Clermont.

The film will be released in English, Chinese and French sometime in the fall of 1988. A four-hour television mini-

series version will follow on CBC/Radio-Canada.

With a \$16 million budget, **Bethune** has been called, by Telefilm Canada, one of the most expensive Canadian films ever made.

Funding is a three-way affair with private Canadian funding

accounting for the bulk of \$10 million budget which includes \$3.7 million from Telefilm Canada and \$1.6 million from the CBC/Radio-Canada.

Belstar Productions of Paris contributed \$2 million while China's August First Studio agreed to \$6 million in services.

The film was
**"TOO
 OUTRAGEOUS"**
 But we did it!

... And that's not all. Zaza Sound's growing reputation for excellence in music and post production is reflected in other recent films. In the past year we've also done music for **Henry Ford: The Man And The Machine** and post for **A Child's Christmas in Wales, Big Town** and **From The Hip**, to name only a few.

So whether you need something outrageous or more conventional, keep an ear out for Zaza. Our quality is sound.

ZAZA

MUSIC AND POST PRODUCTION

322 DUFFERIN STREET, TORONTO, ONTARIO M6K 1Z6 • (416) 534-4211

MIRAK

Film Services Ltd.

16mm & 35mm
 Edge Coding

- Fastest Turnaround in Town
- Weekend and Evening Service at no Extra Charge
- Latest Coding Equipment

Complete Editing
 Supplies

- Lower Prices
- Expanded Inventory
- Canada-Wide Service
- Emergency After Hours Service
 (416) 390-2407

Call For
 Our Latest
 Price List
 (416) 593-8970

12 Mercer St., Toronto
 Ontario M5V 1H3

ON (EXPERIMENTAL) FILM

by B. Sternberg

by Marilyn Jull, Guest Columnist for Barbara Sternberg

In her last column, Barbara Sternberg reported on her investigation into the approach to experimental film taken in our university Film Departments and questioned the role of academia in the decline of experimental film as an art movement. It is certainly true that most university Film Departments give far more attention to narrative and documentary forms than to any "experimental" use of the film medium, to the film medium being used not as a recording device but as an expressive use of time, space and light to create something out of nothing, to add something new to the world, to express an inner vision which can only be expressed through these means. And I have often questioned, then, the absence of such works in the concerns of Art History Departments as well. For, how can Art History professors, in good conscience, offer a program of courses which includes a consideration of 20th Century and/or Contemporary Art, which does *not* include a consideration of film?

The answer seems to be that most art historians know little or nothing about the greatest artworks of the film medium. In a recent article in the *Village Voice*, J. Hoberman stated that "A film critic who takes no account of Stan Brakhage or Yvonne Rainer has as much claim to serious attention as a historian who never heard of the Civil War." And it seems to me, an "art historian", or at the very least, a "20th Century Art historian" who is unaware of the artistic outcomes of at least part of Hoberman's reference is equally open to question. The problem is, however, that most people, art historians/art critics included, associate film with other, non-artistic interests. There is, therefore, a necessity to disassociate film *art* from the rest of filmmaking altogether. One conclusion could be then, that *there should be no film departments in the universities*. The major concerns of University Film Departments - traditional narratives and documentaries - should be studied in sociology departments looking at the forms and effects of popular culture, and/or in various other departments for the purpose of raising social or political issues for discussion, and/or in Communication Studies departments which analyze the manipulative means and effects of the mass media, etc. The great works of filmic art, on the other hand, should be looked at in the

context of the History of the Plastic Arts.

What this means, more specifically, is disassociating film as a recording device - whether it be for the recording of acting and storytelling for illusionistic entertainment, or for the supposedly "objective" recording

of some external event in the real world for educational purposes - from explorations of the film medium which depend upon the relationship between the individual artist and his or her muse in the creation of something entirely new.

It also demands, however, a questioning of what is included under the rubric of experimental film within the filmmaking community itself. For "experi-

mental film", it seems, has come to mean practically *anything* that is *not* a traditional narrative or documentary. But surely we must be able to make distinctions between filmic art and "anything made by any independent individual which incorporates the use of film". This is certainly a question that arts councils should be asking when looking at who they are funding. Should arts councils be provid-

ing money for independent work, made by individuals, which incorporates the use of film, or should they be providing money for the making, promotion and distribution of film *art*?

It is not uncommon to hear certain programmers (for example, some programmers of women's film festivals) say that they are not interested in in-

SPOTLIGHT '87

An International Film/Video Lighting Symposium/Exposition
MONTREAL Canada October 4th through 8th 1987

Held under the auspices of the Theatre, Television and Film Lighting Committee of the ILLUMINATING ENGINEERING SOCIETY of North America and the Canadian Society of Television Lighting Directors.

Program of Events:

- October 4th — TTFL Registration, fee required.
- October 5th — TTFL at the Grand Hotel.
Technical Sessions.
Papers by leading Industry Experts.
- October 4th — TTFL on Tour.
Visit new Film and Video facilities
Visit and lunch at Maison Radio Canada
Tour live entertainment venues
Backstage tour of 'CATS'
- October 7/8th — STLD Exposition at Radio Canada Studio #51
No registration fee or admittance charge

Over thirty leading suppliers to the entertainment lighting industry will exhibit and demonstrate use of their equipment.

Participate in "Hands On" workshops being held concurrently with trade show.

Meet with professional lighting designers and cinematographers from North America and Europe.

For Further Details Contact:

Tom Nutt (514) 485-5441

Alf Hunter (416) 439-2875

→ cluding any films that are "too formalist or painterly", and it is commonplace for film students these days to move away from film more and more as they use video instead, giving the fact of its lower cost as a reason for their choice, seemingly without any consideration to aesthetic difference. Fewer and fewer people, it seems, have any ap-

preciation or concern for the potentials of the film medium as art. Social issues and political comment have replaced visionary insight and revelation, social movements have replaced individual expression, content alone has replaced any sense of necessity regarding the form of the content and the importance of the integrity of the form/content relationship regardless of what the "content" is. And large

numbers of films are being made in which considerations of colour, texture and quality of light are almost totally disregarded. Too many people, it seems, feel that they have something important to say, and that they can use the film medium to say it. Most of these people are *not* artists. It might be fine if they all continued to go out and make their films, so long as they weren't confusing the issue by

calling it *art*. As they *are* permitted, and even encouraged, to do so, it is no wonder that experimental film is given less and less serious consideration.

What is clearly needed is more serious attention being given, by people well studied in the history of art-making generally, and the history of avant-garde filmmaking specifically, to the study of, writing about and programming of film art.

These must also be people who will not be afraid of making distinctions of quality, who will not be afraid to say yes, this is art, and no, this is not - who will not, that is, be so afraid of making occasional mistakes in these assessments that they feel that they must include everything.

Tricker travels around world

MONTREAL - The lead players in Michael Rubbo's **Tommy Tricker and the Stamp Traveller**, produced by Rock Demers, have been cast following an extensive talent search and promotional tour through elementary schools across Canada.

Shooting began in Montreal on July 14 for six weeks followed by two weeks in Hangzhou, China and a final week in Sydney, Australia. **Tommy Tricker** is the seventh feature film in the Tales For All Series of family-oriented films produced by Les Productions la Fête.

Anthony Rogers, age 12, of Ottawa will play Tommy while Jill Stanley and Andrew Whitehead have been cast as Nancy and Albert. Lucas Evans of Montreal will play Ralph and Paul Popowich of Hamilton will be featured as Cass. The screenplay is written and directed by Michael Rubbo.

Two earlier films in the Tales for All Series, **Bach and Broccoli** and **The Young Magician**, directed by André Melançon and Waldemar Dziki respectively, have been awarded silver medals at the Moscow International Film Festival. **Bach and Broccoli** won two other citations from the children's jury.

Daily Soap for TV Quatre Saisons

MONTREAL - Canada's first daily soap opera is in the new season program line-up at Television Quatre Saisons, the Montreal-based French-language television network.

La Maison Deschênes, a 30-minute dramatic series, will air week-nights at 6:30 p.m. starting August 31.

Produced independently by Prisma Productions, **La Maison Deschênes** will cost close to \$6 million for 250 initial episodes through the fall season.

The story centres on the intrigues involving the powerful Deschênes family. The head writer is Leopold St-Pierre.

Taping began in mid-June at the Quatre Saison studios in Montreal.

What we promised... we delivered

HOOVER vs. THE KENNEDY'S
NOBODY MAKES ME CRY
MURDER IN SPACE
VID KIDS (I & II)
FLORIDA STRAITS
DANGER BAY (I, II, III, IV)
FUN PARK
SPACE SERIES
MY AMERICAN COUSIN
THE GUARDIAN
NOVA
COVERT ACTION
SECRET DIARY OF SIGMUND FREUD
THE RACCOONS - II
HOWE IS WHERE THE HEART IS
SOIRÉE AVEC HORTENSE
SPORTS CARTOONS
BLINDSIDE
SAVAGE ISLANDS
SILENT CRISIS
SHEET COMEDY
PHAR LAP
HAUNTING OF HAMILTON HIGH
MANIA
CRIME FLASHBACK
NIGHT HEAT
THE TIME TRAVELS OF HENRY OSGOODE
HIGH STAKES
MAX HAINES - EQUINOXE
SUDANAMERON
THE GREAT
PETER MEATBALLS - THE CLIMAX
AND HOW
JOSHUA THEN
HIT AND RUN
UN ZOO, LA NUIT
STREETWISE
THE TERRY FOX STORY
LOST
ELEPHANT SHOW
DRAW
LORNE GREENE'S NEW WILDERNESS
FLOATING

CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Robert Vince

Jacquie Ross

Eva Bjurstrom

Beryl Fox

Doug Letterman

Montreal (514) 286-7063 Melbourne (03) 529-8852

14 Birch Avenue, Toronto Canada M4V 1C9 Telephone (416) 968-0577 Fax (416) 960-0474 Telex 065-24697

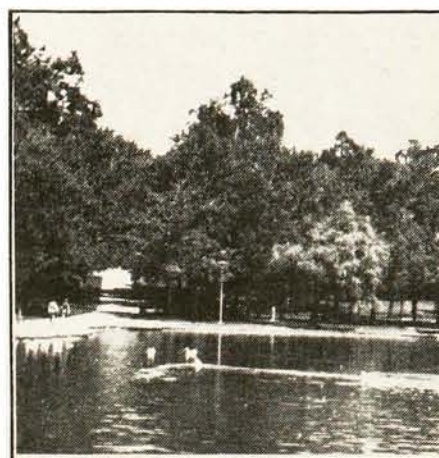
TO MAKE IT IN THE MOVIES YOU MUST BE VERSATILE



PICTURESQUE



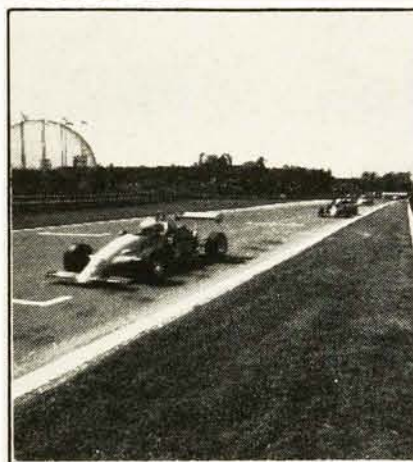
TOUGH



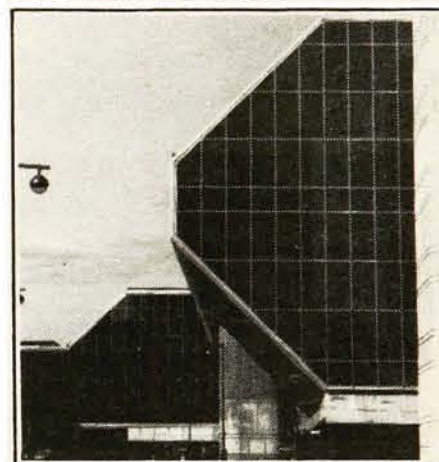
ROMANTIC



DAZZLING



DARING



SOPHISTICATED

Montréal offers one of the greatest varieties of urban sites and sets in North America. Founded 343 years ago by the French, the city has kept various architectural elements from most periods of its history. The St-Laurent river, Mont-Royal, the 21st-century downtown, are major components in its evolution.

Film producers will find everything they need on the spot: equipment, skilled technicians and specialists of all kinds, studios, workshops, laboratories, editing and cutting rooms, just name it. And you will be seduced by the cosmopolitan atmosphere, scores of gastronomic restaurants, efficient hotels and, above all, friendly and hospitable people.

The City's CIDEK-Cinéma was created specifically to handle production problems. Don't hesitate! Give yourself the leading role! Choose Montréal! For Information: (514) 872-2883

Rendez-vous

montréal



To help get your film in on time and under budget...
TILDEN is the best assistant to the producer!

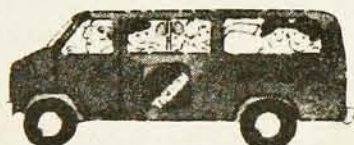
For prompt personal service contact:

Vancouver
 Al Collins
 604-273-7341

Calgary
 Ros de Giaxa
 403-250-1395

Toronto
 W. Bruce Tilden
 416-925-4551

Montreal
 Paul Pilon
 514-875-2850



OVER 60 YEARS OF RENTAL EXPERIENCE WORKING FOR YOU
 Affiliated with National Car Rental

CANADA. SPEED. ACTION. IATSE 667

All across Canada's 7,400 kilometre expanse, the Photographers' Local, IATSE 667, provides you with effective, reliable service, for all your production needs:

FEATURES, COMMERCIALS, TV MOVIES, DOCUMENTARIES, VIDEOS

Call Ken Leslie-Smith, Business Representative, at (416) 759-4108.
 George Chapman, Western Representative, at (604) 688-4718

Serving the Canadian and foreign producer

British Columbia
 Palisades Hotel,
 750 Jervis St., Suite 112
 Vancouver, B.C.
 V6E 2A9
 604-688-4718

Alberta
 12212 Jasper, Suite 210,
 Edmonton, Alberta
 T5S 3K3
 403-482-1070

Montreal
 1500, Boul.
 Maisonneuve Est,
 Suite 405, Montreal,
 Quebec
 H2L 2B1
 514-844-7233

Toronto
 793 Pharmacy Ave.,
 Suite 206
 Scarborough, Ont.
 M1L 3K3
 416-759-4108

The Canadian Camera Local

