

Closing Festival gala at Roy Thompson Hall in Toronto

TORONTO — This year's Festival of Festivals continues to cover new ground with the decision to hold its closing-night gala presentation of the film adaptation of *The Glass Menagerie* at Roy Thomson Hall.

Following the closing of the University and Towne theatres last year, festival officials conducted a lengthy search for new venues and eventually announced a first with the Ryerson Theatre scheduled for gala presentations.

Festival director Helga Stephenson told a recent press conference Roy Thomson Hall will install a full-stage cinema screen and film projection equipment to handle the job on closing night.

Stephenson termed it the premiere gala theatre in North America. The initial news from the festival box office is good, Stephenson said. Although she had no specific numbers,

Stephenson said box office sales are up more than 30 per cent this year.

Other features of this year's event include:

— Robert Frank and Rudy Wurlitzer's feature **Candy Mountain** has been added to the Perspective Canada section of the festival. **Candy Mountain**, which follows the exploits of a young musician in search of a long-lost master guitar craftsman, was shot in Nova Scotia and New York and is a Swiss-France-Canada co-production produced by Xanadu Film Zurich, Ruth Waldburger, Les Films Plain Chant Paris, Les Films Vision 4 Inc. Montreal.

— The addition of the features **Eva: Guerrillera**, by Quebec filmmaker Jacqueline Levitin and **Train of Dreams** by John Smith of the National Film Board to the Perspective Canada program.

— Jean-Claude Lauzon's feature **Night Zoo** (*Un zoo, la*

nuît) will be presented as a gala at the festival, held Sept. 10-19. Lauzon and stars Gilles Maheu and Roger Lebel and producers Roger Frappier and Pierre Gendron are also lined up to attend.

— The North American debut of the first feature film to be shot entirely with high-definition electronic cameras. Peter Del Monte's **Julia & Julia** stars Kathleen Turner, Gabriel Byrne and Sting and was produced for RAI by Francesco Pinto and Gaetano Stucchi. The film was made using a new system of videotape-to-film transfer developed by Sony.

— Raoul Walsh's silent film classic **The Thief of Baghdad** will be presented with the accompaniment of a 26-piece orchestra. A full two-hour-and-twenty-minute print, hand-tinted to match the 1924 release, will be shown.

— Presentations of Eric Rohmer's **L'Ami de mon**

amie, director Stephen Frears' **Sammy and Rosie Get Laid** (the sequel to **My Beautiful Laundrette**), Luis Mandoki's **Gaby**, Charles Shyer's **Baby Boom** and Bill Condon's **Sister, Sister**.

— Garth Drabinsky, president of Cineplex-Odeon Films, will be the keynote speaker kicking off the Trade Forum.

— David Putnam, chairman and chief executive officer of Columbia Pictures, and John Daly, chairman of Hemdale Film Corporation and executive producer of the hit Vietnam war movie **Platoon**, will also speak to delegates.

The Trade Forum will offer six panels and six workshops

between Sept. 12 and 14. Two of the panelists for sessions on the creative process in television and film production will be Canadian producer Peter O'Brian and Academy Award nominee Hanif Kureishi, screenwriter of **My Beautiful Laundrette** and **Sammy and Rosie Get Laid**.

Workshops will include a session on screenwriting for low-budget feature films to be presented by Patricia Rozema, screenwriter and director, for **I've Heard the Mermaids Singing**, and Kureishi.

The Sundance Institute will present a script development analysis of the Canadian feature **Milk and Honey**.

Patterson to head up Academy

TORONTO — David Patterson, co-founder and president of Filmline International in Montreal, has been elected president of the Academy of Canadian Cinema and Television for a one-year term. Patterson succeeds Ronald I. Cohen as president following the eighth annual general assembly, June 29, of the 1,300-member organization.

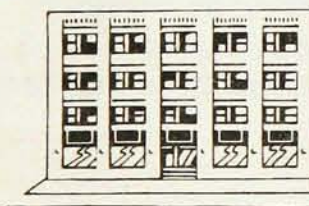
Researcher/director Donna Dudinsky replaces Audrey Cole as director of the television section. Cole is currently employed with Dancevision.

David Ellis is the new co-ordinator of advertising and promotion and Maria Topalovich has been promoted to director of marketing and communications.

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Critics' Week, Commonwealth come to Vancouver Fest

VANCOUVER — The annual Vancouver International Film Festival, with possibly the most ambitious program of its six-year history, will take place in Vancouver during the last two weeks of October.

The VIFF has changed its traditional schedule (usually in May) to coincide with the first Commonwealth Conference to be held in Vancouver.

Under executive director Hannah Fisher, the festival has put together five themed series — Cinema of the Commonwealth, Worlds of Asia, Cinema of Our Time (contemporary international films), Canadian Images, and Critics' Choice.

The Honourable Flora MacDonald will host the opening gala and the first screening will be Bill Forsyth's film, **House-keeping**, shot in Nelson, B.C., last year.

The opening of the Commonwealth series, on October 16, will be followed by a reception hosted by Jean Sirois, head of Telefilm Canada.

As a complement to the Commonwealth theme, the Asia series will feature a tribute to India as the world's largest film — producing country. "We're bringing in a first-class delegation of Indian filmmakers, performers and critics, including Shashi Kapur and G. Aravindan," says Fisher.

The Commonwealth will also be represented with films and guests from such countries as Australia, New Zealand, Malaysia, Ghana, and Kenya.

The opening night of Cinema of the Commonwealth will feature the signing of a formal co-production agreement between Canada and New Zealand for future film projects, and the screening of the all-Maori cast film, **Ngati**, about a Maori child who loses his best friend.

As well, Australian director Paul Cox will premiere his film, **Vincent — The Life and Death of Vincent Van Gogh**.

The first week of the festival will also see the Second Annual Film Industry Trade Forum. The forum parallels the festival's Commonwealth theme, with a special emphasis on marketing, and will be held in the Robson Square Media Centre on October 18 and 19.

Guests from countries such as India, Australia, Hong Kong, New Zealand, the Philippines, Malaysia, Canada and the U.S. will conduct workshops, panels, seminars and master classes.

Besides several aspects of marketing and distribution, there will be seminars on animation, film investment, aboriginal filmmakers, and government involvement in the

film industry, particularly B.C.'s new film fund.

Visiting artists will conduct master classes for directors, actors and writers, and forum director Kathryn Allison feels this will provide a wonderful opportunity for local industry people to learn about filmmaking in other countries.

One of the highlights of this year's VIFF will be the presentation of the entire Critic's Week from the Cannes Film Festival.

Critic Jean Roy, co-ordinator of the Cannes event, will be on hand along with numerous other critics such as Roger Ebert of the *Chicago Sun-Times*, Kathleen Carroll of the *New York Daily News* and

Derek Malcolm of the *Guardian*. The Critics' Choice series will culminate in a critics' panel

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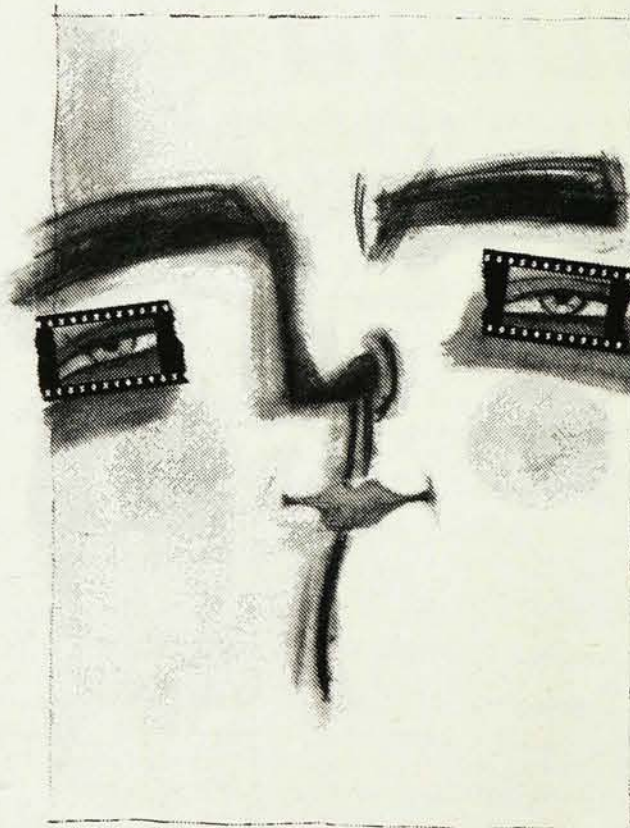
Series, in which 9 distinguished international critics will present a program of handpicked choices.

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offices, located in different buildings).

CBC Vancouver is interested in doing several more episodes of **Blue's Folly**, the first of which aired last fall in the Lies From Lotusland series. Bebob Pictures is working from their im-

pressive start with writer, Nora Kelly, Blu Mankuma in the title role, and director, John Newton.

At the end of September, Women in Focus and the Australian consulate in Vancouver will co-host an evening of new work in film by Australian women. The films are from the Australian Film Commission

Women's Unit (the equivalent to the NFB's Studio D). One of the highlights of the program is Julie Cunningham's **Double X**, an animated short with rap dialogue that makes fun of early human society and sex-role stereotyping.

Also, in October, Women in Focus and the Goethe Institute are co-sponsoring an evening

of film and discussion on new German women's cinema with German critic and curator, Renate Mohrman.

One facet of B.C.'s maturing film industry is the appearance of new companies designed to take advantage of the increasing amount of local film activity.

The Beacon Group, a motion

picture investment business which will provide venture capital for Canadian certified features, is now beginning to look for investment possibilities. Grant Allen, director of their Vancouver operation, describes the group as, "a private version of Telefilm with broader parameters." Allen says their primary interest is in features shot in B.C. but they will also fund some films made outside the province and have a network across the country.

They are looking for features with six out of ten Canadian points with production budgets between one and five million dollars and distribution guarantees at 50 percent of the investment. Allen claims they will provide 15 to 30 percent of the total budget - what he calls gap money. "We have a mutual fund concept," he says, "with our investments to be spread over a number of features."

Another new enterprise is Gastown Productions' film processing lab which will be operational by January, 1988. This will provide Vancouver with a second post-production facility. Local industry growth indicates the new lab won't be short of work.

Praxis Film Development Workshop is in the process of selecting scripts and inviting guests for its fall workshop. They expect Paul Cox will spend a day a Praxis while he is in town for the Film Festival.

Meanwhile, the New Play Centre is finishing the third of three projects accepted in the "Test Tape Competition."

Already shot and posting are the first two script selections - **Serenade Bay**, written by David King and directed by Joan Juliani; and **Shelter**, written by Stephen E. Miller and directed by Peg Campbell.

The third script, **Star Crossed**, was co-written by Glenda Leznoff and Sylvie Fefer, and directed by Nick Kendall.

High profile for Vancouver Fest

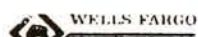
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hosted by Jay Scott (*Globe and Mail*), which is open to the public, on October 26.

And the Air Canada Canadian Tribute evening, October 24, hosted by Brian Linehan from CITY-TV in Toronto, will honor Helen Shaver for her contribution to the international film industry.

"We're going to present an event in Vancouver that the city can be proud of," says Fisher. "We have an absolutely stellar collection of films, critics and remarkable guests - very high-profile."

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Kid Brother takes top prize at Montreal

MONTREAL — A Quebec director and his Japanese producer received top prize at the Montreal World Film Festival where a record breaking crowd viewed over 230 feature films and 130 shorts from over 50 countries.

Festival officials report that 270,000 people attended the 11th Annual Montreal World Film Festival (Aug. 21 to Sept. 1) compared to an estimated attendance of 251,000 in 1986.

A large crowd of film-goers also filled Place des Arts for the awards presentation Sept. 1, where Claude Gagnon and Kiyoshi Fujimoto received the Grand Prix des Amériques for **The Kid Brother**, a Canada/U.S./Japanese co-venture.

This feature about the relationship between a severely handicapped child and his working class family was one of 17 films entered in the Official Competition.

The prestigious Special Jury Award went to **Mi General**, di-

rected by Jamie de Arminan (Spain), and **The Big Parade** directed by Chen Kaige (China) took the third-place jury award.

Other winners are: **Un Zoo la nuit** directed by Jean-Claude Lauzon - Prix le Permanent as best Quebec film and **The O'Keefe Award** as best Canadian film. **Made in Argentina** directed by Juan José Jusid - Air Canada Award as the most popular film of the festival.

Special jury prizes went to the **Comedies and Proverbs** series of films, directed by Eric Rohmer (France), **Mosco Addio**, directed by Mauro Bolognini (Italy). **Le Grand Chemin**, directed by Jean Loup Hubert (France), won an honorable mention.

Grand Prix de Montréal for best short film — **Shoeshine** by Tom Abrams (U.S.).

Jury Prize for a short film — **George and Rosemary** directed by David Fine and Alison Snowden (Canada).

International Critics' Prize —

Whooping Cough directed by Peter Gardos (Hungary) and **La Grand course** directed by Jerzy Domaradzki (Poland).

Best Actress — Irina Kupchenko in **A Lonely Woman Wishes To Get Acquainted** (U.S.S.R.).

Best Actor — Leo McKern in **Travelling North** (Australia).

The film festival market, Aug. 24 to 29, also reports a record number of buyers and sellers: 850 participants compared to 700 in 1986.

Jackie Dinsmore, market coordinator, says a preliminary attendance survey in the middle of the week showed more buyers than sellers and an unusually strong U.S. presence.

"I think the Americans are waking up to the fact that Montreal is a good place to catch independent sellers," says Dinsmore.

Although her overall market survey was not finalized, Dinsmore told *Cinema Canada*, that Canadians did a brisk business in film and television.

He Shoots He Scores and **Formula 1**, produced by Claude Héroux Productions Inc., were both sold (39 episodes each) to Vera television, Holland.

Un Zoo la nuit, directed by Jean-Claude Lauzon, was sold to Portugal with other sales pending while Peter M. Evan-chuck's **Platinum** was picked-up by Australia, France, Germany and invited to three film festivals.

Dinsmore says that next year's market will include a seminar on how-to-use the market for the uninitiated. Most participants were pleased with the Monday to Friday format, she says.

home housing program. It is a half-hour film called **The Church and the Hearth**. Both of these productions are being shown this month at a conference in Ottawa called **The Year of Shelter for the Homeless**. Also ready for release is Lulu Keating and Hubert Schurman's documentary on women in the workforce called **Enterprising Women**.

Since the Ottawa departure of Brian Hennington, the Atlantic Festival Atlantique has been under the stewardship of Elizabeth Clarke, who is on temporary leave of absence from her duties as publicist for the NFB. The burners are just beginning to heat up for this year's festival but already an unprecedented event is shaping up. Elizabeth told me she has five features (all in 35 mm to whit!) confirmed in competition and the possibility of a sixth! Is this a sign that the Atlantic film industry has come of age? In no particular order they are Picture Plant's **Life Classes**; Robert Frank's **No More Candy Mountain**; Capitol Film's **Tuesday Wednesday**; Salter Street Film's **Normanics**; and the Dutch production of **Mind Shadows** by Film Productions du Nieuwe Unie. Also out there in the of-fing with a possibility of completion is Nick Brun's **The Puracone Factor**.

Eastern Wave

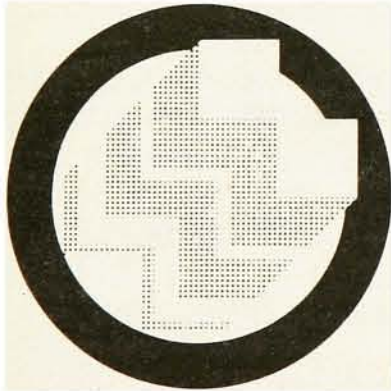
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production with the NFB. The first is an hour-long documentary looking at poverty and the poor called **Ballad of South Mountain**. The second dovetails the concerns of the first and examines housing programs and conditions for the poor — in particular the **Hearth**



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