



CANADIAN CENTRE FOR ADVANCED FILM STUDIES

APPLICATIONS FOR 1990 PROGRAMME

The Selection Committee of the Canadian Centre for Advanced Film Studies is now accepting applications for Residents in the 1990 Program.

Applicants must demonstrate the talent, commitment and ability to achieve success as a writer, director or producer of dramatic feature films in Canada.

The twelve Residents selected will participate in an intense development and production programme for nine months.

There are no programme fees, but Residents must be able to locate in the Toronto area and fully support themselves while attending the Centre.

Applications must be received by June 30, 1989.
For application forms contact:

Joan Finan, Resident Coordinator
CANADIAN CENTRE
FOR ADVANCED FILM STUDIES
Windfields, 2489 Bayview Ave.
North York, Ontario
M2L 1A8
(416) 445-1446



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Independent filmmakers in Calgary are starting small but dreaming big. 1989 promises to be one of the Calgary Society of Independent Filmmakers (CSIF) most productive years. The 10-year-old collective has grown from a dedicated core to 100 members. The 16 mm and super 8 films they produce are as diverse as their backgrounds. The executive director of CSIF is Marcella Bienvenue, the 'grandmother' of performance art in Western Canada. CSIF functions under an artistic mandate with regard to the production and exhibition of film. Operations and equipment funding comes from the Canada Council.

Ghost stories

Less experimental in concept are the market-driven projects by CSIF alumnus Douglas Berquist. With seed money from the Alberta Motion Picture Development, Berquist (The Media Works Group) has spent the last two years developing a one-hour television drama by award-winning Calgary playwright (and now Theatre New Brunswick Artistic Director) Sharon Pollock. Financing on *This is Now* is expected to be in place for a March shoot in and around Calgary.

Jean-Pierre Lefebvre will direct what Berquist calls "a pilot for an anthology series called The New Canadian Cinema. On a smaller scale is Berquist's CSIF project, *Soldier Speak*, a half-hour ghost story adapted from a 1940s radioplay now set during Louis Riel's Battle of Batoche. Berquist hopes it will lead to the development of a ghost stories series.

West Sky entertains

On the other end of the industry scale is West Sky Entertainment Group, a curious upstart on the Calgary indigenous filmmaking scene. West Sky, which is financed solely by private money, (principally a silent European investor group) is going from the one million dollar formula "B" Movie video market into the five-six million theatrical release game. "Scripts have been coming in the door daily," says Scott Jones, a former video distribution company executive, and Vice-President in charge of marketing and production. West Sky passed the financial litmus test this fall when *Personal Exemptions*, a lightweight comedy starring Nanette Fabray, and *The Ranch*, a romantic comedy directed by Stella Stevens and starring her son, Andrew Stevens, (a prominent cast member on the CBS series *Dallas*) sold to 30 countries around the world. *Personal* and *Ranch* are expected to be on Canadian video shelves by April. Pending distribution deals on the next two "A" films, Jones is talking a summer shoot in Calgary and Vancouver and says, "We're here for the long run".

Every film, "A" or "B", big or small, that shows off Calgary scenery to the world and other producers is just what David Parker, the City's Film Commissioner wants to see. Since Parker took on the job in June he has pushed for higher industry visibility. "My job is to keep Calgary crews and talent working," says the upbeat former advertising executive. To this end Parker has been instrumental in the formation of a Media Club watering hole (Tuesday nights, upstairs at the Rose and Crown) where the fragmented community can share contacts and gossip.

Meanwhile in Edmonton

In Edmonton the weather may be getting colder, but the film industry is heating up. Plenty of projects are off the back-burner and, overall, there's a lot of fingers in many pots.

The much-publicized film *Bye Bye Blues* is undergoing post-production, as executive producer Tony Allard, producer Arvi Liimatainen, and co-producer/director/writer Anne Wheeler scramble to get the \$4.5 million film ready in time for the Cannes Festival. Shooting ended in mid-December, and the movie is scheduled for a fall release and is to be distributed by Allacom.

Also in Edmonton, but rushing around instead of screening rushes, is the National Screen Institute of Canada's Jan Miller. Miller is in the final throes of organizing the third annual *Local Heroes* film festival and symposium. This year's theme is Bibles to Bucks. And for the first time, *Local Heroes* combines forces with the Alberta Motion Picture Industries of Alberta's (AMPIA) 15th annual award ceremonies. Will AMPIA members be local heroes? Will Jan Miller win an award? Stay tuned. Full coverage next issue.

It appears one AMPIA member has been doing some pre-production work herself. Executive Director Joanne Riediger-Duebel goes on maternity leave at the end of March. Kate Dunbar will look after the office in the interim.

Looking further ahead, in Edmonton in 1990, AMPIA will host *Input 90*, the international industry forum for TV programmers. This year's conference takes place in Stockholm. Skol!

The Alberta Motion Picture Development Corporation (AMPDC) presents the *Breakfast Club*. No, it's not a brat pack film, but rather a series of seminars delivered by the people who influence and shape the film and television industry. The speakers, scheduled for four dates over the next four months, include Roger Frappier, co-producer of *Un Zoo la Nuit*; and Arthur Weinthal, vice-president of entertainment programming for the CTV network.