

## Trade News

## Broadcasting bill tabled

OTTAWA – New broadcasting legislation to replace the 1968 *Broadcasting Act* was tabled in the House of Commons by Communications Minister Marcel Masse on October 12th.

The bill is the result of a lengthy public review and consultation process and incorporates recommendations made during study by the legislative committee of Bill C-136. Although substantially unchanged, a few modifications have been made to the new bill to clarify points of concern raised during recent consultations.

"During the past six months, I have met with representatives of the broadcasting and cultural communities across Canada" Mr. Masse said. "These discussions showed widespread support for a new broadcasting legislation. A number of suggestions were made to further improve the Bill C-136, such as the recognition of the important role of educational broadcasters and the need for increased cultural and artistic programming. I am pleased to be able to take account of these points of concern in the new bill which is being presented to Parliament today."

"For Canadians, this amended bill will offer a greater choice of more and better Canadian programming, enriching Canadian life and strengthening Canadian identity," added the Minister.

In addition to this primary objective, major elements of the bill, compared to the 1968 act, include:

- Women, children, cultural minorities, aboriginal peoples and the disabled are specifically mentioned in the legislation, as is the need to portray more accurately the multicultural nature of our society.

- For the first time, the special nature of the French-language broadcasting environment is recognized. The CRTC will thus be required to take these market differences into account when making licensing decisions.

- Measures to strengthen the CBC's management structure and financial accountability to Parliament and to guarantee its journalistic freedoms and artistic independence are included.

- The new act will be "technology neutral," allowing for adaptation to new technologies such as fibre optics, high definition television, digital transmission and multi-channel, multi-point microwave distribution services.

- It will permit cable television operators to create programming services, but will give the CRTC the power to review potential conflicts of interest and, if necessary, to require cable operators to carry other specified programming services.

- The CRTC is given the power to implement,

if necessary, an incentive system to encourage broadcasters to exceed current Canadian-content quotas.

- The Governor in Council will give broad policy direction to the CRTC subject to preliminary review by Parliament.

- The number of full-time CRTC Commissioners will be increased from 9 to 13; the number of part-time Commissioners reduced from 10 to six. Terms for all members will be five years.

- The CRTC's head office will stay in the National Capital Region, but regional Commissioners, who live in the regions they represent, may be appointed.

- New wording will permit originators of program signals – and their authorized agents, such as cable operators – to take action in the courts against commercial pirates stealing their scrambled signals.

- In addition, provisions have been included to amend the *Railway Act* to enable the CRTC, in regulating telecommunications, to take into account the requirements of the *Broadcasting Act*.

In addition, several new modifications to Bill C-136 include:

- A clause has been added to make educational broadcasting an integral part of the law.

- The wording of the mandates of the CBC and the proposed alternate programming service will clearly underline their responsibility to include cultural programming among their range of program choices.

- Local stations will be given priority status when carried by cable.

- Provision has been made to make the President of the CBC a member of the board of directors and to be appointed by order in council.

- The definition of "broadcasting" has been changed to give the CRTC more flexibility in dealing with new types of programming services.

## Canadians play role in setting European policy

MONTREAL – The European Foreign ministers' decision not to impose quotas on television follows the conference, *Les Assises européennes de l'audiovisuel*, in which Canadians played a part in the deliberations. A last-minute invitation allowed Canada and Quebec to send three

observers: André Bureau (former chairman of the CRTC) and Francis Fox (former minister of Communications), as well as producer Marie-Josée Raymond (Rose Films). Of particular concern to Canadian producers was the status of co-productions under the proposed quotas. At the Montreal Festival Symposium last month, French government representative Claude Norec said Canadian-French co-productions would be considered French at the time of production, but not necessarily so when broadcast.

In a telephone interview from Paris following the conference, Raymond told *Cinema Canada*, "We were asking that international agreements (the coproduction treaties) be respected. We are aware of the Europeans' concern, they want to encourage alternative production in order to resist American dumping of programming. It's in our interest to help them, but the existing treaties must be respected."

Raymond went on to say, "It was fascinating to see how the Europeans prepare for 1992. There's something sad about the lack of political discussion of culture at home, when you hear the prime minister and cabinet here talking about culture and film/television production. I

don't think you find the same political will among our politicians to use culture as an instrument of national affirmation. For them, it's just a business like any other."

Since, the European Community's foreign ministers have decided not to impose legislation to back up television quotas. They did pass a draft directive aimed at achieving a majority of Euro-programs on Euro-TV but, to the surprise and relief of many non-European producers, opted not to pass actual laws.

The approved version of the *Television Without Frontiers* document says that governments must reserve a majority of broadcasting time for Euro-shows. News, sports and game shows and ads are exempt.

Only Belgium and Denmark voted against the policy which is part of the plan to create a single TV market with a potential 320 million viewers by 1992. Sources at the conference in Paris say it will take about 125,000 hours of additional programming to feed the quickly increasing European appetite for television. The Community now produces only 20,000 hours.

Jack Valenti of the MPAA is opposed to even the watered down policy. "It is not the wise compass course into a future that depends on a growing global marketplace," he said.

## Record for Canadian films in TO market

TORONTO – The week of Oct. 5-12 saw a record number of Canadian films on Toronto screens – no less than seven films on more than 20 screens. There was a time, not long ago, when seven Canadian films on seven screens a year would have seemed unusual. Of the seven, the only French-language entry, Denys Arcand's *Jesus of Montreal*, has done the best at the box office and has survived the longest, playing on four local screens and 11 nationally. It opened directly after the Festival of Festivals.

None of the Toronto offices of the distributors would give box office figures on their Canadian films, which is common practice. They seem to be afraid that the low figures would discourage people from attending. The one exception to this policy is Cinephile, the specialty Toronto distributor who is handling Atom Egoyan's *Speaking Parts*. To date, it has grossed \$20,000. Cinephile has since launched it nationally.

Playing in wide national release were Anne Wheeler's *Bye Bye Blues* (as many as 16 screens nationally) and Sandy Wilson's *American Boyfriends* (14 nationally). On a smaller release pattern was Allan King's *Termini Station*. Rounding out the seven, were Michael Anderson's *Millennium* (A big-budget Sci-Fi thriller not generally considered Canadian, but should qualify for the Genies, and makes it on

points, if not in the same spirit as the rest. Anderson is now a Canadian citizen and the film was shot entirely in Toronto.), and Rose and Ruby's *Thunderground*, which lasted on one screen for one week.

The broad range of films – from Egoyan's modernist, low-budget *Speaking Parts* to Anderson's old fashioned, Hollywood-style *Millennium*, budgeted at over \$9 million; from Arcand's brilliant *Jesus*, to the exploitive and crude *Thunderground* – is extraordinary, and should forever put to rest doubts about Canadian abilities in this area.

At the time of writing (Oct. 23), *Jesus of Montreal* and *Millennium* were still holding strong at two screens each in the Toronto area and *Speaking Parts* was still playing on the one screen. *Bye Bye Blues* has been dropped to one screen while *American Boyfriends* and *Termini Station* didn't last beyond two weeks each. At the exploitive end of the market, *Thunderground* was replaced by SC's *Office Party*. With the impending release of Vic Sarin's *Cold Comfort*, Bruce McDonald's *Roadkill*, and maybe, just maybe, Borsos' long-delayed *Bethune: The Making of a Hero*, plus many others, the fall of '89 has turned out to be a bountiful harvest for Canadian film; maybe even a watershed.



## Valenti praises Canadian talent, raps government intervention

TORONTO—Jack Valenti, president and CEO of the Motion Picture Association of America, a man *Time* magazine called "the best lobbyist in Washington", spoke to the Empire Club of Canada and representatives of the Canadian film industry October 18.

In a passionate speech, full of high praise for Canadian talent and sweeping phrases about the "mystical knowledge of the human condition", he firmly rejected of any government interference in international trade of film products. "Cinema is not insular. It is global," he said. He went on about the "flawed theory of government intervention" and said even the U.S. Congress is incapable of intervening in the production and distribution of film. "Regulations and restrictions don't produce film or television of any worth," he said. "No Parliament can command a good film to be made. Only talent can do that."

Valenti singled out the Canadian Centre of Advanced film studies, and its creator, director Norman Jewison. Calling Jewison a friend and a man of vision, he said that the centre "may well be the single most important step this nation has ever taken to fortify its creative future." He noted that all the best directors today come out of film schools and concluded, "the centre will do more for your national pride, as well as your fiscal ledgers, than all the trade barriers which can be devised." He displayed a wide knowledge of Canadian politics, movies, literature, and joked about his reputation of being the tough man. "Snider (quoting from Norman Snider's *The Changing of the Guard*) recalls how a prominent Canadian politician described one of his colleagues: 'He looked like the driver of the getaway car.' I am afraid that is how a good many Canadians would describe me."

When asked at a press conference that followed the speech about the impending Canadian Film Importation Act, he said he has not seen the legislation and would not comment on its contents. "I do not intervene in Canadian affairs," Valenti said. He did, however, admit to talking to the former communications minister Flora Macdonald after she introduced the first version of the Act, which would have licensed Canadian distributors. He said she couldn't be persuaded to change her views, so he didn't "intervene." Shortly thereafter the Act was changed to bring it more in line with the Free Trade Agreement and the notion of licensing was dropped entirely.

Daniel Weinzwieg, spokesperson for the National Association of Canadian Film and Video Distributors, took exception to some of

the figures Valenti was throwing around during his 30-minute speech. Valenti said the distributor took only 47 cents of the dollar from the box office and the exhibitor takes the other 53. Weinzwieg noted that of the two major exhibitors who dominate the market in Canada, Cineplex Odeon is owned 49 per cent by MCA and Famous Players is 100 per cent owned by Famous Inc. (formerly Gulf and Western).

The Association had called a press conference/forum the day before Valenti's speech in support of the impending Film Importation Act. Joseph Beaubien, Ex. Dir. of the Quebec Association of Film Distributors, who led the forum, called the legislation "an important first step in gaining access to our own market... allowing Canadian distributors the fundamental right to negotiate for independent and foreign films for exhibition in our own country."

The legislation was introduced in the last parliament, but died when the election was called. It requires Canadian rights to any film be sold independently of U.S. rights, except for those films in which a foreign distributor owned the world rights or had invested more than half of the production budget. Importers of films would have to demonstrate that Canadian rights for a film, not excluded by virtue of foreign ownership, have been negotiated under a separate agreement. The Act calls for the establishment of a Film Imports Office which would license distributors' applications, review complain and administer fines and penalties.

Historically the U.S. distributors have considered English-speaking Canada as part of their domestic market. "They use the leverage of the size of their market to force foreign producers to 'throw' in Canadian rights," said Weinzwieg, in a prepared statement. "Canada is unique in the world in its inability to buy foreign rights." Weinzwieg claimed that U.S. film distributors take almost \$1 billion from the Canadian market, and don't invest a dime on Canadian Productions.

"This (legislation) is not a grab at foreign distributors' rightful revenues, as some would have us believe," said Peter Mortimer of the ACFTP. "It is simply a long overdue government intervention designed to reinforce Canada's status as a separate, sovereign nation and to provide our distributors with a solid base to redress the longstanding imbalance." Valenti has successfully prevented any change to the distribution status quo in Canada. However, Mortimer is confident the current piece of legislation will pass this time. "It constitutes unfinished business and we would like to see it finished," he said.

## Quebec controls videos in attempt to limit piracy

MONTREAL—Quebec's Régie du cinéma, the provincial film regulatory agency, has reported figures for video registrations, aimed mainly at reducing piracy in the province. The portion of the Quebec cinema act requiring distributors to register their video releases with the Régie, came into effect on April 1, 1989. Since then, all video releases must carry a sticker attesting to the certification of the release. Video merchants pay for the stickers with a 50 cent surcharge on the price of the cassettes.

The Régie reports that it has received and registered 270 distribution agreements in the first six months, leading to the certification of 2,600 films and tagging of 500,000 individual cassettes. The Régie also claims to have been able to respond to requests for certification by 135 Quebec distributors within 36 hours.

Norman Ouimet, National Director of the Film/Video piracy office of the Canadian Motion

Pictures Distributors' Association, says the program is a good one, and adds "any measure to control piracy is a good measure." Ouimet told *Cinema Canada*, "all the tools are in place" to deter piracy, which he says, has dropped dramatically since the early years of videocassettes. The Copyright Act now provides stiff fines for piracy, and recent court actions here have resulted in convictions of pirates on fraud charges as well.

## Régie to survey theatregoers

MONTREAL—The provincial film regulator (the Régie du cinéma) will start attempting to get in touch with public opinion on film ratings by asking cinema patrons to fill out an exit poll/questionnaire. They'll be asked whether or not they agree with the Régie's rating for the film they've just seen. The bait being dangled in front of theatregoers is a one-year pass for two to Cineplex Odeon cinemas, the chain being the site of the survey. Those who reply to the questionnaire and identify themselves become eligible for the prize.

## Insurance Solutions for the Entertainment Industry

Ruben Winkler has been protecting the entertainment industry with solid, cost-effective insurance for more than 20 years.

Feature films, television productions, theatrical productions, book and music publishers, concerts, festivals and special events have unique insurance needs. Call on a unique broker to protect your investment and your peace of mind.

For more information, contact:

**Arthur Winkler**

Phone: (416) 868-2442

Fax: (416) 868-2443

## RUBEN - WINKLER ENTERTAINMENT INSURANCE LIMITED

20 Bay Street  
Toronto, Ontario M5J 2N8

Associated Offices:

Los Angeles • Beverly Hills • New York • Honolulu • Vancouver • Montreal  
Mexico City • Munich • Paris • Sydney • Manila • Auckland • Tel Aviv



GREG KLYMKIW



**SASK. FEATURE IN CAN**

REGINA - *The 24 Store*, a feature-length Sask. comedy by **Brian Stockton** (co-helmer of the wild and wacky *Wheat Soup*, which recently unspooled at the Vancouver International Film Festival) is now in the can. The talented, young filmmaker has scheduled a sound mix in December, and the film is tentatively slated for a spring 1990 release.

**SASK. CO-OP SHOOTS FEATURE**

Saskatchewan Filmpool is currently in pre-production on a Prairie-based feature to give *New York Stories* a run for its money. Working title of pic is *Dream Sequence*, which aptly describes project which will allow several Sask. directors and writers to display their bountiful wares all at once. Flick's premise has main character's dreams, fantasies and obsessions come to life in separate segments. Each part will have a different director. The Filmpool is currently commissioning applications and proposals. Tentative start-date is February of 1990 with interiors to be shot during the bitter winter months and exteriors to be secured during the lovely Prairie summer. The segments will combine drama, animation and some experimentation. Funding has thus far been secured from the province of Saskatchewan along with much-appreciated services from the National Film Board of Canada.

**SASK. PRODUCT TO HAVE EXHIBITION VENUE**

The Saskatchewan Filmpool just received a \$5,000 grant from the City of Regina to erect a 50-seat screening facility in the co-op's headquarters. This will give Sask. product a regular screening venue. Programming plans to include regular screenings of indie work from across the country in addition to indigenous product.

**SFDP FLICK TO GET PRAIRIE AIR**

**Ken Mitchell**-penned and **Larry Bauman**-helmed *Great Electrical Revolution* is currently slated for early December airdates on STV (Saskatchewan) and CKND (Manitoba). Flick was produced through the Saskatchewan Film Development Project (SFDP). Producers are **Kevin DeWalt** and **Barbara Stewart**. A national air date on Global has yet to be determined. Further exploitation of the half-hour drama will follow.

**NEW AGE DAWNS ON SASK. HORIZON**

**Kevin DeWalt** has been named as Producer for *The Door*, a three-part, one-hour television series to be completed under the SFDP auspices. **Clark Donnelly** and **Ches Yetman** have been named as co-executive producers. **Barbara Stewart** has been named as co-producer. Publicist **Lee-Anne Pattison** says the whole series is based on the premise of "speculative fiction" and will take a dramatic look at Saskatchewan 10 to 15 years from now. "It's sort of like *A Very British Coup*," said Pattison. A call for proposals this past September elicited 40 submissions from Sask. writers. Approximately eight will go to the treatment stage, while three will ultimately be selected for development to first-draft status. **Cindy Hamon-Hill** is script consultant. Pre-production is slated for spring of 1990. If all goes well, the Province of Saskatchewan, NFB, Telefilm Canada and an as-yet unannounced broadcaster will make up the financial package.

**WEST COAST JOINS THE MOB AFTER TORONTO REJECTION**

**Toban**-helmed feature, *Mob Story*, along with several other Western features was rejected by the centre-of-the-universe-that-is-Toronto. In spite of the Fest O'Fests passing by the action comedy that toplines **John Vernon**, **Al Waxman** and **Margot Kidder**, the Vancouver International Film Festival unspooled the pic to a wildly enthusiastic sellout house at the Hollywood Theatre. Biggest laughs, I hear, are when your delightful *Prairie Pulse* columnist gets mugged by John Vernon while expelling quite the load on the ol' caneroonie. The film also had a successful screening at the Las Vegas Comedy Film Festival. Pic's world preem, however, was actually in the wintry city of the Peg. **Vernon** and **Waxman** attended the gala bash which raised several thousand smacks for the Variety Club. Co-producers, co-writers, co-directors **Gabriel** and **Jancarlo Markiw** are ecstatic about the response to this, their first feature. Word has it the guys are developing a new feature. Congrats fellas, on a job well done.

**The future of the OFI**

TORONTO - At this year's Trade Forum Ontario Premier David Peterson announced that the Ontario Film Institute (OFI) will be merged with the Festival of Festivals to create a new Ontario centre for film culture. He called the new organization an Ontario "cinémathèque", which would not only "revitalize" the OFI, but also "provide the Festival with a year round presence."

For 20 years the OFI has been located in the suburbs of Toronto, without a proper home or a separate Board of Directors. **Gerald Pratley**, who founded it, almost single-handedly collected the finest library of English-language film books, related documents, and sound recordings in the country. Peterson thanked Pratley for his "tender loving care" and expressed "great pride in the continuation of his work." A very pleased **Helga Stephenson**, Director of the Festival, said that the newly created film centre would provide a "focal point for the Ontario film industry."

The decision to merge the two entities was based on an consulting report by **Coopers and Lybrand**, which made many suggestions for the revival of the OFI. One of those was an association with the Festival, but another was for a "stand alone agency" run by the provincial government. "I would have much preferred to have a stand alone institute downtown," Pratley told *Cinema Canada*, "however, financial circumstances have forced the Ministry to merge it with the Festival. As long as the Institute is run the way it should be within the Festival, it may work, I hope it does." **David Silcox**, deputy minister of Culture and Communications, said both options "seemed very attractive", but it was felt that the Festival needed a major change and had a good history of fund raising. "It will give the OFI a flying start," he said.

The consulting report pointed out that the two organizations have complementary missions and program organizations, and the two organizations' facilities needs and plans are compatible. However, it noted that the Festival tends to be viewed by some members of the film community as a "closed shop", which "does not encourage the broad ownership and participation necessary for the success of the OFI." Indeed, Pratley expressed this very concern. "The historical aspects of it, the archival aspects, might get lost," he said. "Piers (Handling, the current program director for the Festival) knows how a Film Institute should work. He was with the CFI. It gives me confidence that he can run the Institute."

Another concern is the physical location of the new organization. At present, the Institute has moved from its home in the Ontario Science Centre to larger offices close by. The consulting

report called for the creation of an Ontario Film House which would become home to a number of organizations, like OFI/Festival, the OFDC and the Academy of Canadian Cinema, all of which are looking for new premises. In the meantime, the Festival has taken over the old Warner Bros. building at the corner of Church and Carlton in downtown Toronto. (Warner Bros. moved to a suburban location last month.) It contains a small screening theatre and lots of office and storage space. The OFI/Festival will take occupancy April 1, 1990. "It's an interim permanent move," Stephenson told *Cinema Canada*.

**Anne Wheeler's Angel Square first under Quebec-Alberta agreement?**

MONTRÉAL - Anne Wheeler's *Angel Square* looks to become the first film produced under an agreement between the provinces of Quebec and Alberta. The co-pro accord was signed in August 1986 between Quebec's SOGIC (Société Générale des Industries Culturelles), and the AMPDC (Alberta Motion Picture Development Corporation). Wheeler's follow-up to *Bye Bye Blues* will be a co-production of Wheeler-Hendren Enterprises Ltd. (Alberta) and Lux Films Inc. (Que.).

Alberta is the majority co-producer of the project, with funds already confirmed from AMPDC and Superchannel. SOGIC is expected to confirm funding shortly. The Alberta producer is longtime Wheeler colleague **Arvi Liimatainen**, who recently finished producing *Sylvan Lake Summer* with **Allan Stein**, as well as coproducing Wheeler's *Bye Bye Blues*. **Nicole Robert** of Lux Films is the Quebec producer. Robert is probably best known for the award-winning *The Dog Who Stopped The War*, the first film in the "Tales for All" package, which she produced with **Rock Demers**.

The film *Angel Square*, based on the novel by **Brian Doyle**, has been adapted to the screen by **Jim Defelice** and **Anne Wheeler**, who will also direct. It's a family adventure drama/comedy about three boys from different cultural backgrounds who work together to solve a crime at Christmas. Although the book is set in Ottawa, its location has been changed to Montreal for the purpose of the film. The shoot is scheduled to begin in February, using a Quebec crew. It will be shot in English and later dubbed into French.



## Primedia Entertainment New Ventures

TORONTO - Pat Ferns, President of Primedia Entertainment Inc., announced recently a major expansion of the Primedia group, including the creation of three new companies - Primedia Pictures Inc., Soapbox Productions Inc. and Primedia-Heroux Productions Inc. / Les Productions Heroux-Primedia Inc. The announcement also included new ventures, specifically the appointment of Primedia Productions as the television advisor to the Canadian Opera Company, as well as a major reorganization of Primedia personnel to reflect new challenges and projects.

The new companies include the establishment of Primedia Pictures Inc., with Canadian filmmaker Annette Cohen as President and Chief Executive Officer. PP's feature films will include *Life Before Man* (a joint venture with Helen Shaver) and *Laidlaw*, a thriller set in Glasgow based on the novel by William McIlvanney. Soapbox Productions, the second new entity, with Nick Orchard of Pippin Productions Limited, is developing *Northwood*, a serial drama with the CBC. A further collaboration for Primedia is with Montreal's Claude Heroux in the creation of Primedia-Heroux Productions Inc., which will co-develop and co-produce television programmes for the Canadian and international markets.

In the creation of these new companies, Pat Ferns said, "Primedia has traditionally favoured joint ventures with other Canadian producers and companies; in some cases, this is will be on a project by project basis, as in our excellent relationship with John McGreevy, with whom we are developing Robertson Davies' *What's Bred in The Bone* and *A Question of Language*, with Jonathan Miller. We also have joint ventures that are exclusive to a particular genre of programming as with Comedia Productions, our partnership with Don Taffner, in the production of comedy and game shows. In the next few months, I also hope to revitalize our Franco-Ontarian production unit."

To reflect these new initiatives, Primedia Productions will be organized in two units; Drama, under newly appointed Senior Vice-President Jonathan Harris; and Arts and Documentary, under President Pat Ferns, with newly appointed Cheryl Knapp as Producer. A Production division will handle all operational issues and production supervision, under newly promoted Vice President Gwen Iveson. Other appointments effective immediately are: Simon Barber as Corporate Secretary. Head of Administration and Assistant to the President; Sharon Kates as Senior Accountant; and Maureen Dorey as Development and Research Co-ordinator.

## Training program a boost for Alberta's filmmakers

EDMONTON - Four aspiring Alberta film-makers are spending the fall moving "Heaven and Earth" for Japanese director Haruki Kadokawa, as part of an on-the-job training program sponsored by the departments of Advanced Education and Economic Development and Trade.

They're among the latest group of 12 producers, directors, and technicians to receive assistance through the Alberta Film Industry Training Program. Other recipients are pursuing opportunities ranging from a course in feature-film lighting to training as a production assistant on the "Connecting" television series under well-known Alberta producer Helene White.

The training program was established in 1982, with a mandate to contribute to the development of the Alberta film and television industry by helping professionals in the field enhance their skills at all levels.

"With an annual budget of \$80,000, the Alberta Film Industry Training Program represents the largest, as well as the longest standing, commitment to film training in English Canada," said Advanced Education Minister John Gogo in announcing the awards.

"Alberta has traditionally led the way in film financing arrangements," added the Hon. Peter Elzinga, Minister of Economic Development and Trade. "Alberta's film-makers contribute not only to our sense of identity, but to the growth of a dynamic industry. Through such initiatives as this training program and the Alberta Motion Picture Development Corporation, we will continue to support the film industry and the development of our province's film-makers."

The program provides assistance in three categories:

1. On-the-job training - gives aspiring film-makers first-hand experience in aspects of film production, from accounting to cinematography. Those interested are responsible for securing their own placements.
2. Short Courses and Seminars: provided assistance to Alberta film-makers planning to enhance their skills in any aspect of production by attending short programs offered within or outside Alberta.
3. Master's program in film studies: provides up to \$10,000 to long-established professionals who wish to pursue advanced formal studies.

The Alberta Film Industry Training Program is directed by a committee of four respected members of the Alberta film industry.

## Canada and the Netherlands sign film and audiovisual co-production agreement

OTTAWA - Communications Minister Marcel Masse signed a film and video agreement in October with Ambassador Jan Breman of the Netherlands. "The signing of this agreement

marks an important stage in the evolution of cultural relations between our two governments. It provides an ideal opportunity to promote the energy and talent of our artists, creators and artisans of film and video," said the minister.

The agreement is Canada's 18th co-production pact. Since 1963, Canada has signed similar agreements with a number of countries, including, most recently, Ireland, Argentina, Yugoslavia, Switzerland, New Zealand and the People's Republic of China. Successful films made under co-production agreements include Denys Arcand's *Jésus de Montréal* and Francis Mankiewicz' *Les portes tournantes*.

## ARRI NAGRA IS ON THE MOVE

Our products, services, clients and staff have all progressed dramatically since we first started business many years ago.

We have chosen this moment to embark on an exciting new era, in expansive and convenient new premises.

We are pleased to have achieved our primary design objective - to provide customer services never experienced before in Canada.

Whether your interest is lighting, audio or camera, come and see what the future holds.

## ARRI NAGRA INC.

**NEW ADDRESS:** 9 TAYMALL AVENUE  
TORONTO, ONTARIO  
CANADA M8Z 3Y8

**NEW TELEPHONE:** (416) 252-4200

**NEW FAX:** (416) 252-8829



## Canwest will spend \$10 million on drama

VANCOUVER - Donald C. Brinton, president and CEO of the CanWest Television Group, announced the establishment of an annual drama fund of \$2 million for each of the next five years. This total allocation of \$10 million will be expended primarily on equity investments in high-quality productions that provide a significant benefit to western Canada.

This new fund will be facilitated through CanWest Productions, a division of CanWest Broadcasting Ltd. Stan Thomas has recently been named General Manager of this division in addition to his continuing responsibilities as V.P. of Programming for CanWest. CanWest Productions operates out of CKVU in Vancouver.

## CFPL-TV denied permission to buy CHCH-TV

LONDON - While ruling in favour of the biggest takeover in Canadian broadcasting history by allowing Maclean Hunter of Toronto to buy Selkirk Communications, also of Toronto, the CRTC denied Maclean's application to re-sell the ailing CHCH-TV of Hamilton to CFPL-TV of London for \$68.5 million. The Commission concluded in its decision, handed down Sept. 28, that the takeover was not in the public interest and said that "CFPL failed to convince the Commission that it had developed a strategy or an effective business plan."

CFPL President Bob Elsdon told *Cinema Canada* that he was "extremely disappointed" with the decision and he thought "we had put together a good plan." Last year CFPL, and its sister station in Wingham, Ont., disaffiliated from the CBC to go independent. Since then they have tried to fend off penetration into their market from the larger Toronto independents such as Global and CityTV. "Our survival depends on access to the Toronto market, or getting access to someone who has access," said a bitter Elsdon. It is unclear yet whether the Blackburn Group, which owns CFPL and the London Free Press newspaper, will put together another bid for CHCH, the oldest independent broadcaster in the country.

Maclean Hunter moved to buy Selkirk at the end of last year for a reported \$600 million. It then proceeded to sell off its assets to WIC Communications of Vancouver, Rogers

Communications of Toronto, and the Blackburn Group. The CRTC concluded that the transfer of control did not result in any undue concentration of ownership and resulting quick flip of the assets did not represent "trafficking in licences", which is disallowed by the Commission. However, it did order the company to invest the \$21.2 million it made as a result of the resale of Selkirk's assets in a capital fund for the improvement of the broadcasting system in the country.

MH now have to decide whether it wants to keep the financially troubled CHCH-TV or try to sell it to a third party again. It did keep the key Selkirk properties in Canada that it wanted: Brampton's FM radio station, CFNY-FM, and Ottawa's Cablevision Ltd. Selkirk's single most valuable asset, a Florida cable system, is outside the CRTC's jurisdiction, and MH plans to keep it as well.

## The Global Network up for auction

TORONTO - Ownership of the Global television network will be decided by auction after a Manitoba judge's ruling that the company should go to the highest bidder. Global's three partners have been warring over ownership for years, and the judge's decision should clear the way for a resolution, possibly by the end of the year.

Izzy Asper of Winnipeg owns 100 per cent of CanWest Communications, which in turn owns 60 per cent of the Toronto-based Global Network. Global is the third largest private network in Canada and in a position to go national once this dispute is resolved. Global president Paul Morton and chairman of the board of directors Seymour Epstein own 38 per cent of the network, but through an earlier arrangement, the parties have a 50-50 controlling share of the company. Morton and Epstein sued Asper because they claimed he backed out of a deal to sell them controlling interest, and Asper countersued, claiming Morton was guilty of "managerial misconduct."

The dispute got nasty as Asper tried unsuccessfully to remove Morton as president, and has been the subject of a great deal of media speculation. The stakes are high and the bidding should be intense. The former partners bought the struggling network for \$11.2 million in the mid-seventies and the company is now valued at close to \$300 million. Asper has a history of success in these sorts of dealings. Last year he won control of CKVU-TV in B.C. after a long-running dispute with former partner Daryl Duke.

### WENDY DUDLEY



CALGARY - Film editor Rick Benwick, owner of Cine Edit Ltd., is in England working on Philip Ridley's *Reflecting Skin*, a \$1.5-million Fugitive Features Ltd. production that recently wrapped a six-week shoot north of Calgary.

Benwick worked on *Reflecting Skin* as an assistant film editor but because of his editing skills (*Primo Baby*, *Wild Pony*, *The Ranch*, *Dead Bang*), he was asked to travel to England to help further edit and mix sound on the film about a young boy growing up in Iowa during the 1950s.

Excited about the overseas opportunity, Benwick said, "It's a great experience to work with English editors. They cut their films more loosely than the Canadians and Americans. We're a lot more aggressive."

As a freelance editor, Benwick, 41, has in 12 years edited more than 260 television commercials and 70 documentaries on Calgary industries. His wife, Pamela, has accompanied him to London. She's ready for a breather, having just finished wardrobe work on Haruki Kadokawa's \$50-million *Heaven and Earth*.

### BLONDHEIM'S BLUES

The soundtrack of Anne Wheeler's *Bye bye blues* was recently released in Canada on the WEA label. Edmonton's George Blondheim acted as the film's music producer and is president of that city's Beta Sound studio, where some of the cuts were re-recorded. The soundtrack includes such warhorses as *Who's Sorry Now*, *Sweet Georgia Brown* and *I'll Be Home For Christmas*. Wheeler and Lou Natale won a Genie for the title song.

### AND SHE'S OFF...

Eda Lishman's *Primo Baby* premiered at the Atlantic Film Festival in Halifax in late September. The \$3-million feature film, about a sight-impaired racehorse and street-wise teenager, filmed in and around Calgary last fall by The Producers Limited, Lishman's local production company. The all-Canadian cast includes Janet-Laine Green (*Beachcombers*, *Seeing Things*), Duncan Regehr (*The Blue and The Gray*), Tim Battle (*Danger Bay*, *21 Jump Street*) and Calgarian Esther Purves-Smith in her first role. The film is scheduled for a spring Calgary premiere and theatrical release.

### GREAT PLANS AT GREAT NORTH

Edmonton's Great North Productions Inc. plans to shoot a feature film next summer based on Alberta author Robert Kroetsch's book *Badlands*, about a scientist who hunts for dinosaurs. Allan Kroeker (*Tramp At The Door*, *Heaven On Earth*) will direct. Great North also recently acquired the rights to Alberta author Ross Annett's *Especially Babe*, a collection of short stories published in the *Saturday Evening Post* between 1938 and 1962. The tales focus on a widower farmer raising his children during the Depression. "They're so Alberta," says producer Andy Thomson who hopes to begin shooting the stories next summer.

The company also has completed photography on *In Search Of The Dragon*, a two-hour television documentary on the China-Canada Dinosaur Project. While still in post-production, the program has been sold to PBS for its *Nova* science series, a telecast date set.

### HEAVYWEIGHTS BEHIND FILM CELEBRATION

Canadian film Celebration '90, which runs in Calgary, March 28 - April 1, 1990, is beginning to take shape. The event, which will feature Canadian features, shorts, documentaries, student films, workshops and a behind-the-scenes demonstration of a location shoot, includes the Hon. Flora MacDonald, filmmaker Norman Jewison, and performer Kate Reid among its patrons. Publicist Ed Oliverio says that actors Michael J. Fox and John Candy may also make an appearance.

### MOUNTAIN FILMS

The Banff Festival of Mountain Films ran Nov. 3-5 in the resort town. The opening presentation was given by renowned British mountaineer Chris Bonington. Bonington has written books about many of his worldwide ascents; one of them, *Everest Years*, was made into a documentary that captured top prizes at the 1988 New York Film and TV Festival.



## New fund aims at multicultural awareness

VANCOUVER - B.C. Film will begin immediately to accept applications from B.C. resident writers and producers who propose to develop scripts that deal with the theme of multicultural understanding.

Money for the \$200,000 film fund comes from Western Economic Diversification Canada and the B.C. Ministry of International Business and Immigration through the Asia Pacific Initiative. B.C. Film has been contracted to manage the fund. Full details on all proposals must be completed and accepted by B.C. Film no later than Nov. 30th, 1989 and work on the scripts must be completed by March 31st, 1990. For further information contact: (604) 983-5400.

## Development funds for children TV

MONTREAL - Five new television projects for young audiences will receive development funding has announced The Centre for Youth and Media Studies / Le Groupe de recherche sur les jeunes et les médias at l'Université de Montréal and the OWL Centre for Children's Film and Television of Toronto. The project is funded by The CRB Foundation of Montreal.

The program, announced this spring, invited proposals for television programming designed for young Canadians and focusing on the people, traditions and achievements that have contributed to Canada's growth as well as the contemporary issues and challenges young people face.

"We were impressed by the interest in youth programming in Canada reflected by the 60 applications received," said Dr. André Caron of l'Université de Montréal. "Our support is envisioned as leverage to encourage the most promising new Canadian television for young people with heritage themes," added Christopher Wootten of the OWL Centre.

The five successful proposals are:  
Barna-Alper Productions Inc. (Lazzlo Barna, Producer) - for script development of *The Big Orange*, a dramatic series on youth in a Canadian multicultural urban setting;

Jenfilms Inc. (Paul de Silva, Executive Producer) - for script development of *Gracie*, a dramatic series also focusing on the lives of urban Canadian young people;

Productions SDA Ltée (Jacques Blain, Executive Producer) - for the production of a television series, *Les Petits Débrouillards*, about

# MOTION PICTURE GUARANTORS LTD.

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



# Danger Bay

## SERIES VI

Executive Producer PAUL SALTZMAN  
Producers HAROLD TICHENOR and PAUL QUIGLEY

Exclusively Represented by

**CINÉGARANTIE LTÉE**  **TAILLEFER, DEVINE & ASSOCIATES INSURANCE BROKERS LTD.**  
**MOTION PICTURE GUARANTORS LTD.**

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

LOS ANGELES  
(213) 203-8757

MONTREAL  
(514) 288-2544

VANCOUVER  
(604) 683-9369

MUNICH  
(089) 222-165

LONDON  
(1) 323-3220

TORONTO  
(416) 968-0577

MELBOURNE  
(03) 529-8852

young people exploring science, environmental issues and Canadian achievements;

Up Motion Pictures Ltd. (Christopher Howard, Producer) - for script development of the story, *Almost Home*, on a multicultural theme;

Why Not Productions Inc. (Barbara Barde, Producer) - for production of a pilot for a dramatic series, *North of Nowhere*, on youngsters in the Canadian north.

The CRB Foundation was established in 1986 by Charles R. Bronfman of Montreal. It is dedicated to the twin ideals of the enhancement of Canadianism and the unity of the Jewish people everywhere.

## Cinefest '89 wrap

SUDBURY - Sudbury's first Cinefest was a "massive success", said coordinator Cameron Hayes. The festival, sponsored, in part, by the OFDC and Toronto's Festival of Festivals, had to add extra seating for 4,000 more people than anticipated. "On opening night we had to turn 1,500 away for *Jesus of Montreal*," said Hayes. "As far as I'm concerned, it was a phenomenon that struck the city."

Hayes reported an 80 to 100 per cent capacity, with audiences drawn from right across Northern Ontario. He hopes to set in place a system whereby he can "bicycle" the more popular films to the other centres and make it a communal festival in the future. However, he wants the festival to grow slowly, within "strict guidelines." This year there was a strong contingent of Canadian films mixed with recent U.S. and International fare shown over three days. Particularly popular was Alan King's *Termini Station*, shot last year a few hundred kilometres north of Sudbury, in Kirkland Lake.



## Technical innovations for post-production highlighted 17th UNIATEC conference

MONTREAL – “The strengths of the electronics field in the next decade will increasingly be applied to post-production,” says Ed Zwanaveld, organizer of the 17th UNIATEC conference, held in October in Montreal (in honour of the NFB’s 50th anniversary). Under the theme, “The Challenge of Change,” this year’s Congress marked the first time the bi-annual assembly of the International Union of Technical Cinematograph Associations had been held in North America.

Veteran Quebec filmmaker/cinematographer Michel Brault set the tone for the Congress, calling for a “rapprochement” between film and video. In his keynote address to the delegates, Brault said, “Sooner or later, you will make a film which will only be for broadcast.” He cast the experience in a positive light, citing his telefilm *L’Empire*, which, he noted, had an audience for a single broadcast three times greater than the total theatrical attendance for Denys Arcand’s *Decline of the American Empire*.

Brault, considered by many a film purist, predicted the advent of a “third way,” a new form resulting from the fusion of film and video, which will be more supple and flexible than the two current systems. Acknowledging the current poor state of video reproduction vis-a-vis film, Brault pointed out that new technologies – such as HDTV and digital imaging – have exciting potential for filmmakers. Brault concluded by expressing the hope that “These sessions will accelerate the process and inspire creativity.”

Although the conference represented a chance for technicians and researchers from around the world to strut their stuff, Canadians are doing some of the most innovative work. Among the roughly 40 papers given at the conference, Zwanaveld, who is Assistant Director of Research and Development at the NFB, cited a presentation by Berenger Ltd. of Toronto, on the introduction of digital, optical sound to film. A related, exciting Canadian innovation is the development of a system for placing electronic bar codes on film (and developing machines to read them), allowing automated handling of film in the post-production stage.

The five days of the Congress were busy ones for the member organization delegates from more than 30 countries. Presentations are grouped into sections with the titles: *Production;*

*Film, Video and Computers; Post-Production; Projection and 3-D; Sound; and Distribution.* Large screen rivals IMAX and Showscan will be present. And rival Japanese and American groups presented their differing approaches to visual effects – Quantel, the Americans, use a digital process, while the Japanese make use of HDTV, an analog method.

The 15th Technical Film Competition was held concurrently with the congress. A jury awarded prizes to *Who Framed Roger Rabbit?*, NFB-produced *The First Emperor*, and *Baron Munchausen*, for technical innovations.

In an effort to make the Congress more accessible, Ryerson’s Alvino Sauro, a member of the Toronto programming committee, organized a special program which allowed more than 70 students from film schools across the country to attend. “After all,” says Zwanaveld, “these are the people who will be working in film in the ‘90s.”

The 18th Congress will be held in two years time, probably in Moscow.

## Major New York showcase of Cdn. films under way

MONTREAL – The Museum of Modern Art in New York, together with Telefilm Canada, is presenting a major exhibition of Canadian cinema, entitled *O Canada: L’Amour du Cinéma from North to South*, at the museum from October 13 to December 24.

The showcase kicked off with a gala on Oct. 11 featuring Denys Arcand’s prize-winning *Jésus de Montréal*. Faced with an overwhelming task, Museum Film Curator Adrienne Mancia has generally chosen wisely to give a comprehensive guide to the history of Canadian film. The 120 programmes, to be presented at the Museum’s two theatres, include 45 features and more than 90 animated works grouped into four sections. The first section is Recent Independent Work, and includes feature-length efforts by David Cronenberg, Hubert-Yves Rose, Guy Maddin, John Paizs, Bill MacGillivray, John N. Smith, Yves Simoneau, Marquise Lepage, Frank Cole, Anne Wheeler, Kay Armatage, Michael Snow, and Atom Egoyan, among others. (Noteworthy by their absence, however, are Léa Pool and Patricia Rozema).

In the second section, entitled *Rediscovered Filmmaker*, the Museum will present recently discovered and restored films by writer/director/actress Nell Shipman, who specialized in rugged outdoor dramas. Three features, including *Back to God’s Country* (1919), will be shown, along with three short films by one of the first women to found her own film production company.

Canadian Highlights 1928 – 1980, presents

### GO WEST YOUNG MAN

Philip Hoffman is heading west this fall to screen his own films, as well as packages of experimental films he has selected from the Canadian Filmmakers’ Distribution Centre. The films chosen, under headings such as Autobiography, Kaleidoscope, and Re/viewing the Apparatus, will showcase a wide variety of filmmakers – Al Razutis, Isabelle Rousset, Carl Brown, Lisa Miles, Stan Brakhage, Mike Hoolboom, and more. Phil’s approach is pluralist; he feels it’s time to expand definitions, not narrow them down. So far, confirmed venues include F. A. V. A., Edmonton; Saskatchewan Film Pool, Regina; Calgary Society for Independent Filmmakers; and he will be at Cineworks in Vancouver for a workshop in filmmaking. Do you want Phil to show and tell at your place? (and are you somewhere between Toronto and Vancouver?). If so, call CFMDC at (416) 593-1808.

### T. O. GETS SECOND DOME

A new group has emerged in Toronto for the exhibition of experimental film – *Pleasure Dome*. Screenings will take place Fridays, more or less monthly, at the relatively new Euclid Theatre in the DEC centre. These screenings will augment, enhance, balance or unbalance the regular X-film offerings which the Innis Film Society continues this fall every Thursday night. Yay, More!

### ....AND THE CONGRESS

What was much in evidence this past spring at Toronto’s International Experimental Film Congress was lots and lots of film work. Most of what has been written thus far has concentrated on the event itself, or rather, on what the Congress wasn’t. What has been overlooked in the various critiques is any discussion of the films themselves. So I want to mention the overwhelming number of filmmakers, who, films in hand, did attend. The Open Screenings were unable, in 25 hours, to handle all the work. Many very strong films were shown, some with decidedly political subject matter or social commentary, including: Valerie Tereszko’s *Human on My Faithless Arm*, which dealt with the “authority of language” – how language influences people like landscape “via the struggles of a deaf woman; Oliver Hockenhull’s *Determinations*, a journey in the present, how to live knowing all we know is around us? Barbara Hammer’s new film *Endangered*, as in film as an endangered species, amongst other things; *Half Sister* by Abraham Ravett, which used footage of an interview with a woman who had been in a concentration camp, combined with footage from the Nazi machine – for me, this film got at living memory, memory in the present tense; *Lived in Quotes* by Laurie Dunphy, which not only told of the denial of native language to Africans because of white people’s inability to pronounce certain sounds, but due to the withholding of the completion of a song (begun over and over again), made the audience desire the African to be able to speak in her own tongue. Also in the open screen, I was happy to have seen *Imaginary I & II* by Moira Sweeney, films I felt very akin to in their use of Super 8 texture and in the feeling through the motion of camera and cut. These were but a very few of the 73 films scheduled in the Open Screenings, not to mention the alternate screenings filmmakers arranged for themselves with the assistance of Martin Heath. So, as I say, there was a lot of work – a lot of life in the ol’ genre!

Two films in the curated program also impressed me and gave me hope. Amongst Steve Anker’s beautifully programmed selections was a film by Mike Wallin, *Decodings*. And in the West German Program of Alf Bold, a film by Stefan Sachs, *Paramount*. Both these films by men seemed to not only question men’s position as one can do still from a relatively safe footing, but to unsettle, to move into an area of unknowing. From such a position, movement can occur. Women can’t change society alone.

Bruce Bairnsfather’s 1928 film, *Carry on Sergeant* (recently screened at the Montreal Festival in a tribute to Gordon Sparling, who was assistant director), as well as more recent classics from both English- and French-speaking Canada. Included are *Goin’ down the Road*, by Don Shebib, and *Nobody Waved Goodbye* by Don Owen, Claude Jutra’s *Mon oncle Antoine*, and André Forcier’s *Bar Salon*.

The more than 90 animated films represent the work of most of Canada’s top animators, both NFB staffers and independents. Programmes are under such titles as *Cartoon Birds*, *A Satirical Look*, *Mind Games* and *Face the Music*.

## Winter Prophecies

MONTREAL – NFB filmmaker Don Winkler has unveiled his new film, a portrait of poet Ralph Gustafson, entitled *Winter Prophecies*. Winkler’s previous film subjects have included F. R. Scott, Earle Birney and Irving Layton. The 30-minute documentary introduces us to the poet of Quebec’s Eastern Townships, who says “People are missing one of the greatest pleasures in life by not reading poetry.” Gustafson’s 1974 collection of poems, *Fire on Stone*, won the Governor General’s Award.



## Toronto Trade Forum wrap

TORONTO—Canada's Minister of Communications, the Honourable Marcel Masse, delivered the opening address of this year's Festival of Festivals Trade Forum. The Minister was slated to give what was being termed a "major speech addressing important issues related to the future of the Canadian film industry." Instead, it turned out to be a pat speech about the state of the industry worldwide and how important it was for Canadian producers to play the global game.

On the domestic front, he would only say that proposal for tax credits has been drawn up by the industry and is being studied by the departments of Communication and Finance. As for the impending distribution legislation, Masse did say that the bill would be reintroduced in the House in the fall, but only hinted at possible changes. Many in the domestic distribution sector felt that the first bill was weak and ineffective.

The subject of this year's three-day Forum was "Global Pillage" and the main sessions on day one included The Territorial Imperative, moderated by top entertainment lawyer Michael Levine; No Agency is an Island, moderated by Moses Znaimer of CityTV and Much Music, with Joan Pennefather of the NFB, Pierre DesRoches of Telefilm Canada, and Wayne Sterloff of B. C. Film; and The Final Cut: Auteur Producers and Directors, moderated by *Globe and Mail* film critic Jay Scott. Bob Geldof (Live Aid organizer) was the keynote speaker on day two and the main session was a panel on Europe 1992, sponsored by Ontario's Ministry of Industry, Trade and Technology. CBC host, documentary producer (*Democracy*), and now CBC Chairman Patrick Watson served as the keynote speaker on day three. Every day there were workshops held in the afternoons, covering topics from Children's Cinema in Canada to Re-Transmission Royalties.

Trade Forum producer Debbie Nightingale said there were a record 1,200 delegates in attendance this year, which is almost double the 685 in 1985. It was in that year that the Forum started their workshop programs, which have since become very popular. There is a general feeling that the main sessions "rehash the same old thing", as one delegate told *Cinema Canada*, whereas the workshop sessions provided a real give and take between the panelists and the delegates. "The workshops were bursting at the seams," said delegate and panelist Bulloch Disc President Mark Prior.

While Nightingale concedes certain things have to be presented every year, she is looking at ways for the Forum to "grow and change." She would like to see more workshops and opportunities to do in-depth sessions on a

# rosco products

**FOR THEATRE,  
FILM AND  
VIDEO PRODUCTION**

## Here are the products that make it happen!

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

*For further details contact Rosco or your local authorized Rosco dealer*

rosco

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

## serving the performing arts

particular issue. Wayne Sterloff, head of B. C. Film, found that the main sessions "were not educational at a certain level. At an introductory level it was good, but there was not anything new." The session to come under most criticism was the one devoted to Europe 1992. CFTA spokesman Sam Jephcott, a longtime Festival Forum-goer, called it "a disaster. They didn't know what they were talking about." Prior agreed with this assessment, but he did find the

panel on the Goods and Services Tax a great success. "The information was new and there were audible gasps from the audience when they realized the effect it would have on the industry," he said.

If Masse's speech was a major disappointment, Bob Geldof's was commonly agreed to be the best. A charismatic speaker, Geldof lectured the delegates on the pending ecological doom and the common responsibility we all have for

saving the planet. He proposed the establishment of an electronic world university to free the majority of the world from illiteracy, and warned against the growing trend in global communications monopolies. He also unveiled his latest project, a five-part series on the environment to be broadcast on successive nights, simulcast around the world on the eve of a meeting of world leaders to discuss the environment in Stockholm, 1992.



CHRIS MAJKA



### THE LITTLE KIDNAPPERS

In 1953, the British Rank Empire released a film called *The Kidnappers*. While set in a rural Nova Scotia village, the film was actually shot in Britain. This wasn't good enough for Vancouver writer, teacher and producer **Gerry Testar** who liked the original well enough that he thought a real Canadian version should be shot. His quest began in 1979, and ten years later he has the rights from Rank and a \$3 million production deal with money from Disney, Jones 21st Century (a U.S. Cable TV company looking to get into production) tied up with a bow from the CBC and - look twice - no money from Telefilm.

Now called *The Little Kidnappers* it's a made for television, 100 minute drama which shot for four weeks in places as varied as Lawrencetown, Lunenburg, Sherbrooke Village and Cape Breton. Testar's wife, **Coralee Testar**, a former Nova Scotian herself is the writer, while expatriate Canadian **Jim Margellos** (now an L.A. mogul) is one of the producers.

During filming, the appearance of the aircraft carrier USS Coral sea in Halifax harbour caused such excitement that *Kidnappers* lead actor **Charlton Heston** wandered down from the set (on land - no spectacular parting of the Harbour). Quipped the former Moses; "The admiral tells me this is the Coral Sea's last cruise and that it's 42 years old. I'm a lot older than that an I'm not retiring." Heston, coincidentally, will appear early next year in a remake of *Treasure Island* shot on the Nova Scotia built sailboat, the *Bounty*.

Other notables in the cast are **Leah Pinsent**, **Bruce Greenwood**, **Patricia Gage**, **Dan MacDonald** and **Richard Donat**. The children who play the two leads are played by two young British kids, **Leo Wheatley** and **Charles Miller**.

### BEYOND CHARITY

Atlantic filmmakers, once reluctant to stray east of the Ottawa River for fear of falling off the edge, are now travelling with a vengeance. **Brian Pollard** and **Lulu Keating** are no strangers to the dark continent, **Paul Donovan** shot a feature in remotest Argentina, while **Martin Duckworth** is everywhere, most recently to Sri Lanka to shoot footage for **John N. Smith's** fine feature, *Welcome to Canada*. Equally adventurous is Dartmouth filmmaker **John Versteeg**, who travelled to India to shoot *Beyond Charity*, a half-hour documentary about **Bruce and Elizabeth Carroll**, a retired telephone company executive and his daughter, who went to India to work at Mother Teresa's clinics for the destitute and ill.

Versteeg, who runs Impact Videographic Services, was a one man team, shooting all the material himself over a nine day period before leaving the country in fear that his film might be confiscated by a government which is not anxious to publicize the extreme poverty of its streets. Post-production was done by ATV, which aired the production this fall.

### SALTER STREET FILMS

Salter Street Films (now in fact on Barrington Street) is moving to Brunswick Street and historic Jonathan McCully Building. "Whose building?" I enquired of **Michael Donovan**, whereupon I learned that the aforementioned gentleman was one of our esteemed Fathers of Confederation and that this building, which Salter Street has just bought from the city and plans to restore, is his former residence. Their post-production studio will be located here and they hope to have the complex open by May of 1990.

Salter Street's newest drama, a children's fantasy feature directed by **Paul Donovan** called *George's Island*, has just opened to a standing ovation at the Frankfurt Children's Film Festival. As a result they have secured German distribution for the film which will premiered at a Halifax screening in late October. Meanwhile their acclaimed CODCO television series, co-produced with the CBC, is coming back for another season. As I write, scripts are being written (hear those keyboards tapping...) and they will be back in the CBC Halifax studios in May shooting the next installment.

### VIDEOPOST

Salter Street are not the only people interested in developing post-production facilities. **Whitman Trecartin**, a longtime member of the local film and video community, has just opened a new company in Dartmouth called VideoPost. He is not planning to take on any production work, but is interested in offering an up-to-date video edit and post production facility to interested parties. Joining him in the venture are senior editor **Elliott Ingraham** and associate editor **Paul Sampson**.

## ACTRA restructuring causes rift

TORONTO - On October 10th over 60 members of the Writers' Guild of ACTRA met at Toronto's Press Club and endorsed the creation of a separate Writers' Guild of Canada. "A resolution to support the formation of a WGC was passed by an overwhelming majority," former ACTRA National President Jack Gray told *Cinema Canada*. He called the WGC a "parallel organization" and said an 18-member organizational committee has been set up to spearhead a national membership drive.

This came about after the National Board of Directors of ACTRA, meeting in an extraordinary session in Toronto Sept. 9-10, voted to alter the structure of the 9,000-plus member union of performers, writers and broadcast journalists. "A group of our members are over-reacting to the events of the board meeting," said ACTRA General Secretary Garry Neil. "The new structure is not an emasculating of the Guilds, but a rationalization of ACTRA." However, Gray disagrees. "The years of development (of the Guilds) have been wiped out," he said.

Under the proposed changes, a new board consisting of five performers, two writers and one broadcast journalist will replace the present national board of 62 members. Two other members, the general secretary, and an "outside advisor" will have a say but no vote. The

national guild councils will be made larger and, according to Neil, will still be responsible for collective bargaining and setting Guild policy. However, in the restructuring that was recommended in a Price Waterhouse study, the national board would be the final authority in any decision-making. "The buck stops at the Board," said Neil.

In the early eighties, the Association of Canadian Cinema, Television and Radio Artists became an Alliance of the three guilds, under the only writer ever to become president of ACTRA, Jack Gray. However, the structure proved cumbersome, and a minority of writers, mostly, but not all, Toronto-based, called for complete autonomy. Feeling the effects of a top-heavy structure and a general downturn in production activity, the Alliance began to operate in the red. Price Waterhouse was brought in and essentially recommended a return to a more traditional management structure and suggested ways that ACTRA could reduce its \$600,000 debt.

The September meeting in Toronto was "difficult" and focused almost entirely on the political issues, Neil said. The constitution was revised and the entire membership has been asked to vote Yes or No for the new structure as embodied in the revised constitution. The results are expected Oct. 23.

## Dissension in DGC art department

TORONTO - Several members of the DGC's art department have become disaffected with their guild representation and have joined the Art Directors of Canada, IATSE local 928. However, since the new local has achieved contracts on only two productions, one in Alberta and the other in Nova Scotia, members continue to be represented by the DGC elsewhere. This has caused a great deal of internal tension within the DGC, as I.A. 928 moves to secure its first production agreement in Ontario.

Don Percifield, senior staff representative for the DGC, Ontario district council, admits "we have disaffected art directors and production designers", but takes dim view of local 928 increasing its membership at the expense of the DGC, "causing serious damage to the industry. If the Americans get a whiff of labour unrest, they will not come here."

Art department personnel who have joined local 928 would not speak on the record for fear of stirring up more trouble, but the main complaint seems to be that the Guild does not represent them nationally. The DGC does not have standing in either B.C., where the art department is represented by I.A. Local 891, or Alberta. "The I.A. local was formed to be national," said one art director, who now holds both cards. "The DGC is not national and its

claims otherwise are fraudulent. I do not want our futures to be run by P.A.s in the Guild."

I.A. Local 928 claims a membership of 44, however Percifield thinks the core group is no larger than 10 or fifteen. "They are not accomplishing any more than we are," he said. "Some members are dissatisfied with the service they are getting from the Guild, and the Guild needs improving, but this is an internal matter and should be handled internally. I.A. 928 has never signed a contract in Ontario and the production community does not want to be fractionalized."

However, the local is demanding its first Ontario contract on Norstar's *Prom Night III: The Last Kiss*, which is now shooting in Toronto. The production designer is Ruben Freed, who was one the first to join local 928. Freed wouldn't comment on the matter, but the DGC's right to represent the art department has been challenged at a pre-conference hearing of the Ontario Labour Relations Board. "We are not out to destroy the guild", said I.A. 928 spokesperson Dan Yari. "Our members are only exercising the right of an individual to choose who they want to represent them." Whether the matter reaches a full hearing of the OLRB is to be determined at future meetings between the warring parties at the Board in December.



MARK O'NEILL



VANCOUVER – The Eighth annual Vancouver International Film Festival wrapped on October 15 with a record-setting number of Western Canadian films having been screened to sold-out and appreciative audiences. **Sandy Wilson's** *American Boyfriends* (the sequel to *My American Cousin*) disappointed many festivalgoers – it's a meandering coastal drive through a not very interesting segment of Sandy Wilcox's post high school life – but there were many compensating highlights in the non-curated Western Canadian Showcase.

Among them, Manitoba's *The Last Winter*, which came within a hair of winning the Best Canadian Screenplay Award, *Quarantine*, *Matinee* and *The Traveller*. **Wayne Sterloff** of BC Film reports that all of the features will be showing up in commercial distribution before Christmas.

By the way, **Atom Egoyan's** *Speaking Parts* won the Screenplay Award followed by *Jesus of Montreal*.

**LEARNING THE LANGUAGE**

The concurrent BC Industry Trade Forum played to generally full houses at the Robson Square Media Centre. The focus was the Independent Initiative; the highlight, a 13-minute preview of *Bethune: The Making of a Hero*. Co-producer **Nicolas Clermont** was on hand to discuss the much publicized difficulties behind the \$18 million dollar feature which, he says, should be finished post-production in mid-January. The trailer is spectacular, beautifully shot and teeming with the Chinese masses who eventually elevated Bethune to the status of Communist saint. Clermont's advice to anyone contemplating a co-venture with the People's Republic: "Learn the language and be patient."

**CANWEST INVESTS**

Speaking of initiative, the CanWest Television Group is going to spend \$10 million over the next five years on dramatic TV production. CEO **Donald Brinton** says the chain of independent stations, including CKVU here in Vancouver, will invest \$2 million a year for five years in "high quality productions that provide a significant benefit to Western Canada." The move follows British Columbia Television's similar \$5 million fund announced in August.

**UNION MOVES**

On the union front, the members of IATSE 891 are not happy with a proposed contract that would have provided some concessions to Paramount, producers of *MacGyver*. They voted down the contract along with another deal that would have covered *Movies of the Week* and some low-budget, indigenous features. This at the same time that producer **Richard Davis** was warning that some made in B.C. productions "could have been 10% cheaper if shot in Los Angeles, or 15% cheaper if shot in Florida."

IATSE Projectionists' local 348 was embroiled in a labour dispute with Cineplex-Odeon & Famous Players at deadline. The projectionists have been locked out in a disagreement that centres on hourly wages. The theatre chains say the B.C. members make more money than anywhere else in the country; IATSE claim it's willing to talk concessions but refuses to acknowledge the employer's Joint Bargaining Committee. Numerous hearings in front of the B.C. Industrial Relations Council are likely before a settlement is reached. In the meantime, Cineplex and FP are operating with non-union projectionists.

**A LAID-BACK SHOOT?**

Now Shooting: *Deep Sleep*, \$2.6 million feature written by **Patricia Gruben** of the Praxis Script Development Workshop. The feature is about a teenage girl who tries to unravel the mystery of her father's death; as she asks questions she begins to see that her beliefs about her family may not be true. The project is being crewed by the Association of Canadian Film Craftspeople, the group's first West Coast contract. This development was not welcomed by the more established unions with one Teamsters spokesman suggesting that there may be troubles on other ACFC shoots in Eastern Canada.

**FUNDS FOR ALTERNATIVES**

BC Film has begun a new program for Film and Video artists. "Experimental work, animation, documentary and drama projects are some of the areas eligible," says **Christine Moffat**, explaining that productions destined for theatrical release, prime-time TV, commercial or industrial promotion and so on are ruled out. \$150,000 has been budgeted for the program between now and March 31. There's also a new fund to help send Film & Video artists and their projects to festivals.

**GST harmful to the industry**

OTTAWA – ETAC, the Entertainment Tax Action Committee, composed of the ACFC, ACFTP, ACTRA and DGC, went to Ottawa before the House of Commons Standing Committee on Finance to lobby for special consideration under the proposed Goods and Services Tax for their "unique industry."

In their submission to the Committee, ETAC claimed "that the Goods and Service Tax may severely cripple an already marginal industry." The statement, delivered by ETAC chairman **Mark Prior**, concluded "the industry is already beleaguered by disappearing incentives and increased costs, and cannot be expected to flourish in the face of great impediments. The GST, as proposed, will not achieve a single positive result for this industry, and in fact, will do us great harm."

Prior told *Cinema Canada* his organization does not oppose the tax *per se*. "GST is a reality," he said, "and we are not going to be exempt." But ETAC does argue that the GST will have a negative impact on the cash flow of production companies, and will give rise to the obligation on the part of the company to interim-finance the

cost of the GST. Not only that, due to the amount of paperwork involved and the complex accounting procedures, smaller companies are going to suffer the burden of greater legal and accounting costs, all of which will be taxed nine per cent. ETAC also points out, because films are produced primarily, but not exclusively, for the export market, production companies might have to charge GST in relation to exploitation revenues. Canadian or foreign film producers will have an incentive to separate the licence for exploitation in Canada from the licence for exploitation elsewhere, and only deal with foreign distributors in connection with the rest of the world.

In addition, funds given by the federal government from Telefilm or the Canada Council may be subject to the GST as well, meaning that there could be nine per cent less support for the industry. ACFTP spokesman **Peter Mortimer**, who accompanied Prior to Ottawa, said the aim of ETAC "was to try and enlighten the government to reconsider the tax in ways that will manageable to the industry."

**Copyright royalty hearings**

TORONTO – January 1, 1990 is fast approaching and cable companies will have to start paying for the "distant" signals they have been receiving free for over 30 years. "The meter starts ticking as of January 1," said **Phil Lind**, Chairman of the Canadian Cable Television Association's Copyright Committee, "but we don't have any idea of the size of the fare. What is worse is we don't have any idea when we will know."

Hearings are scheduled to begin in Ottawa at the end of November and could take "five to 10 weeks", according to **Nancy Bickford**, spokesperson for the CCTA. "For the cable operator, it is a little unnerving. We are very concerned." Eleven collectives, representing various copyright holders from U.S. college football to the CBC, have filed claims before the Copyright Board. **Stephen Ellis**, head of the Canadian Retransmission Collective, representing the CFTA, ACFTP, TVO, NFB and some European producers, said the 11 will each have the right to cross-examine each other. "It will be a free-for-all," he predicted.

Between them, the 11 collectives are asking for \$100 million from the industry in the first year alone. The CCTA feels that \$18 million is a more realistic figure. The members of the Copyright Board will have to determine how much is reasonable. Its decision, when reached, will have the effect of judicial binding. But, unlike the CRTC, which has similar quasi-judicial

powers (in both cases the federal Cabinet has the right to overturn a decision), the Copyright Board does not allow for general intervention from the public. The consumer, who will ultimately pay the tab through higher cable rates, has no say in the process.

Generally, the 11 split their demands into two categories: a per-subscriber/monthly fee; or a percentage of the cable operation's gross revenue. The CCTA prefers the per sub./monthly tariff. "In the U.S., the percentage of gross revenue has been the source of many problems," said **Bickford**. "It's too difficult to decide what is 'gross revenue'. We recommend the per month, per sub formula because we feel it is in the best interests of the copyright holder and our subscribers. The cost of administration must be simple and low. You can't have 11 different tariffs."

**Susan Peacock**, who represents the Canadian Copyright Collective (primarily the U.S. majors as well as other U.S. and foreign producers), agrees with **Bickford** that "the simpler the better". But she also wants it to be precise. Her group is arguing for a per sub/monthly tariff, but one that recognizes "duplicate programming." Like **Bickford**, she hopes the groups join together and make the proceedings advance smoothly. "The legal fees will total millions," said **Bickford**. "This is a boom for copyright lawyers."



## Egoyan's Speaking Parts opens Mtl. New Film/Video fest

MONTREAL – Atom Egoyan's latest film, *Speaking Parts*, will open the festival that first brought acclaim to his previous film *Family Viewing*. It was at the 1987 edition of the Festival de Nouveau Cinéma et de la Vidéo, that Wim Wenders passed on his top prize money (for *Wings of Desire*) to Egoyan, in recognition of the latter's achievement.

Wenders' own film, *Notebook on Clothes and Culture*, had its world premiere at this 18th edition of the festival. Wenders, who sits on the festival's honorary committee, was in town for five days. Other program highlight included Eric Rohmer's new film, *Jeux de société*; Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*; *Mystery Train* by Jim Jarmusch, *Days of the Eclipse* by Tarkovsky disciple Aleksandr Sokhurov, and Aki Kaurismäki's *Ariel* – to name just a few. Canadian features, in addition to *Speaking Parts*, included Bruce McDonald's *Roadkill*, Bruno Pacheco's *The Traveller*, and Serge and Jean Gagné's *Le royaume ou l'asile*.

Winner of the top prize at the Mostra in Venice, *A City of Sadness*, by Hou Hsiao-Hsien of Taiwan, was the program, as was *L'heritage de chouette*, a series of 13 half-hour films by documentarian Chris Marker. Jean Cocteau is the subject of a fairly complete retrospective, which will spill over into the regular programming of the Cinémathèque québécoise after the festival.

## Roadkill makes mark at TO fest.

TORONTO – When Toronto's Festival of Festivals prizes were given out this year, no one expected Bruce McDonald's *Roadkill* – "a rock and roll movie about a girl who learns to drive" – to win. The low-budget picture (under \$200,000) was finished just in time for the festival and walked away with the Toronto City Award for Excellence over best bets Anne Wheeler's *Bye Bye Blues* and Denys Arcand's *Jesus of Montreal*. Jurist Jay Switzer of CityTV, one of the sponsors of the award, explained that it was given "for excellence" and not for the "best film."

McDonald, who was on hand to receive the \$25,000 award, said jokingly that the money would allow him to buy "a big hunk of hash" and "a 1963 Chrysler LaBaron." He was also critical of the CBC for not supporting the

independent filmmaker. Previously, McDonald had won a Genie in 1988 for the short, *The Mysterious Moon Men of Canada*. *Jesus* did win the Four Seasons Hotel International Critics Award, while the John Labatt Classic Film Award went to Michael Moore's *Roger and Me*. The NFB Award for Best Short Film went to Alan Zweig for *Stealing Images*.

Over the 10 days, the 14th Festival presented 322 films from 38 countries on 17 screens. Gross revenues topped \$690,000, up from \$650,000 last year. There were 500-plus accredited press in attendance mixing with the likes of Bertrand Blier, Bertrand Tavernier, Jean-Jacques Beineix, Denys Arcand, Arthur Penn, Bruce Willis, Donald Sutherland, Gary Oldman and Matt Dillon. As usual, there were many complaints about the long lineups and some screenings were subject to delays and technical foulups. Hopefully the reorganized Festival (see accompanying story) will soon have a permanent new home, and these nagging problems can be resolved.

## Cinémathèque to honour Rhombus

MONTREAL – The Cinémathèque québécoise will honour Toronto's Rhombus Media this month with a retrospective entitled, *Rhombus: 10 ans en musique (10 Musical Years)*. The Cinémathèque will screen most of Rhombus' award-winning music and arts documentaries from the company's first 10 years of existence. Niv Fichman, Barbara Willis Sweete and Larry Weinstein are the principals in Rhombus, and are best known for such films as *Ravel, Music in the Midnight Sun, Making Overtures*.

The homage follows-up last year's Cinémathèque salute to the English Canadian "New Wave" (Egoyan, Rozema, MacGillivray) as a rare look at the cinema culture of other provinces.

In other Cinémathèque news, the official appointment of Francine Allaire to the post of Director of Communications has been announced. In her new position, Allaire will have responsibility for promoting both the Cinémathèque and its Museum of the Moving Image project, including fundraising events such as the gala screening of Chaplin's *City Lights*, with live orchestra, held Nov. 7.

The Cinémathèque also held its 26th AGM in October, and elected the following people to the board of directors: Anne Claire-Poirier, André Théberge, Josée Beaudet, Monique Miller, Pierre Théberge, Pierre Hébert, Jean-Roch Marcotte, Bruno Begin, Robert Favreau, Suzanne Hénaud, André Gladu, Stanley Asher, and Iolande Rossignol. Financial statements released showed the CQ with a surplus of \$2,261 as of March 31, 1989.

**T**he 1989 edition of *The Producer's Masterguide* is a comprehensive reference source of production information, expertly compiled and edited by Shmuel Bension. It covers extensively the motion picture, television, commercials, cable and videotape industries in many countries: the U.S., Canada, U.K., the Caribbean Islands, Australia, New Zealand and Israel. A full set of current rates and working conditions of unions and guilds in the U.S. and Canada is included (*Producer's Masterguide*, NYC \$89.95).

Written primarily for students of animation and a boon to all lovers of movie cartoons, Shamus Culhane's *Animation from Script to Screen* covers every production stage of that popular medium. Culhane's own lengthy experience as a leading animator, his creative contribution to Mickey Mouse and other Disney characters give authority and thoroughness to his informative text on the techniques and artistry of animation. Richly illustrated, it includes budgeting and distribution data, suggested reading and a glossary (*St. Martin's*, NYC, \$17.95).

While this year's Academy Awards TV show was conspicuously lacking in artistic merit, the honor and reputation of AMPAS are redeemed by the publication of *60 Years of the Oscar*, Robert Osborne's superb retrospective of the yearly spectacle. A large format, profusely illustrated volume, it lists winners and nominees in all categories, recounts the Academy's founding, and revives anecdotal highlights of past ceremonies (*Abbeville*, NYC \$45).

Arranged in dictionary form, Anthony Slide's *The International Film Industry* is a historic worldwide survey of motion picture production companies and studios, distribution outlets, organizations and technical innovations. It also includes essays on all countries with a film industry past or present. Its more than 650 entries – knowledgeable, informative, factual – provide a reliable source of material for scholars and buffs (*Greenwood*, Westport, CT, \$55).

The evolving status of blacks in American society as reflected in movies is discussed in Donald Bogle's lively and objective *Toms, Coons, Mulattoes, Mammies & Bucks*, now in an expanded paperback edition. Bogle examines the stereotyped roles of black performers, from the "Tom" in Edwin S. Porter's *Uncle Tom's Cabin* (1903) to the Eddie Murphy character in John Landis's *Coming to America* (1987), and urges black filmmakers and performers to "liberate us from illusions, black and white" (*Crossroads*, NYC, \$15.95).

In her unconventional autobiography, *Lulu in Hollywood* (now in paperback), legendary star Louise Brooks unmercifully blasts the film industry of the '30s and '40s. She shows how her independent ways, high artistic standards and stinging comments understandably antagonized studio bigwigs and cut short her promising career (*Limelight*, NYC, \$13.95).

In *Marlene*, the eternal Dietrich, despite a markedly reticent and elusive style, draws a subtly nuanced portrait of her unique personality in this fascinating memoir of her life and career (*Grove*, NYC, \$18.95). Catherine Young's biography, *Isabella Rossellini*, is an adept montage of existing material chronicling the dramatic events of her younger years and her eventual blossoming into a sensitive actress (*St. Martin's*, NYC, \$16.95).

## Indie films tour Quebec

MONTREAL – The Tour Of Canadian Independent Cinema is underway, organized by the Main Film cooperative. The tour consists of two programs of films which will tour to galleries, cultural centres, colleges and universities across the province, as well as to Moncton, N.B. and Ottawa, wrapping up by Nov. 18.

Organized by Kirk Finken and Alex Mackenzie, and financed by the Canada Council and a grant from Employment and Immigration Canada, the tour will feature (on one bill) Rick Raxlen's beautifully shot, autobiographical feature, *Horses in Winter*, along with an earlier experimental film, *Jaffa Gate*. The second section features nine films from young filmmakers across the country; they include: *Londelau* by Isabelle Hayeur, *Unpeopled Space* by Vancouver's Kim Blain, *Les écarts perdus* Sylvain l'Esperance, *8 Frames per Second* by Charles Clark of Halifax, *L'Ombre de nous* by Guylaine Roy, *A Muse* by

Tracey Lewis and *You Take Care Now* by Ann Marie Fleming, both of Vancouver, *A Little Older* by Toronto's Marsha Herle, and *La queue tigrée d'un chat comme un pendatif de pare brise* from Jean-Claude Bustros.

Voyageur Bus Lines, who are sponsors of the event, are providing the organizers with free – if not exactly luxurious – transportation.

## Grierson Documentary Seminar '89

TORONTO – The 14th annual Grierson Documentary Seminar and Festival will take place Nov. 19th - 26th at the Art Gallery of Ontario. This year's opening event will be a tribute to Donald Brittain hosted by Peter Gzowski. The Festival's public screenings will be held each evening at the Jackman Hall and the Euclid Theatre. This year's programmers are; Martin Delisle, Judith Doyle, Betty Julian, Fumiko Kiyooka, Claude Ouellet and Chris Worsnop.