

NFB — West Coast Production Unit

Peter Jones, Executive Producer for the National Film Board heads a greatly expanded West Coast production unit occupying two floors of the old Vancouver Block on Granville Street. This includes an animation department employing an animation camera which extends into two stories. In charge of the technical production is Jack Long, Director-Cameraman for many NFB productions. Hans Oomes is sound man, Don Worobey is head of the animation department.

Besides professional documentary filming, Jones' new production set-up is geared to encourage young film students. It offers facilities with personnel recruited from the Vancouver School of Art.

Hugh Foldes is a Vancouver animator who has created a charming children's film cartoon, *Bear's Christmas*, which the NFB will promote. E. Schmitt has created a spoof on TV about the media training all its guns on the ruthless commercialism.

Montreal is sharing a series of documentaries, eight in all, of which the B.C. unit is producing five including *Nicola Valley*, set in the ranching country; *Stewart*, the story of a West Coast town long asleep now to be opened up for exploitation. (Barry Howells directs with Tony Westman of Vancouver on camera); Sheila Reljic is directing a story on soccer, which she will also edit; *Driving for Balance* is an account of driving in Canada's cities, to be filmed in Vancouver.

Daryl Duke, who started his film career with the National Film Board in Ottawa in the 1950's has directed a half hour documentary on the type of men that life in the wilderness of B.C. sometimes produces. The subjects are Chief David Frank, 75, and his life long pal Bert Clayton, a nimble 88. This gentleman has lived most of his life in the mountains of B.C., never been sick a day in his life, and still strides the peaks carrying now a 50 lb. pack, instead of an 85 lb. one.

The two men have been friends since youth, and Duke first heard of them when he was directing Tom Courtenay in the TV feature *I Heard an Owl Call My Name*, in Ahouse. Duke, whose career has graphed upward considerably and who now chooses assignments, told Jones about the two men and what a good script they'd offer. Jones said, "Yes, they'd make it if Duke would



Cinematographer Tony Westman and 1st Assistant Rick Patton shooting "The Supreme Kid".

direct." Duke squeezed two weeks out of his schedule to make the half hour documentary. The crew, composed largely of young men, found the going tough keeping up with agile Bert Clayton, but Jones is confident the film, *David and Bert* will be one of his production office's highlights.

Sally Fieldgood & Company


Werner Aellen, who produced *The Wolfpen Principle* directed and written by Jack Darcus, is trying his hand at what he hopes will be the ultimate Canadian comedy feature, Sally Fieldgood and Company. Boon Collins is the director, the location the ranch area of British Columbia around hot spot Cache Creek. The lensing begins simultaneously with *Cinema Canada's* going to press.

Collins is best known for his *Kettle*

of Fish, made in New York. He also has had four years' experience in Rome with American feature film companies as an A.D. Co-writer with Collins on Sally Fieldgood is Barry Pearson who co-wrote *Paperback Hero*.

The film is set at the turn of the century and is actually a Western morality story. The shooting schedule is 3 1/2 weeks for theatrical release. Hagan Beggs, with some Hollywood exposure and formerly in the drama department of the Simon Fraser University, plays the male lead. Liza Creighton of Toronto, with considerable exposure on the CBC, plays Sally. Others locally cast include Keith Pepper, Lloyd Barry, Anne Cameron, Bryan Brown, Don Granberry, and Ross Vessarian.

The film is partially financed by the Canadian Film Development Corporation, to a budget tabbed at \$115,000.



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