

March-April 2003

Vol. 14 No.3

Editorial

With the unveiling of the 2003 film line-up last week, the drums of the Cannes Film Festival have started to roll and Canada's strong and impressive line up at Cannes 2003 deserves a special congratulatory beat! Rarely has our national cinema been more present in the official sections of the world's most prestigious film gathering. With a total of seven films presented at Cannes, Canadian films will shine with their moving, entertaining and original stories.

This exceptional celebration of Canadian talent reflects the dynamism and maturity of our national film industry and provides a stunning platform to raise Canada's profile on the international scene, confirm its unparalleled expertise in the field of international coproductions, while stimulating business with major international players.

The Canada Pavilion, located at the very heart of the International Village at the 2003 International Film Market, is the emblem of Canada's strong drive to forge international partnerships by providing a focal point and a business center to industry representatives at Cannes. After the resounding success of its inauguration last year, the Canada Pavilion is back again this year with a wide range of programming activities designed to draw decision-makers from around the world to increase business with Canada. We thank our national and regional partners for this ongoing collaboration which maximizes available resources and delivers a strong Canada brand, so important in today's competitive marketplace.

And to help you boost your business at Cannes 2003, the Zoom editorial team has prepared an exceptionally rich edition including a roadmap to this year's festival, market intelligence on key territories, some feedback on talent development and of course the latest and hottest international news from the film and television industry.

CANADIAN FILMS OFFICIALLY SELECTED FOR THE 56TH CANNES FESTIVAL...

IN COMPETITION – FEATURE FILMS

Les Invasions Barbares by Denys Arcand
La Petite Lili by Claude Miller (France-Canada)
Tiresia by Bertrand Bonello (France-Canada)

OUT OF COMPETITION

The Triplets of Belleville by Sylvain Chomet
(France-Canada)

...AT THE 35TH DIRECTORS' FORTNIGHT...

La Grande Séduction by Jean-François Pouliot

... AND AT THE 42ND CRITICS' WEEK

20h17 rue Darling by Bernard Émond
The Truth About Head by Dale Heslip (short film)

CANNES FILM FESTIVAL
May 14-25, 2003
SEE YOU AT THE CANADA PAVILION!

Village International
Esplanade Georges Pompidou
Location A8
06400 CANNES
T: 04 93 99 86 21 / F: 04 93 99 86 24

TELEFILM CANADA IN CANNES: A TEAM OF EXPERTS AT YOUR SERVICE

Richard Stursberg, Executive Director
Sheila de La Varende, Director – International Development and Promotion
Karen Franklin, Director – Special Projects
Michel Pradier, Director – Quebec Operations
Brigitte Monneau, Manager – Coproductions
Lise Corriveau, Manager – Festivals and Markets
Brigitte Hubmann, International Festival Specialist
Hélène Fearon-Vayssette, Deputy Manager – European Office
Claire Laure, Administrative Assistant – European Office

Claude Lemieux, Consultant - Logistics and Protocol Officer

CANADA PAVILION ACTIVITIES

Telefilm Canada and its partners will host a number of special events providing strategic opportunities for participants to meet key players from the international scene.

PRODUCER GET-TOGETHERS

The Canada Pavilion partners have organized two breakfasts for Canadian and foreign producers:

- Sunday, **May 18**, 9:30-11:30 am – **Breakfast with France**
- Tuesday, **May 20**, 9:30-11:30 am – **Breakfast with Australia**

LAUNCH OF IMMERSION EUROPE 2003

- Saturday, **May 17**, 12:30-2:00 pm – Cocktail-lunch to launch **Immersion Europe: 2003**, which is being held in Paris in November.

CANADIAN BASH!

- Sunday, **May 18**, 10:00 pm to midnight – A celebration of the Canadian presence at the 2003 Cannes Film Festival, Plage Rado.
(By invitation only).

In addition to Telefilm Canada, the 2003 Canada Pavilion currently involves: the Canadian Heritage Trade Routes Program, Department of Foreign Affairs and International Trade – Arts and Cultural Industries Promotion Division, Ontario Media Development Corporation, Canada West (British Columbia Film, Alberta Film, Manitoba Film and Sound Development Corporation, Saskfilm and Video Development Corporation), New Brunswick Film, Newfoundland & Labrador Film Development Corporation, Nova Scotia Film Development Corporation and Technology PEI.

UPDATE FROM THE CROISSETTE

OFFICIAL SELECTION

Bywords of the 2003 selection: renewed and eclectic

On April 23, Gilles Jacob, Festival president, Véronique Cayla, general manager, and Thierry Frémaux, artistic director unveiled the Official Selection of the 56th Cannes Festival. In all, 2,498 films (including 908 features and 1,590 shorts) were screened this year, compared to 2,281 in 2002, an increase of nearly 10%. The 908 features were from 81 different countries, down from 89 last year. The 2003 Official Selection includes 52 features (vs. 55 in 2002) representing 24 countries, 40 of them world premieres (In Competition: 20 films, 13 nationalities; Un certain regard: 20 films, 14 nationalities; Out of Competition: 12 films).

A real effort was made to renew the competition this year, with six new names joining renowned faces from the past and a few fixtures (Lars Von Trier with *Dogville*, Alexander Sokurov with *Father and Son* and Samira Makhmalbaf with *At Five in the Afternoon*). The features showing out of competition make up a highly eclectic program, with Hollywood's mega-tech *The Matrix Reloaded* from the Wachowski brothers, hitting screens worldwide May 15, the France-Canada animated *Triplets of Belleville* by Sylvain Chomet, Lester James Peries's *Mansion by the Lake* out of Sri Lanka and the European *Vai e Vem* by João César Monteiro, who died in February.

The Juries

Heading the **International Feature Film Competition** jury is French director Patrice Chéreau, working with actors Aishwarya Rai (India), Meg Ryan (USA), Karin Viard (France) and Jean Rochefort (France), directors Steven Soderbergh (USA), Danis Tanovic (Bosnia) and Jiang Wen (China) and Italian writer Erri de Luca.

Yugoslav director Emir Kusturica helms the **International Short Film Competition** and **Cinéfondation** student film jury, succeeding Martin Scorsese, who handed out the Cinéfondation awards in 2002. The jury will present the Palme d'Or for Short Film at the closing ceremonies on May 25. Kusturica is one of the few directors to have won two Palme d'Or awards (*When Father Was Away on Business*, 1986, and *Underground*, 1995).

Wim Wenders has been tapped to head up the **Caméra d'or** (best first film) jury.

The jury for **Un Certain Regard** has been expanded to include vice-president Carole Laure to assist president Abderrahmane Sissako (*Waiting for Happiness*) and international jury member journalists. For the first time ever, the jurors will be selecting not one but three winners! In addition to awarding Best Film, they will have to define the additional prizes based on the official selection. Congratulations on this appointment!

For more information on the Official Selection, visit www.festival-cannes.org.

35TH DIRECTORS' FORTNIGHT

François da Silva, the new head of the Directors' Fortnight, has unveiled the 2003 selection, which includes 30 features and 18 shorts from 28 countries, all to be shown between May 15 and 25. With nearly twice as many films as last year, da Silva hopes to revive the diversity and sense of discovery that originally characterized this Festival sidebar.

For more information, visit www.quinzaine-realisateurs.com.

42ND CRITICS' WEEK

Once again, the critics will choose the best film from among the selected seven shorts and seven features. Six of the features showing at the Critics' Week are first films, thus eligible to win the Caméra d'Or award. Veteran director, independent producer, distributor and exhibitor Marin Karmitz (MK2) takes over from Barbet Schroeder as "godfather" of the International Critics' Week. Karmitz's second feature, *Camarades*, was selected for screening in this sidebar section back in 1970. This year, it will be shown on "godfather day," Sunday, May 18."

For more information, visit www.critique-cinema.fr.

INTERNATIONAL FILM MARKET

From May 14 to 24, the focus will be on business at the Cannes International Film Market, with over 7,000 participants from 70 countries, including 1,600 buyers. The Market's 30 screening rooms will see 1,400 showings of 700 films, more than half of them new offerings. Some 450 sales companies will be on hand at the Riviera, the Palais and various Croisette hotels, including 20 new exhibitors at the Market's Riviera and Palais stands. The Village International is housing 26 national pavilions this year, with Algeria, Luxembourg and Switzerland among the seven newcomers. French cinema, with the CNC and the national and regional film commissions, will be represented at the new Village International – France.

Among the innovations for 2003, this will be the first film market anywhere to offer buyer-only individual VHS and DVD screening facilities for recent productions. The new Short Film Corner will serve as a meeting, promotion, screening and information venue for short film producers and sales agents.

For more information, visit www.cannesmarket.com.

WHAT'S NEW AT THE 2003 CANNES FESTIVAL

DVDs will be square in the spotlight at the Cannes Film Festival, featured for the second year running at **Espace DVD**. Occupying 250m² on Level 01 at the Palais des Festivals, Espace DVD is an exploration venue with full screening facilities and a wide selection of films presented under the "Cannes Festival DVD Collection" label. Among other activities, Espace DVD will host conferences and meetings designed for DVD producers and involving directors, producers and specialists. It also has top-notch facilities for special preview screenings. And for the experts, the Festival is organizing prestigious round-table discussions bringing together a handpicked selection of some twenty producers and international luminaries such as Chris Columbus, director of *Harry Potter*, who has already confirmed.

To participate in the round-table discussions or for more information, contact Juan Manuel Torres (juanmanuel.torres@festival-cannes.fr).

Thursday, May 15, kick-off day for the official competition, will be devoted to **Europe**. Under the auspices of the European Commission, the Festival will welcome the ministers of culture of the future 25-member Europe for discussion with filmmakers – New Fields of European Cinema – and a conference on European initiatives for the cinemas of the South. This event is jointly backed by Viviane Reding, Member of the European Commission responsible for Education and Culture, and Jean-Jacques Aillagon, France's Minister of Culture and Communication.

The Festival is again offering the **Young Filmmakers Pass** for some fifty **young French directors**. To qualify for the program, which facilitates access to screenings and events, filmmakers must have directed or written a released feature.

Monica Bellucci steps into Virginie Ledoyen's shoes as the Festival's "mistress of ceremonies" to host the opening and closing nights on May 14 and 25. **Fanfan la Tulipe** by Gérard Krawczyk (*Taxi II* and *Taxi III*) will open the event. Produced by Europacorp (Luc Besson), it will play out of competition and be released in France the same day. The Festival will close with Charlie Chaplin's **Modern Times**.

The 56th Cannes Festival, in association with Cinecittà Holding, will pay tribute to **Federico Fellini**, who died ten years ago. The poster bears the slogan "Viva il cinema" in his honour, and he will be remembered throughout the Festival with a full retrospective and musical events featuring his film scores by noted composers like Nino Rota and Nicola Piovani. On May 20, at the Palais, Piovani will give the **Leçon de musique**, a new event modeled after the **Leçon de cinéma**, given by Oliver Stone this year.

CINEMA ACROSS THE WORLD

To help you prepare the Cannes Film Festival 2003, ZOOM in on national cinema industries in key territories !

Contents:

France: report on film production in 2002.....	7
Burning debates in Germany.....	9
Italian cinema: a new Risorgimento?.....	10
ZOOM in on Australia.....	11
Russia: a growing market for foreign films.....	12

FRANCE: REPORT ON FILM PRODUCTION IN 2002

The Centre national de la cinématographie (CNC) has issued its annual report on film production. According to executive director David Kessler, financing for French-initiated films was better balanced in 2002. International coproductions were up 20%, Sofica contributions jumped by 35% and French distributor advances also rose.

Financing Sources for French-initiated Films in 2002

	2001 (€M)	2002 (€M)	2002 (%)
Producer contributions	274.0	228.0	31.6%
Canal+	153.0	123.0	16.9%
Foreign contributions	61.2	80.0	11.0%
Automatic support	52.6	55.0	7.6%
Distributor advances	45.0	54.0	7.5%
TF1	45.7	33.4	4.6%
Sofica	24.7	33.2	4.6%
France 2	23.0	27.0	3.7%
Selective support	23.6	24.7	3.4%
France 3	12.8	24.0	3.3%
TPS	23.8	23.7	3.3%
M6	13.3	17.0	3.2%
Arte	5.0	6.6	0.9%
TOTAL	749	724	100%

Source: Ecran Total, March 12, 2003

Growth of international coproduction

The CNC reports 200 films certified in 2002 (vs. 204 in 2001), including 163 French-initiated titles (172 in 2001). Overall film production investments are estimated at €860.7M, a decline of €44.4M. French-initiated film production investments fell by 3.3% to total €724M, with French contributions dropping from €687M to €644M. Foreign contributions in the same films rose by 30%, from €61.2M to €80M, moving into third place (11%) among financing sources. The number of films coproduced with foreign partners rose by 20% to 94. They involved 24 countries including list-topper Belgium (15 films), Great Britain (10), Germany (9) and Italy (9). Although European countries remain France's chief coproducing partners, Canada ranks well with five French-majority coproductions certified in 2002 (*Aime ton père* by Jacob Berger, *Père et Fils* by Michel Boujenah, *La Petite Lili* by Claude Miller, *Folle Embellie* by Dominique Cabrera and *Tiresia* by Bertrand Bonello).

Today's coproduction investments are predicated on a guaranteed return. Foreign monies come in large part from the special tax-sheltered funds that have proliferated since the bottom dropped out of the market. Four of the 10 most costly French films made in 2002 were produced with the UK, using the sale and leaseback system. Producers are madly trying to master and exploit these public and private mechanisms, which are springing up throughout Europe, as well as in Canada, the US and Australia. In France, this situation has given rise to coproduction consultancies (Exception, founded by a former StudioCanal team, Back Up, Short Cuts, etc.) designed to help producers deal with complex financial structures. Sales agents are also beginning to open specialized departments like the one headed by Margaret Menegoz (Les Films du Losange), or Celluloid Dreams, which added upstream financing prospecting to its services a year ago. This "technicization" of the business is impacting the films, often resulting in so-called europuddings, which toss European ingredients together indifferently to secure financing, with no regard for the artistic result. But the consultants remain optimistic about what this type of financing promises for *films d'auteur*.

TV market changes

The rush to coproduce is largely due to the dramatic drop-off in film pre-buys by European pay TVs (crisis at Canal+ and its European subsidiaries, demise of Kirch in Germany, Murdoch's virtual monopoly in the UK, satellite platform mergers in Italy and Spain). In 2002, broadcaster pre-buys accounted for €248.7M in the budgets of certified films, a decline of 7%. The CNC report notes the drop in contributions from Canal+, where pre-buys of French-initiated films certified in 2002 totalled €123M (for 109 films), down from €153M in 2001. Stated otherwise, Canal+ bought just 60% of the year's French-initiated films, compared to 80% in 1999. According to Nathalie Bloch-Lainé, head of French film acquisitions at Canal+, these figures are mainly a matter of statistics and calendar years. The network claims to have met its obligation to invest 9% of its turnover in buying French-language films in 2002, but purchases of French minority productions were off slightly.

Accounting for over a third of French-initiated film budgets, the networks continue to top the list of French cinema investors. In 2002, the over-the-air broadcasters coproduced and pre-bought 96 titles, compared to 81 the previous year (+18%). Free-to-air network investments rose by 8% to €108M (vs. €100M in 2001). TF1 dropped by 27%, while M6 and Arte were each up by 28%. Contributions from France Télévisions jumped by 42%, mainly due to a spectacular increase in investments by France 3. TPS Cinéma held steady at €23.7M (for 17 films). It bears noting that one third of the year's films were made without the participation of Canal+ or TPS, leaving room for a new partner, CinéCinéma, which signed a dozen films certified in 2002, including Claude Miller's *La Petite Lili*.

A five-tier reality

While the number of big-budget (€15M+) films did not change in 2002, with 9 titles, the overall amounts they commanded was on the rise, representing 29% of all investments. Four of these films were shot in English. In comparison with this category, aimed largely at foreign distribution, fewer films were made for €7-15M (-32%). Conversely, the number of films with budgets of €5-7M doubled (40 titles). This category is primarily backed by broadcasters and Soficas. Some of the films are international coproductions, most often with other French-speaking countries, since their commercial potential hinges on casting. The *films d'auteur* fall into the €1-4M category and generally draw on two of the four possible sources (Sofica, Canal+ pre-buy, CNC advance against receipts, Arte or France Télévisions pre-buy). Again this year, one quarter of all the French-initiated features (41) fall into the less-than-€1M category, half of them owing their low cost to a documentary approach. These low-budget productions bear little relation to the traditional circuits and are often financed solely with a CNC advance, received only after the film is made in half the cases.

BURNING DEBATES IN GERMANY

As the German government releases its draft German Film Law, the film industry is subject to decisive debates.

German broadcasters to double film funding

The first measure of the draft German Film Law to be publicly announced by State Minister for Culture Christina Weiss concerns Germany's public and private broadcasters, who have agreed to double their financial contribution to the German Federal Film Board (FFA) to 22,4 million euros, starting in 2004. While public channels ARD and ZDF will provide 11,2 million euros, the private commercial stations' contribution will consist of financial support as well as offering advertising slots for German films and developing a new programme format to encourage cinema-goers to see local releases.

New scheme for "reference support"

Christina Weiss's revised scheme for "reference support", a retroactive funding based on performance and which producers use to invest in new feature projects, envisages that film must score at least 150,000 points, either made-up solely of German cinema admissions or of a combination of domestic admissions together with success at international festivals and awards. Considering the low pace of German admissions, a growing number of producers, including Egoli Tossel, Pandora Film Produktion and Zero Films suggest that international sales performance of German film should also contribute to a film's reference total of points. For 2002, the Filmfoerderungsanstalt (FFA) has awarded retroactive funds totalling 22,6 million euros to approximately 100 German producers and distributors.

Private funds in the heart of the debate

The main issue to be addressed under the new German Film Law and which is vividly inspiring debates in Germany, is the status of German private funds. The Germans have become a nation of film promoters with, on average, 2 billion euros invested each year in film funds over the past five years. However, the system has primarily benefited Hollywood productions, 15% of which were financed by German money, according to Merrill Lynch. The German industry is lobbying for the funds to be investing in local productions or at least productions shot in Germany or in Europe. The German producers lobby group "Film 20" has recommended to look into a combination of UK's sale & leaseback and Canada's tax credit models.

On the other hand, Verband Deutscher Medienfonds ("VDM"), an interest group made up of 18 leading private media funds, has been actively defending the role of private funds. Citing the example of six film funds placed in the market by ApolloMedia to produce 36 features and TV films with overall production costs of almost US\$540 million, VDM points out that US\$ 129 million was spent in Germany and another US\$ 264 million in the European Union.

A few months ago, when the existence of private funds was at risk, VDM called for the media funds to ring fence 20% of their funds to productions investing in Germany, a proposal which did not satisfy Cristina Weiss. This area of discussion is however actively explored, though VDM has indicated the amounts should only be calculated from a fund's overall annual volume rather than apply to single projects.

ITALIAN CINEMA – A NEW RISORGIMENTO?

Production boom favours blockbusters

Anica (Italian film industry association) reports that 130 films were made in Italy in 2002, up from 103 in 2001 and an average of 100 over the 30 previous years. The amounts invested in production jumped by 29% to €277.6M. Meanwhile, Italian movie houses sold close to 89 million tickets (up nearly 6%) for a total of €525M (+7.84%). Multiplexes accounted for 40.43% of all sales. Hollywood continued to take the lion's share (60.2% of receipts) but gave some ground to Italian movies, which saw their market share rise from 12.04% to 15.88%.

Like France and other European countries, Italy is banking on big-budget films to pull in audiences. Whereas the average film budget was previously about €1.5M, many films now in production boast budgets ranging from €2.5M to €18M. In order to get these more ambitious projects off the ground, and because of local financial disasters like the one at Telepiù, Italian producers have had to seek out new sources of financing.

New financing trends

Between 2001 and 2002, foreign coproductions rose by 27%. For example, producer Leo Pescarolo recently announced the signing of two copro deals, one with China and the other with Canada (*Moneyflies* by Fabio Segatori, shot in English with a €6M budget in coproduction with Canadians Pieter Kroonenburg and Gary Howsam). This trend is backed by the government, which has renewed Italy's coproduction treaty with France and formed a working group on new Italy-France initiatives and is negotiating co-distribution agreements with the French and British governments. Italy has also signed a coproduction and co-distribution agreement with India to encourage the shooting of Hindi films in Italy and boost film circulation between the two countries.

At the national level, the minister responsible for film, Gianni Profita, intends to speed up reform of the public funding system. Last year, the Italian government tabled a bill designed to drastically change the current system. In addition to introducing a tax shelter regime, the bill calls for limiting public funding to 50% of a film's budget and a government commitment to support ten first films annually.

Distribution: more improvement needed

However, this new energy is focused on a handful of films. Only 7% of Italian movies took in more than €1M at the box office, and five titles, led by Roberto Benigni's *Pinocchio* (4.5 million admissions for €27M) took 63.4% of all domestic receipts. Despite an increase in the number of screens (between 2001 and 2002, multiplexes grew from 36 to 51), the films do not enjoy good visibility. This is in part attributable to a film industry support system that provides little effective assistance for distribution. Indeed, only one Italian film out of three has any hope of being exported. By contrast, France exports about 60% of its productions. According to Giorgio Gosetti, director of Italia Cinema, the government agency responsible for promoting Italian films abroad, the situation is improving, as illustrated by international success stories like *Respiro* and *Pinocchio*.

ZOOM IN ON AUSTRALIA

While Europe seems to be facing troublesome times, Australia offers the image of a growing local film industry: audiences are increasingly attracted to home grown films therefore inviting distributors and broadcasters to increase their financial commitments to local films. However, financing films remains a difficult task.

A small national market

Australia makes approximately forty films annually, up to half of which cost less than \$550,000 each. Only a dozen or so are released on more than 10 screens. Australia has two dedicated arthouse exhibition circuits in Palace (66 screens) and Dendy (11 screens) and the multiplexes are becoming increasingly receptive to specialist titles.

Film budgets is a high issue for this country of only 20 million people. Few producers and sales agents are interested in working with such low budgets while higher budgeted-films present a high level of risk which producers are rarely willing to take. Producers would like more financing options for mid-range films aimed at the international market.

Box office analysis

	1998	1999	2000	2001	2002
Gross box office	\$629 m*	\$704 m*	\$690 m*	\$812 m*	\$844.8 m*
No of admissions	80 m	88 m	82 m	93 m	93 m
Top film at box office	<i>Titanic</i>	<i>Star Wars I</i>	<i>Gladiator</i>	<i>Shrek</i>	<i>Star wars II</i>
Top Australian Films	<i>Babe: Pig in the City</i>	<i>Two Hands</i>	<i>The Dish</i>	<i>Moulin Rouge</i>	<i>Crackerjack</i>
Australian films' share	\$26m* 4%	\$ 21 m* 3%	\$54 m* 8%	\$64 m* 8%	\$42 m* 5%

Source: MPDAA / www.afc.gov.au.

*AU\$

Film Financing

The Film Finance Corporation – with newly appointed Chief Executive Brian Rosen - backs most Australian films investing \$13.9 m-\$19.5 m in 10 to 13 films annually. For most films budgeted at more than \$550,000, at least half of the budget is raised from subsidies. In theory, the FFC is supposed to invest up to 60% in films up to \$3.3 m and not more than 50% in films budget beyond that. However, with higher budgeted films and a flow of new filmmakers on the market, resources appear limited.

Australia offers no other consistent sources of significant equity investment and producers are calling for new options such as tax-based equity financing or a renewal of the private-public equity FLIC (Film Licensed Investment Companies) initiative, which raised US\$11.1 m through private companies such as Macquarie Bank, and came to an end in 2002.

The government introduced in September 2001 a new 12.5% tax rebate aimed at productions costing over US\$6.5m. Australian producers and financiers are however very critical as the budget level is such that it is useless for most local producers. In addition to national funding, all Australia's regional state governments provide funds for productions shot in their region.

Other sources of financing

Distribution is key. To access FFC financing, a project must have a minimum guarantee from a distributor for local theatrical rights. Most frequently, this involves Hoyts, Roadshow, Buena Vista International and Palace.

Broadcasters's commitment also helps a great deal. The Nine Network is highly involved with strong commitments to films such as *Dirty Deeds*, Jonathan Teplitzky's *Under the Radar* and Evan Clarry's *Getting' square*. Nine Network and the Macquarie Bank have in fact just launched a new production investment fund aimed at raising 20 million AUS\$. Both parties lodged a prospectus with the Australian Securities and Investment Commission on March 4. This is the second investment fund launched by the partnership.

SBS Independent, the production arm of SBS Television, is often the first to support culturally-specific films, although it has very limited budgets. Pay-TV broadcaster PMP, owned by Sony Pictures Entertainment, Paramount Pictures, Universal Pictures and 20th Century Fox, is obliged to spend 10% of its programming budget on local content.

RUSSIA: A GROWING MARKET FOR FOREIGN FILMS

Russia's gross box office grew by 45% last year, rising from US\$65 million in 2001 to US\$100 million in 2002. It is expected to increase by another 20 million to 33 million during the same period with an average ticket price of around US\$3. On April 4, Russia inaugurated its first Imax cinema, operated by the UK's BFC Media, via its wholly-owned Russian subsidiary BFC Cinemas.

The chief beneficiaries are the Hollywood majors who account for 75% of the total box office. However, Russian distributors are increasingly relying on foreign-language films.

In particular, French films prove extremely popular with 38 French films released last year scoring 2.5 million admissions and a box office of nearly US\$5 million. *Astérix et Obélix: Mission Cléopâtre* sold 600,000 tickets. Central Partner is the leading distributor of French films in Russia but 13 other Russian distributors buy French Films.

At the European Film Market in Berlin in February, Italian promotional body Italia Cinema, said that 25 Italian titles had been sold to Russia during the event and RAI Trade sold TV and video rights on 20 titles from its library.

EUROPE IN THE SPOTLIGHT

While European talent keeps growing, the European national film agencies stand up for the preservation of public funding...

Contents:

Joint declaration for European cinema.....	14
Screenwriters: a European overview.....	15

JOINT DECLARATION FOR EUROPEAN CINEMA

The fifteen national film agencies – Europe's Telefilm Canadas – have issued a common declaration to their respective governments in favour of public support for film with an eye to negotiations with the European Commission on post-2005 reform. This declaration is the result of discussions initiated by the Film Council and the CNC last year at Cannes and concluded at the last Berlin Festival.

Arguments for government film funding

In their statement, the film support agencies assert the need to maintain national support systems and defend the legitimacy of the prevailing cultural policies, emphasizing the particular value of measures that open markets and make audiences receptive to a wide variety of films.

The signatories also reiterate the complex nature of film – at once economic, social and cultural – and question the distinction that the European Commission makes between commercial works and cultural works. They stress the fragility of European cinemas in their domestic markets and the diversity of situations in the member states. Among other things, they oppose limiting state support to a predetermined percentage of costs.

Public funding: No. 1 source of film financing in Europe

According to Informa Media Group, the fifteen governments subsidize their film industries to the tune of €1.8 billion a year, allocating 74% to production, 11% to distribution and 15% to training and other activities. France is most generous, investing €552M annually, followed by the United Kingdom with €261M, Spain with €245M, Italy with €210M, Ireland with €71M and the Netherlands with €49M. IMC A (International Media Consultants Associés) reports that public subsidies represent 42% of European film budgets on average, in some cases as much as 60%. The second-largest source of financing remains the producers, while broadcasters rank third with an average of 20%.

SCREENWRITERS: A EUROPEAN OVERVIEW

In its March 28 edition, Screen International published an extensive report which explores the lot of the local screenwriters in key international territories. As the Cannes Film Festival fast approaches, Zoom provides you with key excerpts focused on European territories.

UK

Writers schooled in UK's strong tradition of quality writing for the small screen – usually drama and comedies – are finding it hard to make the switch to a more panoramic canvas. However, the TV sector remains arguably the best training ground for writers, with talent such as Richard Curtis cutting their teeth on comedy shows such as *Not the nine o'clock news* and *Blackadder*. However, while the UK has produced world-renowned screenwriters such as Curtis (*Love Actually*), Christopher Hampton (*Imagining Argentina*), David Hare (*The Hours*) and Julian Fellowes (*Gosford Park*), the stock of UK screenwriters at home remains at odds. In response to this, and in recognition of the financial pressure of screenplay development, the Film Council created the Development Fund in 2000, which has a budget of US\$8 million per year.

Leading new talent: Paul Webb (*Four Knights in Knaresborough*), David Nichols (*Simpatico*), Graham Linehan (*Farther Tedd, The fast show, Brass Eye*)

Denmark

When *The One and Only* wowed audiences in 1999, the romantic comedy heralded the revival of Danish cinema at the home box office. As well as making the name of director Susanne Bier, the film's screenwriter Kim Fupz Aakeson benefited from its success, proving local screenwriters were commercially viable. The re-emergence of Denmark's local writing talent since the mid-1990's is largely due to the National Film School and a decision by the Danish Film Institute to increase investment in screenwriting.

Leading new talent: Kim Fup Aakeson (*The One and Only*), Anders Thomas Jensen (*Mifune, The King is Alive, Old Men in New Cars*), Kim Leona (*The Bench, Inheritance*) and Soren Frellesen (*Anja and Victor, My sister's kids*).

France

France's screenwriters are not the hallowed breed you might expect and suffer from an over-protective legal system which pushes producers to prefer original concepts from directors or previously published material. In this director-driven industry, there is little money for development. Yet the trend towards higher budget productions means there is slightly more money in the pot than before and a greater number of screenwriters are getting a chance. Successful French screenwriters include Jean-Claude Carrière, Pascal Bonitzer and Daniele Thompson. The new young crop of writers is very prolific with Matt Alexander, Stephan Cabel and Eric Besnard all of whom are getting more work thanks to ambitious producers such as Thomas Langmann from La Petite Reine (*Dead Weight*).

Leading new talent: Eric Besnard (*Le Sourire du Clown, Le Convoyeur, Babylone Babies*), Stephane Cabel (*Brotherhood of the Wolf*).

Germany

Germany's screenwriters tend to divide their time between film and TV. According to Juergen Seidler of script consultancy Script House, local scripts that attract producers are those that play on television. The language barrier means few German writers work abroad, despite their ambitions. There is also a belief in Germany that UK or US writers equals quality. However, in some respects, the German film industry is changing in favour of scriptwriters. A new generation of producers that includes Claussen + Woebke, X-Filme and Schramm Film are becoming more savvy at script development and are spending greater time and money on the process.

Leading new talent: Ruth Toma (*Gloomy Sunday, Jetzt oder Nie, Erbsen auf Halb Sechs*), Christopher Silber (*Good Bye Lenin!*)

Spain

Cutbacks in production levels in Spain may be affecting the optioning and commissioning of film scripts, but both the quality and the quantity of scriptwriters in Spain has improved thanks to a breadth of training options and a new respect for learning the trade. Upfront subsidies for debut directors have further helped open doors for new writing-directing talent. Yet it remains tough for writers to survive on film scripts alone and international demand for Spanish writers is slight. Writers' fees and development investments are comparatively low. Many respected scriptwriters such as Augustin Diaz Yanes, Fernando Leon, David Trueba and Joaquin Oristrell juggle writing with directing. Spain is highly recognised for exceptional writer-directors such as Pedro Almodovar and Alejandro Amenabar.

Leading new talent: Jorge Guerricaechevarria (*Live flesh, The Day of the Beast, Fu Manchu*), Danila Fejerman & Ines Paris (*My Mother Likes Women, I know who you are*), Antonio Trashorras & David Munoz (*The Devil's Backbone*)

Italy

Italy's screenwriting pool is small but the future looks bright. While films are usually producer-driven rather than auteur-type, producers have started developing screenplays with scriptwriters and only bring in the director at script stage or even later. There is also a trend towards more audience-friendly films, films that have a story.

However, local writers are not yet on Hollywood's radar. And while a new generation of writers is coming to the fore, production companies believe good scripts are still too few. TV provides fertile ground for most young writers, but in the eyes of many, that too can be an obstacle.

Leading new talent: Heidrun Schleef (*The son's room, Remember Me, A Voyage Called Love*), Teresa Ciabatti (*Adelmo Torna Da Me, Tre Metri Sopra Al Cielo*), Angelo Carboni (*Liberi, Now or Never*).

THE ODYSSEY'S ODYSSEY !

With A Species Odyssey set to air on Radio-Canada, Zoom sat down with the French and Canadian coproducers – who first met at Immersion 1999 in Paris – to learn about how this incredible odyssey unfolded. Hervé Dresen, the initiating producer at Transparences Productions, and Nicola Merola of Pixcom graciously agreed to this conversation.

A SPECIES ODYSSEY: A GRAND ADVENTURE

Zoom: Where was the idea for this ambitious project born?

Hervé Dresen: In a kindergarten schoolyard! This film is the result of a chance meeting: Yves Coppens (scientific advisor) and I have sons who started kindergarten together. At first our discussions were casual – he got me interested in prehistory again – but it wasn't long before they turned professional.

Zoom: Did the project get under way quickly?

Hervé Dresen: For three months, it was on the drawing board. The original script was less dramatized; we were looking at a more traditional 3x52' documentary, eventhough the option of a 90' documentary was simultaneously offered to broadcasters. Things really got off the ground when France 3 scored a 24% primetime audience share with the BBC's *Walking with Dinosaurs*. Patricia Boutinard Rouelle at France 3 re-contacted us soon after that with the idea of pushing the envelope, bringing the characters to life. She had her eyes on a primetime slot right from the start, targeting a wide audience.

Zoom: Was the project initially conceived as an international coproduction?

Hervé Dresen: Yes. With 50 actors, shooting in South Africa and highly complex make-up, the project went way beyond the usual documentary department norms, particularly for French television. France 3 invested 5 million francs (0.76 million euros) in this production, which is well beyond their normal contribution. They were taking a big risk. All the participants to this odyssey (producers, broadcasters, directors, script-writers mask-designers and 3D specialists) took a very high risk.

Zoom: At what point did Pixcom become involved in the project, and why?

Nicola Merola: France 3 had confirmed its commitment when we came in, as had some of the scientific and artistic participants. And a first draft script was ready.

Zoom: Was network participation crucial to the project's success?

Nicola Merola: Absolutely. Especially France 3. But without solid support at the outset from Radio-Canada – Suzanne Laverdière, in particular – I think it would have been difficult to go as far as we did.

Zoom: How did you manage the networks' input, especially in creative matters?

Nicola Merola: In international coproductions of this sort, one broadcaster has to be the leader and has to have the trust of the others. France 3 was the leader. Things were divided on the basis of financial participation. Pixcom handled relations with Radio-Canada, Discovery Canada and Channel 4 (UK).

Zoom: How did you share responsibility and manage coordination among the different coproducers, particularly for artistic contributions?

Nicola Merola: Pixcom was essentially responsible for special effects and make-up (masks, prostheses, etc. for the drama segments) and for post-sync. A Pixcom project manager was in daily contact with Transparences for over a year. And Charles Gazelle and I were in constant – and intense! – communication.

Zoom: How did the coproduction go?

Hervé Dresen: It went very well. But it's true that France and Canada have very different ground rules. In France, we are somewhat less strict, at least from an administrative point of view! Our work habits are different, and the individual jobs are different. For example, the director is more of an *auteur* in France than in Canada. We all had to adapt.

Zoom: One of the particularities of this production is its multiple formats? Why is this? What did it entail?

Nicola Merola: We wanted a more traditional documentary (3x52') as well as the basic film, the 90 minutes. Besides, the 90-minute format was so expensive that this was a way of making the production pay for itself.

Hervé Dresen: We adopted this principle before the shoot. We began by shooting the 90 minutes, and then we did the additional scenes. These included interviewing paleontologists with conflicting hypotheses all around the world, and our studio shooting. Canada made an enormous contribution to these sequences.

Zoom: But your formats remain a one-off and a mini-series, both of which require special programming and a lot of promotion. Is this a good approach for a documentary?

Nicola Merola: Yes. Everywhere we have played to date, the ratings confirm it.

Hervé Dresen: In France, we had an exceptionally favourable situation: very little competition on the other networks the night of the broadcast and very heavy promotion. But we never expected to get more than a 30% audience share! The program performed beyond our dreams. In Germany and Italy, it also played very well. And in France, it has rekindled interest in the docudrama genre.

Zoom: Has the Canadian broadcaster taken the same approach to promotion?

Nicola Merola: Yes, but on a smaller scale. The program is scheduled to air in Canada on Sunday, May 4, in a prominent slot ("Les beaux dimanches"), and it will be followed by a Canadianized version of the "making of" that played in France.

Zoom: Drama plays a big part in this documentary. How was the script written?

Hervé Dresen: We hired drama screenwriters and a director, Jacques Malaterre, whose dual TV drama and documentary experience was decisive. We wanted to go beyond simple illustration and get away from a strictly scientific discourse by creating emotion and bringing the characters closer to the viewers.

Zoom: This program was designed for television. Have you considered a theatrical release?

Nicola Merola: Yes, we've discussed it, but there is no decision for the moment.

Hervé Dresen: We debated the question when we were choosing special effects. But our tight budget couldn't accommodate feature film techniques.

Zoom: Had you made provisions for merchandising?

Hervé Dresen: The DVD was planned from the outset, but our ambitions have grown and we'll be launching a boxed edition on the French market in the fall! We are also in discussion for the other rights, including publishing.

Zoom: Do you see coproduction as a preferred means for developing expensive documentaries? And if so, why?

Nicola Merola: Because it is virtually impossible to finance such projects today other than through coproduction. Furthermore, working with complementary skills often gives the project added artistic and commercial value.

Zoom: How do you, personally, rate this experience?

Nicola Merola: As one of the most exciting professional experiences of my life. Mind you, it wasn't easy every day.

Zoom: In the light of your experience, do you have any dos and don'ts to share with Zoom readers when it comes to international coproduction?

Nicola Merola: The list is probably too long, but the most important advice would be to avoid budget errors and to choose the right person for each key position (artistic, scientific, technical, coordination, budgeting, etc.). By "right" I mean not just in terms of competence but also taking into account the different personalities.

Hervé Dresen: Know how to adapt and how to listen. Know how to communicate with your partners, even the minority participants. And look for projects that truly lend themselves well to coproduction, in particular with regards to the subject.

A BRIEF OVERVIEW OF WORLD NEWS

This month again, ZOOM provides you with a brief overview of strategic trade news from around the world...

WHAT'S NEW IN EUROPE

In France

Film-Financing - The members of the CNC's **Commission d'avance sur recettes** (advance against receipts) were announced on March 5. Working with chair Jean-Claude Lamy are two vice-presidents, Catherine Dussart (board 1) and Gilles Sandoz (board 2). Board 1 is responsible for first films and includes Solveig Anspach, Ariane Ascaride, Nathalie Mesuret, Manuel Carcassonne, Serge Duveau, Jean-Raymond Garcia and Jean-Pierre Limosin. Board 2 handles projects by directors with a feature to their credit and includes Fabienne Babe, Jeanne Labrune, Anne-Dominique Toussaint, Michel Alexandre, Pascal Bonitzer, Guy Braucourt and Marc Missonnier.

Film-Financing - In 2002, the CNC granted 20 films an **advance against receipts after completion**, for an average of €50,000. The list includes seven documentaries and 13 features that include Tonie Marshall's *Au Plus Près du Paradis* (France-Canada).

Film-Financing - Laure Adler, Dominique Blanc, Nicole Garcia, Elisabeth Quint and Pascal Mériegeau have joined the **Arte France Cinéma** selection committee for a two-year term. They will work with founder and permanent members Bernard Henri-Levy, Gilles Jacob and Francis Girod. The selection committee meets five times a year to choose projects for coproduction by the French-German network from among those pre-selected by Michel Reilhac and his team.

Film-Distribution - The Quebec film *Hugo and the Dragon* by Philippe Baylaucq is among the 16 films that have received **CNC distribution support** since the beginning of the year.

Film-Union - Marie Masmonteil (Elzévir films) has been re-elected president of the **Syndicat des producteurs indépendants** (SPI). Patrick Sobelman (Agat Films & Cie) is the new vice-president Cinema, while Emmanuel Priou (Bonne Pioche) remains vice-president.

Film-Promotion - The producers' section of **Unifrance** has elected Margaret Menegoz, Humbert Balsan and Michel Propper to the executive committee, replacing Christine Gouze-Renal, Daniel Toscan du Plantier and Denis Freyd (resigned). The new members join fellow producers Philippe Carcassonne, Jean-Claude Fleury and Marie Masmonteil. As per Unifrance's statutes, the 44-member board will elect the organization's new president in June from among these six people.

Film-Services - The Île-de-France regional council has announced the creation of a **Commission Tournages et Images** (Citi), designed to facilitate shooting on its territory (Paris and environs) and to promote the technical industries. The Île-de-France region is home to 90% of France's 600 film and television technical companies. The Citi will help French and foreign professionals find locations, develop contacts and obtain permits.

TV-Broadcast - Didier Lupfer, formerly in charge of film programming for MultiThématiques and the man behind the new CinéCinéma format, has been appointed deputy director of broadcasting at **Canal+**. Reporting to Guillaume de Vergès, his assignment is to rethink the pay TV network's film strategy from A to Z.

TV-Broadcast - Nicolas Seydoux (Gaumont) has been appointed vice-president of the **Arte France** supervisory board, replacing Daniel Toscan du Plantier. Alain Wieder is the new head of program coordination at Arte France, where he was previously responsible for theme-based programming.

TV-Broadcast - Gaspard de Chavagnac now heads all **Fox Kids Europe** operations in France. He has been named president and CEO of the Fox Kids channel and Saban Consumer Products France, the licensing and merchandising division.

TV-Markets - Paul C. Johnson is the new director of **Reed Midem's** television division. As such, he will head the organization's international TV markets (MIP-TV, MIPCOM, MIPCOM JUNIOR, MIPDOC) as of this summer.

Animation-Union - Christian Davin (Alphanim) has been re-elected for a two-year term as president of the **Syndicat des producteurs de films d'animation** (SPFA).

Animation-Production - Animation producer **Xilam** reports six-month sales up by 31.3%, from €6.4M to €8.5M, thanks in large part to its venture into movies. Exports of the company's first feature, **Kaena: The Prophecy** (France-Canada), generated €6.6M during the period, compensating for declining sales in TV animation, down from €5.4M to €1.6M. Showing in competition at the Annecy Festival, **Kaena** will hit French screens on June 4.

In the United Kingdom and Ireland

Film/TV-Institutions - An amendment to the **Communications Bill** enabling Ofcom to watch broadcasters for their support of British films has left channels unimpressed. The BBC, ITV and Channel 4 and 5 must all now support feature films as part of their obligation to promote cultural diversity in the UK. The amendment ranks feature films alongside drama, comedy and music. If terrestrial broadcasters are not seen to be doing enough to support the UK film industry then Ofcom could force broadcasters to show more British films.

Film-Institutions - UK Film Minister Kim Howells has ruled out a **levy on cinema tickets** to compensate for the decline in lottery revenue, the government's main source of funding for the UK film industry.

Film-Institutions - In a potentially groundbreaking move, the **Film Council** is hatching plans to pour close to 21,8 million \$ into a nation-wide circuit of up to 250 digital screens. The move, which would leapfrog the UK to the forefront of the **digital** era, is aimed at fulfilling the Film Council's brief of expanding the range and accessibility of films on offer to the public. In return for investment, the Film Council aims to ring-fence screens for approved specialist titles.

Film-institutions – The **Film Council** launched a GBP 1 million a year scheme to increase the choice of UK and international films shown at selected independent cinemas. The UK film body will supply funding to **distributors** to increase print numbers of specialized films and create higher profile advertising campaigns. It is hoped that such a move will increase awareness of arthouse films, foreign-language releases and film classics.

Film-Institutions - Rod Stoneman, CEO of the Irish Filmboard, is stepping down to take up the position of director at the newly-established **Huston School of Film and Digital Media** at the National University of Ireland Galway. Stoneman, a former commissioning editor at Channel 4, was appointed chief executive when the Irish Film Board was reconstituted in 1993. The agency has since part-funded ninety feature films, together with documentaries, animation and short films. Stoneman should leave the Film Board early autumn.

Film-Institutions – Richard Williams has been appointed chief executive of the **Northern Ireland Film and Television Commission (NIFTC)**, succeeding Richard Taylor who steps down in May.

Film-Financing - First Choice, the innovative UK tax fund launched by financier Grosvenor Park, is pumping approximately 30% of the budgets into high-profile titles on Myriad Pictures' international sales slate, Istvan Szabo's *Being Julia* and *Trauma*.

Film-Distribution - UK film distributors spent more than US\$403,2 million on **prints** and **advertising** in 2002, around one-third of the total value of UK cinema ticket sales during the year. The record-breaking spend was a contributing factor in the UK's end of year admission for 2002, which hit 176 million, to make the UK the third largest theatrical market behind the US and Japan.

Film-Exhibition – A consortium led by the German banking group WestLB has put up €643M to acquire Britain's **Odeon** Cinemas from private equity provider Cinven. With 608 screens, 97 locations and a 25% market share, Odeon is the leading exhibitor in the UK. The company, which has sunk €109M into theatre renovations, reported a turnover of €308.8 million in 2002.

TV-Production – Two new Enterprise Investment Schemes (EIS) television production funds are due to be launched later this year. The EIS funds are being launched in a bid to fill the gap left following the exclusion of television from the film tax break last year. Ingenious is looking to launch a large EIS fund in May while program distributor Beckman International will focus its efforts on lower budget factual programming, hoping to raise 1 to 3 million GBP by fourth quarter 2003.

In Germany

Film-Market data - Germany's arthouse sector reported a slight increase in admissions in 2002. An internal survey conducted by AG Kino revealed that the **admissions** grew between 5%-8% in the cities, while admissions in smaller towns either remained stable or fell slightly. In comparison, German multiplexes posted an 8% drop in admissions in 2002 v. 2001 and overall cinema admissions fell by 7.9%. Among the films scoring with arthouse audiences so far this year are Wolfgang Becker's *Good Bye, Lenin!*, award-winning French documentary *Être et avoir*, Michael Moore's *Bowling for Columbine* and Julie Taymor's biopic *Frida*.

Film/TV-Production – The **France-Germany coproduction support commission** created in May 2001 has tabled its report: it assisted 12 films, including six French majority, three German majority and three 50/50. On average, the support represented 11% of the budgeted costs.

Film-Production - Hürth-based production outfit **Media Select** has acquired the core activities of the insolvent Das Werk postproduction group, in the face of stiff competition from a number of rival bidders from Germany, Europe and the USA. According to an official statement, the new owner plans to run Das Werk's regional operations under the brand name of "Pictorion Das Werk".

TV-Broadcast – **Gerhard Zeiler**, CEO of RTL Germany, is the newly named CEO of **RTL Group**, a subsidiary of the Bertelsmann group.

TV-Broadcast & int'l sales- Hollywood billionaire **Haim Saban** has taken over Germany's largest TV broadcaster as well as one of the biggest film libraries in the world from **KirchMedia**. In a two-stage deal, Saban acquired 36% of the ordinary shares which carry 72% of the voting rights in ProSiebenSat1 Media as well as KirchMedia's film library and film rights operations. Saban will become a major force in the German television landscape, alongside public broadcasters ARD and ZDF and the Bertelsman/RTL Group and will control half of the private commercial television market. TF1 signalled that it would take its time deciding whether it will join the bid.

TV-Production - Berlin production house **Hope & Glory Pictures International** (HGPI) has opened a London-based outpost. HGPI was created last year as part of the restructuring of Hope & Glory to concentrate more on the production of internationally marketable feature films and TV productions.

In Scandinavia

TV-Market data - Major Danish Media Group **Egmont** has reported a 5% increase in revenues for 2002 to 1,2 billion euros, while its film division **Nordisk Film** registered a 1,3 million loss despite improved revenues – from 399 million euros in 2001 to 432 million euros in 2002. The outfit which encompass feature production, TV and games, is the largest Nordic producer and provider of electronic entertainment.

In Benelux

Film-Financing - Belgium has adopted a **tax shelter scheme** that encourages resident companies to invest in film and television productions. Companies paying corporate taxes in Belgium will be allowed to deduct 150% of their production investment, to an annual maximum of €750,000. Some of the conditions: an amount equivalent to 150% of the investment must be spent in Belgium, the investment may not exceed 50% of the budget and the producing company must be majority Belgian owned. Each production must be certified by the Flemish or Walloon Community when completed in order for the tax relief to be confirmed.

Film-Distribution – New Benelux distributor **Bright Angel Distribution** will launch at the end of April. The company, which aims to handle all rights for eight to ten arthouse films per year, is the creation of Chris Oosterom, rogrammer and head of acquisitions for Filmmuseum, and Partizia Raeli, departing head of acquisitions at UK's Metro Tartan.

TV-Broadcasting - Richard Miller, Belgium's minister for television, has opened the door to the possible launch of **Eurocinéma** on RTBF Sat beginning September 1. Devoted to European films, with some European news, this Belgian channel would be financed primarily by the Ministère de l'Audiovisuel and RTBF Sat.

In Italy

Film/TV-Production - Following the departure of Giampaolo Sodano, Luigi Sala has been named to head **Eagle Pictures**. In three years, Sodano moved the television production company squarely into the international film market and doubled its sales (from €36M in 1999 to €74M in 2002). Today, Eagle Pictures has numerous acquisition and output deals with companies such as Miramax, Canwest Fireworks and Mutual Film.

Film-Production/Distribution - Producer-distributor **DeAngelis Group** has acquired the Cristaldi film catalogue, which includes over 200 Italian cinema classics from 1940 to the present. DeAngelis holds the international rights to most of these films, which the group plans to distribute in some territories and market on DVD as a "classics" collection.

Film-Production/Distribution - Created barely a year ago, indie producer-distributor **Revolver** will launch its international sales arm at the Cannes Festival with an assortment of seven Italian films. Paolo Spina's company is committed to releasing independent productions that might not otherwise find a taker in Italy. In production, Revolver is currently developing copro projects with Eastern Europe and partnering with Germany's Egoli Tossell Film on Nana Djordjadje's latest feature, *The Weather Idiot*.

TV-Politics - Italian legislators, who are currently considering a new broadcasting act, recently surprised everyone by voting in a decree limiting TV ownership by private groups to two networks. This is a slap in the face for Prime Minister Silvio Berlusconi, who will have to divest himself of one of the three networks owned by his Mediaset group.

TV-Broadcast - Two days after being appointed to replace resigning Antonio Baldassare as chair of the board of **RAI** (Italian state television), Paolo Mieli resigned in turn, citing "technical and political problems." Lucia Annunziata has replaced him. The board has unanimously appointed Flavio Cattaneo CEO, replacing Agostino Sacca, felt to be too close to Silvio Berlusconi.

TV-Broadcast - The European Commission has finally authorized the merger of satellite operators Telepiu (Vivendi Universal) and Stream (Rupert Murdoch). The new company will be called **Sky Italia**, as planned, and will have some 1.3 million subscribers.

TV-Production - Andrea Piersanti, president of **Istituto Luce**, has let it be known that the public corporation intends to win back its title as Italy's No. 1 documentary producer. It also plans to create an Italian history channel for airing on Rupert Murdoch's Sky Italia platform. Owned by Cinecittà Holding, Istituto Luce manages an important national archive on Italian documentaries and other aspects of film history, available for consultation at www.luce.it.

On the European front

Film-Exhibition - The **Europa Cinemas** Committee of Experts has released the network's admission figures for 2002. The 379 member theatres, representing 936 screens, devoted 61% of their showings to European films (national and non-national), the same proportion as in 2001. Screenings of non-national European films edged up from 38% to 39%. According to Europa Cinemas, network theatre admissions rose, with 21.14 million tickets sold for European films, including 13.7 for non-national European titles. Within the network, overall European films have a 59% market share (58% in 2001), while non-nationals account for 38% (37% in 2001).

AND ELSEWHERE AROUND THE GLOBE

In Asia

South Korea-Politics - Film director **Lee Chang-dong** has been appointed South Korea's **Minister of Culture and Tourism** by President Roh Moo-hyun. This is the first time the position has been held by someone from the film industry. The director of *Peppermint Candy* (1999) and *Oasis* (2002) is well known as a novelist in his country, and he is also an ardent defender of the quota policy that requires South Korean theatres to play national films at least 106 days a year.

Singapore-Institutions - Singapore's broadcasting industry has just gone through a major restructuring. The establishment of the new **Media Development Authority** (MDA), merging several media related agencies, is to give new impetus to Singapore's film, television and animation industries. As of January 1st, 2003, the MDA will incorporate the Singapore Broadcasting Authority (SBA), the Films and Publications Department and the Singapore Film Commission. This new powerful player in the media industry is expected to influence decisions made at Media Corporation and Media Works of Singapore.

Film/TV-production guide - Telefilm Canada's Canada-Asia Creative directory will be launched during the Banff Television Festival and will be available online as of June 10, on Telefilm Canada's website (www.telefilm.gc.ca). This directory, designed to strengthen ties between the two markets' audiovisual players, will provide users with a quick resource for Canadian and Asian film and television professionals in search of coproduction partners or professionals with specific knowledge of an Asian country or industry. It includes more than 150 listings for technical and creative professionals.

And in Africa / Middle East

TV-Broadcast - Qatar-based **Al Jazeera** has signed a sizeable deal with distributor **BBC Worldwide** for 1000 hours of factual programming in preparation of a new channel. The deal sees Al Jazeera picking up wildlife, current affairs, history and science documentaries for its new **Documentary Channel**, to launch on ADD's Arabsat and Nilesat DTH platforms later this year.

TV-Broadcast - **Morocco** is gearing up for **five new television channels** and digital transmission after a bill to liberalise the media received a unanimous vote from the country's House of Representatives. At present, Morocco only has two television stations: state-run RTM and partially state-owned TV2M.

TV-Broadcast - Digital pay-TV network **Showtime** is extending its operations in the Middle East with four timeshift spin-offs of its family entertainment channels. In January, Showtime debuted an all-Arabic movie channel, Al Shasha, after teaming up with Cairo-based Founoon Films.

FESTIVALS, MARKETS AND SPECIAL EVENTS

A quick review of business generated at MIPTV 2003 and a guide through past and upcoming events

FESTIVALS AND MARKETS

MIPTV 2003 HIGHLIGHTS

Despite a dull international context – with war in Iraq and the Asia SARS virus – MIPTV gathered a total of 9000 participants and 2705 companies from 89 different countries and was surprisingly successful for Canadian companies. Here are a few - non exhaustive - echoes on business generated on site, information compiled from the MIP Daily News and kindly provided by a few participants on the Canadian Pavilion:

Pure TV Entertainment (Quebec) - A new series of 10x60' episodes of *Surprise Surprise* was sold for prime time to MTV Produktions for the territories of Sweden and Norway. Denmark took the rights to 15x60' of *Surprise Surprise* best moments. Finally, options were secured for Poland and Greece.

Picture Box (BC)- Documentary series *Paparazzi* (13x30', 1x60') was licensed to UBC TV in Thailand and to Veronika in the Netherlands. Youth program *Edgemont* (70x30') was sold to Doda Media in Ukraine.

Seville Pictures (Quebec)- A successful MIPTV with deals secured in Australia and Scandinavia for *Posers*, Australia for *Saint Monica*, Italy and France for *The Decline of the American Empire*, Italy and Turkey for *For the Moment*, Italy and China for *Wedding Night* and China for *Margaret's Museum* and *Portes Tournantes*. Documentary *Scandals* was licensed to the UK.

Distraction formats (Quebec) - Tiburon TV has signed a license agreement with Distraction formats for 130 episodes of the cutting-edge scripted comedy format, *Camera Café*. Airing on Spanish network Forta, *Camera Café* will broadcast five times a week on Telemadrid and Canal 9.

Zone 3 (Quebec)- France's Film en stock and Canada's Zone 3 have agreed to co-develop a new animated series, entitled *Cotoons*. Targeted at children up to three years old, the series features the Cottons – small characters half way between children and animals.

Breakthrough Entertainment (Ontario)- Eurêka!, the new channel operated by TPS Jeunesse – has signed its first Franco-Canadian co-production with Breakthrough Entertainment. *Kidsworld Sport* (52x13'), also co-produced with Télé Images International, is a documentary about kids from all over the world who are experts in a particular sport. TPS Jeunesse and Breakthrough will also work together on *Atomic Betty*, a 52x13' animation series distributed by Télé Images. Also, Télétoon France secured the rights to *Sea Side Hotel* a 26x13' animation series co-produced with Australian Yoram Gross.

Other hot properties included: **Ellis Entertainment's** (Ontario) lifestyle series *Divine Design* with Candice Olson (26x30'), **Canamedia's** (Ontario) *Undefended Border* (3x60'), **Cargo Releasing's** (Ontario) *Have Camera, Will Travel* (6x60'), **Octapixx's** (Ontario) *Tree Stories*, **Noble Streets International's** (Ontario) *Crime of the Heart: Adultery, Shadows of War* and *Walk Naked Singing*.

RECENT

- **Stiltwalkers** by Sjaak Meilink (Canada-Netherlands) took the Special Jury Prize for an Animated Short at the **SXSW** film festival (Austin, Texas, March 7-15). The other Canadian films screened this year were *Three and a Half*, *The Nature of Nicholas* and *Go Further*.
- The 18th **Festival du film de Paris** (March 24-April 1) crowned **Madame Brouette** by Moussa Sene Absa (Canada-Senegal-France) with the Special Jury Prize (€25,000 in bus and subway advertising) and the Best Actor Award for Aboucabar Sadikh Bâ. Carole Laure's *Les Fils de Marie* was also in competition.
- The Canadian films *The Baroness and The Pig* by Michael Mackenzie, *Dracula: Pages from a Virgin's Diary* by Guy Maddin, *Owning Mahowny* by Richard Kwietniowski (Canada-UK) and *La Turbulence des Fluides* by Manon Briand were presented at the 46th **San Francisco International Film Festival** (April 17-May 1).

UPCOMING

- Canada will have a strong presence at the 2003 **Electronic Entertainment Expo**, which will be held in Los Angeles from 14-16 May. E3 is the world's largest event exclusively dedicated to interactive entertainment and educational software. 27 companies have registered under the Canada Pavilion, organized and coordinated by Telefilm Canada, who will provide a wide range of services including a fully equipped demonstration spot and the distribution of a promotional brochure with company profiles and products. For any further information: www.e3expo.com / lesayev@telefilm.gc.ca

Canada Pavilion No 6021 – Kentia Hall

Los Angeles Convention Center

Phone : (213) 765-4660

On site:

Véronique Le Sayec, Markets Specialist, Television and New Media

- The 27th edition of the **Annecy International Animation Festival** (FIFA) is set for June 2-7. **Kaena: The Prophecy**, a France-Canada coproduction by Chris Delaporte and Pascal Pinon, is competing in the feature film category, while **The Triplets of Belleville** by Sylvain Chomet, also France-Canada, will have a special screening out of competition. Of the 265 films in the official selection, 218 from 36 countries are competing in five categories. Australia has been singled out for a tribute this year. The International Animation Film Market (MIFA) is again expecting between 170 and 200 participating companies.
- The international documentary market **Sunny Side of the Doc** (Marseille, June 26-28) is expected to draw 230 commissioning editors and buyers this year, including Canadians Rudy Buttignol (TVO) and Jacques Bensimon (ONFC). There will be a special pre-opening Science and History day on June 25. For more information, visit www.sunnysideofthedoc.com.

- The 60th **Venice Film Festival** (August 27-September 6) will feature a retrospective of work from the great Italian producers of the 20th century, among them Dino and Luigi de Laurentiis, Carlo Ponti, Franco Cristaldi and Bino and Marina Cicogna, the latter currently president of the Italian film promotion agency Italia Cinema. Festival director Moritz de Hadeln plans this as a salute to the international success of Italian cinema.

SPECIAL EVENTS

Asian Delegates seek co-producers at Banff

Canada-Asian Workshops, a series of networking sessions between Asian producers, broadcasters and government agencies and their Canadian counterparts will be held at the Banff Television Festival on June 10 2003. The Festival attracts hundreds of International television professionals to the Rockies each year in search of Canadian product, partners and financing.

With the focus on coproduction and sales opportunities, specific Singapore and Korean projects in the genres of animation, documentaries, children's programs and new media will be presented during these workshops. Canadian producers with projects seeking Asian interest are also encouraged to attend this event.

If you wish to be invited to the Canada-Asian Workshops and receive a copy of the ASIAN PROJECT FILE containing details on the productions in development, please email Christine Lim at limc@telefilm.gc.ca by May 10th 2003.

This year's **Rencontres internationales de cinéma à Paris** will be part of **Paris Cinéma**, organized by the City of Paris (July 2-15). The Rencontres, headed by Marie-Pierre Macia, have changed dates (July 3-13) but will still take place at the Forum des images, with an international selection of films previously unseen in Paris and workshops on current *cinéma d'auteur* issues.

The **No Borders International Coproduction Market**, part of the **IFP** (International Feature Project) Market, will run September 21-26 in New York. Telefilm Canada is a presenting partner of this forum, where producers pitch new projects to potential investors, distributors and production partners.

Speaking recently in Paris, Pat Ferns, president and CEO of the Banff Television Foundation, announced that the 11th **World Congress of Science Producers** will take place in the French capital December 3-6, followed by the 3rd **World Congress of History Producers**, December 7-10. Each of these events features an array of plenary sessions, workshops, master classes and screening opportunities.

AWARDS AND NOMINATIONS

Two weeks before the 75th Academy Awards, where his film won the Oscar for Best Documentary, director Michael Moore walked off with Best Original Screenplay for ***Bowling for Columbine*** at the 55th Annual Writers Guild Awards.

AT THE MOVIES IN FRANCE

Current Canadian productions on French screens...

AT THE MOVIES IN FRANCE

Film	Distributor France	Release France	Weeks in release	Admissions
<i>Hugo and the Dragon</i> by Philippe Baylaucq	Eurozoom	05/02/03	13th	7 450 (on 2 nd week)
<i>Les Fils de Marie</i> by Carole Laure	Pierre Grise Distribution	09/04/03 (initially set for 26/03/03)	4th	915 (Paris)
<i>Wanted (Crime Spree)</i> by Brad Mirman	Bac Distribution	16/04/03 400 prints	3rd	295 707 (France)

- The 25th Festival international **Cinéma du Réel** (Paris, March 7-16) presented Canadian films *La Main invisible* by Sylvain L'Espérance (in international competition) and *Chroniques de Palestine* by Pierre Bastien (special screening).
- The **Festival de Cinéma d'Attac** (Paris, April 1-8) presented *La Moitié gauche du frigo* by Philippe Falardeau.
- As part of its monthly "Cinéma d'animation" program, the **Forum des Images** in Paris is offering a **Frédéric Back** evening on May 15, with the director in attendance. To play along with his own *Illusion?*, *The Mighty River*, *All Nothing* and *The Man Who Planted Trees*, the director has selected the Canadian films *Animando* by Marcos Magalhaes (Canada-Brazil) and *The Street* by Caroline Leaf.

Coming soon:

- *Royal Bonbon* by Charles Najman (France: Les films du Requin / Canada: Les Films de l'Isle / Haiti), initially slated for launch on March 19, has been delayed to May 7. Gémini Films is distributing, with 20 prints.
- *Deux secondes* by Manon Briand will hit French screens on June 25, released by Epicentre Films.

AND IN THE UNITED STATES

Marion Bridge by Wiebke von Carolsfeld has been playing in New York since April 18, distributed by The Film Movement (Larry Meistrich).

ZOOM

Telefilm Canada/Europe
Contributors: Sheila de la Varenne
Hélène Fearon-Vayssette
Claire Laure
Special contribution: Christine Lim
Véronique Le Sayec
Lise Corriveau

APPENDIX

CANADA ON TELEVISION IN FRANCE

Chroniques de l'Ouest sauvage. France-Canada six-part documentary by Frédéric Lepage. France 3 (Sun. 10:25 am, Mar. 9-Apr. 20)

L'Eau chaude, l'eau frette and ***Au clair de la lune.*** Films by André Forcier. Ciné Auteur (as part of CinéCinéma's **Quinzaine québécoise**), Sun. Mar. 9, 9pm and 10:35 pm respectively, followed by an **interview with Carole Laure** at 12:10 am. *L'Eau chaude, l'eau frette* reruns in March: Mon. 10 12:05 am, Fri. 14 12:15 am, Tues. 25 10:35 pm, Thurs. 27 12:15 am. *Au clair de la lune* reruns in March: Fri. 14 9 pm, Sun. 16 10:45 pm, Sat. 22 1:30 pm, Thurs. 27 5:55 pm; in April: Sat. 12 11 pm, Mon. 14 1 pm, Wed. 16 12:50 am. Carole Laure interview reruns in March: Mon. 10 1:40 am, Fri. 21 12:35 am, Mon. 24 11:10 am, Wed. 26 4:25 pm, Thurs. 27 1:50 am.

The Gate (La Fissure). Sci-fi film by Tibor Takacs. RTL9 (Mon. Mar. 10, 10:30 pm)

La Forêt du grand nord. Documentary by James Murray. Planète (Tues. Mar. 11, 8:45 pm and Sat. Mar. 22, 10:30 pm)

Quinzaine québécoise - *La Petite Aurore, l'enfant martyre* by Jean-Yves Bigras. Ciné Classic (March: Tues. 11, 8:45 pm, Thurs. 13, 10:15 pm, Sat. 22 1:10pm and Mon. 24, 7 pm)

Franchement bizarre! Canada-UK series, 26 eps., by Erik Canuel. Canal J (Wed. 1:35 pm and Fri. 8:30 pm since Mar. 12)

Another Day (Passion Impossible). Canada-US TV movie by Jeffrey Reiner. TF1 (Wed. Mar. 12, 2:45 pm)

Quinzaine québécoise - *Les Brûlés.* Drama by Bernard Devlin. Ciné Classic (Wed. Mar. 12, 10:15 pm and Sat. Mar. 22, 9:40 am)

Blessed Stranger: After Flight 111 (Le Drame du vol 111). TV movie by David Wellington. M6 (Wed. Mar. 12, 10:50 pm)

Stardom. Film by Denys Arcand. Ciné Premier (Thurs. Mar. 13, 8:45 pm, Sun. Mar. 23, 7:20 am and Thurs. Mar. 27, 3:25 pm)

Quinzaine québécoise - *La Tête de Normande Saint-Onge* by Gilles Carle. Ciné Succès (March: Thurs. 13 8:45 pm, Fri. 14 10:55 pm, Sun. 23 11:05 am, Mon. 24 5:05 pm and Wed. 26 1:15 pm)

Quinzaine québécoise - *Le Curé de village.* Comedy-drama by Paul Gury. Ciné Classic (March: Thurs. 13 8:45 pm, Tues. 18 10:15 pm, Sun. 23 4 pm and Tues. 25 10:05 am)

Ski Bums. Documentary by John Zaritsky. Planète (Thurs. Mar. 13, 10:30 pm and Sun. Mar. 16, 10:30 pm)

Quinzaine québécoise - *La Mort d'un bûcheron* by Gilles Carle. Ciné Succès (March: Fri. 14 9pm, Sun. 16 10:50 pm, Sat. 22 10:40 am, Mon. 24 1:10 pm and Wed. 26 6:50 pm).

Quinzaine québécoise - *Léolo* and *Un Zoo la nuit* by Jean-Claude Lauzon. Ciné Auteur (Sun. Mar. 16, 9 pm and 10:45 pm, respectively. *Léolo* reruns in March: Wed. 19 10:15 pm, Thurs. 20 12:50 am, Sat. 22 12:40 am, Mon. 24 11:40 pm, Sun. 30 11:55 pm; in April: Fri. 4 10:45 pm. *Un Zoo la nuit* reruns in March: Mon. 17 9 pm, Fri. 21 12:40 am, Sun. 23 11:30 pm, Tues. 25 12:10 am, Thurs. 27 10:20 pm, Sat. 29 2:05 am; in April: Sat. 5 11 pm, Mon. 7 11:45 pm, Fri. 11 1:50 am, Sun. 13 1:10 am, Tues. 15 12:05 am, Wed. 16 10:45 pm)

Echoes of the North (*Esprit du grand lac*). Documentary by John Petrella. Odysée (Mon. Mar. 17, 8:45 pm)

Lake Placid. Canada-US adventure film by Steve Miner. Ciné Frisson (March: Mon. 17 9pm, Mon. 24 5:35 pm, Wed. 26 11:45 am, Sun. 30 10:30 pm; April: Sun. 13 6 pm, Tues. 15 11:30 am, Fri. 18 2:40 pm)

Ten Minutes Before Dying (*Dix Minutes avant de mourir*). Canada-Indonesia short by Michel Cayla. Arte, "Court Circuit" magazine (Mon. Mar. 17, 11:45 pm and Tues. Mar. 18, 5:25 pm)

The Rendering (*Portrait coupable*). TV movie by Peter Svatek. TF6 (Tues. Mar. 18, 8:50 pm, Sun. Mar. 23, 1:20 pm and Wed. Mar. 26, 4:10 pm)

Quinzaine québécoise - *Jésus de Montréal* by Denys Arcand. Ciné Auteur (Tues. Mar. 18, 9 pm)

Franklin and the Green Knight (*Franklin et le chevalier vert*). Canada-France animated series by John van Bruggen. Teletoon (Wed. 1:30 pm since Mar. 19)

Borrowed Hearts (*Cœurs à prendre*). US-Canada TV movie by Ted Kotcheff. TF1 (Wed. Mar. 19, 2:45 pm)

Quinzaine québécoise – *Entre la mer et l'eau douce* by Michel Brault. Ciné Classic (March: Wed. 19 8:45 pm, Sat. 22 4:05 pm, Sun. 23 10:15 pm, Thurs. 27 1:20 pm, Sun. 30 7:15 pm; April: Tues. 1, 7 pm)

Regeneration. UK-Canada film by Gillies MacKinnon. TPS Star (March: Wed. 19 11:10 pm, Sat. 22 2:40 am, Thurs. 27 12:35 am, Sat. 29 12:20 am; April: Thurs. 12:25 pm, Sat. 5 11:35 am, Mon. 7 8:30 am). Cinéstar 1 (March: Sun. 23 8:45 pm, Mon. 31 10:20 pm; April: Thurs. 3 12:40 am, Sun. 6 9:30 am, Mon. 7 5:25 pm). Cinéstar 2 (March: Sun. 23 2:10 am, Fri. 28 9 pm, Mon. 31 11:55 am; April: Fri. 4 10:05 am, Sat. 5 2:15 am, Mon. 7 1:45 am)

Quinzaine québécoise - *La vie heureuse de Léopold Z* by Gilles Carle. Ciné Classic (March: Thurs. 20 8:45 pm, Sat. 22 2:55 pm, Mon. 24 12 pm, Tues. 25 10:35 pm, Wed. 26 7:35 pm, Sun. 30 4:45 pm; April: Tues. 1 9:55 pm)

Quinzaine québécoise - *Mon Oncle Antoine* by Claude Jutra. Ciné Succès (Thurs. Mar. 20, 8:45 pm, followed by ***Claude Jutra, Portrait sur film***, documentary by Paule Baillargeon). Film reruns in March: Sat. 22 8:50 am, Tues. 25 6:50 pm, Thurs. 27 11:50 pm, Mon. 31 5 pm; in April: Tues. 1 9:30 am, Wed. 2 5:15 pm. Documentary reruns: Sun. Mar. 23, 3 pm and Tues. Mar. 25, 11:40 am.

X Change (*Xchange: dans la peau d'un autre*). TV movie by Allan Moyle, M6 (Thurs. Mar. 20, 8:50 pm)

Dead Ringers (*Faux-semblants*), **The Brood** (*Chromosome 3*), **Videodrome** (*Vidéodrome*). Ciné Frisson, David Cronenberg evening (Fri. Mar. 21, 9 pm, 10:55 pm and 12:55 am, respectively). Reruns *Dead Ringers* (March: Sun. 23 12:10 am, Thurs. 27 10:35 pm, Fri. 28 1:55 am, Sat. 29 12:50 pm, Sun. 30 6pm, Mon. 31 2:10 pm). *The Brood* (March: Mon. 24 9 pm, Wed. 26 2 am, Sat. 29 3:45 am; April: Fri. 4 1:45 am, Sun. 6 10:30 pm). *Videodrome* (Mon. Mar. 31 9pm; April: Tues. 1 11:55 pm, Mon. 7 5:40 pm, Fri. 11 2:15 am, Sun. 13 10:35 pm)

Quinzaine québécoise - Déclin de l'Empire américain and **Jésus de Montréal** by Denys Arcand. Ciné Auteur (Fri. Mar. 21, respectively 9pm, 10:40 pm). Reruns *Le Déclin* (March: Sun. 23 11:15 am, Mon. 24 5:35 pm, Fri. 28 1:25 pm, Mon. 31 12:05 am; April: Tues. 1 7:20 pm, Thurs. 3 10:45 pm). *Jésus* (March: Sun. 23 6 pm, Tues. 25 1:50 pm, Fri. 28 12:10 am, Sat. 29 11:35 am, Sun. 30 9:35 am)

Shadow Warriors. US-Canada TV movie by Jon Cassar. TF6 (Fri. Mar. 21, 8:50 pm)

The Five Senses (*Les Cinq Sens*). Film by Jeremy Podeswa. Cinéfaz (Fri. Mar. 21, 9 pm, Sat. Mar. 22, 11:35 am)

Quinzaine québécoise - Kamouraska by Claude Jutra. Ciné Succès (March: Fri. 21 9 pm, Sun. 23 10:35 pm, Tues. 25 9:35 am, Thurs. 27 1:30 pm, Sat. 29 12:15 pm, Sun. 30 11:55 pm, Mon. 31 10:05 pm)

Quinzaine québécoise - "Ciné-Cinécourts" magazine devoted to **Jean-Claude Lauzon**. Ciné Auteur (Sat. Mar. 22, 1 pm and 9:30 pm, Wed. Mar. 26, 3 pm, Sun. Mar. 30, 1:45 am, Fri. Apr. 4, 12:30 am)

Psychic. TV movie by George Mihalka. 13^{ème} Rue (Sat. Mar. 22, 2:05 pm, Sat. Mar. 29, 10:15 pm)

David Cronenberg, from the US series *The Directors*. CinéCinéma stations (March: Sat. 22 7:55 pm, Sun. 23 3:25 pm, Wed. 26 11:55 pm and 1:55 pm, Thurs. 27 3:35 pm and 4:50 pm, Sun. 30 1:05 pm and 6:10 pm; April: Wed. 2 1:50 pm, 3:05 pm and 12:35 am, Sat. 5 7 pm)

Smallville. US-Canada series, 20 eps. M6 (Sat. 8:50 pm since Mar. 22)

Sublet (*Un loft à New York*). TV movie by John Hamilton. TMC (Sat. Mar. 22, 10:15 pm, Sat. Mar. 29, 1:35 pm, Wed. Apr. 2, 4:05 pm)

Hidden Agenda (*Le Réseau*). TV movie by Marc S. Grenier. Canal+ bleu (Sun. Mar. 23, 12:35 pm)

Super Plantes. Six-part documentary series by Jean-Luc Guidouin, (France: Télé Images Nature, France 5 / Canada: Les Productions Espace Vert). France 5 Arte (Sun. Mar. 23 and 30, Apr. 6, 13, 20 and 27, 3 pm)

Quinzaine québécoise - Lauzon, Lauzone. Documentary by Louis Bélanger. Ciné Auteur (March: Sun. 23 4:30 pm, Mon. 24 1:30 am; April: Wed. 2 3:20 pm, Fri. 4 6:30 pm, Sun. 6 1:35 pm)

Jalna. France-Canada 8part drama by Philippe Monnier. Teva (Mon. 9am and Tues. 1:50 pm since Mar. 24)

Touch. Short by Jeremy Podeswa. Arte, "Court-Circuit" magazine (Mon. Mar. 24, 11:45 pm, Sat. Apr. 5, 2:25 am)

Up, Up and Away! (Graine de héros). US-Canada TV movie by Robert Townsend. Disney Channel (Tues. Mar. 25, 9 pm)

Hollywoodism: Jews, Movies and the American Dream (Les Fondateurs de Hollywood). Documentary by Simcha Jacobovici. Histoire (Tues. Mar. 25, 9pm, Tues. Apr. 8, 10 pm)

Frogs: Leaping Wizards (Étonnantes grenouilles). Eight-part documentary by John Mitchell. France 5 (Wed. 4:35 pm since Mar. 26)

Rumble in the Bronx (Jackie Chan dans le Bronx). Hong Kong-Canada film by Stanley Tong. Cinestar (March: Wed. 26 9pm, Thurs. 27 9:40 am; April: Tues. 1 2:20 pm and 7:30 pm, Fri. 4 10:30 pm, Sat. 5 11:45 am). TPS Star (Mon. Mar. 31, 10:35 pm, Fri. Apr. 4 4:35 pm)

Eldorado by Charles Binamé and **The Five Senses** by Jeremy Podeswa. Cinefaz (Thurs. Mar. 27, respectively 8:45 pm and 10:35 pm). Reruns *Eldorado* (April. Tues. 1 5:15 pm, Wed. 2 1:05 am, Fri. 4 12:55 pm, Sun. 6 9:45 am, Tues. 8 11:50 am, Sun. 13 12:25 am). *Five Senses* (April: Tues. 1 11:45 am, Fri. 4 4:35 pm)

Bonanno. US-Canada 2-part TV movie by Michel Poulette. TMC (Thurs. Mar. 27 and Thurs. Apr. 3, 8:50 pm)

Twice in a Lifetime (Destins croisés). Series, 22 eps. M6 (Mon., Tues., Thurs. and Fri. at 3:15 pm since Mar. 28)

Avalanche Alley (La mort en blanc). Film by Paul Ziller. Canal+ (Sun. Mar. 30 3 pm, Sun. Apr. 6 4:45 pm, Wed. Apr. 9 2:10 pm, Fri. Apr. 11 6:55 pm)

Drive Time Murders (Pour le meilleur et pour le crime). Canada-UK TV movie by Eleanore Lindo. M6 (Mon. Mar. 31 1:35 pm)

From the documentary series "Frontiers of Construction," **Skymakers (Les Ouvriers volants)** by Renie Morel, **Tokyo Teleport Town (T3: La ville du future)** by Anne Hainsworth, **Building for Gold (De l'or au bout du compass)** by Robert Scott and **La vie sous terre** by Roxanne Spicer. Planète future (respectively, Mon. Mar. 24 8:45 pm, Mon. Mar. 31, Mon. Apr. 7 and Mon. Apr. 14 9:40 pm)

Storm of the Century (La Tempête du siècle). US-Canada TV movie by Craig R. Baxley. TF6 (April: Wed. 2 8:50 pm, Sun. 6 1:25 pm, Fri. 11 10:15 pm)

Black Fox. US-Canada 3-part TV movie by Steven Hilliard Stern. TMC (Sat. Apr. 5, 12 and 19, 8:50 pm)

L'Insoutenable Condition des Kurdes. Documentary by André Dufresne and Benoît Roy. Arte (Tues. Apr. 8, 10:15 pm)

New Blood. US-Canada thriller by Michael Hurst. Canal+ (Tues. Apr. 8, 12:15 am; rerun channels Wed. Apr. 9, 12:10 am)

Believe (*Fantômes d'amour*). TV movie by Robert Tinnell. TF1 (Wed. Apr. 9, 2:45 pm)

Pressure Point (*La Route de la peur*). TV movie by Eric Weston. TF6 (Wed. Apr. 9, 8:50 pm and Mon. Apr. 14, 10:35 pm)

One episode each of **Ace Lightning** and **Franchement Bizarre** (aired previously on Disney Channel and Canal J, respectively). France 2, as part of "new series special" on children's program KD2A (Sat. Apr. 12, 8:45 am)

Shorts **Pawnshop** by Richard Jutras and **Mensonges** by Louise Archambault. On "Ciné-Cinécourts" magazine devoted to Quebec. Cinéma Auteur (April: Wed. 9 7 pm, Fri. 11 7:30 pm, Sat. 12 6 pm and 9:25 pm, Sun. 13 4:30 pm, Wed. 16 12:55 pm and 12:20 am)

Agent Red (*Agent destructeur*). US-Canada action film by Damian Lee. Cinéma Frisson (Sat. Apr. 12, 9:25 pm, Sun. Apr. 13, 4:30 pm)

Virus. TV movie by Allan A. Goldstein. Match TV (Sat. Apr. 12, 10:30 pm)

Nanook. France-Canada animation series created by Serge Rosenzweig, directed by Franck Bourgeron, Marc Perret and Stéphane Roux. TF1 (Mon. and Tues. 6 am since Apr. 14)

Shot Through the Heart (*Visez le coeur*). US-Canada TV movie by David Attwood. Festival (Mon. Apr. 14, 11:25 pm)

Changing Ground (*Les Temps changent en Papouasie-Nouvelle-Guinée*). Documentary by John Walker. Odyssée (Wed. Apr. 16, 9:45 pm)

Captive (*La Captive*). TV movie by Roger Cardinal. RTL9 (Fri. Apr. 18, 10:50 pm)

The Murdered Bride (*On a tué la mariée*). Documentary by Anna Maria Tremonti, Arte, India theme evening (Tues. Apr. 22, 10:15 pm)

And still running:

- CANADIAN SERIES

Ciel ! mon pinard. Cuisine TV since October 2001

Mutant X. TMC, Tues. and Fri. 10:30 pm and Sat. 4:15 pm

DaVinci's Inquest (Coroner da Vinci). TMC, Wed. 10:35 pm, Sat. and Sun. 7:10 pm

Andromeda. Series Club, Fri. 8:50 pm, Sat. 3:45 pm and daily at 11:20 pm

Total Recall 2070. Series Club, Fri. 10:30 pm

Circus. Planète, Fri. 8:45 pm and 1 am, Sat. 11:40 pm, Mon. 10:50 am and 12:40 pm

The Screaming Room. Ciné Frisson, (Sat. 9 pm and Sun. 5:35 pm)

- CANADA-FRANCE SERIES

Highlander: The Raven (L'Immortelle). M6, Fri. 1:25 am

Relic Hunter (Sydney Fox). M6, Sun. 7 pm. Teva, Mon.-Fri. 12:30 pm and 6:10 pm

- CANADA-UK SERIES

Ace Lightning. Disney Channel, Sat. and Sun. 11:10 am

- CANADA-CHINA SERIES

Little Bear (Petit Ours). Tiji, Sat. and Mon., 2 pm

- CANADA-US SERIES

The Twilight Zone (La 13^e Dimension). 13^{ème} Rue, Wed. 8:45 pm

- CANADA-FRANCE ANIMATION SERIES

Kitou the Six-Eyed Monster (Kitou Scrogneugneu). TF1, Wed. 7:30 am

Franklin. TF1 "TF ! Jeunesse" magazine, daily, 8 am. Tiji daily, 7:25 am, 12 pm and 5 pm. Teletoon daily, 7 am and 1:25 pm

Kaput and Zösky. France 3, Wed. 10:45 am

Les Nouvelles Aventures de Lucky Luke. France 3, Sun. 8:20 pm

Mona le vampire. Tiji daily, 12:30 pm and 6 pm

Fred the Caveman (Fred des caverns). Teletoon Mon.-Fri., 8:35 am and 6:20 pm

- CANADA-UK ANIMATION SERIES

Bob and Margaret. Arte, Sun. 4:35 pm

Don't Eat the Neighbours (Ne croque pas tes voisins). Disney Channel, Fri. 9:35 am

- CANADA-CHINA ANIMATION SERIES

Braceface (Sourire d'enfer). France 3, Wed. 8:30 am and 4:30 pm

Miss Mallard Mysteries (Les Enquêtes de Miss Malard). Teletoon daily, 4 pm and 8:50 pm. France 5, Mon.-Fri., 12:30 pm

- CANADA-JAPAN ANIMATION SERIES

Pecola. TF1, Mon., Tues., Thurs. and Fri., 7:30 am