

Trade News

SGCT concerned: will NFB sell technical services to private sector?

MONTREAL – "There is something very cynical about all this celebration of a national treasure (National Film Board of Canada) on its 50th anniversary while behind the backs of the people the minister is asking how are we going to close this place down," says Louise Murchison, business agent and spokesperson for the 350-member Syndicat général du cinéma et de la télévision (SGCT) at the National Film Board of Canada.

Rumors continue to fly, says Murchison, that the federal government is planning to sell the Technical Services Department at the NFB to Prodevco Lavalin in Montreal.

Murchison says over 150 technicians are concerned about their job security and the future of the celebrated NFB.

It started in March 1989 when the SGCT felt compelled to act on a persistent rumor that Technical Services would be privatized by 1990.

This rumor raises real concerns, says Murchison, when combined with the fact that Francois Macerola, film commissioner from 1984 to Dec. 1988, left the NFB to join Prodevco Lavalin as executive director of operations of a planned \$50 million television and film production centre or Cité du Cinéma (to open in 1990).

"A lot of rumors fly in this industry. They usually get blown out of proportion and die. But this one you hear everywhere, it is not going away and it has a lot of people worried."

In early April, Murchison met with Interim Film Commissioner Joan Pennefather who denied in writing there had been specific discussion to sell any part of Technical Services.

Pennefather told *Cinema Canada* that there are no plans to sell Technical Services in whole or in part to Prodevco Lavalin. She did say, however, that there have been discussions on how to provide the best technical services possible at the NFB.

"This rumor has been taken out of context," says Pennefather.

"As I told the parliamentary committee (see story), one of the most important objectives of the film board is to provide the best technical services possible.

"It is important that we spend our energy determining what is best for the film board rather than on fighting rumors," says Pennefather.

Responding to press reports, Macerola said the concerns of the SGCT were "greatly exaggerated."

When contacted by *Cinema Canada*, the former film commissioner said that since joining Prodevco Lavalin there has been no negotiation

or "even discussion" about the technical infrastructure of the NFB.

"There are no plans for Prodevco Lavalin to buy the technical services," says Macerola.

"Frankly, I am tired of this rumor about the dismantling of the NFB which is at least 10 years old. It started when the Applebaum-Hebert report recommended that the NFB get rid of its technical infrastructure."

"As the film commissioner, I worked every '-----' day to keep the NFB integrated for production and distribution. I had to fight to convince the government that we need a balance between private and public support and that we should make more efficient use of the technical infrastructure. I know the importance of the NFB as a public organization. Why should I, after 15 years at the NFB, want to undo everything that I have stood for?"

Murchison says she has good reason for wanting nothing less than an iron-clad guarantee from the minister of communications.

After meeting with Pennefather, the SGCT discovered the minutes of a meeting of the executive committee of the NFB, dated Sept. 1, 1988.

During this meeting, chaired by Francois Macerola (for which Pennefather was marked absent), the committee discussed a letter written by Macerola to Charles Lapointe of Lavalin International in which it was agreed that the NFB would hand over laboratory and studio equipment for the new Prodevco Lavalin

audiovisual complex according to terms and conditions to be determined.

Charles Lapointe is currently working for a Prodevco Lavalin subsidiary called IACO (International Airplane Company) and could not be contacted overseas.

Whether these "terms and conditions" include the purchase of NFB's technical services is a question Murchison wants answered.

Says Macerola: "I wrote the same letter to Greenberg, Hoppenheim, Héroux and everyone who had a relationship with the dossier of Cité du Cinéma saying that NFB wanted to be part of the concept of Cité du Cinéma; wanted to make more rational use of its technical infrastructure and would like to analyze the possibility of collaborating with Cité du Cinéma in order to make more efficient use of the studio and the laboratory."

"Now, there are people who think that I am going to answer my own letter and that Prodevco Lavalin's dream is not only to buy the technical services but the whole film board. This is stupidity."

Pennefather says there were several meetings during the Macerola administration "similar" to the one referred to by Murchison but that nothing has transpired.

"Over the last few years there were a number of discussions about agreements that would assure the proper management of our technical infrastructure. We will soon be organizing another meeting to discuss the future of the NFB and many related issues. It is important that we make up our own mind and decide what we need," said Pennefather.

Murchison warns that the sales of Technical Services would be the beginning of the "disintegration of the NFB" due to the highly integrated nature of production at the NFB

where directors and technicians work together throughout most of the production process.

"This sort of integration, this daily contact between filmmakers has been the key to success at NFB. Technicians are not just people who push buttons; they are people who love their craft," says Murchison.

"Privatization" is not a new word in the studio corridors and Montreal head offices of the NFB. During the Macerola administration, the government funding allocation was diminished in real terms; the NFB entered into co-venture productions with the private sector, including Prodevco Lavalin, and the five-year plan called for a reduction in staff from 1,000 to 600 NFB staffers.

"For some union people and senior filmmakers, privatization means changing the room number on the door. They are afraid of any change," says Macerola.

"For me, co-production ventures and distribution agreements with the private sector, the reduction of permanent staff in order to make room for younger filmmakers was not privatization but rather a question of NFB being a real partner with the private sector and playing a dynamic role as an essential component to the future of the film industry."

Murchison points out that the staff reduction objective in Macerola's five-year operational plan would be complete with the sales of Technical Services.

Lobby saves Canada/France co-prod. treaty

OTTAWA – Jack Lang, French minister of culture and communications, has assured Canada that the transborder directive agreed upon by members of the European Economic Community will "in no way" affect Canada-France film and television coproduction agreements.

Lang has confirmed with the Government of Canada that Canadian and Quebec productions produced in French will continue to be counted in the existing 50 per cent quota of original French-language productions.

In an effort towards harmonization of a pan-European free trade market by 1992, the European Council of Ministers issued a directive that 60 per cent of television programming must be of European origin.

The 25-year-old Canada-France bilateral co-production treaty has produced over \$47 million worth of film and television projects in 1989 alone and has also guaranteed that Canada/France coproductions are counted as part of a 50

Pennefather to examine technical infrastructure at NFB

MONTREAL – The National Film Board of Canada must work closely with the private sector to "play a major role in professional development," says Joan Pennefather, interim government film commissioner.

Pennefather recently addressed the Parliamentary Committee on Communications, Culture, Citizenship and Multi-Culturalism during the annual presentation of estimates.

Among two major announcements is the establishment of a working group to review the NFB's technical infrastructure.

"In order to assure that our position in this regard is maintained and that well integrated

and efficient services are available to support the programs of the NFB, we will be examining the board's technical infrastructure," says Pennefather.

The second announcement deals with two awards of \$50,000 each to be presented annually to Canadian filmmakers of exceptional achievement in script development. The awards will be drawn from a special fund allocated to the NFB for co-production ventures.

Louise Murchison, spokesperson for the Syndicat général du cinéma de la télévision at the NFB, said it is difficult to say what implications this review has for the technical services department at the NFB.

"The rhetoric is difficult to understand," says Murchison, "we will discuss this at our meeting next week (last week in June)."

The SGCT has been troubled by a rumor that Technical Services will be sold to Prodevco Lavalin by the end of 1990.

Continued next page

NEED FOOTAGE?



THE NFB STOCKSHOT LIBRARY

over 20,000,000 feet of material to choose from:

- Historic
- Nature
- People
- Cities
- Scientific
- Landscapes
- Sports
- Animals

(recently selected material is available on computer)

Available for selection in:

Black and White: 16mm, 35mm positive or negative

Color: 16mm, 35mm negative or reversal

Shots can be printed in 16mm, 35mm format, positive or negative and 1-inch or 3/4-inch video.

For information by telephone: (514) 283-9170

by FAX (514) 283-5729

by mail: Stockshot Library P-4

National Film Board of Canada

P. O. Box 6100, Station A

Montreal, P. Q. H3C 3H5



For Fifty Years
Sharing Our Vision

Depuis cinquante ans
Du cinéma
à notre image

Continued from previous page

per cent French-language quota even if Canada has taken a minority position in the project.

This treaty was threatened by the EEC directive that France must have a majority position in the project in order to be counted within the 60 per cent quota of the EEC and not relegated to the 40 per cent wasteland of largely U.S. programs.

Representatives of both the Canadian and Quebec governments as well as industry representatives have lobbied amongst the EEC

countries, particularly among the seven countries with which Canada has a co-production treaty, for greater awareness of the interests of Canadian producers.

Their efforts were rewarded when, on May 26, Lang informed the Canadian government that the definition of European content, as proposed in the directive, does not change the criteria used by the regulating authorities (Commission nationale de la Communication et des Libertés, Conseil supérieur de l'audiovisuel) in France when establishing the number of European productions broadcast on French networks.

ERRATUM

Headlines reading 'Malo and David control New Star' in the June/July issue of Cinema Canada, issue no. 164, are incorrect.

The article on page 25 correctly reports that the Malofilm Group and Pierre David control over 90 per cent of the stock in Image Organization Inc. after acquiring 40 per cent from New Star International.

CBC Newsworld on air July 31st

TORONTO - CBC *Newsworld*, Canada's first 24-hour national TV news and information network, will launch on basic cable from participating cable companies on July 31 at 6:00 a.m. (EST). The new network's primary broadcasting centres will be Halifax for the morning show (from 6:00 a.m. until noon) and Calgary for the evening slot (6:00 p.m. until midnight). Programming will also be originating from Winnipeg, Ottawa, St. John's and Toronto. The service will be free to subscribers for the first month.

The network has agreements with the *Globe and Mail's Report on Business* to provide live updates throughout the day from their Toronto newsroom, and with *The Financial Times* to present a daily half-hour program and a one-hour weekend business show. Some of *Newsworld's* other private sector productions include daily television updates from *TV Guide Magazine*, and daily fashion features and a weekly half-hour program from *Toronto Life Fashion Magazine*. Part of CBC's revised application before the CRTC was the inclusion of more private sector interests. Their original application was held up and reviewed because of strong protests from private sector broadcasters, especially Allarcom Ltd. from Alberta, who submitted a losing licensing bid.

The CBC eventually plans to launch a similar French all-news service by September of 1990. The CRTC will be studying their application starting June 27th. *Newsworld* will be funded by advertising revenue (they have been allowed eight minutes per hour) and subscriber revenue. The rates have not yet been determined and will depend on the number of subscribers. An unnamed source at the CBC said that the network anticipates "four to four-and-a-half million when we go on air." The source expects the rate to be anywhere from 27 1/2 to 42 1/2 cents per month, but would not be more precise.

The Board of Management for *Newsworld* will consist of 13 members, including three from CBC senior management, five from CBC's Board of Directors, and five from outside CBC. Appointments to date are as follows: The Chairman of the Board will be Pierre Juneau, currently CBC President and Chairman of CBC Board of Directors; William Armstrong (CBC Executive V.P.); Denis Harvey (CBC V.P., English TV network); Franklin Delaney (CBC V.P., French TV network); Tommy D'Erico (CBC Board); Bill Neville (CBC Board); Carolyn Tavender (CBC Board); Mardi Cockburn (President, Theatre New Brunswick); Fil Fraser (producer); Roy Megarry (publisher, *Globe and Mail*); and, Antonine Maillet (author). Members will serve for a term of three years.

Statement of the filmmakers participating in "A Salute to the documentary"

Eduardo Maldonado, director of the Mexican State Film School, read the following statement to the plenary session of the International Symposium on the Documentary hosted by the National Film Board in Montreal. The delegates to the symposium adopted the statement and requested that it be sent to Marcel Masse, the minister of communications.

We, the participants at the international symposium on the documentary, have gathered in Montreal from 46 countries around the world to share our many truths and to celebrate with our Quebec and Canadian colleagues the 50th anniversary of the National Film Board. Many of us have been deeply inspired by the work of the National Film Board and the independent documentarists of this country. The Canadian documentary has been a byword around the world for creativity and innovation. More than any other filmic form the documentary has expressed the vitality and diversity of the Canadian people. The world has delighted in those pictures, learned from them and taken hope from them. The Canadian example has shown us that even a country overshadowed culturally by a powerful neighbour, can find its voice and contribute to the enrichment of the world.

In the light of the outstanding achievements of Canadian documentary, we are disturbed to learn this week that the documentary is in crisis in Canada. We see the National Film Board - which has been of invaluable assistance to many of us in the international filmmaking community - drifting through neglect and lack of leadership. We find in the independent community, private sector filmmakers leaving documentaries through the indifference of funding agencies and national broadcasters. We are concerned to discover that very few of their own documen-

taries are seen by Canadians despite airings in other countries; despite the international awards they receive; despite studies proving strong audience desire for documentaries and despite very good ratings for documentaries when they are screened.

It is important that the voices of documentary filmmakers not be silenced. At a time when the world is confronted by global, homogenizing forces we need more, not fewer, voices. The democratic process depends on it.

We feel the Canadian government can make a distinctive contribution to the cultural heritage of the world by ensuring the continued flourishing of documentary through a revitalized National Film Board and through support of the independent filmmaking sector by all the federal agencies.

Film Trek Ontario

TORONTO - Isabelle Rousset, inspired by the early tours of the country by the National Film Board, has organized a tour of Ontario this summer of films produced by independent Canadian filmmakers. Kicking off at the Mariposa Music Festival, held this year in Barrie from June 23-25, Film Trek will officially visit 23 small towns, and in addition, "hold impromptu outdoor screenings en route between venues."

The 10th edition of *The Video Source Book* is an exhaustive reference volume of programs on videocassettes and/or videodiscs available for rental or sale from 1,250 listed distributors. It catalogs, cross-indexes and fully describes some 54,000 titles in eight main categories, such as entertainment, education, sports and health. (*Gale Research, Detroit, MI, \$199*).

Expertly assembled by Tim Brooks and Earle Marsh, *The Complete Directory of Prime Time Network TV Shows* appears in a revised and updated 4th edition. It lists over 3,000 series programs aired since 1946 with cast, synopsis and broadcast history. A short account of network television rounds out this well-documented volume. (*Ballantine, NYC, \$16.95*).

Gene Fernett's *American Film Studios: An Historic Encyclopedia* offers a broad, but admittedly incomplete, survey of some 70 production companies that have come and gone since the birth of the movies. Extensively researched, this serviceable reference work includes much little-known, significant material. (*McFarland, Jefferson, NC, \$35*).

Director Edward Dmytryk clarifies, in *Cinema: Concept and Practice*, his views on the filmmaking process. He sees it as a combination of abstract film theory and the practical production problems of feature films, a blend strongly affected by the viewer-oriented collaborative nature of cinema. (*Focal Press, Stoneham, MA, \$15.95*).

Jeanine Basinger's study, *The World War II Combat Film*, undertakes a thorough analysis of the genre. Using *Bataan* (1943) as a prototype, the book traces war movies from WWII to Korea and Vietnam, pinpointing the elements - characters, setting, narrative style, film technique - as they evolved under the impact of history, social change and public perception. (*Columbia U. Press, NYC, \$37.50/14.95*).

Focusing on the Vietnam conflict, Albert Auster and Leonard Quart examine in *How the War Was Remembered* the diverging emotions that such films as *Green Berets*, *Apocalypse Now* and *Platoon* evoked in American audiences. It contrasts WWII movies' general inadequacy in capturing the reality of that conflict to the more sober tone of Vietnam films, their often cynical attitude and their prevailing avoidance of false heroics, while considering the political and social issues raised by the Vietnam war. (*Praeger, NYC, \$37.95/14.95*).

In *Walt Disney and Assorted Other Characters*, veteran animator Jack Kinney paints a more than candid portrait of Walt "before he became a saint," and of the merry band of fellow artists who worked hard and played even harder during the early years of the Disney Studio. Embellished by Kinney's humorous drawings (he won an Oscar for *Der Fuhrer's Face*), this bittersweet memoir presents a side of Disney generally obscured behind his genuine accomplishments. (*Crown / Harmony, NYC, \$17.95*).

Floyd Gottfredson, who drew the Mickey Mouse comic strip for 45 years, is given belated recognition in *Walt Disney's Mickey Mouse in Color* by Geoffrey Blum and Thomas Andrae. The effect of changing times on Mickey Mouse's personality and story lines is reflected in the numerous strips illustrating the book. (*Pantheon, NYC, \$39.95*).

Clairmont

(604) 984-4563

Camera



17TH UNATEC CONGRESS
MONTREAL 89
MORE THAN 30 COUNTRIES REPRESENTED
CALL FOR PAPERS

Theme: The 1990's — The Challenge of Change

at
International Civil Aviation Organization
Assembly Hall,
Montreal, Quebec, Canada
October 14-18, 1989

Plan now to submit an original paper. This congress will identify key technology trends and applications for the 1990's. Subjects include:

- **Large format Cinema:** The optimum experience
- **Three-D Cinema:** Without screen or glasses?
- **Cinema Sound — Breaking the Sound Barrier:** Advancing the creative and technological art
- **Improved Presentation Quality:** Steady, bright, sharp and durable
- **High Quality Video Home Theater**
- **Creative Opportunities from Technology Changes**
- **Computers in All Aspects of Film, Video and Sound Production:**
 - Creating images and sound
 - Speeding up manipulation
 - Reducing human interface
 - Skill training
- **Production tools of the 1990's**
- **Increasing Access to the Film Experience:**
 - Inexpensive subtitling and dubbing techniques; self-powered projectors; video vending machines; database systems; videotext at home.
- **New Packaging and Uses for Film:**
 - Digitization; data compression; compact discs; high speed transfer; interactive video in training and commerce.
- **Motion Picture Handling Efficiency:** Transports, quality assurance; simulation of tasks.
- **Trends, Tools and Techniques to Generate, Animate and Create:** Special effects, backgrounds; colored and modified images and sound.
- **Duplicating and Archiving Imaging Media:** Life expectancy and suitability of technologies; physical storage conditions interchangeability; formats.
- **Health and Safety:** Improving the quality of work life in motion picture and television industries.

Official languages of the Congress are: English, French, German and Russian. Please send a double-spaced 250-500 word summary by April 16, 1989, to:

Ed H. Zwaneveld
Program Chairman
UNATEC-MONTREAL 89
National Film Board of Canada
P.O. Box 6100, Station A
Montreal, Quebec, Canada H3C 3H5
Telephone: (514) 283-9143
Fax: (514) 496-1895

Notification of Acceptance, together with an author's kit, will be sent by May 3, 1989, and camera-ready manuscripts must be received by July 31, 1989.

OTTAWA — The CRTC has initiated a review of its northern native broadcasting policy adopted in 1985. With 13 regional native broadcasting societies currently providing radio and television services to 260,000 native people in the north, native broadcasting has experienced significant growth and success in Canada. It employs over 300 people producing 250 hours of radio, and 11 hours of television per week in

more than 30 of Canada's 53 native languages. 400 communities are served.

The Commission said it will look into a number of questions including the definition of a native station, distribution (currently the signals are carried by a number of public, private and community stations), and the promotion and recording of native talent.

On (Experimental) Film

BARBARA STERNBERG

At the recent reception/catalogue launch for *Spirit in the Landscape*, (a travelling exhibition of experimental films curated by Richard Kerr), Art Gallery of Ontario director William Withrow announced the construction of a 30-seat film/video screening room or small gallery. Congratulations and three cheers for the AGO for the commitment to experimental film that this space implies. It remains to be seen, of course, how the space will be utilized, how acquisitions will be made, and what the relationship will be with the film department headed by Cathy Jonasson.

The new film/video space attests to the gallery's commitment to showing experimental film in a gallery context on an ongoing basis, so that whenever people come to the AGO, they will be able to see some film or video work. The new room will be available for use by both Jonasson and Philip Monk, curator of contemporary art. Film is still under the Education department of the gallery. The logical next step would be to move it into curatorial. The new facility will show mainly films from the gallery's collection, but it has been a collection in limbo and contains obvious gaps. The new space provides an impetus to collect.

BRAKHAGE IN THE LANDSCAPE

The exhibition, *Spirit In The Landscape*, has also provided an opportunity for collection. Richard Kerr says all the prints have been purchased by a private foundation, a first in Canada and proof that avant-garde film can attract patronage.

The exhibition is accompanied by a catalogue, written by Bart Testa, which will facilitate confidence and understanding in galleries taking on the show, as well as provide documentation, dialogue and historical material.

Following the reception, Stan Brakhage gave a lecture with slide and film components. I used the occasion to ask him about his recent move to Canada, his interest in Canadian landscape painting and film, and about his own current work. (Stan has applied for landed immigrant status because, as he puts it, this is where he and Marilyn Jull want to raise their child-to-be. Congratulations to Stan and Marilyn on their recent marriage!)

Brakhage's involvement with Canadian painting goes back 25 years. He is a great enthusiast of the *Group of Seven* and has been trying for years to arrange showings of these paintings in the U.S., where, unfortunately, and perhaps surprisingly, they are largely unknown. Brakhage acknowledges Tom Thomson's influence on his films. He sees Thomson's brush strokes as a script, as directions or suggestions of how to shoot, to move his camera.

Brakhage went on to acknowledge other influences from Canadian filmmakers and various Canadian aesthetics his work is in dialogue with. He has moved to Toronto in the hopes of finding a place where he can work on his *Arabic*, *Egyptian*, and *Roman Series* film, which make equivalences of "moving, visual thought processes — dangerous work, in that it taps areas of the mind that are not usually exposed, are usually subconscious; and so I am seeking some cultural peace — so much of current social pressures deflect from the deeper growth of the spirit."

In his address, we were treated to some of the Brakhage spirit as it came alive in a reciprocity with the paintings of Thomson, MacDonald, Varley and Harris, and with the films of Jack Chambers, Ellie Epp, Keewatin Dewdney and Mike Hoolboom. Brakhage didn't determine meanings for us, but in sharing his responses to formal issues and in simply presenting the slides and films in contiguity created a space for seeing both the paintings and the films with fresh eyes.

JUST PUBLISHED:

IMAGE AND IDENTITY

Theatre and Cinema in Scotland and Quebec
Edited by Ian Lockerbie

John Grierson Archive, University of Stirling, Scotland.
144 pages

Available from **Cinema Canada**. Price \$12.00
(plus postage).

Copyright Board to set rates for retransmission

OTTAWA - The Copyright Board, the successor to the Copyright Appeal Board, will begin the process of determining the rate Canadian cable companies will have to pay for the retransmission of distant signals starting July 1 in Ottawa. The cable companies have been picking signals - mostly U.S. - off the airwaves and retransmitting them to their customers without paying copyright fees since 1954. However, the cable companies must start paying for those signals, January 1, 1990.

Michel Hétu, vice-chairman of the Copyright Board, told *Cinema Canada* that the Board "is only there to fix the rates based on the definition of local and distant signals issued by Cabinet." At the beginning of May the Cabinet announced the following definition: Television signals and FM radio signals will be considered local generally within the area that they can be received by the public; AM signals are local within 32 kilometers of the radio station.

Cable companies retransmitting local signals won't have to pay copyright fees because the copyright holders are already compensated by the local broadcaster for use in that particular market. But a cable company retransmitting distant signals, including the U.S. border station signals, will have to pay. Signals from Buffalo, N.Y., for example, will be considered distant from Toronto.

Hétu said the Board is now accepting applications by the rights holders of their proposed tariffs, which will then be published in *The Canada Gazette* to allow for objections to be filed. The hearings will be held in the fall. "Once the rates are approved," he said, "the cable companies must pay if they want to carry that copyright signal. Legal issues or appeals will have to be heard by the federal court."

In the meantime, the Association of Canadian Film and Television Producers (ACFTP) and the Canadian Film and Television Association (CFTA) have formed a rights-holders collective. The Canadian Retransmission Collective/Société Collective de Retransmission du Canada (CRC), is a non-profit organization set up to claim and distribute royalties on behalf of program rights-holders. It is also anticipated that the Association des producteurs de films et de vidéo du Québec (APFVQ) will join the new collective.

The collective will distribute to its members money received from Canadian cable companies and operators of master antennae (MATV) systems. MATVs are small cable systems which operate in apartment buildings, bars, condominiums, etc. Stephen Ellis, CFTA's vice-chairman, is overseeing the set-up of the collective.

MOTION PICTURE GUARANTORS LTD.

CONGRATULATES CAST AND CREW
ON THE SUCCESSFUL COMPLETION OF
PRINCIPAL PHOTOGRAPHY
ON TIME, ON BUDGET



"ROADKILL"

Executive Producer - KEITH BATES

Producer/Director - BRUCE McDONALD

Co-Producer/Production Manager - COLIN BRUNTON

CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Jacque Ross Robert Vince Michael Strange, C.A. Beryl Fox Doug Leiternian

Beverly Hills
(213) 203-8757/274-2799

Montréal
(514) 286-7063

Vancouver
(604) 683-9369

Melbourne
(03) 529-8852

Munich
(089) 222-165
Fax (089) 291-3178

London
(1) 323-3220
Fax (1) 637-2590

Toronto
(416) 968-0577
Fax (416) 960-0474

Magder sells his studio

TORONTO - Zale Magder, who built his suburban Toronto studio in 1978, during the height of the heady tax shelter days, has sold the complex and will be rebuilding in North Carolina. Oasis Telefacilities Corporation, a Toronto post-production company, and McClear Place Recording Studios of Toronto, formed a joint venture to buy Magder Studios as

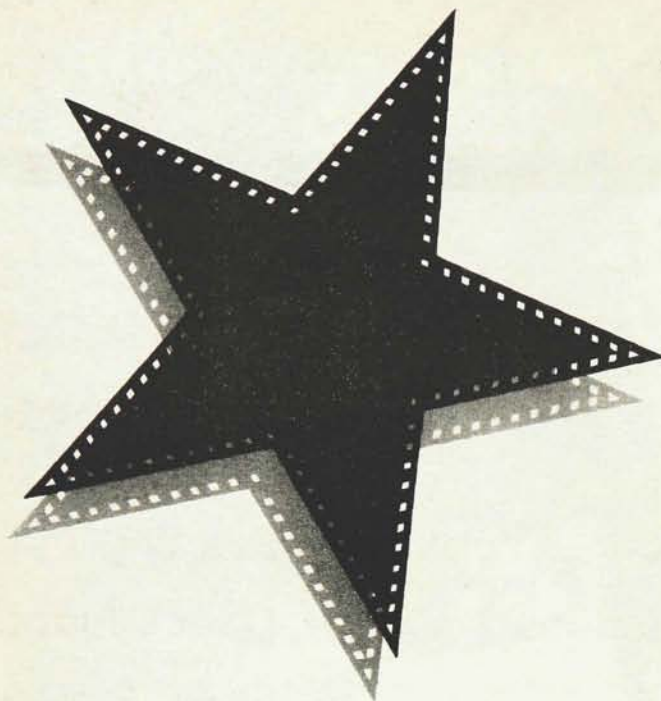
of June 1st. The production complex includes three large soundstages, offices, storage space, a screening theatre, editing facilities and a licensed restaurant.

Ricky Magder, v. p. of production, told *Cinema Canada*, "The timing was right to sell the studio. It was a logical step." Asked about the move to the U.S., the younger Magder cited certain advantages of working south of the border, primarily because it will be "cheaper to work in the North Carolina. Toronto is getting to be too expensive." Development has already begun on the 275-acre site, which, when

completed, will be larger than the one in Toronto.

"We're taking a different direction," Magder said. Magder Entertainment has entered into a joint venture with ADN Associates of Great Britain to form Magder ADN Pictures, with offices in Toronto, London and New York. Magder ADN will concentrate on the distribution and packaging of theatrical features. Magder will still maintain their offices in downtown Toronto, providing production and post-production facilities at Motion Picture Video.

THE NORTHERN STAR



NABET 700/800 AFC. The brightest star in the north. NABET 700/800 covers Canada from British Columbia to Ontario. We offer producers the best crews in film and video—anywhere.

FEATURES • DOCUMENTARIES • SERIES • COMMERCIALS • FILM AND VIDEO

NABET Local 700 Association of Film Craftsmen, 1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5.

NABET Local 800 Association of Film Craftsmen, Vancouver, British Columbia, Canada, 923 West 8th Avenue, Vancouver, B.C., Canada V5Z 1E4.

NABET 800

**Western Canada
Business Agents**

Dave Kelly/Kevin Brown
Phone: (604) 736-0300
Fax: (604) 736-9023



The Film/Video Union

NABET 700

**Eastern Canada
Business Agent**

Contact-Linda Gordon
Phone: (416) 536-4827
Fax: (416) 536-0859

**CINEMA
CANADA**

Trade News

Hell to Pay wins at women's film fest

MONTREAL - *Hell To Pay*, a Canadian documentary by Alexandra Anderson and Anne Cottringer and *Le Siècle prochain nous appartiendra* (West Germany) directed by Claudia Von Alemann jointly won the \$2,000 Alcan Prize for Best Documentary at the 5th Festival international de films et vidéos de femmes de Montréal, June 7 to 16.

Johanna d'Arc of Mongolia (West Germany) directed by Ulrike Ottinger, won the \$2,000 Alcan prize for Best Feature. Second and third place went to *Send a Gorilla* (New Zealand) directed by Melanie Read and *Sonhos de Menina Moca* (Brazil) directed by Tereza Trautman, respectively.

The Petro-Canada prize of \$1,000 for Best Short went to *Crows* (Israel) directed by Ayelet Menahemi.

Rape Stories (U.S.A.) directed by Margie Strosser, won the \$1,000 Air Canada prize for Best Video.

The award ceremonies were held jointly, June 16, with the opening party for *A Salute to the Documentary*.

New Who's Who: 800 pages

TORONTO - The 1989 edition of *Who's Who in Canadian Film and Television*, published by the Academy of Canadian Cinema and Television, is currently available.

It is the third and most comprehensive listing of addresses, biographies and filmographies of over 2,000 writers, producers, directors, production managers, art directors, costume designers, editors, sound editors, music editors and post-production sound mixers. The 800-page resource book is available through the Academy of Canadian Cinema and Television.

The Defender: Yorkton winner

YORKTON - *The Defender*, directed by Stephen Low for the National Film Board, is the winner of the Golden Sheaf Award for Most Outstanding Film at the 25th edition of the Yorkton Short Film and Video Festival, May 31 to June 4.

This documentary is about the errors and triumphs of Bob Diemert, a seat-of-the-pants aircraft designer from Carmen, Manitoba. Low won Best Director.

Other award-winners are:

- *Gracie*, Best Drama under 30 minutes, directed by Stefan Scaini for Toronto Talks Inc. and a jury award to Actress Rachel Crawford.

- *Mike*, recipient of the same award, directed by M. B. Duggan for the Winnipeg Film Group and a Golden Sheaf for Best Performance to Kyle McCulloch for his leading role.

- *La Lettre d'Amour*, Best Animation, directed by Pierre Hébert for the National Film Board.

- *Music in the Midnight Sun*, Best Arts/Entertainment, directed by Barbara Willis Sweete for Rhombus Media.

- *Mozambique: Riding out the Storm*, Best

Documentary over 30 minutes, directed by Ole Gjerstad and William Turnley for AlterCiné Inc.

- *Shattered Dreams*, Best Documentary under 30 minutes, directed by Wendy Hill-Tout for the National Film Board.

- *Madame LaTour*, Best Drama over 30 minutes, directed by Herménégilde Chiasson for Ciné Est en Action Inc.

- *The Last Days of Contrition*, Best Experimental, directed by Richard Kerr.

- *The Invisible Hud*, Best Industrial/Promotional, directed by David Maltby for Merriam Productions Inc.

- *Lobbying for Lives: Lessons from the Front*, Best Instructional/Educational, directed by Jack Micay for Medi Cinema Ltd.

- *Le Bonheur et Rita Rose-en-taille*, Best Production for Children, Queen City Junior Film Society Award, Special Jury Award for Original Music, directed by Jean-François Pothier for Les Productions du Bonheur.

- *Wonderstruck: Museums Alive*, Best Science/Nature, directed by Liz Fox for the CBC.

The jury members were: Colin Brown, Barbara Evans, Don Haig, Andrée Pelletier and Sheila Petty.

Chinese filmmakers detained: *First Emperor* postponed

OTTAWA - Questions of propriety and judgement forced the Honorable Marcel Masse to postpone the Canadian (world) premiere of *The First Emperor*, an ambitious \$7 million Omnimax production in which Red Army soldiers, in authentic period costume, re-enact the battle scenes of ancient Chinese civil wars.

The mass murder of demonstrators in Beijing, China, by Red Army soldiers and the subsequent imposition of martial law led to a decision by the Canadian government to cancel a world premiere screening for diplomats and MPs at the opening ceremonies, June 27, of the Canadian Museum of Civilization in Hull, Quebec.

A press screening was held on June 28 and the film opened at the museum on July 4.

Masse explained, after the postponement was announced (June 15) by External Affairs Minister Joe Clark, that showing the film might create a controversy that would detract from the celebration of the new museum.

Said Masse: "We believe, as the House of Commons reaffirmed only last week, that freedom of expression is the most fundamental of rights. Its abuse in China concerns us greatly. The inability of the Chinese filmmakers to leave China to attend the film's screening is a matter of specific concern. These are questions of propriety and judgement for Canadians.

"Therefore we find it inappropriate to celebrate the opening of this Canadian cultural institution - a museum of civilization dedicated to the study of humanity - with a film co-produced with the Government of China whose recent activities have so offended the people of Canada."

Following the government's decision, the museum decided not to screen the film at its official public opening on June 29. The museum is co-producer of the film with the National Film Board of Canada and China's Xi'an Studio.

The First Emperor is an Imax/Omnimax film, co-directed by Tony Lanzolo of the NFB and Liu Hao Xue of the Xi'an Studio.

The film, which includes documentary footage of Qin's underground army of 7,000 life-size terra cotta soldiers, horses and chariots, is an epic rendering of the creation of the Qin dynasty in the second century B.C.

Picture editing was completed in April at the NFB in Montreal by Roger Hart. The NFB will distribute the film.

Rosco products

FOR THEATRE,
FILM AND
VIDEO PRODUCTION

Here are the products that make it happen!

- Lighting Filters
- Projections
- Screens
- Designer Materials
- Fog and Smoke
- Painting
- Dance Floors
- Stage Platforms
- Special Effects
- Computer Software

For further details contact Rosco or your local authorized Rosco dealer



1271 DENISON STREET #66 MARKHAM, ONTARIO L3R 4B5 TEL. 416/475-1400

serving the performing arts

Beijing massacre could change course of Chinese film fest

MONTREAL - The Chinese International Film Festival may have to ignore China next year, according to Tammy Cheung, director of the festival.

"We wouldn't want to deal with that government so perhaps we will look for films already in circulation outside of China. The

shooting happened right after the festival closed; it was a horrible thing."

Of the 52 films shown this year, May 26 to June 2, many were from outside China including films from Hong Kong, North America and Taiwan, the latter being a popular draw.

Overall attendance was higher than ever at close to 75 per cent of full seating capacity.

CHICAGO - Canadians were big winners at the 22nd annual U.S. Industrial Film and Video Festival in Chicago, the largest competition in the world devoted exclusively to sponsored

industrial audio-visual productions.

Canadian producers received a total of seven top awards, on June 9, including one "Gold Camera" and six "Silver Screen" Awards.

First place gold in the Nature/Wildlife category went to Yaletown Productions Inc. in Vancouver for *Land Above the Trees*, an exploration of the Alpine geoclimatic zone, produced for the National Film Board of Canada.

Land Above the Trees was one of 10 films nominated for Best of Festival which went to the SNCF-French National Railroads for *The Blue Snake*.

Tenth Banff TV fest wraps successfully

BANFF—Banff's 10th Annual Television Festival went off without a hitch this year, which was a tribute to Pat Ferns who is stepping down as president of the Banff Television Foundation. "As swan songs go, I couldn't have asked for a nicer one," Ferns told *Cinema Canada*. "Our intention was to do the best festival ever and I think we achieved that."

Producers were able to meet informally with program executives from Canada, Australia, New Zealand, Brazil, the U.K., France, Switzerland, West Germany, and the United States in this pleasant tourist town. "I liked the casual feel and the opportunity to meet people from around the world," said Bruce Clawson of Toronto's Cambium Productions, who was attending Banff for the first time. "It's a lot different from NAPTE (the American television syndication market) where it's like a convention of used-car salesmen." Cambium made contacts for some of their programs in development (*Maude's House* and the *Eric Nagler* series) and Clawson is definitely going back again.

The seminars were well attended, but after awhile somewhat repetitious. However, if one got bored inside, there were always the mountains, the hot springs, and the tourist shopping to enjoy outside. "What I took most satisfaction from was the sense that each seminar was a production," Ferns said. "You put them together as a producer for a one-time performance and you have to hope that the chemistry works. I think that each year you get one of the morning sessions that doesn't quite do what is supposed to do, but I was very, very happy with all the major presentations."

Coproductions were on everybody's mind at Banff. Coproductions and the exact nature of the so-called 'television revolution.'

"Americans are co-producing more and the Europeans are facing an Americanization of their marketplace," said Stephen Ellis of Toronto's Keg Productions. "From a Canadian standpoint, we are now seeing the rest of the world facing the same problems as Canada has had in the past five years. The message has been, you have to co-produce or you don't produce at all."

Christina Thomas from the Producers Group International's New York office agrees with this assessment. "Americans are going to need coproducing partners and the British are changing their rules vis-a-vis co-productions. The European market is opening up." Two prime examples of these types of arrangements were to be found in the popular market simulation, a morning long seminar that was packed even after the previous night's justly famed western barbecue.

Gil Cardinal's *Our Home and Native Land* is a 90-minute documentary on Canada's native people being put together with Britain's Channel 4, and a variety of Canadian partners, including the ACCESS Network, AMPDC, Telefilm and possibly Global TV. From England came *Cobbers*, an ambitious sit-com that requires a foreign co-producer, preferable to be found in Canada, Australia or the U.S. "The way the market is moving right now, we have to find co-producers," said producer Paul Jackson.

As for the television revolution, the theme of this year's festival, it appears to be in technology and not in program content. There was a lot of talk about satellites, variety of choice, and globalization, but for the most part, the programs in competition were from the mainstream of British and American television. Ian McDougall of Abaton Productions Inc. and chairman of the CFTA, who were in Banff for a national board meeting held just prior to the festival, was skeptical. "I don't buy the argument that more choice in service gives you more choice in programming," he said. Stephen Ellis thinks that there was "lip service paid to the revolution in content" but the nature of the revolution is technological. The best line about this came from Michel Faure, project director for Quebec's SOGIC: "In the film *My Man Godfrey*, one character says 'Cheer up friend, good times are just around the corner' to which the other replies, 'Which corner?' The television revolution might be coming, but around which corner? I don't see it."

Banff's market seminar produces results

TORONTO—Banff's 5th annual market simulation was lively, informative, and in one case, a deal was in the making. Four real production projects were put before a panel of experts, including Norman Horowitz, president and CEO of MGM/UA Telecommunications, deftly moderated by Banff president Pat Ferns. Each producer, one at a time, was allowed approximately three minutes to present his program idea and sell it to the buyers. Ferns would then move about the convention hall, cajoling the program buyers to compete for the projects at hand.

"We seemed to get some things financed," he

told *Cinema Canada*, "but what is more important is the information that comes from the panel of experts. They were sharing the experience or expertise they have. I tried to get a mixture from children's programming, to documentaries, to sit-coms, to dramas." It was a chance for program makers to pitch their ideas and receive concrete, critical responses from the panel of experts and those members of the audience in a position to make the deals for the various networks.

In the category of documentary there was *Our Home and Native Land*, a \$400,000, 90-minute look at contemporary Canadian native life, society and culture. "It's about people who are winners who are supposed to be losers," said Canadian producer and director Gil Cardinal (*Foster Child*) from Alberta. His British co-producing partner is Christian Wangler of Associates Film Productions. Both were in attendance at the seminar. Cardinal felt his presentation got off to a shaky start and there was a lot of resistance to 'one-off' documentaries in television program schedules. "I don't like the notion that everything has to be made into a series," Wangler said afterwards. "I think this series thing is corporate thinking."

However, during the seminar, Global TV expressed strong interest in the project and the representative from Telefilm agreed to consider Global's offer seriously. Channel 4 in the U.K. has already given a financial commitment and now the producers are looking to the Alberta Motion Picture Development Corporation and the ACCESS Network. "Nothing is signed, sealed and delivered," Cardinal emphasized, but he is confident that Global will make good on its commitment and Telefilm will keep its word. If all goes well, they will be shooting in six months or the spring of next year.

In the drama category there was *Paper Route*, an urban adventure series, featuring an ensemble cast of early teenagers. Producer Nick Kendall, who is a partner in Northern Lights from Vancouver, brought along a two-minute

demo tape which went over very well with the experts and audience alike. "I think we can make a series out of this," Kendall told *Cinema Canada*. "I was nervous but the response was pretty positive. The only problem is that the CBC doesn't have the production money to do it right away. It will take time, but I think a spring start is reasonable." Kendall, who is planning to do 13 episodes initially, found interest from the Australians and West Germans in attendance.

In the children's programming category there was *Chat-boume!* (*Flash-Cats!*) from Quebec. Producer Marcel Sabourin of ACPAV of Montreal also brought along a short promotional tape. "For us, there were not really new things coming out of the market," said Sabourin afterwards. "We have our main broadcaster in place (Canal Famille) and we were looking for an English-Canadian window. It was a very interesting process but next time I should bring the English version. *Flash-Cats!* is a very current approach in the sense that it is a low-budget series which has a specialized channel for the main window. Our concept is a good concept—quality for a low price. On the international market there is a place for that. Maybe not in the U.S., but in Canada and elsewhere." *Chat-boume!* goes into production in July and will be on air in Quebec in September.

Sit-coms were represented by *Cobbers*, a U.K. program being developed by British producer Paul Jackson, who was looking for international co-partners. It tells the story of a classically trained British actor who is forced by circumstances to take a job in a soap opera either in Australia, Canada, or the U.S., depending on who is the co-producing partner. "It came over me," said Jackson (who made the best pitch, lively and to the point), "how lucky and protected we have been in the U.K. We normally have only one player funding the whole program. The absolute imperative to find co-producers is not a fact of life for us. However, the way the market is moving at the moment, we have to make co-productions."

1989 Rockie Awards 10th Banff Television Festival

Grand Prize Best of the Festival Including a \$5,000 cash award to: A VERY BRITISH COUP; United Kingdom, Produced by Skreba Films, Director: Mick Jackson, Script: Alan Plater. **Special Jury Awards Including a \$2,500 cash award to:** CINQ DÉFIS POUR LE PRÉSIDENT; Canada by Daniel Bertolino, Co-production: Les Productions Via Le Monde (Daniel Bertolino) VIETNAM: AFTER THE FIRE; United Kingdom by J. Edward Milner, Produced by Acacia Productions Ltd. **Best Television Feature:** THE TWELVE MONTHS OF SUMMER; Richard Hobert, Sveriges Television, Channel 2, Sweden. **Best Continuing Series:** RUMPOLE OF THE BAILEY; by Mike Vardy, Thames Television, United Kingdom. **Best Social & Political Documentary:** HODDLE STREET; by Jonathan Holmes and David Morgan, A. B. C. Australia, Australia. **Best Limited Series:** A VERY BRITISH COUP; by Mick Jackson,

Skreba Films for Channel 4. **Best Performance Special:** BED AMONG THE LENTILS; (from the *Talking Heads* series), by Alan Bennett, Innes Lloyd for BBC, United Kingdom. **Best Television Comedy:** THE WONDER YEARS: POTTERY WILL GET YOU NOWHERE; by Steve Miner, Marlens/Black Co., in association with New World Television, USA. **Best Children's Program:** RUNAWAY RALPH; by John Matthews and Ron Underwood, Churchill Films, USA. **Best Arts Documentary:** SARAFINA! WORDS OF FREEDOM... SONGS OF HOPE; by Nigel Noble, Lincoln Centre Theater/Noble Enterprises, USA. **Best Drama Special:** DRAGON FOOD; by Jan Schuette Novoskopp Film, Jan Schuette for ZDF, Federal Republic of Germany. **Best Popular Science Program:** LIVE FROM MT. EVEREST: A MAN AND HIS DREAM; by Kanji Iwashita, Nippon Television Network, Japan.

Héroux asks Quebec court for a ruling

MONTREAL - The battle for broadcast rights to *Lance et Compte* continues and Claude Héroux Communications has fired the latest salvo with a request that the Quebec superior court make a declaratory judgement as soon as possible.

At issue is whether the fourth series of Quebec's highest rated television program is in fact a "series" or, as Héroux contends, "television movies".

A ruling in favour of Héroux could mean the start of production by the fall. However, an appeal of the decision by Radio-Canada could mean that *Lance et Compte* is tied up in the court system for several years, according to Héroux.

"Everyone is in a holding pattern," says Héroux, who adds that a judge has been appointed and a decision is expected by the end of the summer.

Should the decision fall in favour of Radio-Canada, Franklin Delaney, vice-president, French television at Radio-Canada, told *Cinema Canada* that Radio-Canada will not automatically appeal. The possibility also exists, says Delaney, that Héroux could bring the program back to Radio-Canada if contractual obligations with Télé-Métropole permit.

"We are not interested in getting into a judicial war with Héroux," says Delaney. "If the decision is well-reasoned, we might not appeal."

"What is of interest to us is to get the production going."

Production faced an obstacle when Héroux announced in March that Télé-Métropole, Quebec's largest private broadcaster, would carry six 90-minute movies-for-television (production cost estimated at \$995,000 each) to be broadcast this fall.

Radio-Canada quickly reminded Héroux that it had paid \$1.6 million for the exclusive

broadcast rights to *Lance et Compte* through 1993.

Héroux argued that Radio-Canada (which had carried the first three series) had been too slow to commit itself to the new project.

He told Radio-Canada that the proposed television movie format was distinct from that of a series and that switching to TM did not constitute a breach of contract, he said.

Radio-Canada dismissed Héroux's argument and his suggestion that arbitration would be more expeditious than going to court.

At a press conference in April, the television producer said that production, scheduled for June, had been suspended temporarily and that Telefilm Canada would not participate with its \$2.1 million until a broadcaster was secured and Radio-Canada and Héroux had resolved their differences.

"We might have been slower than others because after all we are dealing with public funds. I'm not saying that there was nothing wrong in the way we proceeded, but I would suggest that there are other reasons why he took such a drastic and sudden move without alerting us," says Delaney.

Cinexus production plans

TORONTO - Cinexus/Famous Players Films announced their production and development plans for 1989 at the Banff Television Festival. C/FP is a joint venture with Famous Players Inc. for the development, packaging and financing of feature films produced by independent producers. Cinexus president Stephen J. Roth previously announced *Beautiful Dreamers*, with Rip Torn as the American 19th century poet and visionary, Walt Whitman. *Dreamers*, written and directed by John Harrison, went into production May 29th in and around Toronto.

Other C/FP productions this year include *A Dream Like Mine*, adapted for the screen by Rob Forsyth from an award-winning novel by M. T. Kelly. It will be directed by Don McBrearty, director of Atlantis' Academy Award-winning *Girls and Boys; My Father's House*, written and adapted for the screen by Sylvia Fraser from her own novel, and directed by documentary filmmaker Holly Dale, in her debut as a feature film director; and *Heart of the Storm*, written by Judith and Garfield Reeves-Stevens, based on the very successful TV series, *The Littlest Hobo*.

C/FP is developing an English remake of Robert Ménard's *Une journée en taxi*, which is being adapted and written by Rick Butler. Cinexus is also developing *Of Love and War*, a four-hour miniseries set in 1759 Nova Scotia, with the CTV network, and *Champ*, a half-hour family television series, in association with Paul Salzman's Sunrise Films of Toronto, also for the CTV network.



B.F. LORENZETTI & Associates Inc.

**INSURANCE BROKERS FOR THE FILM
AND ENTERTAINMENT INDUSTRY**

FEATURE FILMS THEATRICAL PRODUCTIONS

DOCUMENTARIES FESTIVALS & CONCERTS

TELEVISION SERIES VIDEO PRODUCTIONS

SPECIAL EVENTS PRODUCER'S ERRORS
& OMISSIONS

**CONTACT
ED GATHERCOLE
OR
JOANNE GENDRON**

**1801 MCGILL COLLEGE, #700
MONTREAL, QUEBEC H3A 2N4
TEL. NO. - 843-3632**

Juneau speaks out about proposed CBC budget cuts

OTTAWA - Outgoing CBC president Pierre Juneau told the House of Commons Standing Committee on Communications, Culture, Citizenship and Multiculturalism that the budget trimming proposed in the spending estimates tabled with the recent federal budget would mean "very damaging cuts to the CBC. Not surprisingly, this is a matter of great concern to the Corporation - as, indeed, it should be for all Canadians."

Juneau noted that from 1984-85 to 1988-89, the total resources available to the CBC (i.e., parliamentary appropriations for operating funds, capital expenditures and working capital, plus gross commercial revenues) rose from \$1.133 billion to \$1.278 billion, an increase of 12.8 per cent, while the Consumer Price Index rose by 17.8 per cent. "By 1988, this was the equivalent of a reduction of between \$50 and \$55 million per year in the money that the CBC had to spend on its programming operations," he told the committee, in what will probably be his last appearance as head of the CBC. Juneau's term as president ends July 31 and the government has not yet announced who will replace him.

Juneau suggested that increased commercial revenues might be required (he has speculated

elsewhere that *The National* and *The Journal* would soon seek commercial sponsors) and that the CBC may be required to cease its regional programming and sell its local stations to independents. The proposed cuts have an accumulative total of \$144 million over five years. With the increased provincial and federal taxes, including a \$6 million telecommunications tax, and expected higher wages, the corporation has calculated that it is facing at least a \$463 million shortfall over that period of time.

However, Juneau pointed out that "our service still attracts about 20 per cent of all viewing to English-language television... (and) Radio Canada still attracts almost a third of all viewing of French-language television... In fact, every day, CBC's English and French television services reach over 10 million Canadians with programs." He concluded by saying, "despite the problems the CBC has had in last few years, I can say that I feel very fortunate to have been given the opportunity to head such a dynamic and vital public institution - an institution whose importance to Canada is, I believe, more critical now - in this time of concerns over cultural sovereignty and the globalization of communications - than it was even seven years ago."

Several weeks after that speech, the Corporation announced that it would put on hold plans to increase Canadian content for the 1989-90 season in prime time from the current 84 per cent to 95 per cent. This 84 per cent represents a one-hour increase over last season's schedule. A CBC spokesman confirmed that there isn't enough money to go ahead with the extra 90 minutes a week in new Canadian programming promised for the coming season.

**DOODSKIE
FILM CORPORATION**

Feature Length
and
Television Scripts

Written By
John Hamilton

(Québec-Based Screenwriter)

(514) 287-9670

114 rue de Caillière, Suite 3
Montréal, Québec, Canada H2Y 2S7

ONTARIO ARTS COUNCIL

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

SCREENWRITING

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

Deadline: February 1

FILM

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

Deadlines: April 1, November 1

VIDEO

to assist with the production of original video art.

Deadlines: February 1, August 15

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

For further information and application forms, contact:

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

TD TAILLEFER, DEVINE & ASSOCIATES INSURANCE BROKERS LTD.

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

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

MICHAEL DEVINE, C.I.B.

or

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

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

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

Shoot Alberta

LINDA EARL



CALGARY - Helene White, president of HBW Films of Calgary, has entered into co-production agreement with Sylvia Anderson Associates, Pinewood Studios, and Omandry International Ltd., both of the United Kingdom. White, who is best known as the producer/director of *Connecting*, a syndicated television teen talk-show, announced her move into feature film production at the 10th International Banff Television Festival. The enterprising deal includes three projects.

Slated for a fall shoot in southern Alberta is *A Matter of Time*, based on the novel of the same name by American author, Jessamyn West. Sylvia Anderson, HBO representative for the U.K. and creator of the super-marionette classic, *Thunderbirds*, has written the screenplay. *A Matter of Time* chronicles the close relationship between two sisters, one of whom becomes terminally ill. The \$4-5 million picture has U.S. as well as Canadian and U.K. financial involvement. Negotiations are underway with a Canadian director.

Pacesetter Productions Ltd., another U.K. independent, is also involved in the second project, a romantic adventure called, *The Meeting*. Not wishing to reveal much of the contemporary storyline, White would only say that "the protagonist, a young woman, is a Canadian who moves from Alberta to the Soviet Union." About 30 per cent of *The Meeting* will be shot in and around Calgary, commencing February 1990.

The aggressive producer, who acknowledges "the need to look for universal elements in a story when putting co-productions together," has also come up with a treatment of her own. *Tel*, the story of a British teenager who suffers culture shock when he immigrates into Canada with his family, is a made-for-television film with U.K. participation from Diverse Productions Inc. of London, England. Sylvia Anderson is the British writer on the team; White has yet to decide on the Canadian writer. Since part of the story is set during the Calgary Stampede, *Tel* is expected to start principal photography in the summer of 1990.

AWARD-WINNING DREAMS

Calgary filmmaker Wendy Hill-Tout's documentary about schizophrenia, *Shattered Dreams*, has picked up its second major award. After winning best documentary and best sound at the Alberta Motion Picture Industries Association awards in February, *Shattered Dreams* has won the Golden Sheaf award for best documentary under 30 minutes at the 25th annual Yorkton Short Film and Video Festival.

OFDC announces third-year results

TORONTO - S. Wayne Clarkson, chairman and chief executive officer of the Ontario Film Development Corporation, told a news conference held in Toronto June 13 to announce the results of the agency's third year of operation. "The OFDC and its clients have had a healthy year and a strong three years. The level of U.S. production has declined, but the total dollar figure has remained constant.

"There is going to be constant fluctuation of U.S. production in Ontario by the value of the Canadian dollar and by competitive edge. It is going to continue to go up and down. But I'd be more worried if indigenous production goes down." Clarkson said that the OFDC has participated in 184 projects in fiscal year 88-89, committing a total of over \$6.1 million. The aggregated budgets of the projects supported by the provincial agency was over \$39.8 million. The OFDC's 88-89 budget was \$8.6 million.

Clarkson noted that "this year saw a marked increase in the number of co-ventures between Ontario and foreign producers." Atom Egoyan's *Speaking Parts* was produced with British and Italian money. Atlantis' *The Firing*

Squad, currently being shot in France, is an official Canada/France co-production, and Pat Rozema's latest, *White Room*, is being financed in Canada and the United Kingdom.

The breakdown of the OFDC's third-year commitment is as follows: 111 projects in development (\$972,276); 13 feature film productions (\$3,256,620); 18 television productions (\$1,250,760); and 42 special projects (\$646,224). Clarkson also announced that the investment by the OFDC in any one feature film project has been increased from \$500,000 to \$750,000 and the OFDC has amended its program guidelines so that it can now participate in projects on a 50-50 basis with film funding agencies and producers from other provinces. Previous regulations required that the Ontario producer be in a majority position.

Clarkson concluded by commenting on the downturn in Ontario film, television and commercial production noted by several industry sources (see *Cinema Canada* no. 164). "The OFDC cannot and will not watch the creative and economic base that has been developed in this province erode," he said. "We will continue to work with the industry, with other Canadian film agencies and commissions and with the provincial government to address the challenges facing the Ontario production community."

CHRIS MAJKA



The new kid on the block for film funding is the Atlantic Canada Opportunities Agency (ACOA). Espousing a vigorously entrepreneurial approach, (in fact anything other than the traditional Atlantic economic bandage solutions of road-paving, wharf-building, and the like), ACOA is still trying to define what kinds of projects it will support. Film has at least a small toe-hold on this edifice of priorities with the recent announcement by ACOA of financial assistance to three film-industry organizations.

Film Nova Scotia has received \$42,390 for assistance in computerizing and publishing the sequel to their *Nova Scotia Production Guide*, which was well received when published last year. Screen Star Entertainment has been funded to the tune of \$37,500 to do a feasibility study of establishing a film and television production facility in Halifax. The proposed facility would have two studios and would be capable of undertaking most feature films and major television productions. The local branch of ACTRA received an almost insignificant \$530 towards publishing a directory of Atlantic Canadian writers and performers. Although this bodes well for ACOA's interest in the film industry, the recent announcement by Minister Elmer McKay of a 25 per cent cut in ACOA funds and a ceiling of \$2 million on projects, may well put a dent in ACOA's effectiveness.

BLACK RIVER PRODUCTIONS

Filmmaker Neal Livingston (his production company is Black River, up in Mabou) has been knocking on the doors of Enterprise Cape Breton with considerable result. With their assistance he has put together a small production studio in Cape Breton. He has topped up his 16mm film gear as well as buying into the new generation of Super VHS equipment. With a camera, a digital audio recorder and an editing suite - complete with a time-base recorder and optical effects generator - he is in a position to produce near-broadcast-quality tapes with a minimum of up-front capital. The first production out of the gate is *John Dunsworth - The Candidate* (not to be confused with the Robert Redford film of a similar name), a half-hour documentary about local actor, director, entrepreneur and raconteur **John Dunsworth**, who ran as an NDP candidate in the recent provincial election. Livingston and assistant **Jeff Shatford** plan to keep the cameras rolling and have several more irons in the fire.

LIFESIZE

The 10-year-old Nova Scotia College of Art and Design film series, *Lifesize*, went public this year in a big way. The 21 screenings of 17 films, at Wormwoods Cinema, drew solid audiences to a lineup which include *Passion: A Letter in 16mm*, *Kung Fu Master*, *Daisies*, *Sheer Madness*, *Born in Flames*, *Kamikaze Hearts*, *The Girls*, *The Man Who Envied Women*, *Jane B par Agnès V.*, and *À Corps perdu*. In addition the series featured a session with visiting New York experimental filmmaker **Su Friedrich** (*Damned if You Don't*) and another with local film critic and theorist **Josette Deleas-Matthews** from Mount St. Vincent University. Phase two of the project bought 24 women filmmakers together at Tatamagouche for a week of workshops on directing and scriptwriting.

NATIONAL FILM BOARD NOTES

The NFB is keeping busy with the recent releases of **Hermènégilde Chiasson's** *Louis Robichaud*, about the former New Brunswick premier, and the upcoming release of *The Underlying Threat*, a new film by New Brunswick Filmmaker's Co-op founder and activist **Kevin Matthews**. It is a film about the threat of groundwater pollution, an issue of particular recent concern in New Brunswick, where Newcastle residents have been living for months on bottled water because of contaminated groundwater.

I attended the premiere screening of **Sylvia Hamilton** and **Claire Prieto's** NFB production, *Black Mother, Black Daughter* at the Halifax Trade and Convention Center. A second screening had to be hastily organized to accommodate the 1,000+ crowd. A *capella* singers *Four The Moment*, who sing the title track for the film, were on hand as was a strong showing from the black community, which gave the film a rousing send-off.

BARON MUNCHAUSEN

Equally delightful for both local cinema and theatregoers is the sensational work of **John Neville** as the lead in **Terry Gilliam's** *The Adventures of Baron Munchausen*. Neville, for many years the artistic director of the Neptune Theatre, cut a wide swath here before migrating to Stratford. The Hyland Theatre, where the film is playing, proudly displayed on its marquee: "Baron Munchausen Starring Halifax's Own John Neville" in bold letters which shone across the Northwest Arm. Glancing up I half expected to see Neville laughing from the bridge of his hot-air balloon.

Montreal movie
exhibition surpasses
Paris

MONTREAL - Montreal is the summer and fall home of a massive three-part tour de force of famous movie sets, costumes and a tribute to the late Claude Jutra.

The North American premiere of Cités-Cinés (May 25 to October 15) is a joint project between la Grande Halle de la Villette de Paris, where the exhibition originated in 1987, (shown in Gand, Belgium, in early 1989) and la Société du Palais de la Civilisation de Montréal on behalf of the City of Montreal.

It is located on Ile Notre-Dame in the Palais, formerly the Expo 67 French Pavilion.

Sylvana Vilatta, artistic director of the Palais, says the Montreal exhibit surpasses the Paris show because of its vertical arrangement on three floors. The effect of Cités-Cinés on the top floor enhances the feeling of being on a Paris rooftop. The same holds true for the subway set on the ground floor, she says.

"Here we have originality," says Vilatta. "It was a great challenge in terms of the vertical positioning."

In Paris the exhibit ran for three months during the winter and drew 430,000 visitors. Vilatta says the Montreal show will draw many more people because of an added Montreal section.

"It is authentic down to promotional flyers in the mailboxes, you can't help but want to touch it to see if it is real."

To visit the Cité-Cinés is to enter a "cinema city" comprised of the scenes of 20 neighborhoods. Eighteen movie sets have been reassembled in detail and enhanced by a total of 160 film and video excerpts from movie masterpieces.

Some of the sets resemble city streets in Paris (with clips from *Paris qui dort* to *La maman et la putain*), Tokyo (with clips from *Godzilla* to *Le visage de l'autre*), New York (with clips from *West Side Story* to *Ghostbusters*) and Montreal (with clips from *À tout prendre* to *Dead Ringers*).

Other sets recreate a sense of being in the subway, a parking lot, an imaginary city, a New York laundromat. La Città Set features three Fellini clips among others.

All of the sets are decorated and lit for film and the soundtracks for each clip is transmitted via infrared ray-sensitive headsets.

The Montreal Set is a new addition to the permanent touring exhibition depicting the Plateau Mont-Royal, a popular city neighborhood with the characteristic winding exterior staircases, corner dépanneurs, a fire station facade and the interior of a set designer's studio.

Gilles Nadeau is responsible for all of the film clips. He was assisted by Werner Nold, an editor

at the National Film Board, on the Canadian and Quebec clips.

Nold told *Cinema Canada* that he faced the most difficult editing job of his career after Nadeau and Pierre Jutra of the Cinémathèque québécoise selected over 80 pieces of film from 50 Canadian and Quebec films.

The final 15-minute reel (of which Nold made 18 versions) shows segments of 11 films lasting from 50 to 90 seconds each.

"Claude Jutra had his own emotion," says Nold. "I can't tell you how hard it was to go from one filmmaker to another."

Cités-Cinés is presented by Cineplex Odeon and Bell Canada in collaboration with the National Film Board of Canada.

The Hollywood and History exhibit, presented in Montreal by Videotron, originated in the Los Angeles County Museum of Art. It is billed as a "glimpse of history through the eyes of Hollywood's most famous designers" and consists of 55 original costumes from American films ranging from Ringo Starr's loin cloth in *Caveman* to Elizabeth Taylor's gown in *Cleopatra*.

There are over 250 sketches and photographs and a selection of costume accessories.

The costumes and sketches from films produced during different decades are assembled in period groupings i.e. Early Egyptian, Roman Empire, The Middle Ages, Elizabethan England, The Enlightenment, The French Revolution, Late 19th Century, 1900-1920, The Roaring Twenties, 1930-1940, and The Year 2000 and Beyond featuring the costume of the Imperial Guard in *Return of the Jedi*.

Period groupings allow the visitor to study the design differences between *Cleopatra* of 1934 (Claudette Colbert) and Taylor's 1963 version. A separate admission fee is charged for this section.

The third section, a special tribute to Claude Jutra, *Mon Oncle Antoine, Kamouraska*, offers a glimpse of his personal and professional life.

Film clips, original posters, photos, paintings, personal possessions are shown in a circular exhibition on the lagoon level of the Palais.

Video clips include Jutra in an interview with Radio-Canada's *Cinéma d'ici* where he talks about his films and Quebec cinema. Also featured is Jutra as an actor in *A Chairy Tale* which he codirected with the late Norman McLaren. Jutra's 11 feature films will be shown throughout the duration of the exhibition in the main theatre adjacent to the exhibition.

This tribute is presented by the Cinémathèque québécoise currently celebrating its 25th anniversary.

MONTREAL - The ways and means of Africa's inclusion in TV5, the international francophone television network, will be the subject of discussion at a convention of francophone broadcasters in Brussels this summer.

CHARLES MANDEL



EDMONTON - The announcement of one new program, as well as a change to the existing equity fund program, by the Alberta Motion Picture Development Corporation (AMPDC), is certain to make Alberta filmmakers smile.

AMPDC's brand new marketing assistance program, which will help filmmakers defray the cost of print advertising, is designed to draw public attention to Alberta film productions. The program provides expenses to the tune of either \$500,000 per film, or 25 per cent of the combined costs and marketing of the film. Among the eligible expenses are:

- The creation of prints of the film, as well as trailers and internegatives.
- The design of posters, flyers, one sheets, press kits, and magazine and newspaper advertisements.
- The production of sales demo-tapes.
- The creation of merchandising material.
- The placement of ads in newspapers, magazines, trade publications, television and radio, with the stipulations that the ad content be specific to the film and sales-oriented.
- Travel costs for principal creative personnel on the film for promotional purposes.
- Freelance publicists.

Furthermore, the program will give assistance to provincial films marketed in a foreign country by a foreign distributor as long as the filmmaker owns the distribution rights.

It is AMPDC's belief that this program will help increase the audience for Alberta-produced films and thus increase the distribution revenues from all sources, helping maximize the dollar return to investors and film producers.

The change to AMPDC's equity fund financing takes the form of an incentive for new producers. Investment by the film corporation will be limited to first-time producers who are doing theatrical release dramas of 75 minutes and longer, and those undertaking the production of television broadcasts of one hour or more. AMPDC will provide up to 25 per cent of the funding, to a maximum of \$75,000 per project. The financing will be a one-time investment to the producer. The change to the program has been endorsed by Telefilm Canada and ACTRA, and Superchannel and ACCESS Television have pledged their support.

IT'S NOT OVER UNTIL IT'S OVER:

Asked to say: "Say it's not true," Lorne MacPherson, AMPDC's president, said: "It's not true." Which is to say, MacPherson has no intention of leaving his position with the film development agency. This item comes about because the *Edmonton Journal's* culture columnist, Allan Kellogg, has hinted in print - not once, but twice - that MacPherson was thinking of quitting his post. Said MacPherson: "(I'm leaving) only if Kellogg has a better position in mind for me."

LIGHTNING ON THE LAKE:

Thunder on the Tundra is the title of the new music video for Edmonton-area pop group Wilfred N. and the Crown Men. FAVA Co-op member Dave Cunningham produced and directed, with help from associate producers Clint Barradell and Rick Gustavsen. Studio Post handled the post-production and some 25 FAVA members were involved in the creation of the video, which is set to premiere at Edmonton's Media Club early this month. Zonik Records will handle distribution.

WHERE'S HINTON?:

The Hinton Independent Film and Video Festival is scheduled to take place August 31 to September 1 at the town of Hinton, located approximately halfway between Edmonton and Jasper, Alberta. The festival will focus on alternative, indigenous work by Alberta film and video-makers. A highlight of the festival will be the curated retrospective of co-op media arts organizations in Alberta, including FAVA, EMMedia, and the Quickdraw Animation Society. As well, there will be a number of seminars with such topics as Alternative Artists and Access to the Airwaves; Post-Modernism In Alberta Film and Video; and the Role of Media In Film and Video Criticism.

Colin Low
sees future for
the NFB and the
documentary

MONTREAL - Colin Low, a filmmaker whose name is often uttered in the same breath as the words National Film Board of Canada, says the National Film Board is here to stay.

Low and filmmakers Pierre Perrault and Kathleen Shannon are the ambassadors of the "Salute to the Documentary", an international symposium and screening of 200 documentary films, June 16 to 25, in Montreal.

The event, hosted by the NFB as part of its 50th anniversary celebrations of the NFB, was structured around 10 days of screening which took place in a number of downtown cinemas and the NFB and six days of workshops, symposia, debates.

Low, who joined the NFB in 1945, has produced and directed many high-profile films for the NFB including *Circle of the Sun*, *Standing Alone*, *Universe*, *Labyrinthe*, *Transitions* (the first Imax 3-D movie), his earlier films *City of Gold*, *Corral* and an NFB project called *Challenge for Change*.

He says much of the discussion inside and outside of the symposia centered on television and why the documentary form and the nature of television don't fit together easily.

"We heard all the usual complaints about format and ratings and the pressure of entertainment," says Low, who adds that most filmmakers agreed on the need to "affirm the value of the documentary."

"As far as I'm concerned, the documentary is a medium of reflection. It is a chance to reflect on the exploration you do with a camera. It isn't this instantaneous thing where the surface is ripped off a subject and dropped in small pieces on the audience. It requires an intellectual penetration of a whole event or subject. As such it fits uneasily in television."

Texture - much of the information carried by 35 mm. film - is lost on television, says Low. Time constraints are also a problem for the documentary on television.

"You can't structure a documentary like a drama without deforming the reality of the documentary. It has its own pace."

During the last five years, Low has worked extensively with Imax film technology. He says there is a chance that the documentary will find a home with another leading-edge technology called HDTV.

"I'm interested in what film is and what it is not. With 3-D, for instance, there is an incredible expansion of not just the space but the textural resolution of the image."

Imax has the equivalent of 4,000 lines of

resolution. Television has 500 lines. High Definition Television is the equivalent 1,000 lines. 3-D is the equivalent of 15,000 lines.

Low says the NFB continues to provide a place for filmmakers to make "valuable and influential films."

"The film board is more important than it ever has been. People come here and do important work even though they are sacrificing monetary rewards because they want to make good films. They stay here because of that."

"Even now, good work comes out of here because like-minded groups of people work together. This is why the motion picture business grew up so splendidly in the U.S. because in the 1930s and '40s there were places with some degree of permanence where people could practice their craft until they got extremely good."

Younger filmmakers should be given a chance to spend at least five years at the NFB, says Low.

"It sickens me that some of the younger filmmakers here are the people I helped to bring in 20 years ago."

All problems at the NFB considered and contrary to opinion voiced elsewhere in this magazine, Low says the NFB is here to stay.

"I'm not pessimistic about the future of the NFB because I was raised in the 1930s. I've seen this place on the edge of being destroyed several times. I say that the moment this place is destroyed, it is going to have to be reinvented or you can write off the country."

3D Television:
glimpse of the future

MONTREAL - Persons interested in 3D technology from 30 countries gathered at the International Conference on Three-Dimensional Media Technology, May 30 to June 1, at the Grand Hotel in Montreal.

The first conference of this kind was held in Montreal in 1977 but this conference represented the first time anywhere that experts gathered to discuss general applications of 3D technology other than film and holography in isolation.

Attendance was close to 300 persons per day. Main attractions included sessions on film production, holography, 3D television systems and future perspectives.

The conference was divided into six thematic sessions expanding on the future of 3D film, holography and sound.

Other attractions included the latest advances in 3D film from Walt Disney Studios and NASA's environment-creation 3D technology with the use of special helmets and gloves to introduce astronauts to outer-space environments without leaving Earth. The conference was presented in association with Concordia University.