

FRONTS WEST

by Kathryn Allison

The big news this month has to be the confirmation that Stephen J. Cannell Productions bought 14.6 acres of the Park & Tilford distillery (where Atlantis' *Airwolf* shot for six months) as part of a \$20 million plan to build a seven-studio complex called North Shore Studios.

Rumours had been flying for months regarding Cannell's possible studio plans for Vancouver, and now that they're confirmed, everyone feels even more secure about the continued presence of a bevy of U.S. runaways. Certainly, the Cannell studio will draw a lot of L.A. cronies (and would-be pals) up the coast. Insiders at the company's L.A. office report that Cannell is doing more work in Vancouver than back home.

As for the B.C. Film Centre, it opened officially May 1 (all renovations are complete, with the exception of the entry gate) and British Columbia Development Corp. executive John Erickson says they have an NBC TV movie booked for May. Still no decision on who will be chosen to run the studio, but word is that the Dominion Stages group (a coalition of Vancouver unions, guilds, and service companies) is busy playing offer-counteroffer with the owners. Erickson had no comment on the Cannell Studio complex.

Production manager/studio owner Justis Greene doesn't consider North Shore Studios as competition for his new television studio in Burnaby-North Star Studio, a co-venture between his company, Pacific Films and an L.A. group, The Alexander Group. They intend to fill up their studio with their own product.

Apparently, Paramount is building a large courtroom set somewhere in town, in co-operation with the City of Vancouver - the courtrooms at City Hall have been used by film companies so many times in the past two years that the city is willing to maintain the set, so they can keep film crews out of the real thing.

A local TV station, BCTV, ran a news item in early April about B.C.'s new film policy, but, alas, the TV station was way ahead of reality. While Bill Reid, minister of Tourism, Recreation and Culture appeared on the clip and commented that a draft is ready to go to Cabinet, he didn't release any figures. The draft will go through two sub-committees before it goes to Cabinet, and no one in the government wants to com-

ment on what's in it until it gets Cabinet approval. The recommendations that Paul Audley submitted have been made public, but no word on how closely they're being followed in the draft.

The Alliance of representatives from B.C.'s book publishing, sound recording and film industry is continuing to lobby the federal/provincial governments for an ERDA agreement for B.C. Renamed the B.C. Cultural Industries Task Force, the group has become the main bulwark that keeps the \$30 million agreement (which was agreed to in principle last

year) from slipping into oblivion.

Apparently, one of the reasons for the lack of fruition of the agreement is that the federal government is reconsidering the structure of the ERDA programs in general. The ERDAs have been described as a powerful political tool, being tuneable to a wide variety of projects, and the fed-

eral government is concerned that the provinces are tuning them too much to provincial rather than national economic concerns. While they ponder the problem of who gets the credit, the B.C. ERDA could be shelved.

What makes the situation seem hopeful is the current

# What we promised... we delivered

LES COULISSSES DE L'ANTRAK \* CANADIAN CRIMINAL REPORT \* TOO OUTRAGEOUS \* NORMANICUS \* BLINDSIDE \* COULISPORT \* GO FISH AUSTRALIA \* HARTBREAK MOTEL \* INTERMEDES \* SOIRÉE AVEC HORTENSE \* HIT AND RUN \* HIGHER EDUCATION \* THE RACOONS - SÉRIES II \* DIVISION \* JEUNESSE MUSICALE \* UN ZOO, LA NUIT \* HUMPTY DUMPTY MAN \* TO MARKET TO MARKET \* QUEBEC 60/85 \* VID KIDS (II) \* SHARON, LOIS & BRAM'S ELEPHANT SHOW \* MAX HAINES - CRIME FLASHBACK \* DANGER BAY (III) \* HAUNTING OF HAMILTON HIGH \* FLORIDA STRAITS \* SILENT CRISIS \* SPACE SERIES \* COVERT ACTION \* THE INCREDIBLE TIME TRAVELS OF HENRY OSGOODE \* DEPARTURE \* VID KIDS \* BULLIES \* HIGH TAKES \* MANIA \* LOST \* AUCTION DOLLARS \* EQUINOXE \* DANGER BAY (II) \* HEART OF THE HIGH COUNTRY \* MARIE CLAIRE \* SPORTS CARTOONS \* TROPIQUE DU CRABBE \* MURDER IN SPACE \* STREET COMEDY \* FROG DREAMING \* LIBERTÉ, ÉGALITÉ, CHOUROUTE \* NIGHT HEAT \* EVANGELINE DEUSSE \* SAMUEL LOUNT \* FLOATING \* STREETWISE \* MY AMERICAN COUSIN \* EMERALD \* THE IRISH RM (III) \* WEIRD & WONDERFUL \* JOSHUA THEN AND NOW \* PETER THE GREAT \* DANGER BAY \* JASON & THE ARGONAUTS \* MEATBALLS - THE CLIMAX \* FUN PARK \* KINGPIN \* THE COUNTRY WIFE \* DIVINE SARAH \* ENZO FERRARI \* THE GUARDIAN \* ANNIE'S COMING OUT \* THE BIG HOUSE \* THE IRISH RM (SERIES II) \* BREAKAWAY \* HILLARY CLIMBING JOSKE'S THUMB \* THE SLIM DUSTY MOVIE \* DRAW \* SECRET DIARY OF SIGMUND FREUD \* CHRONIQUE DES ANNÉES 60 \* THE HAIRDRESSERS \* SQUARE ST. LOUIS \* NOBODY MAKES ME CRY \* HI CHAMPION \* AN EVENING AT THE IMPROV \* THE SETTLEMENT \* PHAR LAP \* THE PAMPELMOUSE SHOW \* SAVAGE ISLANDS \* NUTCRACKER - FANTASY ON ICE \* SONATINE \* LORNE CREENE'S NEW WILDERNESS \* RIEN QU'UN JEU \* THE TERRY FOX STORY \* GINGER MEGGS \* UPS AND DOWNS \* MOTHER LODGE \* BATTLETRUCK \* LATITUDE 55 \* BY DESIGN \* CHATWELL'S VERDICT \* CURTAINS \* BLACK MIRROR \* MELANIE \* HOUNDS OF NOTRE DAME \* HEAD ON \* SURFACING \* TITLE SHOT

## CINÉGARANTIE LTÉE MOTION PICTURE GUARANTORS LTD.

Robert Vince

Jacquie Ross

Eva Bjurstrom

Beryl Fox

Doug Leiterman

Montreal (514) 481-8233 Melbourne (03) 529-8852

14 Birch Avenue, Toronto, Canada M4V 1C9 Telephone (416) 968-0577 Telex 065-24697



sense of embarrassment in federal circles concerning cultural funding figures: B.C. is last of all the provinces in the amount of dollars spent per capita on culture by both the federal and provincial governments. Ottawa officials with the DOC have requested a brief from the B.C. task force, and it is hoped that the depart-

ment's interest may help to push the ERDA through.

Representing the film industry on the task force are Crawford Hawkins, Bob Fredericks and Ray Hall. There have been concerns raised that the ERDA may interfere with the evolution of the B.C. film fund, but the ERDA is being stressed as a separate entity, focusing more

towards professional and structural development rather than on individual film projects. Another concern is that the ERDA will put cultural pressure on the film industry, but Tony Gregson (executive director of the association of Book Publishers of B.C.) has stated that the purpose of the fund is to stimulate economic

growth within cultural industries, without cultural definitions, "Canadian product is whatever Canadian companies produce."

The service sector of the B.C. film industry is expanding into post-production, particularly

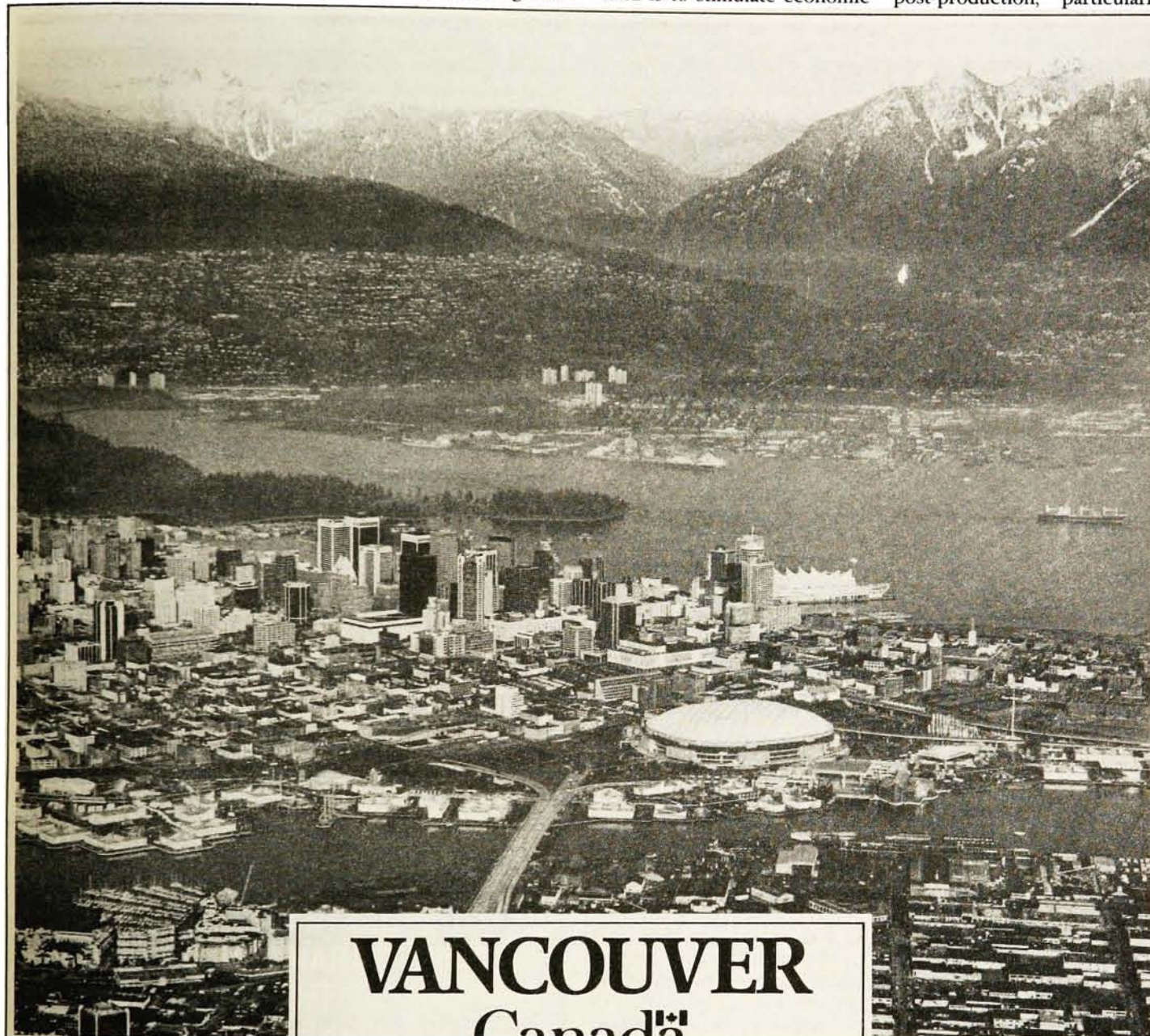
in the area of film soundtracks. With Vancouver's Little Mountain Sound sharing an Oscar for Sound (for Oliver Stone's **Platoon**) and Mushroom Studios recently having completed two movies of the week for NBC and a feature (Empire Pictures' **The Collar**), it seems that L.A. producers are adding sound recording to their checklist of Vancouver attributes.

MGM was so impressed with Vancouver's musicians and facilities, after Mushroom did a stereo track for **Dirty Dozen III**, that they started asking about facilities for larger projects. According to Charlie Richmond, Mushroom's owner, "They were interested in doing a couple of sessions for 70-80 players, but there's nowhere big enough in Vancouver right now."

Richmond, a sound designer who also owns a company that designs commercial sound systems, has an idea to outfit the Orpheum Theatre into a place for large-scale recording sessions. Local composer Michael Conway Baker is actively involved in the project, and has been trying to convince the City, which owns the Orpheum, that if the theatre were set up for film scoring, it would attract business for the City and for the financially strapped main resident -- the Vancouver Symphony Orchestra.

Donna Wong-Juliani is back in active gear as a producer. She took a sabbatical from her post at Telefilm a couple of months ago to be a supermom, and promptly got involved in her son's activities as a member of the B.C. Boys Choir. Now she's an executive producing a documentary on the group, which is off to Holland and Germany for a summer tour this year. Producer/director of the documentary is music specialist Robert Chesterman, who last year completed a documentary on Vancouver's child prodigies **Which Way to Carnegie Hall?** with Ivan Horsky.

Sandy Wilson has CBC and Telefilm development money for her feature **Broken Dates**. It is assumed that she'll be looking for an 8 pm Sunday slot for that one. Peter Bryant has a Superchannel development deal for his feature **Fat Patty**, which has been in final script stage for some time. Bryant also has Telefilm development money for a pilot for a series called **No Way Out**. Ric Beirsto's feature **Come with Me** is in development, but he's not ready to name the financial participants. Beacon Group



# VANCOUVER Canada

ALLEN AERIAL PHOTOS LTD.

## We'll give you a city location and throw in the ocean and mountains for free!

### Vancouver has Everything

Vancouver is a beautiful city which at the same time is historic, modern and cosmopolitan; a seaport city with miles of sandy beaches and only minutes from forested mountain wilderness. An added bonus is the gentlest climate in Canada and this year, **EXPO '86**.

Film in Vancouver and visit **EXPO '86** at the same time. We are hosting the world and will host the film industry as well. Ask the film companies who have already filmed in Vancouver during **EXPO**. They'll tell you nothing has changed. We are still the most cooperative city in Canada.

Our top quality facilities for casting, crews, production and

post-production are unequalled. In addition, the favourable exchange rate for the Canadian dollar is just one more reason to come to Vancouver.

*Call us, or write, we're ready to help!*

Film Co-ordination, Engineering Department  
City of Vancouver, 453 West 12th Avenue  
Vancouver, B.C., Canada V5Y 1V4  
(604) 873-7337

or the Mayor's Office (604) 873-7410.





# Bankruptcy possible for Ann McNeil

anglophone audiences showed for Quebec writers.

Productions Ltd. (Grant Allen) have got Telefilm script development money for two features, *Lion's Flight* (an action-suspense thriller) which they hope to shoot here in late summer, and *Mermaid Moon* (a Canadian WWII action mystery). Writers on both are Stefan Arngrim and Sean Allen — both are Canadians who live in Los Angeles.

Lorraine Chan is the new NFB publicist for women's films. Last year, the Board decided to implement a women's marketing development group to deal specifically with films by/for/about women. Chan's position in Vancouver was created as part of that program — Newfoundland was the first province to gain a women's film publicist, and B.C. is second.

The new attitude of the Board is due to the tremendous success of women's films, which reportedly are the most popular films in the collection, no doubt due to the controversial, high-profile issues that women at the NFB have tackled in recent years, as well as the Oscar for *If You Love This Planet*. With more accessible and interested audiences, and a larger collection of films on major issues, a clearly defined marketing strategy can now replace the earlier, grass-roots efforts.

Chan's presence at the Board has already resulted in several press packages arriving at my doorstep — one of her first projects was the April 23 Western premiere of Studio D's *Firewords*, a 90-minute film about Quebec women writers. The idea for the film, which was directed by Dorothy Todd Héault, came about at the 1983 Women and Words National Conference in Vancouver, where Héault noticed the enthusiasm that

Went to visit Peg Campbell's final night of shooting on the NFB drama *Nuclear Fear*, among the sand dunes along the Fraser River. The location was eerie — huge walls of sand were lit with green gels and could be seen several miles away. It was an unusually cold, windy night and sand was blowing over the tops of the dunes in constant jetstreams. Child actor Kimberly Manson Kong, dressed only in a flannel nightgown (with long underwear pushed up her legs for the shot) repeated a descent then ascent of a 15' dune — endlessly repeated for batteries gone dead, cranes too low, another closeup — while the rest of us stood silently shivering. As soon as cut was called, she was enveloped by two crew members who swathed her in a cocoon of blankets and heavy wool socks where she remained while technical requirements were adjusted and met.

Since it was an NFB shoot, I suppose, the crew appeared younger than most, more heavily populated by women, and in spite of the bundling, more fashionable. They worked quietly and quickly and tempers were surprisingly good considering that they were in their 10th hour of a very uncomfortable outdoor shoot. DOP was Tobias Schliessler.

We stood for an hour or so, with a woman who had never heard of the National Film Board, and wanted to know where she could see the finished product. It was cold and uncomfortable, but the lights, the tinkling of nearby fishing boats and the quietly cooperative figures running back and forth under towering walls of sand held us fascinated. And the image of that little girl running through the bleak, annihilated landscape is still with me. The film will be released in late summer.

MONTREAL — Failure to find the financial means to remount a \$5 million feature film, cancelled in pre-production last October, could result in bankruptcy for a Montreal-based film production company.

Les Films Ferrican Ltée had until May 2 to inform the Syndicat des techniciens du cinéma du Québec (STCQ) about the future status of **Ann McNeil**, originally scheduled for a six-week shoot starting Oct. 10, in St. Armand, Quebec.

Producer Yves Hébert told *Cinema Canada* in early April that negotiations to relaunch the production are moving ahead.

"We are working hard with some people," says Hébert. "We intend to relaunch it. It is a good subject."

Hébert would not comment on the nature of the negotiations. He said that such comment would be premature.

François Leclerc, president of the STCQ which is claiming over \$120,000 for work completed and work contracted (guaranteed days), told *Cinema Canada*, that the May 2 deadline was set in late March after repeated meetings with Hébert.

"In early December, he told us he would try to sell the project or refinance. He asked us to give him a break and we did," says Leclerc.

According to Leclerc, the finances of Les Films Ferrican is such that filing a grievance against the company "will get a judgement that is useless in terms of compensation."

Thus, the STCQ will wait until May in the hope of a refinancing deal or sales of the project and the possibility of recouping at least a percentage of the money owed. In the event of a sale, the STCQ would like assurances, says Leclerc, that all debts are brought into account for the new producer(s).

An additional \$40,000 to \$50,000 is owed to the Alliance of Canadian Cinema, Television and Radio Artists

The NFB will retain all rights on these projects to be produced in accordance with standard production criteria during the 1988-1989 and 1989-1990 fiscal years. The winning filmmakers will be remunerated according to the NFB salary scale.

Candidates must state, in writing, their intention to participate in the *Premiers long métrages de fiction francophones* contest before May 15, 1987. Names of the twelve finalists will be announced on May 1, 1988.

(ACTRA) in miscellaneous fees, including cancellation fees, travel and wardrobe. The production was cancelled one week prior to the shooting date.

Judith Harvey, coordinator of the ACTRA office in Montreal, told *Cinema Canada* that the Performers Rights Society has been told to initiate action against Les Films Ferrican by mid-April.

Also owed for services, according to the STCQ, are businesses in the St. Armand

area involved in the construction of a historical village set.

As it was originally scheduled, **Ann McNeil**, a Canadian historical drama, circa 1840, directed by Jean Beaudin and featuring Geneviève Bujold and Frederick Forest, was subject to joint Canadian and U.S. private financing when one of three U.S. partners withdrew.

At that time, Hébert said that he hoped to find a new partner by December (1986), have money in place by March and start shooting in June and July.

CONCORDIA  
UNIVERSITY



## Film Studies

The Department of Cinema of the Faculty of Fine Arts, CONCORDIA UNIVERSITY, invites applications for a 10-month leave replacement position in the area of Film Studies at the Assistant Professor level to begin August 1, 1987.

The position involves teaching at the undergraduate level and administrative duties.

Teaching experience and bilingualism will be considered an asset as will demonstrated expertise in some or all of the following fields: Canadian Cinema, Contemporary World Cinema, Third World Cinema, Women and Film, Documentary Film, and Film History until 1960.

Vita and inquiries should be sent to Dr. Jacqueline Levitin, Chair, Department of Cinema, Faculty of Fine Arts, CONCORDIA UNIVERSITY, 1455 de Maisonneuve Blvd. West, VA-259, Montreal, Quebec, H3G 1M8. The deadline is May 1st, 1987 or until the position is filled. In accordance with Canadian immigration requirements, preference will be given to Canadian citizens and permanent residents.



TAILLEFER, DEVINE  
& ASSOCIATES  
INSURANCE BROKERS LTD.

Offering a comprehensive insurance package on all your feature, television, commercial, theatrical or special event production.

Our specialists, with twenty years of experience, can design an insurance program to suit your specific needs. We have world-wide facilities.

MICHAEL DEVINE, C.I.B.

or

JACQUES TAILLEFER, C.I.B., F.I.I.C.

240 St. Jacques Street, 10th Floor  
Montreal, Quebec H2Y 1L9

Telephone: (514) 288-2544  
Telex: 055-61159

## Employment equality

MONTREAL — In 1989, the National Film Board will celebrate its 50th anniversary and, coincidentally, the 25th anniversary of the release of its first French-language dramatic feature, *Le chat dans le sac* by Gilles Groulx. In honour of the occasion, the NFB has announced a nation wide competition for French-language filmmakers.

French Program's - Studio C is seeking six to 12 candidates with a professional short film (at least 20 minutes) to their

credit and a rough script outline, in French, for a fiction film of 70 to 120 minutes in length.

Selected candidates will be awarded \$10,000 to finalize their scripts and develop draft plans and schedules under NFB supervision.

Once the development stage is completed, these projects will be reviewed by a selection board. A maximum of three winners will be chosen to make their first feature-length fiction film.