

## SHOOT ALBERTA

by Linda Kupecek



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*Superman II* soared into Alberta and landed in wine-and-cheese-land in Edmonton and Calgary. AMPIA and the Canadian Motion Picture Pioneers sponsored simultaneous showings in the two cities on June 18. Dress was "formal or outrageous", with best costume prize in Calgary a flight for two in a balloon, and in Edmonton, a trip for two to Vancouver. Costumes ranged from a four-year-old *Batman* to an ambulatory Statue of Liberty. There was also a scantily clad couple dyed pink and blue, and a concert pianist in full tails. The fund-raising event (organized by Nancy Peterson in Calgary) featured a screening of *Superman II*, (courtesy of Syd Sniderman & Famous Players) wine (courtesy of André), cheese (courtesy of Renoir) and high-energy chatter (courtesy of the hundreds who attended).

Meanwhile, the Banff International Festival of Films for Television has received a major donation. The Bank of Montreal has contributed \$150,000 to the Festival, to be held September 20-30. Bank Chairman Fred H. McNeil presented Carrie Hunter, executive director of the Festival, with the cheque before industry and government representatives.

Alberta Culture also supports the Festival with a \$200,000 grant. (Total budget of the Festival is \$552,000.) Greg Stevens, MLA for Banff-Cochrane, attended the presentation on behalf of the Government.

The Bank of Montreal chose to support the Festival for several reasons. "The Festival is an important Canadian event initiated and based in the West," said Mr. McNeil. He also cited its past success, and the "unique encouragement of artistic quality for the television industry". Also, "We were motivated by the desire to recognize the pioneering effort, to help focus international attention on the spectacular beauty of the province, and to promote the film industry."

Carrie Hunter commented, "Having the Bank of Montreal contribute in such a significant way gives us the freedom to do what we want with the Festival... The formula we used before was very successful." Hunter promised: "We're going to be back in the fall with a very, very important Festival."

Hunter, with newly appointed artistic director Eda Lishman, plans two retrospectives (comedies of the past and documentaries) and five seminars for professionals as festival fare. So far she has received

entries from 39 countries.

No features are rolling in Alberta at time of writing. But Fil Fraser and Jack Wynters are selling public shares in *4x4*, and other projects will soon launch their prospectus.

More good news. In early June, Bill 24 was approved by the Alberta Government. The motion picture development corporation (or film funding agency) could be operational by the end of the year. Bill Marsden (Director, Film Industry Development Office, Edmonton) reports that soon an interim board of directors will be appointed to prepare regulations, and arrange for office space and the hiring of staff.

Anne Wheeler of the NFB North West Studio is producer and director of *War Story*, a documentary narrated by Donald Sutherland. Music is by Mo Marshall, and Wheeler predicts a final print by September. Wheeler is also producer on *Byron Harmon* (directed by Arvi Liimatainen), *Coming Out* (a film on gay men), and a film on small business. In the editing stages is *The Warwicks*, a film about the hockey-playing brothers directed by Nick Bakyta.

The Alberta Projectionists Local Union 302 is picketing three Calgary cinemas (Studio 82, the Plaza, and the Towne Cinema). Local President Les Adams explained: "This local was formed in 1913. From then until recently, it was necessary to have a qualified person in the booth. But in May 1980, the Government passed Bill 52 (the Amusement Amendment Act) which no longer required any trained projectionists in the booth." No agreements could be reached with the three theatres when the contracts were due to be renegotiated, and the projectionists are locked out. Adams said, "We are running an information picket line, asking people to go to other theatres which support union professionals. We're not rolling any heads. We just ask people to support our cause." The projectionists take turns on the picket lines on their off nights.

On June 24th, the Southern Alberta Institute of Technology (SAIT) hosted a screening of student films produced by the 1980-81 graduating class (su-

pervised by Billy Nobels and Diane Edmondson). A wine and cheese social followed, including popcorn vendor with antique machine, balloons, and munchies... Reed Communications Ltd., producer of videotape cassettes, will now do more of its production work in-house... The Southern Alberta Branch of ACTRA hosted a gathering for the film and television community at the end of June... Peter Roberts, Pete White and Arvi Liimatainen co-wrote *Generations*, the drama produced by Century II... Bill Campbell of Campbell Post Production is editor for the *Criminal Justice* series... Bette Chadwick of The Other Agency Casting Ltd. is casting ITV's *Lonely River* series.

## IQC Five Year Plan

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public or private sources (the CFDC, for example), and \$1.25 million from the Institut.

In this way, the IQC hopes to avoid the cost of interim financing for the producers, and hopes that public financing through prospectus will become a possibility. To date, the capital cost allowance has principally been of benefit to English language productions, *Les Plouffe* being the notable exception.

The IQC also intends to continue to aid two features yearly whose budget is \$400,000 and less. Whereas, previously, the program was called "first fictional feature", the IQC will now insist that both the producer and director of chosen films have at least five years experience in the milieu. Projects will be selected which also have CFDC participation and a commitment from a television network. The IQC's investment will be \$150,000 per film.

In other production categories, the IQC, will contribute 60% to the budgets of 6 fictional shorts yearly for '80-'81 and '81-'82, to be made in conjunction with Radio-Québec. It has also set aside \$750,000 for investment in feature documentaries and television series. It will invest either \$150,000 or 60% of the film's budget, whichever is the lesser.

The IQC had hoped to establish an 'aid to companies' program, with the help of the Société Québécoise de Développement des Industries Culturelles (SODIC), realizing that "this is the area in which government aid is the most deficient." Funds have not been made available, however, for this initiative.