

Quebec B.O. hits 10%

MONTREAL — Films "made-in-Quebec" occupied 10 per cent of the screen-time in the province this year for the first time since 1974. As a result, seven Quebec-based distributors of Quebec films have shared a total of \$150,000 from the Société générale du cinéma du

Québec as a result of its "automatic aid" program.

The provincial funding agency for film and television has invested this money in companies that have used SGCQ Film Funding.

The money is divided according to percentage of box

office returns from films in which the SGCQ has participated.

The recipients are: Cinéma Libre (\$277.54), Cinéma Plus Inc. (\$39,488.79), Ciné 360 Inc. (\$6,699.29), Les Films René Malo Inc. (\$86,706.15), Prima Film Inc. (\$167.73), Provifilms Inc. (\$1,465.44), Viva-film Inc. (\$15,195.06).

The films which garnered the largest box-offices were *The*

Young Magician and *Bach and Broccoli* for Cinéma Plus, *Anne Trister* for Ciné 360, *Le Déclin* for René Malo, and *Pouvoir intime* and *Le Matou* for Viva-film.

Two Quebec films currently in production have received a total of \$618,346 from the SGCQ.

Duluth et. Saint-Urbain, the second feature co-directed by François Bouvier and Jean

Beaudry (winners of le Prix de la Société générale du cinéma du Québec, 1986) has received \$600,000 while *Dans l'ombre de nous*, an experimental black-and-white short film written and directed by Guylaine Roy, has received \$18,346.

Kid Brother launches new prod/dist co.

MONTREAL — Claude Gagnon, director of *The Kid Brother*, a Canada/Japan co-venture which won top prize at the Montreal World Film Festival (1987), has announced the formation of Aska Films International Inc and Aska Films Distribution Inc.

Formerly known as Yoshimura-Gagnon Inc., the new production/distribution company will expand its activities in the production of feature films, shorts and documentaries for theatrical and television release. The company will also concentrate on foreign sales and the promotion of Japanese cinema in Canada and Canadian cinema in Japan.

Company principals are Claude Gagnon and Yuri Yoshimura. Jean Colbert, formerly of Ciné Maison Bellevue and Films Mutuels, will head the distribution operation.

The company is currently involved with the Canadian distribution of *The Kid Brother*. More than 12 countries have requested rights to the film including the U.S., China, U.S.S.R., France, Germany, Australia, Yugoslavia, Korea and Bulgaria.

Now you have a choice: the rental outfit with the helpful attitude is in Vancouver

Equipment in depth,
custom accessories

The story so far: Clairmont Camera started up eleven years ago. We tried harder. We built special accessories. We busted our asses for *everybody*—not just the big names.

It worked. Eleven years later, the space we do business in is six times bigger. We have ten times as many people. We've been able to buy more and more cameras.

Backup equipment

The result: we now have more Arriflex cameras and Zeiss lenses than any other rental house in North America. Spares on the shelf. Equipment *in depth*.

We also have several *other* makes of camera and several other makes of lens. Some

of those lenses we modified—to make them quieter, for example. One of them we commissioned and partly designed ourselves: our new 1000mm T4.5.

It's the fastest 1000mm lens in captivity. On top, *at the front*, there's a stand-up disc with a rotating distance scale. You

can pull focus and watch the action at the same time. *Helpful.*

Starting up and growing

And now we're in Vancouver. Eleven years ago, starting up and growing was hard work but fun. We're betting it will be again.

CLAIRMONT CAMERA

238 East 1st St, N. Vancouver, B.C. V7L 1B3 • (604) 984-4563
4040 Vineland, Studio City, California 91604 • (818) 761-4440

Tax relief

cont. from p. 29

"We are covering the shortfall where it exists," says Pilon, who did not know how many productions, to date, have applied for assistance.

Interim measures include a temporary suspension of the administration fee charged to clients on all transactions (retroactive to Aug. 1, 1987 until March 31, 1988) and additional investment in Telefilm-funded productions up to and not exceeding 49 per cent.

Telefilm is also studying ways to prop up the capital base within the Canadian film industry. Means of achieving this end might include corporate loans for producers and distributors, non-voting minority interest equity shares in production companies which would facilitate proper lines of credit from lending institutions, and the funding of distribution companies to trigger production as opposed to production-oriented funding.