

## SHOOT ALBERTA

by Linda Kupecek

Universiade '83 (The World University Games) will be the subject of a \$700,000 project by Bradshaw-MacLeod Associates of Calgary. Doug MacLeod and Randy Bradshaw plan a one-hour feature documentary on the Games, to be followed by a ten half-hour television series.

The Games, taking place in Edmonton July 1-11, will be the largest sports and cultural event held anywhere in the world in 1983, drawing 4500 athletes from 85 countries to compete in 11 world class sporting events.

The film, to be directed by Bradshaw and produced by MacLeod, will be available in the spring of '84, and will be suitable for pre-Olympic broadcast. (It is likely that the winners in the Universiade would continue to the Olympics in 1984.)

### Banff deadline July

TORONTO - The 1983 Banff Television Festival will take place August 14-20 in Banff, Alberta. Deadline for entry is July 15.

The competition is open to films made for television - films in theatrical release prior to telecast are ineligible. Films must have been telecast between July 1, 1982, and July 1, 1983, and dramatic features and feature-length documentaries must not have been prize winners at any other festival in Canada.

Categories include TV features, limited series (including mini-series), continuing series, dramatic specials, TV-comedies, social and political documentaries, outdoors and wildlife documentaries, fine arts programs, and light entertainment programming. All official entries should be on 3/4 inch NTSC video cassettes.

### Spacehunter to 1,200

TORONTO - The \$12 million 3-D thriller *Spacehunter: Adventures in the Forbidden Zone*, starring Peter Strauss and Molly Ringwald, will open in 1,200 theatres across North America May 20 distributed by Columbia Pictures.

The film's executive producer is Ivan Reitman, with producers Don Carmody, John Dunning, and André Link. Director is Lamont Johnson. The film was shot in British Columbia and Utah in late 1982.

One possible snag in the planned wide release of the picture May 20 is the temporary court order that Hercules Film distributors of *The Forbidden Zone*, has had issued in the U.S. against Columbia and the producers in a dispute over title similarities.

"We've been working in conjunction with the organization, in development and pre-production stages, for the last five months," says MacLeod. "This is intended to be a subjective look at the Games through the eyes of the competitor. We will be isolating some individuals and capturing their moments

on film."

MacLeod is a Calgary-based filmmaker who, in addition to his other projects, recently served as location manager on *Superman III* and *Blood Relations*. Bradshaw won the award for Best Promotional Film at the 1981 AMPA Awards for his film on the Alberta Games.

"This will give us not only the challenge of a world-scope production," says MacLeod, "but also the exposure to world-class athletes in a lot of dif-

ferent venues." (For example, they have already received permission to shoot in China.) "We are hoping to show people something they have never seen before, the social and cultural settings of the athletes, from training to performance."

*Sequence*, a 16-minute suspense film written, produced, and directed by Calgarian David Winning, has been sold to

the WOMETCO Home Theatre in New Jersey. The film, done on a shoestring on an Explorations Grant from the Canada Council (total budget: \$4,500) and described by Winning as "a mini-*Deliverance*," has also been sold to CBC, and has played in Los Angeles... Greg Rogers has been appointed head of radio drama in Calgary, effective April 18. Multi-talented Rogers has an extensive theatrical background as an actor-director.



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## NEWS

### LOOK FOR THE NFB AT CANNES

Pierre Perreault's feature documentary *La Bête lumineuse* will be screened in the Cannes showcase *Un certain regard*. Perreault will be in Cannes and attend the screening. Marc Parson, Director of the NFB's office in Paris, will represent the Film Board at the Festival.



Terri Nash and Edward Le Lorrian wave their Oscars on their return from Hollywood. Their film, *If You Love This Planet*, received the Academy Award for Best Achievement in Documentary—Short Subject. Produced by the NFB's Women's Studio, *If You Love This Planet* is the seventh NFB film to earn an Academy Award.

### NFB SIGNS AGREEMENT WITH FRENCH PRODUCTION AGENCY

The National Film Board of Canada and La Société Française de Production et de Création Audiovisuelles (SFP), a public production agency in France which supplies, among others, the three French television networks, have signed a two-year agreement to collaborate on productions for international markets. Under the terms of the agreement the NFB and SFP will exchange personnel and services, and will co-produce and distribute productions initiated and agreed upon by both parties.

Two co-productions are presently in negotiation. Initiated by SFP, *At the Spring of Life* will study the interrelationship of the animal world and water. Co-produced by SFP, NFB, and Film Australia, this series of six one-hour documentaries will be directed by François Bel (SFP), Pierre Letarte (ONF), and James Show (Film Australia).



From left to right, François Macerola, NFB Deputy Commissioner; Jean-Marc Garand, Director of NFB French Production; Bertrand Labrusse, President (and Director général) of La Société Française de Production et de Création Audiovisuelles.

A second project, *Farming the Sea*, is also being negotiated. Initiated by filmmaker Jacques Gagné and producer Jean Dansereau, both of the NFB, this 90-minute docu-drama will investigate sea farming and its potential for solving the world

hunger problem. While only the co-signers may initiate projects, the agreement between the NFB and SFP does not prevent other partners from joining in co-production projects or film series.

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## Melanie adaptation Genie returned

TORONTO—Screenwriter Richard Paluck, awarded the best screenplay adapted from another medium award for *Melanie* at the 1983 Genie Awards Mar. 23 in Toronto, was asked to return the award a week later by the Academy of Canadian Cinema—along with the \$5000 cheque from the Canadian Film Development Corp. which accompanies the award. Paluck, who expressed his

genuine appreciation for the Academy's recognition in his acceptance speech, and *Melanie* producer Peter Simpson only learned after the award was presented that the original story upon which the script was based, "A Melanie Without Words" by Michael Green, had not been published, as is required by the Academy's rules for the adapted screenplay award. Because the disqualification

of Paluck's screenplay left only one other nominee, Peter Dion for *Hot Touch*, the Academy decided not to award a 1983 Genie for best adapted screenplay. Earlier, the screenplay for *Latitude 55* by John Juliani and Sharon Riis had been disqualified from the adapted screenplay category because it had not previously been produced in another medium.

Academy executive director Andra Sheffer conceded that the embarrassment over the

Paluck incident was due to "carelessness all around." But every year, said Sheffer, "eligibility is a nightmare for us." She noted that this year, every application from each of the 23 producers involved in the feature film competition had some form of incorrect information.

Ironically, Paluck had never even received his cheque from the CFDC. It had yet to be mailed when the Academy made the decision to strip him of the award.

## Chas Dennis helms first pic at Kleinburg

TORONTO—Shooting began Apr. 18 at Kleinburg Studios on *Reno and the Doc*, a low-budget feature-length comedy starring Kenneth Welsh, Henry Ramer, and Linda Griffiths.

Production company is Ren-Doc Productions Ltd., with executive producer Damien Lee and producer David Mitchell. The film is written and directed by Charles Dennis, who scripted the Filmpian feature *Dream-world* and is directing for the first time. Production manager is Sean Ryerson.

The production has signed an ACTRA contract but will operate with a non-union crew. Shooting is scheduled for four weeks, with one week in Toronto, one-and-a-half in Whistler, B.C. (it's a ski film), and one other week in Toronto.

The producers hope for a theatrical release, but have already licensed the production to national pay-TV service First Choice for telecast after a theatrical run.

## Canadian content regs in doubt

(cont. from p. 3)

order to survive, and admitted the Jefferson Starship concert was done in Canada for the additional revenue that could be earned from a Canadian TV sale. "TV is a two-way street," he said. "In order to do business on a world-wide basis, you have to be in a position to do business for other people."

First Choice senior vice-president of English programming Phyllis Switzer said the pay-TV service wants the variety shows, but that the company will take a "wait and see attitude." She explained that First Choice must spend 45 cents of every dollar in revenue on Canadian content, while spending no more than 30 percent of its revenue on foreign programming (i.e., Hollywood movies). For every dollar over this 30 percent limit, First Choice must spend \$1.50 on Canadian content, so company spending projections have been thrown off-balance by the CRTC decision.

Switzer said both the Dolly Parton concert and the Jefferson Starship special were export development projects at First Choice. She also pointed out that First Choice needs at least 24 variety specials a year, many of which have to be "hard ticket"—meaning internationally recognized acts as opposed to lesser known Canadian performers.

"The question is, do we need variety?" said Switzer. "It seems like the commission has decided that variety shouldn't be produced in this country."



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