

**D**oin' the Workshop Shuffle in Saskatchewan Dept.: Things are shakin' in the celluloid Sask wheatfields. Saskatchewan Film Development Project's Barbara Stewart reports that the first round of cine-pro workshops were a resounding success. Under the guidance of Professional Development helmer Ron Braun, a modest, but realistic and workable number of pros were selected to participate in a series of intense, hands-on training workshops. The fields of study were in three areas: script editing, production accounting and entertainment law. The individuals selected for the process were professionals in their fields (lawyers, accountants, writers, publishers, etc.), but were virgins to the film biz. Enthusiasm and interest in professional development were a key factor in selection. An enrollment ceiling was instituted to allow for maximum hands-on training and immersion in the particular fields of development. All workshops dealt directly with the production of the Ken Mitchell-penned *Great Electrical Revolution*, first project in the seven-part Sask West Television Inc. series of half-hour dramas, produced in association with Saskatchewan Film Development Project.

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First at bat was the Script Editing Workshop, held in Saskatoon during the latter half of August. Enrollment was limited to five potential script editors, selected on the basis of close consultations with ACTRA and the Saskatchewan Writers' Guild. Leading the workshop was West Coast indie script-slicer, Karen Petersen. The five participants all had some writing and/or editing experience. A dramaturge, a journalist, a fiction writer, a book publisher and an ad copy writer; novices all to the world of film, were flung into the super-intensive session.

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Next up was the Production Accounting Workshop. Held September 6 to 10 at the Saskatchewan Institute of Applied Sciences and Technology (SIASST) in Moose Jaw, the session was co-sponsored by the Society of Management Accountants of Saskatchewan. Five Sask. accountants were led through the intricacies of production accounting by Jim Westwell of Vancouver's Teledetector Disc. Again, this was a "working group", which focused their energies upon the budget of *The Great Electrical Revolution*.

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Third-up at home-plate was the Entertainment Law workshop. On September 23rd and 24th, at the University of Saskatchewan's Diefenbaker Centre, communications lawyer Douglas Barrett first led 15 selected lawyers through a general overview of entertainment law and current industry practise. This was followed by a specific case study of all contracts relating to *The Great Electrical Revolution*. The workshop was co-sponsored by the Continuing Legal Education of Law Society of Saskatchewan.

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With the bases loaded, the Saskatchewan Film Development Project is now awaiting the grand slam that will set *The Great Electrical Revolution* into maximum overdrive. Three key pieces of the jigsaw puzzle are now in place for the remaining six parts of the series. Producer and Project Co-ordinator Barbara Stewart seemed elated that "an array of Saskatchewan professionals had been brought [onto the ground floor]... of Saskatchewan's growing indigenous film industry." "Most importantly", said Stewart, "the involvement of such groups as the Saskatchewan Law and Management Accountants societies implies the support of Saskatchewan's business community with respect to the development of 100 per cent Saskatchewan-based drama."

If this workshop and production train keeps blasting forward, a full-fledged, full-time, Saskatchewan-based Film Office can't be far behind.

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**Wrapping on the Manitoba Beauty Queen Dept.:** Shooting on the National Screen Institute production of *Miss Manitoba* wrapped in Winnipeg during the latter half of September. The half-hour tele-pic was penned by Edmonton's Geoff LeBoutillier. Co-producer was Winnipeg's Credo Group vice-prez', Joan Scott. Fellow Winnipegger Elise Swerhone helmed the drama, which is slated for broadcast on CBC's regional anthology series, *Family Pictures*. Swerhone's extensive list of credits include helming the award-winning one-hour bio entitled *Tommy Douglas - Keeper of the Flame*. *Miss Manitoba* deals with a young, rural Manitoba male who heads out to the City of Angels to make his fame and fortune. While residing in La-La-Land, he hooks up with an elderly, lonely femme who also came from Manitoba to seek the big-time. The former beauty-contest winner teaches the young buck a thing or two about life and responsibility. National broadcast is slated for early 1989.

## Dubbing talks stall

MONTREAL - An impasse has been reached in talks between the television dubbing industry in France and representatives of the Quebec industry, according to Micheline Charest, president of the Association Québécoise des Industries Techniques du Cinéma et de la Télévision.

According to Charest, the Quebec delegation met with a "flat no" in response to key demands at a meeting in Paris early in October.

"They showed us no compassion on the issues. The meeting was a failure," says Charest.

Charest told *Cinema Canada* that it is time for strident intervention at a higher level of negotiation and that Canada should create its own measures to protect its dubbing industry.

The Quebec delegation is seeking a more lucrative arrangement with the highly protectionist television networks in France and the actors unions. In recent years, an overall quota system for programs dubbed outside of France has been expanded from 42 hrs. weekly to approximately 150 hours. But France won't accept dubbed English-Canadian series outside of the quota restrictions and argues elsewhere that it is unfair that the federal government is subsidizing the dubbing industry.

A recent Secor study of the Quebec dubbing industry indicates that 82 percent of Canadian programs televised on the French-language networks in Quebec (the second largest French-language market in the world) are dubbed in France.

Thus, Charest and the technicians association with the compliance of Communications Canada has asked the Canadian Radio-television and Telecommunications Commission to sanction a consultative committee that would establish measures to protect the Canadian dubbing industry.

Charest says these measures might include incentives for Canadian broadcasters to carry Canadian-dubbed programming.

Jean Francois Bernier, film policy analyst at Communications Canada says that under a tripartite agreement signed in 1987 by the governments of France, Quebec and Canada, ways and means to improve trade arrangements in film and television were sought.

However much the government of France is willing to comply with the Canadians, Bernier explains the problem with television dubbing is more of a labor/management problem between the unions and the television networks.

"At the last tripartite meeting (Ottawa, Oct. 13, 1988) we expressed to the French government that we are upset. They showed a lot of willingness to respond to our wishes but

explained that they are limited as to what they can do," says Bernier.

Progress has been reported on the union front where the Union des Artistes has reached a dubbing agreement with the Syndicat Français des Artistes in France. France's largest actor's union has agreed to accept Quebec-dubbed feature films and made-for-television films.

According to a spokesperson for the UDA, negotiations are continuing as it is uncertain how effective this agreement will be with the refusal of the television networks to budge on the issue.

Quebec Premier Robert Bourassa is expected to discuss this dossier with the French Prime Minister when he visits France in February.

## B. C. does lunch in London

VANCOUVER - According to an article in *Screen International* last year, Vancouver was not on the movie production map.

George Chapman, the man credited with selling B. C.'s production community to Hollywood, disagreed. So for the week of November 2nd, film producers in London were sold on producing in B. C. with "the industry Liaison" of IATSE, Teamster, DGC and ACTRA, as well as the B. C. Film Promotions Branch and the London office of Telefilm, on hand to promote the "Location, Coproduction and Financial Opportunities Seminar."

Chapman, business agent for IATSE's Motion Picture locals in B. C., feels the prospect of financing coproductions through Telefilm and private investment will draw the "cash-starved" British to the event.

Peter Nobel, editor of *Screen International* visited the Film Festival in Vancouver last year and has a brother in the city, but the Central Canada-based writers who assembled the article focused on Montreal and Toronto.

Chapman says he has Nobel's help in putting on the affair which is similar to the Producers Luncheon in Los Angeles, which the Liaison has put on for several years.

## New teen show premiered

MONTREAL - *Time of Your Life*, a Canadian television series about teenagers and their relationships with parents and teachers, premiered on CFCF-TV in Montreal on Oct. 17 at 4 p. m.

A Harry Jakobs Production, this series is produced in Montreal.