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SASK. FEATURE IN CAN

REGINA - *The 24 Store*, a feature-length Sask. comedy by **Brian Stockton** (co-helmer of the wild and wacky *Wheat Soup*, which recently unspooled at the Vancouver International Film Festival) is now in the can. The talented, young filmmaker has scheduled a sound mix in December, and the film is tentatively slated for a spring 1990 release.

SASK. CO-OP SHOOT'S FEATURE

Saskatchewan Filmpool is currently in pre-production on a Prairie-based feature to give *New York Stories* a run for its money. Working title of pic is *Dream Sequence*, which aptly describes project which will allow several Sask. directors and writers to display their bountiful wares all at once. Flick's premise has main character's dreams, fantasies and obsessions come to life in separate segments. Each part will have a different director. The Filmpool is currently commissioning applications and proposals. Tentative start-date is February of 1990 with interiors to be shot during the bitter winter months and exteriors to be secured during the lovely Prairie summer. The segments will combine drama, animation and some experimentation. Funding has thus far been secured from the province of Saskatchewan along with much-appreciated services from the National Film Board of Canada.

SASK. PRODUCT TO HAVE EXHIBITION VENUE

The Saskatchewan Filmpool just received a \$5,000 grant from the City of Regina to erect a 50-seat screening facility in the co-op's headquarters. This will give Sask. product a regular screening venue. Programming plans to include regular screenings of indie work from across the country in addition to indigenous product.

SFDP FLICK TO GET PRAIRIE AIR

Ken Mitchell-penned and **Larry Bauman**-helmed *Great Electrical Revolution* is currently slated for early December airdates on STV (Saskatchewan) and CKND (Manitoba). Flick was produced through the Saskatchewan Film Development Project (SFDP). Producers are **Kevin DeWalt** and **Barbara Stewart**. A national air date on Global has yet to be determined. Further exploitation of the half-hour drama will follow.

NEW AGE DAWNS ON SASK. HORIZON

Kevin DeWalt has been named as Producer for *The Door*, a three-part, one-hour television series to be completed under the SFDP auspices. **Clark Donnelly** and **Ches Yetman** have been named as co-executive producers. **Barbara Stewart** has been named as co-producer. Publicist **Lee-Anne Pattison** says the whole series is based on the premise of "speculative fiction" and will take a dramatic look at Saskatchewan 10 to 15 years from now. "It's sort of like *A Very British Coup*," said Pattison. A call for proposals this past September elicited 40 submissions from Sask. writers. Approximately eight will go to the treatment stage, while three will ultimately be selected for development to first-draft status. **Cindy Hamon-Hill** is script consultant. Pre-production is slated for spring of 1990. If all goes well, the Province of Saskatchewan, NFB, Telefilm Canada and an as-yet unannounced broadcaster will make up the financial package.

WEST COAST JOINS THE MOB AFTER TORONTO REJECTION

Toban-helmed feature, *Mob Story*, along with several other Western features was rejected by the centre-of-the-universe-that-is-Toronto. In spite of the Fest O'Fests passing by the action comedy that toplines **John Vernon**, **Al Waxman** and **Margot Kidder**, the Vancouver International Film Festival unspooled the pic to a wildly enthusiastic sellout house at the Hollywood Theatre. Biggest laughs, I hear, are when your delightful *Prairie Pulse* columnist gets mugged by John Vernon while expelling quite the load on the ol' caneroonie. The film also had a successful screening at the Las Vegas Comedy Film Festival. Pic's world preem, however, was actually in the wintry city of the Peg. Vernon and Waxman attended the gala bash which raised several thousand smacks for the Variety Club. Co-producers, co-writers, co-directors **Gabriel** and **Jancarlo Markiw** are ecstatic about the response to this, their first feature. Word has it the guys are developing a new feature. Congrats fellas, on a job well done.

The future of the OFI

TORONTO - At this year's Trade Forum Ontario Premier David Peterson announced that the Ontario Film Institute (OFI) will be merged with the Festival of Festivals to create a new Ontario centre for film culture. He called the new organization an Ontario "cinémathèque", which would not only "revitalize" the OFI, but also "provide the Festival with a year round presence."

For 20 years the OFI has been located in the suburbs of Toronto, without a proper home or a separate Board of Directors. Gerald Pratley, who founded it, almost single-handedly collected the finest library of English-language film books, related documents, and sound recordings in the country. Peterson thanked Pratley for his "tender loving care" and expressed "great pride in the continuation of his work." A very pleased Helga Stephenson, Director of the Festival, said that the newly created film centre would provide a "focal point for the Ontario film industry."

The decision to merge the two entities was based on an consulting report by Coopers and Lybrand, which made many suggestions for the revival of the OFI. One of those was an association with the Festival, but another was for a "stand alone agency" run by the provincial government. "I would have much preferred to have a stand alone institute downtown," Pratley told *Cinema Canada*, "however, financial circumstances have forced the Ministry to merge it with the Festival. As long as the Institute is run the way it should be within the Festival, it may work, I hope it does." David Silcox, deputy minister of Culture and Communications, said both options "seemed very attractive", but it was felt that the Festival needed a major change and had a good history of fund raising. "It will give the OFI a flying start," he said.

The consulting report pointed out that the two organizations have complementary missions and program organizations, and the two organizations' facilities needs and plans are compatible. However, it noted that the Festival tends to be viewed by some members of the film community as a "closed shop", which "does not encourage the broad ownership and participation necessary for the success of the OFI." Indeed, Pratley expressed this very concern. "The historical aspects of it, the archival aspects, might get lost," he said. "Piers (Handling, the current program director for the Festival) knows how a Film Institute should work. He was with the CFI. It gives me confidence that he can run the Institute."

Another concern is the physical location of the new organization. At present, the Institute has moved from its home in the Ontario Science Centre to larger offices close by. The consulting

report called for the creation of an Ontario Film House which would become home to a number of organizations, like OFI/Festival, the OFDC and the Academy of Canadian Cinema, all of which are looking for new premises. In the meantime, the Festival has taken over the old Warner Bros. building at the corner of Church and Carlton in downtown Toronto. (Warner Bros. moved to a suburban location last month.) It contains a small screening theatre and lots of office and storage space. The OFI/Festival will take occupancy April 1, 1990. "It's an interim permanent move," Stephenson told *Cinema Canada*.

Anne Wheeler's Angel Square first under Quebec-Alberta agreement?

MONTRÉAL - Anne Wheeler's *Angel Square* looks to become the first film produced under an agreement between the provinces of Quebec and Alberta. The co-pro accord was signed in August 1986 between Quebec's SOGIC (Société Générale des Industries Culturelles), and the AMPDC (Alberta Motion Picture Development Corporation). Wheeler's follow-up to *Bye Bye Blues* will be a co-production of Wheeler-Hendren Enterprises Ltd. (Alberta) and Lux Films Inc. (Que.).

Alberta is the majority co-producer of the project, with funds already confirmed from AMPDC and Superchannel. SOGIC is expected to confirm funding shortly. The Alberta producer is longtime Wheeler colleague Arvi Liimatainen, who recently finished producing *Sylvan Lake Summer* with Allan Stein, as well as coproducing Wheeler's *Bye Bye Blues*. Nicole Robert of Lux Films is the Quebec producer. Robert is probably best known for the award-winning *The Dog Who Stopped The War*, the first film in the "Tales for All" package, which she produced with Rock Demers.

The film *Angel Square*, based on the novel by Brian Doyle, has been adapted to the screen by Jim Defelice and Anne Wheeler, who will also direct. It's a family adventure drama/comedy about three boys from different cultural backgrounds who work together to solve a crime at Christmas. Although the book is set in Ottawa, its location has been changed to Montreal for the purpose of the film. The shoot is scheduled to begin in February, using a Quebec crew. It will be shot in English and later dubbed into French.