

SHOOT ALBERTA

by Linda Kupecek

The Alberta Motion Picture Development Corporation reports that since its establishment in 1982, 28 loans totalling \$1,051,264 have been approved. The initial \$3 million Loan Fund plus interest now totals slightly over \$4 million. (In addition, 90 other loans are in negotiation, have been refused, or have been withdrawn.) The average loan is about \$50,000, with the smallest at \$6,000 and the jackpot to date \$200,000.

Alberta producers received 22 of 28 loans. Of the others, three are Alberta co-producers and two are non-Alberta producers (who agreed to the "Alberta formula" for significant benefit to the province). Almost all of the projects are aiming for a 1984 or 1985 shoot.

Dream Grinder, a teen adventure fantasy feature, is budgeted at \$4 million and will shoot on location in Alberta, Czechoslovakia, France and West Germany. Producer is Dagmar Sulmanis; executive producer is Lubomir J. Novotny; co-executive producer is Steven North; and associate producer is Douglas Berquist. Production company is Semi-Arid Productions Ltd. in Calgary.

Encore, a romantic adventure drama, will roll in Alberta and British Columbia for producer Eda Lishman of Francalberta Films Ltd. Director-screenwriter is Pierre Zimmer.

Graduation, a comic feature about teenage sexual mores, would lens in Alberta for Mustang Film Productions Ltd. James E. Gubersky is producer.

Horizon, a feature based on the classic Sinclair Ross novel "As For Me and My House", is budgeted at \$3 million. Producer is Margret Kopala of Maggie's Movies and executive producer is Peter Snell (*Don't Look Now*, *Bear Island*, *Motherlode*). Anne Wheeler is slated to direct. Screenwriters are Kopala, Graeme Gibson, and James De Felice.

John Ware, a western adventure television feature based on the life of the famed black cowboy-rancher, is budgeted at \$4 million. Producer is Maxine Samuels (*The Pyx*, *Forest Rangers*, *Seaway* and *The Underground Railway*) of Four Nine Productions Ltd. Associate producer is Les Kimber (well-known as a production manager). Executive producer is Hector Ross, and screenwriter is Rob Forsyth (winner of five ACTRA Awards). Director is Ralph Thomas.

The Long Take, a comedy drama about movie-making, is budgeted at \$650,000. Producer is James Makichuk (*Ghostkeeper*).

The Saint Game, a slight supernatural drama, is based on the Cicely Louise Evans book about two little girls in W.W. I Edmonton. Co-producer

Simon Peers has budgeted the feature at \$1.5 million.

The Studhorse Man, a comedy adventure drama based on the Robert Kroetsch novel, is budgeted at \$7 million. Co-producers are Per Asplund and Michelle Stirling of Moonstone Enterprises.

Talking Dirty, a comedy feature for television, is bud-

geted at \$1 million, and is based on the Robert Kroetsch novel, is budgeted at \$7 million. Producer is Eda Lishman of Penworth Film Productions Inc. and executive producers are Hector Ross and Frank Kettner.

The Young Reporters, a pilot for a romantic adventure television series for teenage audiences, will be produced by Michael Douglas of Douglas Communications. The series, budgeted at \$260,000, involves a sixteen-year old punker who

becomes a cub reporter in a small town.

Brothel, a pilot for a comedy television series, will be produced by Altor Media Corporation (of Toronto) and Grace Gilroy of Edmonton. Budgeted at \$2.5 million, the contemporary slapstick adventure will shoot in Alberta (set guess-where).

Chez Burrito, a pilot for an adult late night comedy series, set in a raunchy strip joint, is

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Shoot Alberta (cont.)

budgeted at \$180,000. Co-producers Arvi Liimatainen and Peter Campbell of the Burlesque Picture Company will shoot the pilot in '84, and the series in '85.

Good Times at the Rainbow Bar and Grill, a rockabilly musical television feature, is budgeted at \$1.5 million. Co-producers Michael Lebowitz and Grace Gilroy plan an Alber-

ta shoot with Eric Till as director and Levon Helm as star.

The Little Vampire, an imaginative children's television drama budgeted at \$2 million, is a production of Primedia Productions Ltd. in association with Allarco Broadcasting Limited. Producers are Richard Nielsen and Paterson Ferns.

Striker's Mountain, an adventure feature for television, is budgeted at \$1.5 million. Producer is Wendy Wacko

of Wacko Productions, and Alan Simmonds will direct.

Sun Rise Sun Set, a mini-series, would shoot in Canada, Hong Kong and England in 1984-85. Producer is James E. Gubersky.

The Temptations of Big Bear, a historical adventure mini-series based on the Rudy Wiebe novel, is budgeted at \$5 million. Producers are David Patterson and Pieter Kroonenburg, and executive producer is Michael Spencer, with Peter

White as screenwriter.

Grizzlies of the Great Divide, a wildlife documentary, was produced by Albert Karvonen of Karvonen Films. This 30-minute pilot was budgeted at \$93,000 and completed in 1983.

River of Bones, an historical docudrama, is budgeted at \$200,000. Co-producers and Nick Bakytta of Tinsel Media and the NFB. Gayle Helfrick is screenwriter of the paleontological adventure set in the Drumheller badlands.

And, finally, *Draw!*, a western feature starring Kirk Douglas and James Coburn, was shot completely in Alberta in 1983 for \$4.2 million. Producer Ronald Cohen and executive producer Harold Greenberg of Holster Productions Inc. utilized Alberta crews and talent, fulfilling the "Alberta formula"

Isaac Littlefeathers, a \$1.5 million feature for Lauron Productions about a young Indian boy raised as a Jew by his adopted family, will shoot in and around Edmonton on June 11 for 29 days. Les Rose will direct the script written by Rose and Barry Peason from a story by Rose and John Katz. Producers are Bill Johnston and Barry Pearson.

Wayne Skene, formerly with ACCESS, has been appointed head of television at CBRT (CBC Calgary) ...and Lawrie Seligman has been appointed television drama producer, a first foray in the fray of television drama by the station... Garry Toth is now Calgary Vice-President of AMPIA... *For the Price of One*, a low-budget feature shot in Edmonton, has been retitled *Sentimental Reasons*... *Sequence*, a fifteen-minute short by David Winning has been picked up by Cannon International (the Cannon Group) for distribution in the U.K. In the meantime, *Storm*, a low-budget feature produced by Winning and Michael Kevis, is in post-production with editor Bill Campbell of Campbell Post Production.

Cineplex in the black as financial info public

TORONTO - Cineplex Corp. announced its financial results for the year ending Dec. 29, 1983 and the first quarter ended Mar. 29, 1984, in a statement released May 16 in Toronto.

For the 52 weeks ended Dec. 29, 1983, Cineplex reported net income of \$760,963, including an extraordinary gain of \$1,635,844, compared to a net loss of \$15,497,217 for the 48-week period ended Dec. 30, 1982.

Total revenues for fiscal 1983 were \$29,520,177 compared to \$20,374,165 for fiscal 1982. The reported net income reflects a net profit of 10 cents per share in 1983 compared to a net loss in 1982 of \$3.09 per share.

In 1983, Cineplex reduced its interest costs on long-term debt and bank indebtedness to \$1,577,415 from \$2,704,891 in the prior 11-month period. It reduced its long-term debt during 1983 by \$4,034,470.



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NEWS

NFB WELCOMES NEW FILM POLICY

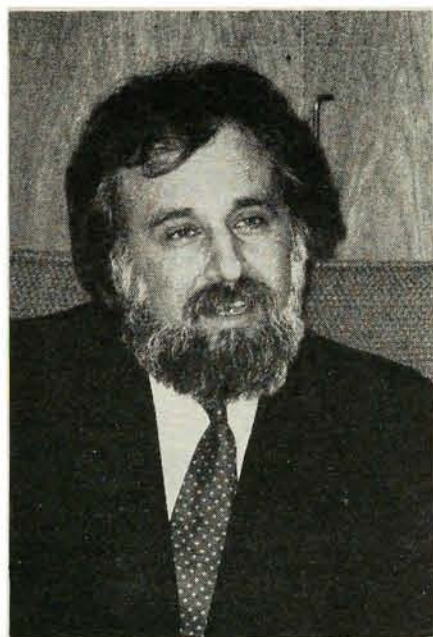
The National Film Board welcomes the content, spirit and thrust of the new National Film and Video Policy, and looks forward to playing an increasingly vital role in Canada's cultural and social life, François Macerola, the newly appointed Government Film Commissioner, stated after the announcement of the new Policy by Communications Minister Francis Fox.

"It is a forward looking document; one that underlines the role of the public sector and reaffirms the traditional role of the NFB as a producer and distributor of culturally and socially relevant film and video productions," Mr. Macerola said May 29th.

Mr. Macerola, a 12-year veteran of the NFB whose appointment as Commissioner was also announced by Mr. Francis Fox, said that "we at the Film Board take pride that the Policy recognizes our work and 'excellence' over the past 45 years and the contributions the NFB has made to Canada and to the evolution of the film industry.

"We fully subscribe to the Minister's call for the refocussing of our efforts so that the NFB will become a 'world class centre of excellence in film and video production, and a national training centre for advanced research, development and training in the art and technology of film and video.'"

As requested by the Minister, the NFB will prepare a five-year opera-



François Macerola

tional plan to implement the new Policy. This plan will outline changes in the NFB's production and distribution activities and deal with the re-allocation of internal resources.

"Many of the changes called for in the Policy complement steps which the Board has already taken to streamline its operations and to make it more responsive to the needs of all Canadians," said Mr. Macerola, whose NFB experience includes stints in distribution and posts as director of French production and Deputy Film Commissioner.

"The reorientation is left firmly in the Board's hands and will permit us to produce more and even better film and video documents; to have greater access to new, creative film-

making talent across the country; and to establish more dynamic communication with the public."

Mr. Macerola emphasized that "no employees will be laid off as a result of the implementation of the new Film and Video Policy. Certain services and programs will be transferred to other government departments - for example, the Sponsored Program Division, the Stills Photo Division and the Canadian Government Photo Centre. Any reductions in staff will come from normal attrition and through early retirement programs.

"All monies saved as a result of the reorientation," Mr. Macerola stated, "will remain with the Film Board and will be reinjected into production."

He also explained that, while there will be changes in distribution activities, "the NFB will continue to actively distribute its productions across Canada utilizing new electronic delivery systems and working closely with the end users of our films through Canadian audiovisual centres. We will also make sure that our work is seen as widely as possible around the world."

In concluding, Mr. Macerola stated that the redesigning of the Film Board will be carried out in collaboration with all employees.

"We will build on our past excellence to create a dynamic and exciting new National Film Board that will become an even greater force in the cultural and social life of Canada."

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