

SHOOT ALBERTA

by Linda Kupecek

Superchannel has announced its involvement in four new projects (total budget of \$4.3 million) to the tune of more than one million dollars.

Nitevision, a Vancouver-based rock music series, and the first show to be funded by Aim Satellite Broadcasting, (B.C.'s regional arm of Superchannel), is currently in production.

Movie Week, starring the ever effervescent Fred Keating, is an Edmonton-based program on the movies by Juma Productions.

The Little Vampire, a \$2.5 million family television series, will be shot in Edmonton for Primedia Productions.

And *Drastic Measures* (the re-titled *Isaac Littlefeathers*) has wrapped in Edmonton for

producers Barry Pearson and Bill Johnston. The feature film stars Lou Jacobi and is set in 1950's Saskatoon.

Donna Wong-Juliani, western coordinator for Telefilm Canada, recently visited Alberta to pep talk producers in Edmonton and Calgary on the new Film and Video Policy, particularly its regional concerns. Although the Broadcast Fund has boosted production in other areas, Albertans have not yet mined its riches. The Fund

opened for business July 1, 1983, and the first application from Alberta was received as recently as June 1984. Alberta producers, hampered by the drop-off in indigenous activity, have found it difficult to access the \$35 million in the Fund's first-year kitty. So far, the Broadcast Fund has committed \$2 million in western Canada, but none in Alberta, says Wong-Juliani.

Wong-Juliani suspects that the other, smaller, provincial piggy bank, the Alberta Motion Picture Development Cor-

poration, may be subbing for the Fund's function in Alberta. But, whatever the reasons for the absence of Alberta applications, she affirms Telefilm's commitment to the development of regional production.

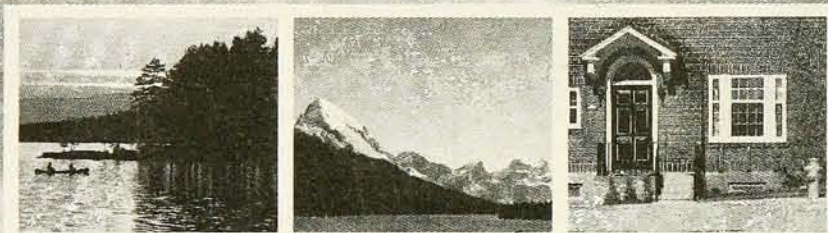
"We recognize that it costs more to develop a project in B.C., Alberta, Saskatchewan or the Maritimes," says Wong-Juliani, who is no stranger to the rigors of regional production, having produced (in her pre-Telefilm days) the intriguing feature, *Latitude 55*.

Meanwhile, two Edmonton producers are boldly plotting an escape route from the production doldrums. Jorge Montesi and Peter Haynes plan a Sept. 18 start date for *Trapped*, a low-budget (\$500,000-\$700,000) feature to shoot in and around Edmonton. Montesi will direct for the Montesi-Haynes Company. "This is another film noir about a cop and a hustler from similar neighbourhoods and the development of their relationship", says Montesi, whose earlier film, *Death Target*, (formerly *Sentimental Reasons*) will be released at the end of the year. Montesi names Gary Armstrong as d.o.p. with Garrell Clark as sound recordist.

Dean Walker of Canadian Mobile Television Systems reports that CMTV has moved its ever-mobile operation to the Calgary office. "We now have virtually everything in Calgary", says Walker, explaining that the Edmonton location was adding 200 miles to every trip. CMTV supplies mobile unit service to major sports and new events, for example, the WBC Championship Fight, major league baseball for NBC, and the senior TGA tournament in Park City, Utah. "A good 30 to 35 per cent of our work is south of the border for U.S. networks and pay networks", says Walker. "The move to Calgary makes getting on the road much, much easier." CMTV will also cover the Pope's visit in Quebec City and Winnipeg for CBC.

Student films from the 1984 graduating film class of the Southern Alberta Institute of Technology (SAIT) were screened on July 18. The nine films produced by 10 students were semi-professional in the sense that some were initiated by clients from the public-at-large... Les Kimber is production manager on *Natty Gann*, a Disney feature to shoot in B.C. and Alberta... Also, Kimber is the chairman of the Alberta branch of the DGC, with Doug MacLeod as treasurer... Diane Rogers has split from the Other Agency and is now freelance in Calgary... Harvey C. Korman, entertainment lawyer with Korman and Co. in Calgary, is organizing a music seminar for Sept. 14. Topics will include recording artist contracts, copyright and labour agreements.

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