

Yorkton Fest celebrates short films and videos in record year

YORKTON - "Very successful" are the words that general manager Sheila Harris used to describe the 21st Yorkton Short Film and Video Festival, held Oct. 30 - Nov. 3. The oldest continuous such Festival in North America, at which the 28-minute film *Making Overtures* (a portrait of the Northumberland Symphony Orchestra) was chosen best production and best documentary under 30 minutes, was deemed by Harris as "probably one of the best in the last two or three years."

With considerably better weather than in the previous year, the festival pulled in a three-night attendance of 1,000 at its public screenings at the 750-seat Anne Portnuff Theatre. Not only did that produce an average audience described by Harris as "way up over last (1984) year" but registrations by filmmakers and distributors were also up, numbering 125.

Run on a \$150,000 budget, of which \$50,000 was provided by the Saskatchewan Trust for Sports, Culture, and Recreation; \$35,000 raised by the festival board of directors;

\$25,000 provided by Telefilm Canada; and further contributions received from the department of Communications (for an IBM computer installation, as well as private donations), the 21st festival received 172 film and video entries from across Canada. The on-going 24-hour Film and Video Marketplace, a festival staple for the past four years, also elicited greater interest than before with six distributors viewing productions, as did the Money Matters workshops examining marketing and distribution, DOC film and video policy (with senior DOC policy officer Robin Jackson), and Telefilm - Production Budgeting (with Gwen Iveson).

Among visiting VIPs, former Liberal Communications minister Francis Fox made a guest appearance to speak, as chairman, of Young Canada Television (Téléjeunesse), while Bruno Gerussi boosted one screening evening by signing autographs for half-an-hour and speaking before the local chamber of commerce. Other highlights included the voting of a board of directors and first annual meeting of the newly-

formed Saskatchewan Motion Picture Association (a coalition of 75 provincial filmmakers) and, fulfilling the festival's raison d'être, the awarding of the Golden Sheaf Awards - presentations made "very successful and gratifying" for Harris by the presence of many of the winners.

A run-down of the 21st (explained by the festival being biennial from its inception in 1950 until 1978, after which it became an annual, all-Canadian affair) Golden Sheaf Awards winners includes: for best festival production and documentary under 30 minutes, Rhombus Media Incorporated's *Making Overtures*; for best animation production, Martin Rose's *The Study of An Apartment*; for best commercial/promotional production, Neil Sawatsky's *Sunspirit Saskatchewan*; for best documentary production over 30 minutes and best picture editing, Parlimage of Montreal's *Le film d'Ariane*; for best drama production over 30 minutes, Robert Cornellier's *La fuite*; for best drama over 30 minutes, best performance, best script, and the \$1,000 Super-

channel Best Script Award, Toronto's Atlantis Films Limited with *The Painted Door*; for best fine arts production, Rhombus Media's *Magnificat*; for best health/medicine production, Reuben Nussbaum's *Making a Difference*; for best instructional/educational production, Christian Bruyere's *Dads and Kids*; for best music video production, Stein/MacLean Productions' *Turn It Off*; for best nature/environment production, the NFB's *Elk Island*; for best public affairs production, the CBC's *Poison of Bhopal*; and, for best sport/recreation production and best cinematography/videography, John Walker of Investigative Productions Inc. for *On To The Polar Sea: A Yukon Adventure*.

Craft, Special Jury, and certificates of merit were also awarded. Among the Craft Awards were: best original music score to Zenoby Zawryshyn for *Harvest of Despair*, which also won the \$500 Antoinette Kryski Canadian Heritage Award; best sound editing to Steve Munro for Colin Strayer's *Red Rocket*; and best direction to Francois D'Auteuil of SDA Productions Ltee. for

Pluie d'été. Recipients of Special Jury awards were: the CBC's fifth estate for *A Journey Back*; the NFB for *Street Kids*; and Gary Nichol Associates Ltd. for *A Gathering in Denendeh*. Three certificates of merit went to Yellowknife Films for *Ice Roads*, to Atlantis Films Ltd. for *Cages*, and to the NFB's French Production Prairie Studio for *Le vieillard et l'enfant*. Finally, receiving the \$500 Queen City Junior Film Society Award for best production for children was Peeter Prince of Victoria's Vision Quest Films for *Rediscovery - The Eagles's Gift*.

As to plans for the 22nd festival later this year, Harris said that while suggestions recommending changes in categories have been received, discussions are still pending. Among the minor improvements she'd like to see is an awareness campaign begun two years ago with advertisers. Although that exposure has begun paying off, Harris said more work is needed, especially "down east," adding "I mean it's about time we became a household name."

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