

## King directs Termini Station

KIRKLAND LAKE – After eight years, Allan King has returned to directing a theatrical feature, his first since *Silence Of The North*. *Termini Station* is based on a script by his wife, Colleen Murphy, and is being shot entirely on location in this Northern Ontario town.

The gritty-real-life drama reunites Colleen Dewhurst and Megan Follows from *Anne Of Green Gables* and *The Sequel*, but in very different roles. Dewhurst portrays a passionate, frustrated alcoholic who has a love for Italian opera, and Follows her vulnerable, hard-edged daughter who hustles part-time for a living. The screenplay is loosely based on Murphy's play, *All Other Destinations Are Cancelled*, which was produced at Toronto's Tarragon Theatre last year.



PHOTO: BEN MARK HOLZBERG

"This is the first really strong and effective script I have had in a long time," King told *Cinema Canada*. "In fact, it's the best script I have ever had. It's an extraordinary mix of powerful dramatic scenes and hilariously funny scenes. They switch back and forth. It's very mercurial."

It is also the first feature to be shot in Kirkland Lake. "The town has been quite wonderful," says King. "They gave us a party at the Harry Oakes Museum. He started his fortune here and built a big house which has now been turned into a museum. It's

quite ironic because everybody hated him. The cooperation from the town has been tremendous and they have given us homes and locations. The town has a very strong character of its own. It was built on mining and forestry, which is so much the history of this country. There is now quite a bit of activity with a revival in gold mining due to the capital cost allowance for mining, which seems to have stimulated a boom."

The film will be finished in April and distributed by Astral. King is producing as well as directing and Don Haig and Douglas Leiterman are acting as executive producers. The three are old friends. Allan and Don were partners almost 30 years ago in the establishment of Film Arts. Don was Doug's editor during the days of *This Hour Has Seven Days*, which Leiterman produced for the CBC.

## Burke shoots Witnesses

TORONTO – Martyn Burke, director of *The Clown Murders*, *Power Play* and *The Last Chase*, spent the most part of last winter shooting his most recent documentary for PBS inside war-torn Afghanistan. *Witnesses* was previewed at the recent Festival of Festivals and released in Toronto in November. The film's distributor, Cinephile, plans a staggered release across the country before Christmas.

Burke, who now makes his home in both Toronto and Los Angeles, told *Cinema Canada* how the film came about. "Witnesses was originally intended to be a one-hour TV show for PBS. I went over to Northern Pakistan on the border with Afghanistan twice. Initially I was going to do a conventional documentary and I started to talk to people who were coming out of Afghanistan, the French, English and Americans, who



## McCann goes home

OTTAWA – Judith McCann, former deputy director of Telefilm Canada, is going home to become the executive director of the New Zealand Film Commission.

"And there's no snow!" says McCann whose appointment is effective Jan. 9.

McCann returns to native New Zealand after emigrating to Canada an "undisclosed" number of years ago with her parents. She attended the



University of Saskatchewan after which she joined the Department of External Affairs in Ottawa. From External she moved to the Secretary of State where she spearheaded the development of the certification program for Canadian film. In 1980 she joined the Canadian Film Development Corporation (Telefilm Canada) as director of policy and planning. When she left the agency, in March, she was executive deputy director. More recently, she has been working as a film and broadcasting consultant in Ottawa.

McCann says both TFC and the New Zealand Film Commission are similar in as much as they both operate in the shadow of a larger film industry next door. Although the NZFC, established in 1976, has less access to television than does TFC, McCann says her new employer has the advantage of a "wider scope" of involvement in films such as in the area of revenue guarantees.

McCann says her appointment, announced recently by David Gascoigne, chairperson of the NZFC, will no doubt strengthen the business relationship between TFC and the NZFC.

She replaces Jim Booth who left to establish his own production company.

## Obomsawin builds bridge

MONTREAL – "I work night and day and I love my work," says Alan Obomsawin when asked how she remains so artistically prolific.

Filmmaker, storyteller, lecturer, singer Obomsawin has just released her first record album of original compositions entitled *Bush Lady*, an evocation of the North American Indian. The record is produced by Obomsawin's own label, WaWa Productions, with which she hopes to produce other native artists.

An Abenaki Indian raised on the Odanak Reserve northeast of Montreal, Obomsawin is best known in the film community for her films with native themes produced by the National Film Board of Canada. Her films include, *Incident at Restigouche*, *Richard Cardinal: Cry from a Diary of a Metis Child*, *Poundmaker's Lodge: A Healing Place*.



"I like to think of myself as a bridge between Native Indian people and white people," says Obomsawin. The different media that she uses are "different forms for expressing the same thing."

## Lewis: a little help from friends

MONTREAL – Jefferson Lewis, writer of *Bye Bye Love*, a made-for-television feature, can claim the experience of having both the director and principal actress devoted to his screenplay.



Cast and crew got along so well during the November shoot in Montreal that Geneviève Bujold has asked to work with the same crew should the opportunity arise again.

Of director Michel Brault, the 37-year-old screenwriter says, "he is amazing to work with."

"We both held different ideas about relationships between men and women. But we were able to share these ideas and as a result he will be sharing a script credit," says Lewis.

Also credited for her work on the script, particularly with the final translation from English to French, is actress Andrée Pelletier.

Lewis explains that the lead female role in this comedy/drama was inspired by Bujold's acting in *Choose Me* and *L'Emprise*.

"At the outset there was no likelihood that she would do it but anything seemed possible. She had just finished *L'Emprise* with Brault."

"Eventually, the fact that she wanted to do it sold me on doing it," says Lewis.