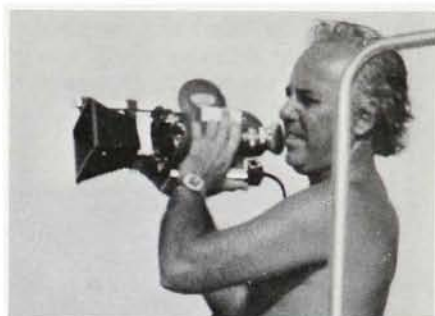




Franz Russell (centre) in "Salty"



Salty and friend between scenes



Mike Lente CSC, Director of Photography

underway. The staff also involves a highly professional team of Scuba divers who spend much of their surface time dreaming up underwater action to be incorporated in the series. Everyone I met on the cast and crew feels that *Salty* will emerge on the air this fall as a definite winner.

They also hope that *Salty* carries on for many seasons so that they can spend more working time at Kobi Jaeger's "Shangri-La" studios located in what used to be Nassau's Montagu Beach Hotel, an immense pink building overlooking the West end of New Providence Island. Cast and crew are accommodated in what were, five years ago, luxury hotel rooms that still maintain nice standards. The grand ballroom has been made over into a sound stage which currently houses the interior set of Clancy's house. Lighting equipment is from William F. White in both the stu-

dio and on location with a grip trailer that always has just what's needed and a blimp generator allowing use of 10k brutes to fill-light the heavy shadows of the Caribbean sun. Arri 16's and accessories are from Cinevision. The studio contains a swimming pool with underwater windows allowing a view into the pool from the bar and dining room, where hotel-type accommodations carry on in first class style. New Yorker Jaeger is planning to add a video studio to the complex and keep the place busy with productions. A large back lot with a man-made lake allows shooting at "The Cove" regardless of ocean conditions.

Screenings of complete *Salty* episodes are still in the future but rushes show great potential. The editing team, headed by Chris Dew, is working through the episodes right on the premises, allowing Chris to get out and

direct the segments he needs for stock shots, cutaways, and alternate angles. With attributes like that, the job is helped along.

There is sufficient Canadian content in terms of crew and guest stars to fulfill CRTC standards for this year, so the show has always been guaranteed sales in Canada. The producers have hopes of getting more series in front of the camera and at some point they would like to make it a Canadian show. For this first effort at a series, they found it necessary to have the support of a U.S. co-production.

All aspects of the production of *Salty* point to it working out quite well come the fall. From a stool at the SALTY BAR, gazing into the chrome blue water of the swimming pool, it looked mighty good indeed.

— Harris Kirshenbaum

Super-8 Film Festival

Organizers of the National Capital area's first Annual Super-8 Film Festival have termed the event a success — despite having been plagued by technical problems and low audience turnouts.

Held August 23 and 24 in Ottawa's new Public Library building, organizers had to contend with problems ranging from failure of a key stereo tape system to unsynchronized sound-tracks on many films.

But, said co-organizer Mark Harada, despite the technical problems and the dismal audience response, the event can legitimately be termed a success because of the interest it generated among area filmmakers.

Mr. Harada said, "the basic purpose behind the event was to see what was available and happening in Super 8 in Ottawa".

The audience reaction was disappointing and only about 50 people were at the Friday night showings. "There was no real interest in the films", said Mr.

Harada. Calling the audience "snob-bish", he said they seemed to be annoyed at the poor projection facilities. No one however, volunteered to help the organizers. A mere 20 people attended the Saturday afternoon screenings and the reaction was the same.

Films came from as far away as Quebec City and also from Stittsville and Cornwall as well as the Ottawa-Hull region.

A total of 25 films were submitted in the Festival. Some of them included; *Colour Dance* by Harriet Pacaud, *Steam* by Sissy Grove, *Let A Tree Be Free* and *Pollution Isn't The Solution* by Brian Stoller, *Sportorama* by l'Atelier Populaire, *Sans Titre* by Emil de Longue Epée, *Cri* by Danielle Allaire, *L'Univers Infini* by Jean Pierre St. Louis, *The Cage* by Anselmo Suarez, *Vasarely* and *Microsomie* by Guy Baillargeon.

Co-ordinators of the event were Carleton University Journalism students, Mark Harada, Rhonda Raven, Greg Miller, Jim Cochrane and Maureen Lynn. The Festival was staged on a

budget of only \$200 — which came out of the organizers' pockets. "It was too late for sponsorship of the event because it was started in June", said Mr. Harada.

Mr. Harada added, "the French-Canadian films were technically better with better storylines". Two films in particular, *Cri* and *L'Univers Infini* possessed a distant Quebec filmstyle. The English-Canadian films were mostly experimental and animation films (*Colour Dance* and *Let A Tree Be Free*) which, according to Mr. Harada "were not representative of Canadian films".

"If we do try it again, we will get money for the Festival and then it would be a lot better", he concluded.

The Super-8 Film Festival was a breakthrough for the film community in Ottawa. It proved there are interested young filmmakers working in Super-8 in the Ottawa area. It is unfortunate Ottawa film-goers haven't appreciated or at least become aware of this new medium.

Tony Lofaro