

Trade News

Distribution Fund: "closed shop" or viable industry?

MONTREAL - The new Feature Film Distribution Fund Policy which has caused a rift between Quebec-based distributors is not perfect, says Joseph Beaubien, executive director of the Association Québécoise des Distributeurs et Exportateurs de Films et de Vidéo.

Beaubien, who saw four member-companies withdraw from the 30-year-old distributors association in November after the \$85 million distribution fund was introduced, says opposition to the fund's eligibility criteria is unreasonable.

Contrary to what the dissident group is saying, Beaubien insists that the fund was created to serve the industry as a whole by means of supporting the more viable distributors.

"There seems to be a lot of nitpicking," asserts Beaubien. "This is uncalled for. You quickly reach the point where you want to say 'let's get on with it'."

"Remember that this fund takes into account the distributors as an industry and that no one has ever said it is perfect."

On this last point, there is unanimous agreement among members of the newly-formed Le Fédération Professionnelle des Distributeurs et Exportateurs de Films du Québec that the distribution fund is far from perfect.

These distributors say they will lobby against the fund because of the inevitability of inflated prices for foreign films and an overall unfair advantage created for the 15 recipients of the main fund. An additional \$2 million per year is available in contingency funds on a film by film basis.

Pierre Latour of Max Films says the distribution fund policy will create a "closed shop" reality in the Canadian film distribution industry with companies virtually locked outside the main fund and using the contingency fund for their survival.

"Nonsense," says Beaubien who explains that "performance" is the operative word in this policy which makes provisions for distributors to become eligible for the main fund over the five-year life of the distribution fund.

On foreign film rights Beaubien says: "The cost of foreign films has been high for the last three years because of strong competition for foreign films and whether the distributors get their money from the banks, the fund, or their mother-in-law is not going to change the cost of films."

"It's not as if he is getting 100 per cent of his costs. The fact that he must put up 50 per cent of his own money will certainly make him a prudent administrator."

The strongest point of contention between the two distributor associations is a question of eligibility and fairness (for the main fund).

Although Beaubien contends that a "total history" of the company is considered when determining eligibility, the applicant must have distributed at least 12 films during a 24-month period prior to application.

Beaubien says the AQDEFV was not advised that this 24-month stipulation would be in the final draft.

"We had nothing to do with that decision," says Beaubien. He said that members of the dissenting group, prior to their break from the AQDEFV, approved the fund's guidelines at a three-hour meeting with Telefilm and representatives of Communications Canada. This meeting was held, says Beaubien, prior to the writing of the final policy. He adds that consultation was industry-wide and that the industry should have made clear, at that time, what it wanted and did not want in the guidelines.

"In this life you have to live with your decisions, says Beaubien. "The association (AQDEFV) agreed to these guidelines."

Orval Fruitman, president of Brightstar Films Distribution Inc. in Toronto, whose company is eligible for the main fund was also involved in consultation with the framers of the distribution fund policy.

"They haven't misrepresented anything. There are certain rules that you have to go by. That is, you have to have so many Canadian pictures, have to be in business so long and have had certain experiences."

Gilles Bériault, a member of the Telefilm committee in charge of administering the fund told *Cinema Canada* that Max Film Distribution, headed by Latour, did not qualify for the main fund because the company is not two-years old and because Latour does not have 10 years experience as a "key executive" in film distribution.

Latour, who worked with two theatrical film distributors before joining the Quebec Film Institute and who worked for five years with Malo Film, argues that if the production side of Max Film can trigger Telefilm's Feature Film Fund because distribution is in place, why isn't he allowed into the main (distribution) fund.

"If I have the credibility to put together a deal with the producers of *Jésus de Montréal* (Arcand) and Telefilm, it is ironic that we are denied access to the fund," says Latour.

On the other hand, Bériault explains that Gordon Guiry, whose company Gordon Guiry Enterprises was also established less than two years ago, has the required experience as a former executive with Astral Films. He has also demonstrated that he will carry the requisite number of films within the next 24-month period. There are other requirements such as executive ownership and shareholder position.

Task force on tax policy

TORONTO - "Undercapitalization of independent Canadian film and television production companies is a historic feature of the industry which no government measure to date has addressed effectively." This precise analysis of the industry is to be found in the introduction of a task force report prepared by the Canadian Film and Television Association.

The report, which recommends a refundable investment tax credit for the industry to replace the old capital cost allowance, was made available to *Cinema Canada*. It concludes that an RITC would be a significant improvement over the CCA tax shelter and would be virtually automatic for qualifying productions. The report suggests that the credit would be unencumbered by previous requirements for Telefilm, provincial agencies, or broadcaster involvement.

David Patterson, vice president - television for Cineplex, and a member of the task force for the Association of Canadian Film and Television Producers, told *Cinema Canada*, "We needed to make sure that the government understood that tax reform would have a negative impact on the industry and to suggest alternative mechanisms to be examined."

"It appeared to us that a refundable investment tax credit was extremely useful from our point of view in terms of fostering the production of Canadian film and television programming and was more targeted from the government's point of view, in terms of their cultural objectives."

The way the scheme would work is this: For a production to be eligible, it would have to meet all existing requirements set out by the Certification Office (CAVCO). The rate of credit available would be consistent with the level of certification points attributed to individual productions. This would be achieved through the use of a sliding scale, a production with 10 points would be eligible to a 20 per cent credit. A production with six points would be eligible to a 16 per cent credit. In this way, the report suggests, the RITC can be targeted to achieve, with more precision, both the cultural and industrial objectives of the industry and government.

"Conceptually," the report says, "every dollar spent by a Canadian production company on eligible productions would qualify for an investment tax credit against corporate tax liabilities incurred by the production company. This credit would take the form of a refund in the case of profitable companies; in the case of companies without an incurred tax liability, qualified expenditures would still attract the credit, but it would take the form of a cash grant."

Patterson hoped to see the report studied before January by Communications Canada and that its recommendations make their way into the next federal budget, expected in February. Patterson was also involved in preparing a proposal for the Ontario Film Development Corporation that went before a committee of the Ontario Cabinet in mid-December. It is reported, also, to be a rebate proposal and calls for an Ontario film investment policy.

Jonathan Barker, legal counsel for the OFDC, would only say that the proposal is "before Cabinet and we expect to have a response over the course of the next few weeks."

Simply put, the Ontario proposal, which took the form of letters and meetings with the Ontario Treasurer and Premier David Peterson, would return 25 cents for every dollar invested in Ontario film and television production deemed indigenous. Patterson feels that the level of RITCs put into place by the federal government will determine the need at the provincial level.

However, he cautions that if Ontario waits to see what the federal government does to replace the private investment tax incentives of the CCA, as some analysts think might happen, "then there could be a significant decrease of production potential in Ontario during the first quarter of 1989."

Fox calls for cultural vigilance

MONTREAL - With free trade moving into place, Francis Fox, former secretary of state and cultural policy consultant for the Quebec government, says Canada will have to "unite forces" with other countries to develop a code that will "permit encouragement of national cultures without fear of U.S. retaliation."

"Together, those who trade with the United States and fear the Americanization of their local culture must convince the United States that culture and cultural identity is more than the Fine Arts. A significant portion of the American entertainment industry when transposed in another country ceases to be mere entertainment and may become culture," says Fox.

Fox raised several unanswered questions about the impact of free trade on the Canadian film industry in a speech he wrote for a recent industry Conference in Montreal: The speech was delivered by Claude Brunet of Fashion Martineau, Walker.

Financing, Production, Distribution and Investment in Canadian Feature and Television Film was the title of the conference organized by The Canadian Institute, Nov. 25. Walter Senior, president and chief executive officer of Famous

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Players Inc., was the keynote speaker.

Fox commended Canada's cultural community for forcing sufficient protection in the free trade agreement for "short-term" interests.

This intervention by the cultural community, he says, was based on the premise that questions of national identity are inextricably bound with questions of cultural identity and that the subsidization of cultural industries must remain a legitimate public policy objective.

But, says Fox, it is now up to the cultural industries to understand what the deal says "in order to profit from the FTA or minimize its negative consequences as the case may be."

In the short term, the impact of the FTA is incalculable because it is indirect, he says.

For example, the abolition of tariffs on tapes and records combined with other factors such as reduced transportation costs and a low Canadian dollar (not a direct consequence of the FTA), may result in a move of laboratories to south of the border.

The FTA could alter the relative position of the American and Canadian dollars which might deter American productions shooting in Canada.

The lack of protection of the Canadian advertising community is another imponderable, says Fox, that could have an adverse affect on the audiovisual industry.

More specific free trade issues such as the agreement within the FTA to modify Canadian copyright legislation in order to introduce a retransmission right which entitles the copyright holder to royalty payment, may drain funding for Canadian productions.

Fox concluded his speech with a suggestion that the federal and provincial governments will have to adjust accordingly to the problems posed by the FTA and that the solutions will not be found within the context of the deal.

"Of course there will be a cost to Canadians. What price culture has always been an issue in Canada. It is the same debate. The presence of the FTA will merely force Canadians to reassess the Canadian public policy objectives with respect to culture. What is culture? What is Canadian culture? What is the best means to encourage Canadian culture?"

The keynote luncheon address at the day-long conference was given by Walter Senior, president and chief executive officer of Famous Players Inc. who reminded his audience that the decision to play a picture must be primarily

based on economics followed by cultural considerations.

National strategies for developing a film industry and government-subsidized films do not guarantee success and often "remove the creative urge by creating a protected environment."

Producers who are dependent on working within this sort of environment "confine themselves to traditional, often exploitive, type of fare" says Senior.

"Terror, sex and violence are usually less innovative, giving the producer a predictable return and the ability to stay within the subsidies," he said.

The answer, says Senior, is commercially viable films.

"If there are enough people out there who want to see the picture," we will give it screentime."

The fact that Canadian feature films traditionally have been given only three per cent of screentime in Canadian theatres was partially addressed by Senior who says: "I have read reports and listened to people who believe that because the company is American-owned (Gulf and Western) it does not support the Canadian film industry. This is nonsense. The provision

of first-rate facilities for the exhibition of film supports the industry as a whole. We are also actively involved in Canada Film Year, the film festivals of Vancouver, Montreal, Toronto, the Canadian Centre for Advanced Film Studies and the Academy of Canadian Cinema and Television."

Famous Players is also involved in Cinexus/Famous Players Films established to fund the development of Canadian screenplays.

Famous Players has recently invested in such Canadian films as *Dead Ringers* and *Bethune*.

Of viewing trends, Senior claims, "Box office figures for North America show an upward trend every year from 1980 to 1988." At the same time, he says, the viewer is becoming more selective about which films he would rather see in a theatre than rent at a video store.

Telefilm amends export program

MONTREAL - Telefilm Canada has approved major amendments to the Canadian Production Marketing Assistance Fund.

While assistance for promotional campaigns and media remain intact the acquisition component of the fund now provides a fund for exporters that has been described as a parallel fund to the new Feature Film Distribution Fund.

The amendments, approved by Telefilm on Dec. 1, limit qualifying applicants to export companies that have carried five feature films produced in the last two years. Three of these films would have to be produced at arm's length.

Maximum assistance is 75 per cent of a \$75,000 minimum guarantee.

Exporters complained bitterly in November when the new Feature Film Distribution Fund threatened to undermine their position in the market by providing distributors with the financial leverage to buy all rights including foreign sales.

These established exporters also showed their displeasure in June when Telefilm Canada temporarily lowered the eligibility criteria for export assistance programs to a requirement of holding the rights to three Canadian features.

At that time they complained that too many Canadian exporters in the foreign marketplace with minimum product would fragment the market and leave the impression of a weak Canadian inventory of questionable films.

However, Telefilm has also established an entry level fund for exporters with 10 hours of television product or three features and an undertaking to meet higher criteria within a limited period of time.

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OWL builds nest for kids' film and TV

TORONTO - The federal government and the Province of Ontario - through a special Economic Regional Development Agreement (ERDA) grant - are contributing a total of \$1.5 million towards the development of a Centre for Children's Film and Television in Toronto. Matching funds are to be raised from the private sector and the project is being launched with a \$4.25 million fundraising drive. Paul Marshall, vice-chairman of Brascan Limited, is the chairman of the fundraising activities.

The Centre is the brainchild of Annabel Slaight, president of the Young Naturalist Foundation, the non-profit organization behind *Owl TV*, and *Owl* and *Chickadee* magazines for children. Slaight told *Cinema Canada* that "the idea came from the enormous difficulties we discovered when we became an independent producer several years ago. *Owl TV* was an unusual kind of TV series. Each of the segments were produced for us by independent producers. These people had their own projects on the go and the idea of having a support system, not only financial support, but creative, marketing and administrative as well, started to take shape. It evolved over two or three years talking to people about their needs."

The purpose of the Centre will be to develop high-quality Canadian films and television programs for children, provide financial, administrative, creative and marketing support, train professionals in production for children, and foster related Canadian children's publications and products. When the centre gets up and running, it anticipates two to four projects of varying size and scope making their way through development and into production each year.

Christopher Wootten has been appointed president of the Centre. Most recently, he was executive director of the Ontario Arts Council.

Drabinsky sells Film House

TORONTO - Cineplex Odeon Corp. chairman Garth Drabinsky has announced that Cineplex is selling 49 per cent of its wholly owned film laboratories and post-production facility, Film House Group Inc., to Rank Organization PLC for about \$73.5 million (U.S.).

It is reported that under the deal, the big British company has a one-year option to buy the

remaining 51 per cent for about \$76.5 million in cash. In the meantime, Cineplex will continue to manage and control the lab. Cineplex paid only \$15 million (Canadian) in stock for Film House two years ago. The money will be used to pay down Cineplex's huge debt load, estimated to be \$450 million.

Under the terms of the deal, the lab's assets are being transferred to a partnership of Rank and Film House, which is to receive \$53.5 million from the sale. The other \$20 million will go directly to Cineplex.

Canadian television pioneer dies at 80

MONTREAL - J. Alphonse Ouimet, a Canadian television pioneer, a chief executive of CBC for 15 years and a Companion of the Order of Canada, died Dec. 20 at age 80.

Ouimet joined CBC's predecessor the Canadian Radio Broadcasting Commission in 1934 as an engineer. He became president in

1953 until 1967 when he retired.

During those years at the helm of CBC he presided over the introduction of television in Canada in 1952.

After retiring Ouimet headed a UNESCO conference on satellite technology in broadcasting. He was president of Telesat Canada from 1969 to 1980.

Ouimet is survived by his wife Jeanne Prévost, daughter Denise Vincent, and two sisters, Lucille Forget and Jeannine Dufresne.

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"It's a wrap!"

Toon Explosion in Winnipeg Dept.: With a lot of hard work and a few million bucks, Winnipeg will soon boast a world-class animation centre, thanks to the joint efforts of several award-winning indie Toban cine-cartoon artists. As a result of a feasibility study conducted by David Balcon for the Department of Communications, Neil McInnes, president of the Manitoba Society of Independent Animators (MSIA), recently announced that MSIA is developing a business plan to establish an Animation Centre in Winnipeg.

"The object of the Centre," said McInnes, "is to promote and develop new directions in animated film productions." The Centre itself would sport workshop space, film production, women's programs, computer animation, a resource center and a biennial animation festival. It is projected to be part of the Broadcast and Technology Center in the Winnipeg Forks Development and will develop a research and training liaison between computer animation and industry.

McInnes stressed that the Centre's activities will not be localized to the exclusion of outside talent. "We hope that the Centre can be accessed by people from all over Canada and the world," he said. "We've (MSIA) already been in contact with other Canadian animators and have also spoken with animation societies in the United States and Europe." Organizations already contacted include the Vancouver Society of Independent Animators, The Toronto Animation Society, the Canadian chapter of ASIFA and the Holland Society of Animators.

On the dollars and cents end, MSIA has already received \$10,000 from the Department of Communications to develop the business plan. As well, McInnes states that the "National Film Board (NFB) has been very supportive," supplying space, mailouts, a brochure and moral support.

NFB's support seems only fitting since three of MSIA's members, Richard Condie, Brad Caslor and Cordell Barker produced three films through the NFB Prairie Centre which have acquired well over 30 worldwide awards. Condie's *The Big Smit*, copped a Genie Award and an Oscar nomination, Caslor's *Get A Job* snared a Genie, while Barker's *The Cat Came Back* scooped three awards at Zagreb.

Other MSIA members are McInnes (*Transformer, Loved And Lost*), Alan Parkaryk (*North Star*) and Cathy McInnes (*That's The Idea*). Winnipeg has also spawned such award-winning animators as John Paizs (*Dreamer, The 2/3 To 5 Crack, Hoedown*) and Ed Ackerman (*Primiti Too Taa, Sarah's Dream, 5 Cents A Copy*). The history of animation in Winnipeg dates back to 1910 when Jean Arsin worked in Winnipeg's North End, producing 35mm puppet animation. Since that time, Winnipeg has boasted a rich commercial animation industry with such companies as Credo Group, Perkins and Associates and Audience West. As well, Winnipeg animators have produced 20 animated segments per year for *Sesame Street*.

MSIA has formed a separate committee to develop the business plan. The committee includes Neil McInnes, Cathy McInnes, Brad Caslor, Bill Stewart and NFB's Cyndi Forcand.

In November, MSIA mailed out a hefty survey to the animation community. The questionnaire covers such areas as facilities, production, skills, technical development and public awareness.

MSIA (pronounced "Messiah") has yet to develop a logo for their organization. Given the other-worldly state of animation in Winnipeg, it would be safe to assume that the logo will be endowed with a Son-O-God-like quality.

'Tis the Season to be Leavin' Dept.: Canada Manitoba Cultural Industries Development Office (CIDO) Film Officer Bob Rodgers left his position and Winnipeg at Christmastime. Rodgers plans to reactivate his Toronto-based production company, Belair Communications. His tenure at CIDO was on a one-year contract. Rodgers' position at CIDO has been filled by Liz Janzen.

From Gimli to Siberia Dept.: Guy Maddin, helmer of the Canadian cult-hit *Tales From The Gimli Hospital*, is in pre-production on his new feature, *Archangel*. Pic in set in turn-of-the-century Siberia. Maddin just scored a production grant from the Manitoba Arts Council and a distribution deal from Cinephile. The crazed romantic comedy should be ready for release in 1990. Also, Maddin has gone from Gimli to Siberia in more ways than one. Last year, Maddin led a team of Winnipeg filmmakers to his Gimli, Manitoba cottage to set a new record for The Latest-Swim-of-the-Year-in-Lake-Winnipeg. Several Winnipeg filmmakers ripped off their clothes and plunged into the icy Lake Winnipeg waters on December 9. This year, the record was set at the staggeringly late date of December 15. Next year, Maddin, not wanting to appear sexist, plans to invite some female filmmakers along for the nude dip in Gimli. "Besides," said Maddin, "I've realized that five hairy, naked guys drinking Ovaltine in my cottage just isn't as exciting as it used to be."

CBC/cable television seek joint licence

OTTAWA - The CBC in a joint venture with the Canadian cable television industry represented by Rogers Communications have applied for a licence to expand coverage on the Canadian Parliamentary Channel.

This new programming service called CPaC will expand the House of Commons network service already carried by the CBC. In addition to coverage of the House of Commons proceedings, CPaC will cover inquiries, hearings and other public events.

CPaC will operate as a non-profit joint venture between CBC and the cable television industry with both partners making a significant contribution to the service's start-up. A programming committee with equal representation from both partners will ensure programming diversity and balance.

CPaC's services will be provided in French and English and could be made available via satellite to cable no later than six months after a licence is granted by the Canadian Radio-Television and Telecommunications Commission.

CIS looking for shelter

MONTREAL - On November 28, the Department of Finance handed down its final decision on the 100 per cent tax shelter, insisting that full-length films which had not completed principal photography by June 30, 1988, would not qualify. The Department had previously extended the original cutoff date, December 31, 1987, by means of a "grandfather clause" as a result of intense lobbying by industry representatives. Short-length TV series qualified for the 100 per cent write-off until December 31, 1988.

This effectively means that companies which financed feature-length films under prospectuses offering 100 per cent write-off can now offer only 30 per cent, if the film's principal photography was completed after June 30. This would apply to Alliance's recently wrapped *Gate II* and Canadian International Studios' made-for-TV *Liberace* and *Speedzone* (formerly *Cannonball Run III*).

However, a spokesman for CIS said that their products will not be adversely affected by the ruling and that, "the investors would have got their money back anyway." He said that *Liberace*

was pre-sold to CBS and *Speedzone*, which has wrapped shooting in Montreal, has already been sold in a number of markets. The producers had requested the extension of the grandfather clause on the basis of certain exemptions, based on the year-end of the partnership offering the tax shelter.

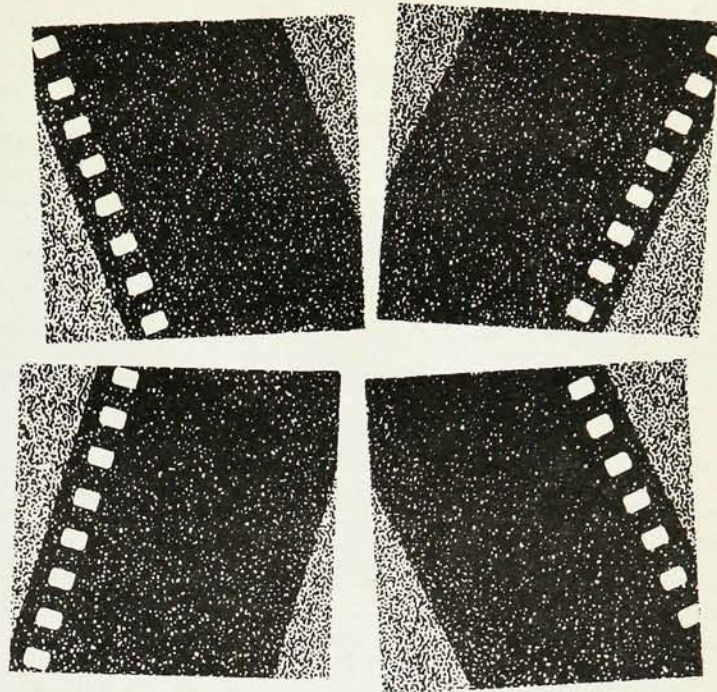
The Department's ruling brings to an end the tax shelter as an effective means of film financing and the end of an era in Canadian feature film policy. A 60 per cent write-off for investment in films was available in Canada as early as 1954. It became the instrument by which the federal

government hoped to build a feature film industry in 1975, when it was moved to 100 per cent. In 1976 the tax laws were once again amended in response to industry criticism that the definition of what made a Canadian film was too loose and a point system was established by the Certification Office. Producers began to use the shelter to finance much larger films and by 1978 it fueled the so-called "boom" that went bust after 18 months of intense activity.

In 1983 there was further tax reform and the 100 per cent write-off was to be spread out over two years, 50-50. But with the most recent

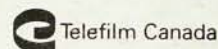
reform in 1987, it was dropped below its original level of 60 per cent to 30.

Many critics of the system of financing feature films by sheltering the taxes of the wealthy say it was neither very effective nor consistent. Just at a time when producers and investors were getting used to the 50-50 scheme, the government changed the rules again. Certainly the shelter was severely abused during the height of the boom, but recently producers had come to use it as a fundamental part of their financial package. The CCA will be missed by those who had come to rely on it to raise money from the private sector.



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Gemini awards: the winners

TORONTO - The following is a complete list of the 1988 Gemini Award winners in ceremonies sponsored by the Academy of Canadian Cinema and Television at the Metro Toronto Convention Centre November 29 and 30th.

In the Program categories the winners were: Best Short Drama: *A Child's Christmas In Wales*, Seaton McLean, Gillian Richardson (Atlantis/Global); Best TV Movie: *Skate*, Alan Burke, Bernard Zukerman (CBC); Best Dramatic Mini-Series: *Anne Of Green Gables The Sequel*, Kevin Sullivan (Sullivan Films/CBC); Best Dramatic Series: *Degrassi Junior High*, Kit Hood, Linda Schuyler (Playing With Time/CBC); Best Variety Program: *David Foster: The Symphony*

Sessions, David Foster, Tony Greco, Linda Thompson (Davlin Productions/CBC); Best Variety Series: *It's Only Rock 'N' Roll*, Joe Bodolai, John Brunton, Judith Dryland (Insight/CBC); Best Information Series: *Venture*, Duncan McEwan (CBC); Best Light Information Series: *Live It Up*, Alan Edmonds, Jack McGaw (CTV); Best Documentary Program: *Runaways - 24 Hours On The Street*, Lon Appleby, Howard Bernstein, David Sobelman (CBC); Best Documentary Series: *The Nature Of Things*, James R. Murray (CBC); Best Performing Arts Program: *Masterclass With Menuhin*, Niv Fichman (Rhombus Media/CBC); Best Animated Program or Series: *The Raccoons*, Kevin Gillis, Sheldon Wiseman (Evergreen/CBC); Best Children's Program: *They Look A Lot Like Us*, Terry Woolf (Kudluk Productions/CBC); Best Children's Series: *Ramona*, Kim Todd (Atlantis/CHCH); Best Sports Program or series: *The Boys On The Bus*, David Mackenzie, Bob McKeown (McKeown/McGee Films/CBC); and Best Special Events coverage: *XV Olympic Winter Games Coverage - Manley Wins Silver*, Jonny Esaw, Cam Rourke (CTV).

In the Performance categories the winners were: Best Performance by a Lead Actor in a Dramatic Program or Mini-Series: Kenneth Welsh (*And Then You Die*); Best Performance by a Lead Actress in a Dramatic Program or Mini-Series: Megan Follows (*Anne Of Green Gables - The Sequel*); Best Performance by a Lead Actor in a Continuing Dramatic Role: Pat Mastroianni (*Degrassi Junior High*); Best Performance by a Lead Actress in a Continuing Dramatic Role: Sonja Smits (*Street Legal*); Best Guest Performance in a Series by an Actor or Actress: Martha Henry (*Mount Royal "Passages"*); Best Performance in a Variety or Performing Arts Program or Series: K. D. Lang (1987 *Canadian Country Music Awards*); Best Performance by a Supporting Actor: Wayne Robson (*And Then You Die*); Best Performance by a Supporting Actress: Colleen Dewhurst (*Anne Of Green Gables - The Sequel*); Best Reportage: Don Murray (*The National - "Occupied Territories Reports - January, March, April 1988"*); Best Performance by a Host, Interviewer or Anchor: Peter Mansbridge (*Sunday Report "May 1, 1988"*); and Best Performance by a Sports Broadcaster: Brian Williams (*The 1988 Winter Games*).

In the Craft categories the winners were: Best Direction in a Dramatic Program or Mini-Series: Don McBrearty (*A Child's Christmas In Wales*); Best Direction in a Dramatic or Comedy Series: Kit Hood (*Degrassi Junior High "A Helping Hand"*); Best Direction in a Variety or Performing Arts Program or Series: Barbara Willis Sweete (*Guitar*); Best Direction in an Information or Documentary Program or Series: (tie) Bob McKeown (*Boys On The Bus*) and Gil Cardinal (*Foster Child*); Best Writing in a Dramatic Program or Mini-Series: Suzette Couture (*Skate*); Best Writing in a Dramatic

Series: Tim Dunphy, Peter Monahan (*Night Heat "Dead Ringer"*); Best Writing in a Comedy or Variety Program or Series: Avrum Jacobson (*Family Reunion*); Best Writing in an Information/Documentary Program or Series: Kent Martin, James Laxer (*Reckoning: The Political Economy Of Canada "Part One - In Bed With An Elephant"*); Best Photography in a Dramatic Program or Series: Marc Champion (*Anne Of Green Gables - The Sequel*); Best Photography in a Comedy, Variety or Performing Arts Program or Series: Rene Ohashi (*Masterclass With Menuhin*); Best Photography in an Information/Documentary Program or Series: Maurice Chabot (*North To Nowhere - Quest For The Pole*); Best News Photography: Peter Warren (*Arctic Sovereignty*); Best Picture Editing in a Dramatic Program or Series: Eric Wrate (*Street Legal "Assault"*); Best Picture Editing in a Comedy, Variety or Performing Arts Program or Series: Anthony Corindia, Michael McNamara, Mark Powers (*Jane Siberry, I Muse Aloud*); Best Picture Editing in an Information/Documentary Program or Series: Vidal Beique (*North To Nowhere - Quest For The Pole*); Best Sound in a Dramatic Program or Series: David Brown, Steve Gorman, Brian Newby, Kevin Townshend, Austin Grimaldi (*Skate*); Best Sound in a Comedy, Variety or Performing Arts Program or Series: Brian Avery, Joe Girmaldi, Lock Johnston (*Guitar*); Best Sound in an Information/Documentary Program or Series: Dominique Chartrand, John Martin, Serge Lacroix, Daniel Masse (*North To Nowhere - Quest For The Pole*); Best Production Design or Art Direction: Susan Longmire (*Anne Of Green Gables - The Sequel*); Best Costume Design: Martha Mann (*Anne Of Green Gables - The Sequel*); Best Music Composition for a Program (dramatic underscore): David Foster (*David Foster: The Symphony Sessions*); Best Music Composition for a Series (dramatic underscore): Micky Erbe, Maribeth Solomon (*Alderly "Midnight In Morocco"*); and Best Production for an Information segment: *The Journal "Agony Of Bhopal"*.

The Earle Grey Award, given to an actor or actress for a body of work in television, was presented to veteran actress Kate Reid. A new Multiculturalism Award, which honours excellence in mainstream television programming that best reflects the racial and cultural diversity of Canada, was won by *Degrassi Junior High*. The Margaret Collier Award, for excellence in writing for television, was given to M. Charles Cohen. *TV Guide's* Most Popular Program Award was given to *Night Heat* and the John Drainie Award for distinguished contribution to Canadian broadcasting was given to Davidson Dunton. This year's special award for Best Technical Achievement was presented to ARCCA Animation Inc., for their work on the series *Captain Power And The Soldiers Of Fortune*.

Prix Gémeaux: Quatre Saisons to boycott awards

MONTREAL - The third annual Prix Gémeaux was a unqualified success for some and a complete waste of time for others.

Over 50 awards were presented during the televised gala event to honor the Quebec television industry. Last year, the awards night was watched by over 800,000 people across the province. At press time BBM ratings for Dec. 18 were not available.

Popular programs that claimed several prizes this year were *Rock et Belles Oreilles*, *Lance et Compte* and *Des Dames de coeur*.

A special award went to scriptwriter Janette Bertrand who was presented with the Gémeaux Profile for her overall contribution to her craft and Quebec television.

Television Quatre Saisons (TQS), the three-year old private television network won the multiculturalism awards for the multicultural component of its news coverage on *Le Petit Journal*.

However, this award did not go far enough to convince the network not to follow the example of TVA, another private network which did not enter this year. TQS has announced that it will boycott next year's Prix Gémeaux.

Charles Belanger, responsible for corporate promotion at TQS told *Cinema Canada* that TQS has always only been marginally interested in the Prix Gémeaux and that there is not enough inhouse production to justify entering the competition.

"We haven't said no forever and we will encourage our independent producers offer their own candidacy. The problem is that the production aspect is recognized by Prix Gémeaux not the station as a broadcaster."

Sylvie Gaudreault, public relations officer for the Quebec wing of the Academy of Canadian Cinema and Television says a committee has been formed to meet with the private networks.

"We realize that we have some improvements to make in the regulations and the definition of categories but we would like to be able to discuss this," says Gaudreault who told *Cinema Canada* that the hasty TQS decision to boycott the event was uncalled for.

"We had already planned to meet early in the new year," she says.

"Anyway if you have not had a good production year it should be possible to simply withdraw that year instead of boycotting the event," says Gaudreault. "This is a celebration of the industry more than it is a competitive event."

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Prix Gémeaux: The Winners

Best Dramatic Series

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Best Short Film

Elise et la mer

Best Drama

Le Coeur découvert

Best Comedy

Rock et Belles Oreilles

Best Mini-Series

Rock

Best Variety Series

Autobus du Showbusiness

Best Variety Special

Rock et Belles Oreilles

Best Arts Special

Les Gars

Best Current Affairs: Variety

Beau et Chaud

Best Current Affairs: News

Montréal ce soir

Best News Program or Series

Le Point

Best News Feature

La Protection des enfants maltraités (Le Point)

Best Documentary Program or Series

La Vie cachée du Golfe St-Laurent

Best Quiz Show

Action Réaction

Best Animation Program or Series

La Bande à Ovide

Best Children's Program or Series (Ages 2-10)

Passé-Partout

Best Children's Program or Series (Ages 11 plus)

Flash Varicelle

Craft Category Winners

L'Univers des sports

Best Direction: Comedy/Drama, Series or Program

Richard Martin

Lance et Compte

Best Direction: Variety/Arts, Series or Program

Rock et Belles Oreilles (Grande liquidation des Fêtes)

Best Direction: News/Documentary, Series or Program

Daniel Bertolino, Daniel Creusot

L'Iran (Points chauds 1)

Best Dramatic Script Series of Program

Victor-Lévy Beaulieu

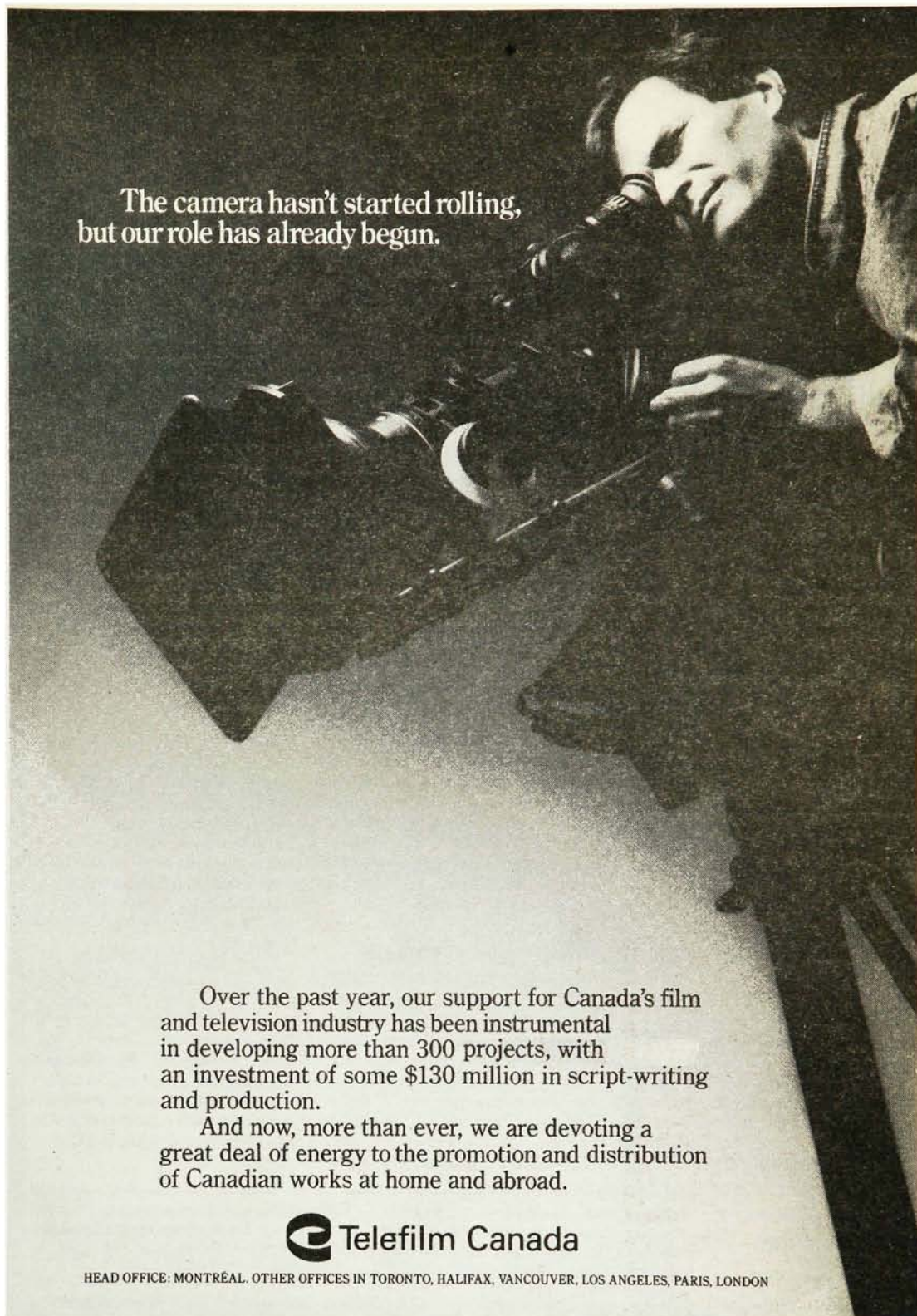
L'Héritage

Best Script: Comedy or Variety

André G. Ducharme, Bruno E. Landry

Guy A. Lepage, Yves P. Pelletier


Rock et Belles Oreilles



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Best Script: Documentary

Daniel Creusot

L'Iran (Points chauds 1)

Best Photography: Drama/Comedy, Series or Program

Bernard Chentrier

Lance et Compte

Best Leading Actor: Drama/Comedy

Gérard Poirier

Le Parc des Braves

Marc Messier

Les Voisins

Best Leading Actress: Drama/Comedy:

Andrée Boucher

Des Dames de coeur

Sylvie Bourque

Lance et Compte

Paule Baillargeon

Les Voisins

Best Supporting Actor: Drama/Comedy, Series or Program

Marc Messier

Lance et Compte

Best Supporting Actress: Drama/Comedy, Series or Program

Dorothée Berryman

Des Dames de coeur

Best Acting: Variety/Arts, Special or Series

André G. Ducharme, Bruno E. Landry

Guy A. Lepage, Yves P. Pelletier, Chantal

Francke

Rock et Belles Oreilles



National
Film Board
of Canada

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du Canada

NEWS

VIDEO CHAIN PURCHASES NFB COLLECTION

Major Video Canada Inc. now offers its customers the largest selection of NFB titles available in any video store in North America. One of the country's leading video chains, Major Video has recently purchased 80 National Film Board productions for its flagship store in Toronto. The initial collection includes NFB features, documentaries and children's films.

Among the highlights of the Collection are *Glenn Gould: On and Off the Record*, two 1959 documentaries on the acclaimed Canadian pianist which have been unavailable for several years; *Animania*, an off-the-wall package of comic animated shorts, including the Oscar-nominated *The Big Snit*; and *Feeling Yes, Feeling No*, a celebrated series of films aimed at educating children and their parents about sexual abuse. *Feeling Yes, Feeling No* has proven to be one of the most popular videos in NFB history, selling over 12,000 copies.

ANOTHER AWARD FOR FOSTER CHILD

The NFB picked up two Gemini awards at the awards ceremony November 30 in Toronto and director Gil Cardinal brought his winning total to seven. Previous



Foster Child takes a Gemini

wins for his film *Foster Child* came from: Banff, Columbus, Edmonton, New York, San Francisco and Yorkton. Cardinal's film and Bob McKeown's *The Boys on the Bus* tied for Best Direction in an Information or Documentary Program of Series. The Gemini for Best Writing in an Information/Documentary Program or Series went to Kent Martin and James Laxer for *In Bed With an Elephant*, one episode in the NFB series *Reckoning: The Political Economy of Canada*.

THIRTEEN GEMEAUX NOMINATIONS FOR NFB

The National Film Board garnered 13 nominations for the third annual Géméaux Awards. Three productions, or co-productions, have earned three nominations each. In the category of documentary program or series, *Le Grand Jack*, directed by Herménégilde Chiasson, was nomi-

nated for Best writing, Best Cinematography (Jean-Pierre Lachapelle) and Best Editing (France Pilon). Sylvie Van Brabant's *MénoTango* also earned three nominations in the same category. These were for Best Film, Best Direction and Best Editing (Huguette Laperrière).

The series *Les Enfants de la rue*, co-produced with les Productions du Verseau, was nominated as the Best Miniseries; Best Script in a Dramatic Series (Luc Hétu and Jean Barbeau) and Best Original Music (Martin Fournier).

Sucre Noir, directed by Michel Régnier, was nominated as the Best Documentary Program or Series and for Best Editing in a Documentary Program. The films *L'Anticoste* by Bernard Gosselin and *En dernier recours*, directed by Jacques Godbout each received a nomination for Best Cinematography in a Documentary Program.

NFB Offices in Canada:

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National Capital - Ottawa (613) 996-4259
Quebec region - Montreal (514) 283-4823
Atlantic region - Halifax (902) 426-7350
plus offices in most major cities

DGC and CBC still talking

TORONTO - Despite refusing to sign new contracts with the CBC over a longstanding dispute over residual payments, the Directors' Guild of Canada is still talking to the Corporation. Bob Barclay, chairman of the Action Committee, said that he felt the talks had been "extremely positive."

The issue blew up when the CBC signed a "letter of assurance" with the Directors' Guild of America for the services of veteran American director Jack Shea. In the 26-year history of the Canadian Guild, the CBC has never signed a DGC contract. American television directors get residuals for their work while their Canadian counterparts don't.

Barclay is hopeful, with the new Copyright legislation passed into law, that there is "a window of opportunity" to finally establish the "moral right" of Canadian TV directors to receive residuals.

Molson breweries moves into TV

MONTREAL - The makers of Molson Golden have now moved into the business of making television situation comedies. Molstar Communications is a division of the Sports and Entertainment Group of The Molson Companies Limited and is currently producing *Starting From Scratch*, a sitcom about a veterinarian, for the Taft Entertainment Group in Los Angeles.

Molstar already produces *Molson Hockey Night In Canada* plus some 700 hours of sports programming per year. According to producer Perry Rosemond, the next logical step was branching into producing entertainment vehicles. "Sports and music don't have a long shelf life," he said. "With variety programming there is a substantial after-first-market life."

CINEMA
CANADA

Trade News

Film school chooses new class

TORONTO - Canadian actress Margot Kidder and playwrights Carol Bolt and Jim Garrard are among 11 people selected for the Canadian Centre of Advanced Film Studies' 1989 Resident Program. Executive Director Peter O'Brian announced at a recent press conference to introduce the new residents.

Kidder, perhaps best known for her work in the Superman trilogy, is coming to the centre as one of its five directors. Others chosen for the directing category are photojournalist Gail Harvey, Stuart Clarfield (*Welcome To The Parade*), Jeanne Crépeau (assistant director on *Un zoo la nuit*, *Les portes tournantes*, and *A corps perdu*), and Stephen Surjik (art director and rock videos).

Bolt, the award-winning dramatist whose play *One Night Stand* was filmed by Allan King, is one of three Toronto writers selected for the screenwriting division. She told *Cinema Canada* that "I think the centre has great potential and the people I have talked to who have been there from the first year are really very happy to have had the experience." The other two are Edwina Follows, sister of Megan, and Theatre Passe Muraille founder Jim Garrard. Garrard has had seven of his plays produced in Toronto and his *Cold Comfort* was produced this year by Norstar.

The residents chosen in the producing division are David Holiff, onetime manager of Howie Mandel and Jim Carrey, Joan Schafer, co-producer of *Growing Up In America*, and Raymond Massey from Vancouver and related to the famous family.

At the press conference, Ontario's deputy culture minister David Silcox announced the province will spend \$250,000 on capital costs at Windfields, the home of the centre and former residence of E.P. Taylor. Shortly thereafter the federal government announced a \$225,000 capital grant through the Canada-Ontario Cultural Development Subsidy Agreement.

Centre spokesperson Christine Yankou said a committee has been struck to decide which projects will receive money for further development. The committee members, director David Cronenberg, screenwriter Arlene Samer and producer Alexandra Raffe, will determine by mid-month which of the residents' projects will be accepted and could involve as many as nine of last year's residents.

First of all, congratulations to Natalie McGowan and the B. C. Motion Picture Association for a memorable "Wrap 88" party. There had been concern that \$75 a ticket was too much, but the evening was well worth it if only for the reassurance that there are some Vancouverites who dress well. Most of the 1,000-plus industry luminaries who showed up at the Hotel Vancouver had taken the theme of 'creative' black tie to heart, a welcome change from the drab finery one is accustomed to seeing here in the rain forest. Speeches were mercifully few and economically presented; Bob Robertson of CBC Radio's *Double Exposure* read the good wishes of both Ronald Reagan and Premier Bill Vanderzalm: "How about a film about David Poole? (The premier's ex-executive assistant who left his job \$100,000 richer after several scandals made him a political liability) You could call it *Fistful of Dollars!*". And, congratulations to Thomas Howe, winner of the first B. C. Film Industry Builder Award.

A presentation that received less attention was that of the 5th Annual Sam Payne Award, an ACTRA-CBC honor. Payne, who died in 1982, had a low ACTRA number, 01-0044. This year's recipient, Dorothy Davies, was also with the union from the beginning; her lifetime number is V01-00023! Davies and Payne worked together in innumerable CBC Radio Drama and community theatre productions. They were both members of Island Theatre, a company that delivered a new three-act play each week - by boat. The award is made for "humanity, integrity and encouragement of young talent." Previous winners include Pamela Hawthorne (of the New Play Centre) and writer/actor Joy Coghill.

Joris Ekering, one of the many former presidents of ACFC-Vancouver, has resurfaced with his own company, Media Electrics. He provides low-cost production services for groups like Theatrespace, Massey Productions, Karen Jamieson Dance and All Set Design. From the back of a Toyota van, Ekering and crew will install electrics, design lighting, build sets and lay on special effects. Phone 299-5929.

The casting couch has been computerized.

A Toronto actor who spent two years developing a data-based talent bank called ShowBase has signed his first customer, the B. C. Performers Council of ACTRA. Since then Bob Dermer has also convinced several casting agencies, including CBC-TV, that his idea works.

The system provides endless cross-referencing of a performer's special talents. If, for instance, a director needs a Greek-speaking actor who can both rollerskate and sing soprano, he just punches those requirements into ShowBase. Everyone who meets the qualifications is immediately shortlisted - complete with colour photos! *Beachcombers'* Jackson Davies says it's fantastic, "I just don't know whether to put down bald or balding."

There's an interesting non-discrimination circuit in ShowBase as well. While casting agents and directors can specify ethnic types, they can't call up only Caucasians. Dermer says this will remind producers of the diversity of Canada's performers and could, with luck, increase ethnic representation in film and on TV.

ShowBase's head office is in Toronto, (416) 977-0440.

Dropped by a Writers Information session for *Bordertown* recently. They're still looking for six scripts for the first 26-episode season but, be warned, you'll be serving many masters. The half-hour Western is a co-production of France's TeleImage, the U.S. Christian Broadcasting Network and Global TV. Apparently CBN wants family viewing (no sex, drinking or swearing but you can kill as many characters as you like), Global is looking for a cowboy *Night Heat* and TeleImage insists on French guest stars.

The basic story is that of a small town cut in half by the 49th parallel. Leads are a marshal, a mountie and a French widow. Turns out her late husband was a doctor; she's somehow acquired all of his medical skills and set herself up as an ex-officio doctor. No resident bad guys so there's an opportunity to go wild!

Busy times at the BCMPA going into 1989! In co-operation with IATSE, the Association is launching an industry training survey. Questionnaires should have arrived by the time you see this; they concentrate on behind-the-camera talent needs going into the '90s.

The AGM is January 25th at the Robson Square Media Centre (7 p.m). Expect announcements of a 20 per cent off travel deal with American Express and a medical-dental plan.

A fascinating mini-film festival from Cinestir Productions provided welcome relief from Christmas kitsch. At two midnight screenings at the Unit Pitt Gallery Theatre the company presented seven short horror films made on a collective budget of about \$60,000. Titles included *Rapid Eye Movement* (18 min, "a fantasy adventure which includes the Mafia, sorcers, dungeons, armed robbery,

gargoyles and a bag of Oreos as the gate between two worlds"), *Cancerman* (14 min, "the tale of a man and a toxic mutation") and *The Gates* (10 min, a re-creation of the recurring legend of a phantom hitchhiker). Cinestir is now developing two features, two education films and a number of rock videos.

CBC-TV Drama has given the go-ahead for a half-dozen scripts and a Bible for a possible series called *Eye Level*. In a sense it's a spin-off of *Close to Home*, a docu-drama about young street prostitutes produced by Ric Beirsto and Harvey Crossland of Hy Perspectives (reviewed in *Cinema Canada* # 153). *Eye Level* will be an ongoing dramatic series with a juvenile POV - think of it as *Street Illegal*.

The Maritimes' loss, our gain. Kevin Evans is about to leave his job as East Coast national reporter for CBC-TV News, move four time zones west and take on main anchor duties with the Corporation's supper-hour *Newscentre*. He replaces Cecelia Walters and Bill Good Jr., who's now a private radio open-line host.



**The Dorothy and Oscar Burritt
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Dorothy and Oscar Burritt founded the film society movement in Canada, and this Award perpetuates the unique spirit and dedication of these true film pioneers.

The Award-winner will be notified after the Victoria Day weekend, May 20-22, 1989.

1989 application forms available from the Dorothy and Oscar Burritt Memorial Award, P.O. Box 484, Station A, Toronto, Ont. M5W 1E4 (or contact trustee, Pat Thompson, at (416) 922-5772).

**CLOSING DATE FOR RECEIPT OF ENTRY FORMS IS
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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

Bookshelf

GEORGE L. GEORGE

A comprehensive account of the development of children's television shows, F. B. Rainsberry's *A History of Children's Television in English Canada, 1952-1986* describes and assesses programs in both the private and public sectors. Fully documented and knowledgeable, it reviews programming policy, planning and production, and weighs the impact of mass media on juvenile audiences. (See *Cinema Canada*, #153, for Wyndham Paul Wise's updating article). (Scarecrow, Metuchen, NJ, \$32.50.)

An authoritative source of biographical information on 20th century entertainment industry personalities compiles 90,000 obits originally appearing in weekly *Variety*, the reputed "showbiz bible." *Obituaries 1905-1986*, a massive 11-vol. set of facsimile reproductions, includes verified vital statistics, credits, and critical biographies. It provides researchers with a clear picture of the late person's reputation at the time of death. Vol. 11 is an all-encompassing index; the set will be updated every two years. (Garland, NYC, \$1250/set.)

The cinematic style of Luis Bunuel is explored in *Diversions of Pleasure*, Paul Sandro's perceptive analysis of the narrative structure of *Belle de Jour* and *The Discreet Charm of the Bourgeoisie*. Their themes of frustrating deferral of gratification, disorienting displacements and logical paradoxes characterize Bunuel's iconoclastic view of society. (Ohio State U. Press, Columbus, \$20/8.95.)

Voice-over narration in American fiction films is examined by Sarah Kozloff in *Invisible Storytellers*. Citing *All About Eve*, *Naked City*, *Now Voyager* and other classics, Kozloff classifies the various types of narration and their respective contributions to the storytelling power of the movie. (U. of California Press, Berkeley, \$24.95.)

The future of the documentary film is expertly probed in a compelling anthology, *New Challenges for Documentary*. Edited by Alan Rosenthal, this substantial survey scrutinizes such topics as documentary's present relevance, its audience, its function in today's society, its current forms, ethics and contents. While documentary's future may seem cloudy, new concerns and new filmmakers may well bring new life to this serviceable genre. (U. of California Press, Berkeley, \$49.95/18.95.)

Among recent biographies, Simon Callow's *Charles Laughton: A Difficult Actor* is a penetrating and sympathetic portrait of a gifted man cursed with personality problems, as well as a sensitive analysis of the art of acting. (Grove, NYC, \$18.95.) Martial arts apostle Chuck Norris narrates his adventurous existence in *The Secret of Inner Strength*, an inspirational tale that credits his screen success to the positive forces that guide his life. (Little Brown, NYC, \$16.95.)

On the thespian distaff side, Patricia Neal's moving autobiography, *As I Am* candidly, traces her rising screen career and intense emotional involvements, until tragedy struck and forced her to reappraise her outlook on life. (Simon & Schuster, NYC, \$19.95.) Christopher Andersen's *Young Kate* provides revealing insights into Katharine Hepburn's youthful years with her eccentric parents, and her determination to choose her own way. (Holt, NYC, \$18.95.) In *Shirley Temple, American Princess*, Anne Edwards tells a fascinating story of early glamour, riches and makebelieve, and Shirley's eventual success in adulthood. (Morrow, NYC, \$19.95.)

Dance development fund announced

TORONTO—For the first time in Canada, a fund has been established to see producers of dance television and film projects through the difficult development period. Dancevision, a national organization aimed at promoting dance projects for film and television, has created a \$50,000 Dancevision Development Fund to help producers of such projects. Audrey Cole, executive director of Dancevision, told *Cinema Canada* that the purpose of the fund was, "to facilitate unique ways to develop dance in this country, encourage existing production talent and develop new talent."

The Development Fund will be a revolving fund, with the money being lent to be returned

on the first day of principal photography. The fund is supported by the Cultural Initiatives Program of Communications Canada, Canada Council, Ontario Arts Council, Ontario Ministry of Culture and Communications, Telefilm and the Canadian Association of Professional Dance Organizations.

According to Cole, the applicants to the fund will be judged on their artistic creative merits, the qualifications of the professionals involved, and viability of the project based on the information supplied. "This organization is unique," she said, "there is none like it in the world. We're going to show to the broadcasters that we can build an audience for dance in this country."

Inquiries should be directed to Dancevision, 157 King Street East, Toronto (416-367-1888). Deadline for applications is January 31.

BCMPA commissions economic study

VANCOUVER – The B. C. Motion Picture Association, along with unions and government, is commissioning an \$80,000 study of industry employment patterns and needs. William Wedley, associate dean of business administration at Simon Fraser University, is chairing the study committee. He says it's needed in order to prepare for the day visiting American production goes elsewhere.

"There are three real things this province has to offer," he told *The Vancouver Sun*, "scenery, a good exchange rate that makes labour costs lower and people skilled in the industry."

"The scenery will be here for a long time to come, but the exchange rate is beyond us. The only real thing we have to control is our skills."

Wedley says the study will look at production and post-production labour, not writing or performing. He estimates there are 3,500 direct jobs already at stake making film one of the fastest-growing aspects of B. C. employment creation; the BCMPA says total spending in 1988 was about \$200 million, up from \$153 million in 1987 and \$87 million the year before.

"We're aiming at something that will say where these jobs have come from, where they're going to come from," says Wedley, "It's an economic study (which) will be used by the industry, by unions and we hope it will serve a use in policymaking."

The Study Committee includes representatives of the BCMPA, unions including IATSE, federal and provincial governments. Employment & Immigration Canada and the B. C. Ministry of Advanced Education are contributing to the report, due next summer.

Couelle joins FUND board

TORONTO – Marcia Couelle has joined the board of directors of FUND (The Foundation to Underwrite New Drama for Pay Television) and will replace Ted Riley, Atlantis Television International, who is now based in England.

The appointment was made recently by Phyllis Yaffe, chairperson of FUND.

A Montreal-based producer and consultant, Couelle has worked with Cinepix, Les Productions Prisma and has advised both federal and Quebec governments on issues of cultural policy.

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Schein and Lightburn form new distrib. co.

VANCOUVER – Leonard Schein has resurfaced in a new Vancouver-based distribution company with partner Tom Lightburn, former vice-president of programming for Cineplex-Odeon.

Lightburn is the chief executive officer and Schein is vice-president.

Schein is the founder and former executive

director of the Vancouver International Film Festival. He was executive director of Toronto's Festival of Festivals in 1986 and director of special programming for the Montreal World Film Festival in 1987/88.

The company's first national release is *Buster*, a British film starring Julie Walters and Phil Collins, which opened Dec. 16 in Famous Players theatres.

Festival Films Ltd. is a Canada-wide distributor with offices in Edmonton and Toronto.

Mount Royal Group renewed in L. A.

LOS ANGELES – The Quebec government will retain the services of the Mount Royal Entertainment Group in West Los Angeles for a second year.

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Lang has Bacon for breakfast

PARIS – The Quebec/France dubbing problem continues at an impasse following a recent breakfast meeting between Lise Bacon, vice-premier and Quebec minister of Culture and Jack Lang, the French minister of Culture.

Both ministers emerged from the meeting in Paris agreeing that short of any action being taken to date, there remains a willingness to cooperate.

Bacon told the press that polite and well-meaning responses from the French

government are not enough and that within the next few weeks she expects a commitment to act.

Quebec is seeking a more lucrative dubbing agreement with the highly protectionist actors' unions and private television networks in France.

The government of France has said although it is willing to assist in the implementation of a larger quota of television programs and films dubbed outside of France, the problem is essentially a labor/management problem.

A recent Secor study of the Quebec dubbing industry indicates that 82 per cent of Canadian programs televised on the French-language networks in Quebec are dubbed in France.

Astral gets SFP catalogue

MONTREAL – Astral Bellevue Pathé Inc. has become the exclusive Canadian representative of the entire catalogue of la Société française de production et de création audio-visuelles (SFP) of Paris, France.

The two-year deal will also see SFP distributing a selection of Astral products. SFP is a major production house with over 1,000 hours of dramatic and documentary television programming.

Le Cinema Parallele ready for business

MONTREAL – A 200-hour film marathon will mark the 22nd anniversary of Cinema Parallele, June 18 to 28.

The films shown during this 10-day movie binge will include milestones from different periods of Quebec, Canadian and international cinema.

At least one lucky film viewer is expected to go down in the Guinness Book of Records as the one who has watched the most consecutive hours of film.

This challenge is not as daunting as it would appear given that the 83-seat Georges Méliès theatre, at the Parallele, has recently been thoroughly overhauled from seats to screen and everything in between.

To celebrate the reopening on Oct. 20, 1988, the theatre is selling permanent seats at \$400., \$350, \$300 and \$250. As of late December, 30 seats had been sold including all seats in the \$250 range. These tax-deductible seats include a name plate, a year's entry to all scheduled events, invitations to premiers and to the official opening of the 18th Montreal International Festival of New Cinema and Video, Oct. 19 to 29. Also included in the deal is a dinner for two in the theatre cafe.

Among the recent donors are: Rock Demers, Denys Arcand, Leonard Cohen, the Montreal Jazz Festival and the National Film Board.

The new state-of-the-art theatre is equipped for both film and video and is available for rent at \$60 per hour.

Claude Chamberlan, director of Cinema Parallele and the International Festival of New Cinema and Video, explains that the first steps were taken towards updating the theatre in 1982 with a cost study financed by an explorations grant from the Canada Council.

"It always takes some time for enough people to get used to a good idea," says Chamberlan.

Over \$300,000 in funding and assistance came from individuals, government institutions and funding agencies.

Chamberlan says the theatre is the only centre in Canada exclusively dedicated to independent film and video.

The Montreal International Festival of New Cinema and Video, started by Chamberlan, Dimitri Eipides and Dimitris Spentzos in 1971 claims to be the longest-running international film event in Canada.

TORONTO – Christopher Wooten, former executive director of the Ontario Arts Council, has been appointed director of the Owl Centre for Children's Film and Television.

LEILA SUJIR

We are living in a time period some theorists have termed "postfeminist" so that a question of gender itself engenders debates revolving around the subjects of feminism, the feminine, and women as subjects. In a recent issue of *Tessera* (Spring/Summer 1988) Jane Casey speaks of this post-feminist woman. "We don't know her personally, but she's everywhere—in commercials, in *Chatelaine*, on the cover of *Macleans*, and she has it 'all'. She, too, is a weapon; a symbol of economic and social privilege." Thus, Barbara Sternberg's question, "What is the relationship between feminist film/film theory and avant-garde film?" (*Cinema Canada* # 157) is a provocative one.

Teresa de Lauretis in her book *Technologies of Gender* addresses these questions of gender in relation to technologies in our culture which represent and inscribe gender. With her assertions, she keeps open the space for the feminist subject. She writes that "the need for feminist theory to continue its radical critique of dominant discourse on gender, such as these are, even as they attempt to do away with sexual difference altogether, is all the more pressing since the word *postfeminism* has been spoken, and not in vain. This kind of deconstruction of the subject is effectively a way to recountain women in femininity (woman) and to reposition female subjectivity in the male subject...."

Similarly, Kaja Silverman, in *The Acoustic Mirror*, keeps open the space for the feminist subject by addressing the death of the author and the notion that the "author has also continued to haunt the edges of film theory, feminist cinema, political cinema and the avant-garde as the possibility of a resistant and oppositional agency, at times in a less masculine guise." Importantly too, she disputes the ways in which French feminists, in particular, have connected the female body and feminism, limiting the feminist subject to the feminine.

Discussing Akerman's film *Jeanne Dielman*, de Lauretis comments, "Call them (the two logics at work in the film) femininity and feminism; the one is made representable by the critical work of the other; the one is kept at a distance, constructed, 'framed', to be sure, and yet 'respected', 'loved', given space by the other." Again and again, these two books argue for differences within that space for the feminist subject, creating a space for "Other(s)".

These quotations reveal the way in which feminist theories often have to place themselves in opposition to a (patriarchal) culture much in the same way as the avant-garde film is often placed in opposition to Hollywood film; an image discourse, a public imaginary, which mirrors mainstream (patriarchal) culture.

To illustrate their work de Lauretis and Silverman cite a number of filmmakers including Chantal Akerman, Lizzie Borden, Valie Export, Bette Gordon, Patricia Gruben, Laura Mulvey and Peter Wollen, Sally Potter, and Yvonne Rainer. While this naming is helpful and is not intentionally exclusive, particularly since so much of the debate in film theory has focussed on mainstream (Hollywood) film, this list leaves so many (Canadians) unnamed and begins, with its continual reassertion, to become a canon, making many others absent.

Another absence from much of feminist theory results from the use of mainstream film as the model to oppose. The film theory often fails to articulate a language that addresses the movement of (experimental) moving pictures – the movement within the shot, along with the way one shot links to the next; a process which differs significantly from the language of mainstream moving pictures.

Interestingly, much of the process, the actual movement of moving (experimental) pictures, can be described in the terms Julia Kristeva refers to in *The Language of Desire* as the semiotic process, with its relationship to the *chora* and the body, in contrast to the symbolic process. Silverman, by the way, addresses in *The Acoustic Mirror* many of the problematic issues of gender in Kristeva's work (including Kristeva's gender reference to the artist as the male figure who speaks for the mother—see Silverman's chapter "The Fantasy of the Maternal Voice"). While these gender critiques are needed, I hope that Kristeva's articulation of the semiotic process doesn't disappear as a subject.

The displacement and replacement of authorities is the subject of Kay Armatage's essay, "Fashions in Feminist Film Theory" (*Descant* Summer '88), an incisive and witty commentary on the fashion-like trends in intellectual discourses over the last 17 years. Armatage notes the dismay which resulted when "Julia Kristeva, one of the truly international stars of theory... appeared for her talk at the Milwaukee Centre for Twentieth Century Studies in (what was described to me as) a Chanel suit with pearls." This uneasy relationship of fashion to theory is possibly a result of the ever constant process of authorizing, de-authorizing and re-authorizing the ground of the debate, re-establishing a space for a feminist subject and the avant-garde, a "space-off" from mainstream culture.

Along with theory, a form of (experimental) film criticism generated by the films is beginning to be addressed, most notably in Kay Armatage's film, *Artist on Fire*. This essay brings forth many of the qualities of Joyce Wieland's films through a commentary coming out of Wieland's film work itself. This extensive quotation of the films, along with layering devices, both visual and auditory, draws together many of Wieland's filmic and artistic concerns in a way which writing couldn't.

Armatage's film, I would argue, characterizes what much of contemporary theory has called for; it is a work which embodies a language of play, a work which is both feminist and feminine, a critical work which is itself an art work. The soundtrack, through its use of multiple voices which are not used as authorities but as commentaries, creates a filmic space for Wieland's work to exist in. *Artist on Fire* makes links, connections, weaves together a commentary which plays upon and makes meaning out of the very diverse work of Joyce Wieland. Armatage's film makes a place for an (other) kind of film criticism.



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QC Article 83 on hold

MONTREAL - Distributors of English-language films in Quebec appear to be acting in good faith and complying with the spirit of the Quebec Cinema Act.

This is the reason, according to a spokesperson in the Quebec Ministry of Cultural Affairs that a decision has been delayed for another six months on whether to implement Bill 59, Article 83.

Originally expected last summer, legislation of the amended version of Article 83 would have limited to a single copy the number of prints of an English-language film that can be exhibited in Quebec unless French-language versions are exhibited simultaneously.

In June, after consultation with the industry and loud protest from the U.S. major studios, Lise Bacon, minister of cultural Affairs kept Article 83 on the books and called a hiatus until October.

At that time, she explained that distributors had promised to comply with the intent and spirit of the Quebec Cinema Act and make available sooner films that French-speaking Quebec citizens can see in their own language.

Bacon has recently announced that she will delay her decision of whether to enforce or amend Article 83 for another six months.

Gilles Pineau, press attaché for Bacon told *Cinema Canada* that there is indeed widespread compliance with the law.

"The minister has said that movie trends in the winter make it easier to reassess the issue. She wants to be sure before she makes a decision. But the industry appears to be disciplining itself."

Laverdière moves to Telefilm

MONTREAL - Louis Laverdière has been appointed Director of Operations, Quebec Region at Telefilm Canada.

Laverdière previously held the position of Director of Business Affairs at the Société générale des industries culturelles du Québec.

The appointment was announced by Pierre DesRoches, executive director of Telefilm and is effective Jan. 26.

DesRoches has recently announced three other appointments.

Louise St-Louis, who has been with Telefilm for the past ten years most recently as coordinator and analyst in the Coproduction department, becomes Manager, Coproductions.

Janet MacLellan, legal counsel in the Montreal office since 1987, becomes Manager, Legal Services.

Marilynne Anne Vince, a Telefilm financial analyst since July 1988, becomes Manager, Business Affairs in Vancouver.

Bernstein appointed head of Buena Vista

TORONTO - Harriet Bernstein, daughter of the recently deceased Jack Bernstein, a Canadian Motion Picture Pioneer, has been appointed general manager of the newly formed Buena Vista Pictures Distribution Canada Inc. She had been handling the marketing and promotional concerns for the company since 1985.

Buena Vista is Walt Disney's film distribution company and only handles films produced and released by the Disney Studios and its other film label, Touchstone Pictures. "Buena Vista wanted to have a presence in Canada," Bernstein told *Cinema Canada*, "and Toronto was the obvious choice."

Bernstein got her start in the business in the late sixties as an assistant editor on Nat Taylor's *Canadian Film Digest*. She then moved on to a marketing job with International Film Distributors. "I knew nothing about it but I jumped in and cut my teeth on independent film distribution. I worked for Paramount for a while and then MGM," she said. Eventually she freelanced as an independent consultant with her own company, handling the Buena Vista account in Canada on a non-exclusive basis.

"My father taught me a lot about the business and he taught me a lot about integrity in dealing with people. But he also taught me that there would be no special breaks because I was his daughter. He was known as being a very, very tough businessman and as tough as he was with anybody, he was tougher with me."

Murray appointed interim communications minister

OTTAWA - To replace Flora MacDonald as minister of communications, Brian Mulroney has turned to Senator Lowell Murray, who will also be responsible for federal-provincial affairs, and was a key member of the Conservatives' election strategy team.

When contacted in Ottawa by *Cinema Canada*, Senator Murray's press secretary Michael Ferrabee thought that the appointment would only last "six weeks or so" and that Senator Murray would not be available for comment. Significantly, Murray has not moved out of his senate office and his appointment will terminate when a full Cabinet is announced sometime in this new year.

Crawley Films wins in N. Y. C.

OTTAWA - Crawley Films was among the Canadian winners at the 1988 International Film and TV Festival of New York.

A gold medal in the children's program category was awarded to *The Nightingale*, an animated co-production with China's Shanghai Studios produced in association with the CTV Television Network.

Remembrance Day won a bronze medal in the music-rock video category. This video includes a soundtrack by Canadian rock star Bryan Adams and was produced for the Department of National Defence.

Crawleys announced in October a joint venture with the creative design group of Edward Sarson Productions. Crawleys/Sarson Productions Inc. will develop the television and theatrical film potential of *Mistle-Toad*.

Crawleys Group is the parent company of Crawleys Animation, Crawleys International, Crawleys R and D and Crawley Films which celebrates 50 years in the film industry in this year.

TFC at NAPTE

MONTREAL - Telefilm Canada will produce its second annual seminar entitled Coproductions Canada Brings You The World at NAPTE 1989 in Houston, Texas, on Jan. 26.

The panel will feature Nicolas Clermont of Filmline International, Claude Héroux of Communications Claude Héroux Inc., Susan Cavan of the Alliance Entertainment Corporation, Pat Ferns of Primedia/Comedia Productions, Michael MacMillan, Atlantis Film Ltd., André Lamy of Ciné-Grube J.P. Inc.

Also attending will be Louise St. Louis, manager of Telefilm Canada's Coproduction department and Sam Wendel, director of Telefilm Canada's Los Angeles office.

Egoyan's Speaking Parts

TORONTO - Award-winning Toronto filmmaker Atom Egoyan has completed shooting the third theatrical feature, *Speaking Parts*, which he has written, produced and directed. It's his first in 35mm.

Described by line producer Camelia Frieberg as a "dark romance", it stars Gabrielle Rose, Michael McManus, Arsinee Khanjian, David Hemblen and Patricia Collins. Financing is by the OFDC, Telefilm, Channel Four in Britain and Academy Pictures from Italy.

TVO appoints Richler and Longul

TORONTO - TVO has announced the appointments of Wally Longul and Daniel Richler as creative heads of, respectively, science and arts, in the adult programming sector.

Wally Longul was previously TVOntario's senior science producer with substantial credits including *Fast Forward*. He will be responsible for the development of TVO's overall English-language programming strategy for science and technology. Daniel Richler was previously arts correspondent for *The Journal* and a producer with CityTV's *New Music*. He will be responsible for coordinating and acquiring all the arts and cultural programming for TVO's English-language service.

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Although features *The Vacant Lot*, *George's Island*, and *Justice Denied* and the newest *Codco* series have vacuumed up virtually every filmperson in the Maritimes into their vortex of activity, there are other shows running in town too.

Haligonian Peter Daglish has been a rare sight on the streets of the city lately. That's because he's been spending every free moment for the past four years in some of the most poverty-ridden, drought-stricken, famine-afflicted areas of the world. In 1984 when Daglish was at Dalhousie, the world was suddenly alerted to impending famine in Ethiopia. Daglish promptly became involved in emergency airlifts of food and medical supplies and therein found his calling. Working at first for the World University Service in Ethiopia, he later transferred to UNICEF in the Sudan before organizing his own group, Street Kids International, in Khartoum.

In the course of his relief work in this region of east Africa, Daglish has noted with alarm the spread of the AIDS epidemic. Amongst the hardest-hit are his street kids who are driven to prostitution by their poverty and lack of education. Searching for an inventive means of educating these often illiterate children, Daglish came up with the idea of an AIDS cartoon which could be shown on the VCRs which seem to have become omnipresent even in the Third World. With the assistance of the NFB, Daglish now has a rough version of the cartoon with illustrations by animator Kai Pindal. The hero is a karate master modeled after Bruce Lee, chosen after Ronald Reagan and Sylvester Stallone, other role models who were considered, proved unsuitable or unavailable. To gauge its effectiveness, Daglish has test-screened the film to street kids in Kenya, Sri Lanka, the Philippines and New York City.

The cartoon is very direct and pulls few punches. Says Daglish: "There's no sermonizing in this film. Kids who survive through prostitution or petty crime don't need a morality lesson on premarital sex or theft. They need staying alive."

Bringing another perspective to the difficulties of development in African nations is Red Snapper Film's Lulu Keating (*City Survival*) who has just returned from six weeks filming on location near Bulawayo in Zimbabwe. Flying under the tongue-in-cheek banner of 'Missing Piece Productions' Keating and producer Chris Zimmer were there to shoot her first feature film, *The Midday Sun* (Coward fans take note!) formed called *Africa Chronicles*. The film evolved from Keating's own experiences as an aid volunteer in Zaire in 1971. In it a young, idealistic Canadian woman arrives in an unnamed African country determined to 'help' and finds herself confounded by the reality of Africa and, finally, at odds with all those whom she was determined to aid. She is ultimately rescued from this quandary by being deported. Says Keating: "It's about what happens to her when she shows up in Africa trying to live with her Canadian freedoms."

Keating gathered Canadian actors Isabelle Mejias, Robert Hockstael, and Jackie Burroughs as well as ex-Ugandan George Seremba for the film. Keating, Zimmer and executive producer Don Haig put together the \$2.3 million budget of the film from Telefilm, First Choice, Nova Scotia Film Development Agency and private monies. Back in Halifax she's getting ready to throw herself into post-production and plans are to have the film ready for release by next April.

Having nothing to do with Africa or with Third World aid and development, but a great deal to do with peace, disarmament and the threat of a nuclear holocaust is *Mile Zero*, the newest film by Bonnie Sherr Klein (*Not a Love Story, Speaking Our Piece*). The film follows four teenagers who spent a year crossing Canada speaking to, animating and empowering their peers at high schools across the country. One of them was Alison Carpenter, who spent a few days in Halifax as part of a promotional tour to kick-off the film. Over a cup of coffee she told me about some of her experiences on the trip. Above all she and her colleagues (Maxime Faille, Seth Klein & Désirée McGraw) discovered how informed and aware high school students were about the issues of peace and nuclear war but yet how powerless they felt in the face of this knowledge. As a consequence they felt the focus of their trip change from one of informing to one of empowering and motivating to action. She is pleased with *Mile Zero* as a film and with its epistemological thrust. The film was completed by Ms. Klein despite her suffering a serious stroke.

A 20-year-old major in Anthropology and Women's Studies, Carpenter is a dedicated, articulate and serious proponent of important issues. "Is she going to become a politician?" I ask her. "I very much want not to," she says breaking into laughter, "but circumstances seem to be pushing me in that direction."

Another film which will shortly get its kickoff is John Brett's *Rivers to the Sea*. This is Brett's third foray on the CBC's *The Nature of Things* series following *The Sea Raven* (1985) and *Where the Bay Becomes the Sea* (1984) and cements a developing relationship between the NFB and the CBC in this area. The film shows a virtual cornucopia of the living creatures of Atlantic area rivers. The cycle of the seasons is the structural wheel round which the film revolves and the spawning cycle of the Atlantic salmon is a kind of narrative device that holds it all together. Gilbert van Ryckevorsel's underwater photography is simply outstanding. There are extraordinary sequences of beavers, Atlantic sturgeon, gulls and lampreys to name only some. There is a good emphasis on the interrelationship of organisms and a gentle environmental edge to the film. The study of various river systems, plants, animals and seasons give quite a good composite look at the fresh waters of Atlantic Canada, their fragile nature and the forces which threaten them. John is currently completing work on a CBC special based on Farley Mowat's book, *Sea of Slaughter*.

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