

IN THE CAN

Robitaille, Marcel Leboeuf, Michel Mailhot, Pier-ric Houdy, Muriel Dutil, Patrick St-Pierre, Doris Blanchet-Vasiloff, Denis Bernard, Louis-Georges Girard p.r. Bernard Voyer/David Novek and Associates (514) 284-2113. p.c. Les Productions La Fête (514) 521-8303.

C.A.T. SQUAD

American production. Two-hour series pilot for NBC shot in Montreal mid-March until April 8 with one week following in Mexico. Exec. p./d. William Friedkin p./NBC Charles Goldstein p./sup. ed. Bud Smith p./sc. Gerry Petievich p. Cindy Chvatal, David Salven p. man. Wendy Grean p. exec. Nanette Seigert p. coord. Jacky Lavoie asst. to Mr. Friedkin Adèle Joseph p. aud. Paul Marquez p. acct. Nancy Partheniou, Jim Breithaupt 1st a.d. Chuck Myers, Charles Wilbord Benoit 2nd a.d. Anne Murphy 3rd a.d. Sean Dwyer cont. France Lachapelle p. des. Doug Higgins art dept. Lynn Trout set dec. Jean Baptiste Tard props. Sam Moore set dresser Michele Forest props buyer Jean Labrecque set props Jean Vincent Fournier asst. set props Marc Fiquet art dept. Trainee An-nabel Mackenzie sp. efx. Bob Dawson, Tony Vandervecker, Jacques Godbout asst. Charles Henri Duclos unit. man. Michel Chouvaïn loc. man. Carole Mondello asst. Abe Lee d.o.p. Bob Yeoman cam. op. Yves Drapeau, Nicolas Mar-ion sd. mix. Don Cohen boom Eric Zimmer sd. trainee François Gingras gaffer Don Saan best boy John Lewin elec. Robert Mattiget key grip Serge Grenier best boy grip Michel Bertrain grip Danny Rémillard, Greg Schmidt genny op. Yves Paquette stills Jonathan Wenk cost. des. Linda Bass Montreal cost. Paul André Guérin ward. Claire Garneau dresser Laval Guy Tailor Enrica Ponzini make-up Tom Booth hair Bob Pritchett Montreal casting Rosina Bucci ed. Scott Smith asst. Jackie Carmody, Jocelyne Genet apprentice Noel Anfouisse stunt coord. Pat Johnson p.a. Richard Marsan, Michael Cul-len, Robert Courtémance I.p. Joe Cortese, Steve James, Jack Youngblood, Patricia Char-bonneau, Bradley Whitford, Edwin Velez, Hans Boggild, Michael Sineinikoff, Sam Gray, Anne Curry, Thomas Hautf, Reg Hanson, Al Shannon, Jerome Thibergien, Harry Standjofski, Vlasta Vrana, Anna Maria Horstford, Umar Raspberry, Nanette Workman, Guy Provost, Madeleine Pageau, Adriana Roach, Serge Dupire, Pamela Collyer, Roger Michael, Joanna Noyes, Lynn Adams, Katherine Trowell, David B. Nichols, Peter Colvey, Robin McNicholl, Rob Roy, Mark Walker, Merilee Shapiro, Lisa Schwartz, David Weinstein, Richard Jutras, Peter McConnell, Frank Military, Ruth Dahan, Danny Rémillard, Andrew Bednarski, Roland Nincheri. p.c. Film-line International Inc./NBC Productions.

POPEYE DOYLE

American 2-hour pilot movie. Based on character in *The French Connection*. Shooting in New York for 6 days, and in Toronto from March 24 to April 12. p. Bob Singer, Claude Héroux d. Peter Levine sc. Richard DiLello d.o.p. Reg Morris p. man. Roger Héroux art d. Charles Dunlop I.p. Ed O'Neill, Matthew Laurance, Audrey Landers. p.c. NBC/20th Century-Fox Tele-vision.

THE FEAR STALKER

A low-budget 'B' thriller feature film shot in Toronto December 9 to 21 and February 14 to 23. p./d. Robert Bouvier exec. p. Peter Wilson co.p. Andreas Blackwell orig. story by Peter Wilson sc. Andreas Blackwell d.o.p. Mark McKay steadicam oper. Julian Chojnacky asst. steadicam Kevin MacKay p. man. Tony Tobias p. coord. Bonnie Laufer 1st a.d. Alan Levine 2nd a.d. Glenn Carter art d. Ray Lorenz ed. Bob Dowghty sd. rec. Christopher Leach cast. Sandra Deizel gaffer/grip Craig Richards props Peter Nicolakakos cont. Woody Stewart acting coach Michael Glassbourg make-up/hair/wardrobe Andrea Sicova sp. efx. make-up Adriane Sicova Gary Boisvert sp. efx. coord. Gerald Lukaniuk p. asst. Jane Chittick, Chris Rowday storyboard art Hall Train I.p. David Adamson, Ed Cester, Lee Ann Nes-tagard, Gary Bryant, Derrick Emery, John Tench, Suzy Hamann, Brian Dorsh, Kerry Mills, Adrian Paul, Hall Train, Jeff Diamond, Bonnie Beck, Jason Logan, George Bertwell, Ron Rynka, Randy Badcock, Tracy Brett, Peter Wil-son, Jesse Taylor, Shawn Clark, Viola Howell, Bernie Leewood, Doug Galbraith p.c. Video Im-pact Productions Inc. (416) 362-6995.

ONE-HOUR PROGRAMS

POWERS PLAY

One hour TV pilot for CBS shot in Vancouver April 8 for 12 days. Exec. p. John Furia p. Lorne Salab p./sc. Jim Buchanan, Noreen Stone d. Kevin Connor d.o.p. Jacques Marquette I.p. Sheree Wilson, David Birnie, Curt Wood Smith p. man. Hugh Spencer-Phillips p.c. Furia Oringer Productions Inc. (604) 683-6111.

A WOMAN AND HER DOG

One hour drama shot in Toronto April 26 to May 1. Budget: approximately \$100,000. d. Robert Shoub sc. Robert Shoub, Sam Malkin d.o.p. Douglas Koch p. coord. Brenda Nietupski p. man./1st a.d. Eli Necakov ed. Steve Munro music David Trevis I.p. Michael Kopsa, Victoria Stoëckle, Robbie Rox. p.c. Hand Held Produc-tions (416) 533-4269.

TV SERIES

À PLEIN TEMPS

Production ongoing for second cycle of 36 x thirty minute episodes to be shown weekly on Radio-Canada, Radio-Québec and TVOntario. About a Montreal neighbourhood in which human characters and puppets intermingle. Second cycle began shooting in June 1985 and wrapped April 25, 1986. p. François Cham-pagne d. Michel Bériault, François Côté p. man. Ginette Mousse asst. d. Johane Haineault, Johane Loranger p. asst. Luc Boisvert d.o.p. Daniel Fournier cam. Eric Cayla, Ann MacKean tech. d./ed. Jean-Raymond Bourque, Philippe Ralet unit man. Rachèle Guertin puppet cre-ator Don Keller original music Marie Bernard puppeteers Franca Chevrette, Pierre Lacombe, Michel Ledoux, Benoit Tremblay light. Pierre Provost asst. light. Jean-Marc Hébert sd. Jacques Comtois boom Claude McDonnell, Gaëtan Malouin grip Paul Hotte, Pierre Massé props Paul Chartrand cost. des. Denis Sper-douklis make-up Suzanne Savaria research Carmen Duquette, Céline Lavoie grip assts. Claude Poirier, Guy Marcoux, Hugues Massé camera control unit François Bonnelly, Richard Genest puppets care. Alain Banville puppet voices Lorraine Auger, Markita Boies, Louise Bombardier, Sophie Clément, Johanne Fontaine, Jocelyne Goyette, Raymond Legault, Johanne Léveillé, Suzanne Marier, Marthe Nadeau, Lise Thoun I.p. Eric Brisebois, Suzanne Champagne, Raymond Cloutier, Louison Danis, Monique Joly, Diane Jules, Jac-ques Lavallée, Roger Léger, Normand Léves-que, Marcia Pilote, Claude Prigent, Francis Reddy, Gildor Roy, Madeleine Sicotte, Marthe Turgeon, Gilbert Turp, Julie Vincent. pub. Ber-nard Voyer at David Novek & Assoc. (514) 284-2113. p.c. SDA Productions Ltée (514) 866-1761.

Classified Information

WHO DID WHAT TO WHOM? Scriptwriting team for hire. Miss Suzette, Toronto, (416) 921-5288. Also expert script polishing. (130 & 131)

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Paris Canadian production crew available. Bilingual, experienced with major networks, commercials. Equipped NTSC and 16mm D.P. John Cressey Tel. Paris 43 79 36 82. (129)

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Production Guide 1985 Omissions

WHERE DID WE GO WRONG?

p.c. Capers Films p. Francis Roberts d. Harriet Durham Apr.-Nov. ON, Toronto, Algonquin Park, U.S., New Jersey 60 min. \$152,500

I'LL BETCHA YA

p.c. Capers Films p. Francis Roberts d. Harriet Durham Oct. ON, Toronto 60 min. \$221,000

STRIPDANCERS

p.c. Edward London/Vincent B. Wesley p. Edward London/Vincent B. Wesley d. Edward London/Vincent B. Wesley Apr.-Oct. BC, Vancouver 81 min.

REBEL HIGH p.c. Harry Jacobs Productions Ltd. p. Harry Jacobs d. Harry Jacobs Oct.-Dec. QC, Montreal 100 min. \$2,400,000

INSTANTANÉS

p. Michel Juliani d. Michel Juliani Montreal 90 min.

PROFILE OF NATURE

p.c. Keg Productions Ltd. p. Ralph C. Ellis d. various Mar.-Sept. Canada, USA 26 x 30 min.

LORNE GREENE'S NEW WILDERNESS

p.c. Greene & Dewar New Wilderness Productions p. Charles Greene, Stephen Dewar d. Stephen Dewar Mar.-Nov. 18 x 30 min. CTV, TF \$2.4 million

Canadian Screen Institute to train filmmakers

MONTREAL - In an exclusive to *Cinema Canada*, Andy Thomson, former executive producer of the National Film Board's Drama Studio in Montreal, has announced the formation of the Canadian Screen Institute, a new national institution dedicated to training promising young film-makers in drama. The official announcement was to be made April 23 in Edmonton.

Inspired by the success of Dramalab, an experimental training program begun by Thomson, Tom Radford, executive producer of the NFB's northwest studio in Ed-monton, and Jan Miller of ACTRA, the CSI will draw promising young teams of would-be producers/directors/screenplay writers from the five major Canadian regions (the Maritimes, Quebec, Ontario, the Prairies and British Columbia). These teams will consist of individuals training to make dramatic films but who have had at least two years of professional experi-ence in a related domain. "A production manager, for exam-ple, might be a good candidate to become a producer," ex-plains Thomson. "Or a pub-lished short-story writer a screenplay writer, a profes-sional theatre director a film director, and so on."

Applications, including portfolios of applicants' work, will be screened by a selection committee, after which a na-tional selection board will travel across the country to meet the candidates. From each region a team of three will be selected: a future pro-ducer, director and writer.

In the first phase, the teams will study film drama in a class-room situation at the Univer-sity of Alberta's Edmonton campus. This program will be designed by leading filmmak-ers and will focus around a story-oriented creative ap-proach. Some of the filmmak-ers who have already partici-pated in the former Dramalab program include Janice Platt and Allan King.

During phase one, trainees will be paid expenses and a modest honorarium, and dur-ing phase two the going NFB rates apply, while standard CBC contracts will apply for phase three.

Administration of the pro-gram will include a Board of Di-rectors made up of the various agencies concerned, a manage-ment committee, an executive director and his or her execu-tive assistant. At least tem-porarily, administrative head-quarters for the CSI will be on-campus at the University of Al-berta. A five-year plan, to be finalized at a later date, will give the CSI its overall direc-tion.

In a second phase, the teams will move on to the NFB's main studios in Montreal for a hands-on-approach for a four-or five - month session, where they will be provided with a pool of actors and crew. Here they will work, under the close supervision of a creative con-sultant, to create a film drama of about 15 minutes' duration.

In a third and final phase, each team will return to their region where, again under the supervision of an executive producer, they will write, di-rect and produce a half-hour

television drama for the Cana-dian Broadcasting Corpora-tion. The CBC reserves the right to "only finance a script that they like", says Thomson, and it is therefore to each team's advantage to "do the very best job that they can."

The CSI hopes that by be-coming a national institution, separate from the NFB, and de-dicated to the formation of would-be filmmakers, the training gap that currently exists in this country's film in-dustry will be filled. Thomson, now president of Norwolf Film Corporation, explains that for drama "we have a very hard time finding good Canadian writers to write our scripts." Talented people, especially those from little-populated areas such as the Maritimes or the Prairies, often have to go to the larger urban centers for training from which they often never return. "In this country" says Thomson, "our most ur-gent need is to create a forum on drama. We hope to fill the gap that exists between the kid fresh out of film school and the filmmaker of solid experi-ence."

Financing for the CSI will come from different sources, including the provinces separ-ately, the federal Department of Communications, Telefilm, the NFB, the CBC, and others. Specific agreements as to financing have not as yet been finalized.

A national advertising cam-paign will run this summer to familiarize all Canadians with the existence and purpose of CSI, inviting talented people to apply.