

SHOOT ALBERTA

by Linda Kupecek

An adventure documentary, an educational film, and a filmed biography have won national and international awards for three Alberta film producers.

Wendy Wacko, the Jasper-based entrepreneur who has wheeled-and-dealed from Canada to Cannes, has won the Outstanding Production Award at the 1982 CFTA Awards for her adventure documentary, *Challenge: The Canadian Rockies*. "I was overcome," says Wacko. "I never dreamed we would win the over-all film award. I sat through the awards wondering why I was asked to attend, and, finally, they announced the Outstanding Production... and *Challenge* flashed on the screen!"

Challenge: The Canadian Rockies has been aired on CBC, and has been sold to over 27 countries. The \$360,000 for the one-hour production was raised from private investors. "If I wanted to develop my muscles, all I would have to do is lift the award a few times a day," chuckles Wacko with delight. Meanwhile, she flexes her muscles with other projects, such as the recently completed *Great Rocky Mountain Relay Race*, and the docudrama (in progress) on Canadian artist Doris McCarthy, both with Richard Leiterman as director/cinematographer.

Garry Toth and Tom Dent-Cox of Auriole Films in Calgary picked up a silver medal at the 25th International Film and Television Festival of New York for their \$194,000 production, *A Film About Justice*. "We were still waiting for a release print when the deadline was coming up," says Dent-Cox. "Later, we received a letter telling us we were finalists." So producer Dent-Cox and director Rich Therrien flew to New York and the unknown. "The Festival was mammoth," says Dent-Cox. "There were 4000 entries from every continent, 15 per cent of which were winners." Most films were sponsored. Auriole's sponsor, the Alberta Law Foundation, is "thrilled to pieces, not only with the award, but with the product," say Dent-Cox and associate producer Toth. The 40-minute docudrama is two films in one, mixing dramatic sequences with reactions from a panel of juveniles and professionals working within the justice system. The release print of the drama (about two teenagers gone slightly astray) was screened for the panel, then their reactions were filmed, and cut in with the finished product (shades of *Reds*). ACCESS will make the film available to Alberta schools, while Auriole will handle distribution outside of the province. Despite the high budget, the producers say they made little personal profit. "We were

happy to trade-off making a profit for the ability to make a film the way we wanted to do it, and add to our resume as a beginning company," says Dent-Cox. Now they can add a silver medal from the Big Apple to that resumé. Auriole is composed of Dent-Cox and Therrien, while Toth has his own company, Toth and Associates.

Lady in Motion, a documentary about Albertan Agness Hammond, won a bronze medal in the biography category at the same New York Festival for Helene White of Calgary. Budgeted at \$27,000, the half-hour film was produced and directed by White with private investment. White initiated the project because of a personal debt to Hammond. "She was extremely supportive and encouraging to me as a young artist," comments White. "It's like paying your dues, acknowledging someone who has been very supportive and kind to a lot of people." After *Lady in Motion*, which explored the lifestyle and history of an unusual artist and sports-woman, White (with a theatrical background) has embarked on more directorial work in the sponsored film field. A few weeks ago, White commented, prophetically, "It is good to see people who have stuck with it making their way outside the province."

Meanwhile, *Wild Pony* is blazing trails near Pincher Creek in southern Alberta. The \$500,000 production for First Choice stars Marilyn Lightstone and Art Hindle (with Paul Jolicoeur and Jack Ackroyd) is produced by Eda Lishman and directed by Kevin Sullivan... Jim Makichuk is trying to get the cameras rolling for *The Long Take*, a low-low-budget feature about low-low-budget movie-making, which Makichuk has written. He hopes to direct Saul Rubinek and Kate Lynch in the leads...

MONTREAL - Filmmakers Ivan Passer, Louis Malle, and Gordon Willis will be part of the retrospective-workshop series, *Conversations with Filmmakers* in February and March 1983.

Presented by the National Film Board of Canada and L'Institut québécois du cinéma, in collaboration with the Cinéma-thèque québécoise and the Outremont and Cartier cinemas, complete retrospective screenings of the works of all three filmmakers will be shown at the Cinéma-thèque and Outremont cinemas, with a parallel program at the Cartier in Quebec City.

Passer, Malle and Willis will conduct two-day workshops at the NFB and the Institut and will attend one of the public screenings to answer questions.

NFB Ontario to S. America for abortion

TORONTO - Shooting began Nov. 22 in South America on *The Politics of Abortion*, a one-hour documentary for television being co-produced by the National Film Board of Canada's Ontario Regional Studio and Studio D, and directed by Gail Singer.

After shooting in Columbia and Peru, the crew is schedule to return to Toronto Dec. 22. Shooting is also planned on

location in England, Ireland, Indonesia, the United States and Canada, and should be completed near the end of March, according to John Kramer, co-producer of the project with Signe Johansson. Executive producers are John Spotton and Kathleen Shannon.

Kramer added that three 1982 productions by the NFB's Ontario Regional Studio should be completed and ready for dis-

tribution next spring: *The Money Machine*, a one-hour documentary on international banking directed by Peter Raymond; *Corridor*, a one-hour documentary on Toronto's Jane-Finch community, directed by Jennifer Hodge; and *Cottage Country*, a half-hour adaptation of Alice Munro's short story "Thanks for the Ride", directed by John Kent Harrison.

IQC reorganizes depts TVEC for Quebec

MONTREAL - L'Institut québécois du cinéma has reorganized its five aid programs to filmmakers, effective as of Nov. 15.

The new operational structure introduces two overall categories, aid to creativity, and financial aid, through which the Institut's five programs will be administered.

The reorganization coincides with Jean Colbert's arrival at the Institut. Colbert will be in charge of the financial aid sec-

tor which will handle administration, distribution, and marketing as well as special projects.

Claude Daigneault will head the aid to creativity sector which will be responsible for script development, and follow-through of the contents of scripts accepted for production.

The project selection process remains unchanged.

MONTREAL - Pay-TV operator La Télévision de l'est du Canada (TVEC) has been awarded a regional license by the CRT. TVEC president Jean Fortier was formerly with the Institut québécois du cinéma and the CRT.

Pink Floyd's *The Wall*, released by United Artists Aug. 13, has grossed a cumulative \$1,296,076 in 15 weeks.



ALAR KIVILO, a Toronto-based cinematographer, lines up the Aaton 7 LTR for the final shot of Peggy's Cove for a film produced by Atlantis Films. This was one of five dramas and various other films, including Canada's "Official Film," that Mr. Kivilo shot for Atlantis Films this year using the Aaton 7 LTR camera.

"The camera adapts itself very well as a production camera; we treated these dramas very much like features, with lots of dolly moves and crane shots. I used a Worrall geared head most of the time and the Aaton with its extension viewfinder fits on it very comfortably."

The locations for these films were as varied as the scripts themselves. From the mountains of Banff, the cold of the Arctic, to the sandy beaches and salty air of P.E.I., the Aaton camera and the Cooke 9-50 Varo Kinetel lens performed beautifully in all these locations and conditions.

"The Cooke lens is incredibly sharp, which is essential when using fog filters and nets for diffusion. Also, the fact that the image doesn't shift while focussing and that filters can be stacked in front of the lens without interfering with the focus makes the Cooke lens the best production lens available."

Many of the films Mr. Kivilo shot for Atlantis Films have been nominated for cinematography awards.

Kingsway Film Equipment would like to congratulate Mr. Kivilo and Atlantis Films, and wish them continued success.



Head Office: 821 Kipling Avenue, Toronto, Ontario M8Z 5G8
Phone (416) 233-1101

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