



The Blind Mechanic

photo by Mike Mahoney

Other NFB productions underway are **Citizen Sailor**, co-directed by Whit Tre-cartin and Sam Grana; **Gardening**, by John Pederson of Hampton, N.B.; and **Historic Sites**, which is a CBC-NFB production. The Atlantic Unit also recently did an hour-long video drama shot film-style with 3/4 inch colour cameras. The drama, called **Sister Thekla's Choice**, was directed by Mike Boyle and shot on location in a convent in Antigonish, N.S.

Also in video, the Halifax CBC is gearing up for a 30-minute shoot called **Chappell's Diary** based on the actual diary of one of the first settlers on Prince Edward Island back in 1750. Ken Stetson from P.E.I. is writing the screenplay.

'Paramount Law'

In other news, Gerald McNeil, the newspaperman from Dartmouth, seems to be progressing well in his fight against the N.S. Board of Censors, and it now seems that another group is forming to lobby against the Nova Scotia Theatres and Amusements Act. Certain regulations in the act (sometimes referred to as 'The Paramount Law') forbid the operation of a 16mm commercial theatre within a five-mile radius of a 35mm outlet. This law successfully prevents any independent

Revue-type 16mm theatre from 'competing' with the large commercial theatre chains, and was lobbied for by the theatres a number of years ago. Nova Scotia is the only province to have such a law, and the movement to have it repealed appears to be gaining momentum. More news as it happens...

Charles Lapp

THE PRAIRIES

Manitoba

With the fall season clearly in evidence in Manitoba, much activity is either in progress or being prepared, prior to the fierce onslaught of winter. Local amateurs are busying themselves with segments of Sesame Street and a collaborative film encompassing the theme of, "the joys of urban living". This later project is the brain-child of members of the Winnipeg Film Group and will involve both group and outside group talent. Among the WFG members contributing segments are Leon Johnson, Willi Ahrens, Brad Caslor, Nancy "Mustang" Edell, Al Pakarnyk and Betsy Thorsteinson.

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The set-ups were explained and crew members explained their positions in the productions.

The National Film Board recently completed shooting **Fire Drill**, the second in a series of films by young directors. The series is under the supervision of Vladimir Valenta and allows Board film makers an opportunity to work in fiction film. Michael Scott, a former Winnipegger, was at the helm. The script was by local playwright, David King, who found his first screenwriting experience quite exhilarating. **Fire Drill** used a basic. Film Board crew supplemented by Winnipeg technicians including WFG members Ian Elkin, Leon Johnson and Howard Gurbich.

Canadian Film Symposium IV is now in the initial stages of contacting films and filmmakers for this February event. Apparently, some interesting changes

are planned this year and more information will be released in the coming weeks. CFS IV coordinator Len Klady has been busy writing. He recently completed a TV documentary to be aired on CTV before the new year and is also working on a television drama for the CBC.

Last month Winnipeg Film Group and the Manitoba Theatre Workshop in conjunction with the NFB held a three day intensive session on dramatic film. The event involved eighty people working in both film and theatre in the city. The workshop kicked off Friday night with the shooting of a three minute film scripted and crewed by WFG members.

After the filming, there was a special screening of **Why Rock the Boat?** Director John Howe was present and also acted as a key resource person for the entire event. Other resource people included John Wright, whose film **The Visitor** was screened Saturday night, Vladimir Valenta, noted writer and actor Eddie Gilbert, former artistic director of the Manitoba Theatre Centre.

On Saturday things really began to cook. From 10 am to 5 pm workshops were organized with emphasis on film language and dramatic principles. The concept was to familiarize theatre people with film and vice versa. Then in the evening, the short film that had been shot on Friday was put on a flat bed editor and projected on a screen. The various takes were examined, matched and edited down before the entire group.

Sunday, the final day, moved into applications. Group were formed and given excerpts to recreate on video-tape. These films were then examined by the groups and analysed for possible improvements. That evening the film which had played an important part in the framework of the evening was projected in a rough-cut form.

The entire event was highly successful and hopefully next month we will be able to give you exact details of what occurred. In the meantime, the organizers have set up a continuing workshop for this area to run 25 weeks, in which a short film will be produced and much knowledge bestowed on the participants.

Finally, the Winnipeg Film Group is planning its first dramatic production. The film, still untitled, will be directed by David Cherniak. It centres on a working class neighbourhood of the city and particularly on one individual who has recently lost his job. His situation

manifests itself in a disintegrating relationship with his wife and an aimlessness about the future. The film will probably shoot in November and will be crewed by WFG members and star members of the Manitoba Theatre Workshop.

Len Klady

King in Saskatchewan

Jean Oser, a film professor at the University of Regina organised a Film Workshop in August. A group of twenty-five people gathered together for ten days for an opportunity to view the works of Allan King and to meet the person behind them all.

King talked of his beginnings with the CBC in Vancouver and we see **Skidrow**. He noted the importance of co-operative effort in filmmaking, something we see more of in his later films. His stories about the primitive devices he used to develop film and the adaptations of cameras and sound recorders that were pioneered, were fascinating for those with some knowledge of the complexity of film now. King left Canada and spent a period of self-exile in England and Ibiza. During this period, he produced several films of which we see **Rickshaw** and **Running Away Backwards** or **Coming of Age on Ibiza**. He says he left Canada with an inability to deal with values of middle class life and came back with ideas and techniques to explore these perennial problems. Or maybe the time was ripe for the Allan King style! We see **Warrendale**, **A Married Couple** and more recent productions such as **Baptizing** and **Six War Years**.

The afternoon sessions of the Workshop consisted of three groups working with three sets of VTR equipment producing short sketches. And this is where we learned about the real

Allan King. The helpful hints he passed on with his soft spoken manner of only stressing the positive made everyone near him feel comfortable. And of course our daily productions got progressively better. One of the high points of the Workshop was a trip to the Qu'Appelle Valley to film a group of Ukranian dancers at the Saskatchewan Summer School of the Arts. Filming dancers is definitely an exercise in camera work and the results were surprising good.

One drunken evening, King kept stressing Saskatchewan is the center of Canada, accusing us of being lazy. He pointed out that we have the ability here to do anything we want and to stop believing our own excuses. Although, we allow isolation to defeat us and are continually fighting the problem of cultural imperialism from the States and the East, we know we have a bundle of feelings and experiences to express to the rest of Canada. Does positive thinking about our ability to express them stem only from believing we can do it? King is right; we have to believe in ourselves, but it isn't the only solution. Funding, availability of equipment and lab services, are real problems which need very specific solutions. We need to talk with more people who have made it, to share some of their experiences and problems in the hope we can bypass some of the mistakes and overcome some of the obstacles.

Jarol Lee Boan

Second Annual Alberta Films Festival

The fourth week of September, September 21 to 27, was a very busy week for the Alberta Motion Picture Industries Association. On Monday evening AMPIA held its annual meeting; on Wednesday the winners of

the second annual AMPIA film festival were announced at the awards luncheon at the Chateau Lacombe in Edmonton; and then on Wednesday evening and Thursday AMPIA hosted the 1975 National Convention and Film Awards Presentation of the Canadian Film and Television Association (see p. 9).

The AMPIA Awards Luncheon was highly successful. The entry which won the award for best film of the festival was **Alberta Sunshine**, produced by Ranson Photographers Ltd., Edmonton. The trophy for this, a facsimile of a sculpture by Roy Leadbeater, was presented by Culture Minister Horst Schmidt. The details of the other award winning films will be found at the end of this column.

In addition, Mr. F. Fraser of Fraser Productions Ltd. announced that he had finalized a deal with CTV Television to produce two feature films in Alberta. We shall be dealing with this important event in more detail at a later date.

Finally, the AMPIA had its general meeting on Monday, September 22, 1975, at which it elected as Chairman Mr. W. Marsden of William Marsden and Associates Ltd., Edmonton. Mr. Marsden takes over as Chairman from Mr. N. Zubko of Cine Audio Ltd., Edmonton.

Otherwise, the most important item on the agenda concerned the stance that AMPIA should take in facing the threat presented to the independent producers by the rapidly expanding Alberta Education Communications Corporation, ACCESS. Generally, the feelings towards ACCESS of the members of AMPIA who attended the meeting were somewhat less than favorable. This matter, which is currently being discussed with two members of the Alberta Government, Mr. Hobol and Mr.

FILM NEWS

Koziak, will be the subject of a more detailed report in the near future.

Other Alberta producers who won awards in various categories were as follows:

Best Documentary Films: **Following the Plough and Chant du Tracteur**, Filmwest Associates Limited, Edmonton.

Best Educational: **The Magic of Water**, Century II Motion Pictures Ltd., Edmonton.

Best Nature and Wildlife: **Year's at the Spring**, Cymar Productions Ltd.,

Edmonton.

Best TV Commercial: **Beau Jangles**, Jim Tustian Film Productions

Best Industrial: **To Serve Our City**, CITV Ltd.

Six crafts awards were presented, as follows:

Best Director: Tom Radford in **Sakaw Pimmajihowen** (Man Who Chooses the Bush), produced by Peter Jones of the National Film Board.

Best Editing: G.K. Wilson in **Food in School**, produced by Century II Motion Pictures Ltd.

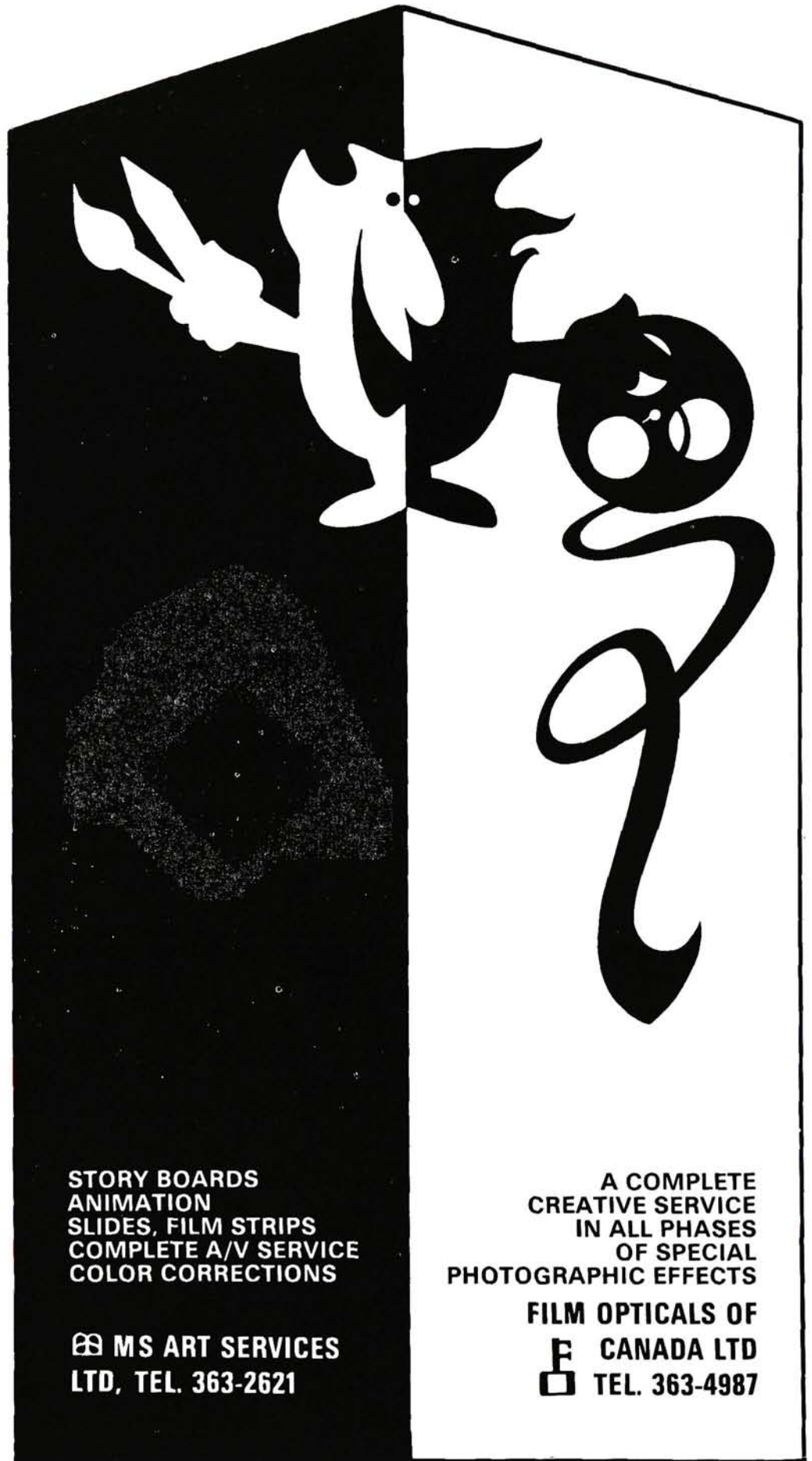
Best Music: Paul Tivadar in a Black Sheep Boutiques commercial entitled **Let It Show**, produced by Tinsel & Sham Productions Ltd., Edmonton.

Best Script: Robert Conway of Edmonton, in a quarter-hour production of his own entitled **Celebration**.

Best Cinematography: Tony Westman in **Man Who Chooses The Bush**.

Best Sound: Dale Marshall in **Year's at the Spring**, produced by Cy and Mary Hampson.

Peter Haynes



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