

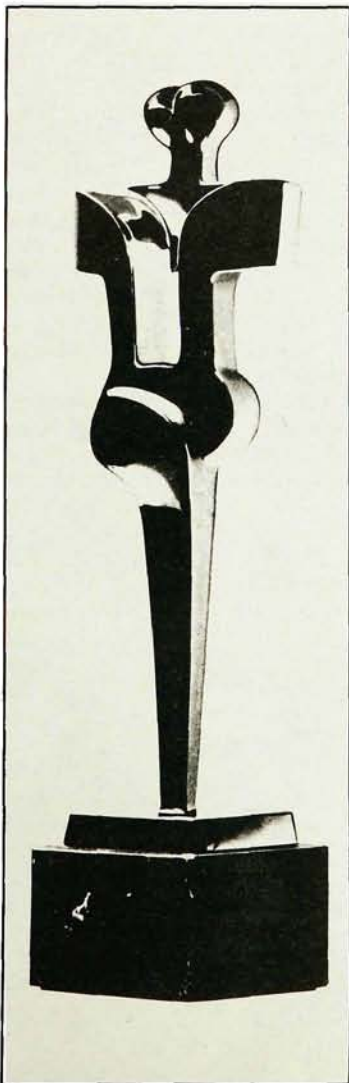
Genie turns 10

A history of the Academy of Canadian Cinema and Television

BY PATRICIA THOMPSON

This is the Intro...

Beware! This isn't a balanced and objective guided tour through the 10 years of the Academy's life to date. So what you get is very personal, probably not fair-minded, perhaps biased, but it's what I've gleaned from files, film people, loose conversations, gathered and remembered background and secrets. But I've been around Canadian film for over 30 years now, so what the hell - here goes...



The Genie statuette

In the Beginning...

The Letters Patent incorporating the Academy of Canadian Cinema/Académie du cinéma canadien as a corporation without share capital to promote its objects without the purpose of gain for its members, were issued under the Corporations Act, Ontario, on the 20th day of June, 1979. Its main objects were defined by words such as "To stimulate creative work... encourage higher standards of filmmaking... presentation of awards" and running on to "educational activities... special events... public awareness of the industry", and not forgetting "... collect money by way of donations or otherwise..."

I'm still not quite sure how the Academy came into being. An early bright orange information sheet says that it "was founded in 1979 through the efforts of Canada's foremost film producers, directors, actors, writers and technical personnel." By 1987, a 16-page brochure with the title of *Spotlight on the Academy*, offered a somewhat modified account under the heading of "How did it happen?" - "founded in 1979 by a small group of filmmakers responding to the rapid growth of the Canadian film industry... With the support of independent filmmakers and of Canadian craft unions, guilds and associations which had formerly undertaken the Canadian Film Awards, a membership criteria was established..."

Before this baby was born, all I recall were the rumblings from members of craft unions as to whether we needed an Academy (and could afford it); a lot of networking 'phone calls as to what was going on; and personal irritation that, after 20 years in the industry, there wasn't a category into which I fitted. This subjective stance had, of course, a lot to do with the fact that, for a couple of years, I had been Executive Director of the Canadian Film Awards, which were taken over by the Academy and given the sobriquet of Genie Awards.

The Awards Cometh...

Anyway, enough of whimpering. The Academy of Canadian Cinema got started and the first Genie Awards were presented in March 1980. The golden *Etrog* (named after its sculptor Sorel Etrog) from the Canadian Film Awards was renamed and given to 38 filmmakers and craftspeople winning in feature, shorts, documentary, animated and TV film categories. Actually, the nonfeature craft awards were

handed out at a luncheon, while the Gala evening, televised nationally by CBC-TV, concentrated mainly on what was perceived to be the glamour awards for features. The show was not received with rapture. The second year, Lawrence O'Toole in Maclean's reported that "the Genie Awards went as smoothly as marble across ice", but allowed as how they were also very polite and a trifle boring. (Times have not changed, to judge from recent twinkling and glitzy TV presentations woefully short on wit and charm.)

In 1981 the Academy cooperated with the Canadian Film and Television Association to present "the first major national awards for outstanding achievement in short film and television uniting both the public and private industries" - the Canadian Television and Short Film Awards. This was the *only* occasion when the Bijou Award (created by Louis Stokes) was given - to 28 production/craft category winners that night. A few years would elapse before television would come under the Academy's wing.

Promotion and Fun...

Meanwhile, in the space between the annual Genie Awards, the Academy launched into programs promoting Canadian films and filmmakers for both its members and friends, which were also aimed at increasing membership and raising funds. So there were "Sunday Afternoons at the Academy" - a monthly series of brunches and a movie, plus retrospectives, special screenings, and an information centre. Professional development workshops were also offered to members. At the annual meeting in November 1981, membership was reported at 450. The "reasonably sound" financial position revealed that the Canadian Film Development Corporation (now Telefilm Canada) had renewed its annual grant of \$50,000; \$30,000 had also been raised; and the year ended with a "small deficit". And approval was given to run a Lottery...

The early years saw the Academy indulging in

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Academy Anniversary

many events to bring in cash and to attract corporate sponsors. How about the Audition Party to try-out in the passport sequence from *Casablanca*? Guests lined up to act with the likes of Winston Rekert and Chapelle Jaffe, and were guided by four assistant directors working with David Cronenberg. Or a summer evening on the Terrace of the Art Gallery of Ontario followed by a sneak preview (... of an American film)? And who could resist "The Academy's First Garage

Genie predecessor Canadian Film Awards — a memoir

BY GERALD PRATLEY

disappointing years when things went flat, there were arguments and disagreements, fallings-out between friends — and always the struggle to raise the money — seldom more than a few hundred, later a few thousand, dollars — and always the fear that the next year would never take place. But overall, enthusiasm and excitement, the tensions and challenges, always carried the day.

It all began with the successful Canadian Radio Awards initiated by the Canadian Association for Adult Education and the Canada Foundation (among others). There was always someone (who didn't particularly like movies) who would say, "but are there enough films being made to make up a competition," and we would assure them there were enough and it was not so much a competition as a showcase to make our films and those who made them more widely known to the public. And in 1949 many people came to realise for the first time that Quebec was producing dramatic films. *Un Homme et son Pêché* won a Special Award (there was no feature film category) with the citation... "for making a definite advance in Canadian film history." Jurors in those days had a grave responsibility; reasons had to be written down explaining why films were worthy of their awards!

In a modest way, I suppose, there was colour and glamour. Without pretending to be an Academy Awards show, the first audience gathered at Ottawa's Little Elgin cinema to see the Hon. Robert Winters present the Awards to the filmmakers, among them the youthful Budge Crawley for the still-famous *The Loon's Necklace*, and an even younger-looking Norman McLaren for *Dots and Loops*. It was considered quite an achievement in those days to be able to persuade a politician to attend a film event!

The following year, 1950, having proved they could exist, the CFA managed to impress the then prime minister, Louis St. Laurent, sufficiently to persuade him to come to the Little Elgin (where he had never been before) and present the Awards. This time, an unknown would-be filmmaker, Claude Jutra, made his first appearance on the movie scene by winning the Best Amateur Film Award for *Movement Perpetual*.

In 1951, "real" glamour came to the CFA with the arrival of Mary Pickford and her husband, Buddy Rogers. Flashbulbs and flowers were everywhere — still modest by today's events, but all very genuine. And so it went through the good years and the sometimes bad years depending on the quality and number of films being made. As the years passed, a fascinating record was being established of what had taken place in

Canadian film production.

In 1968 it was time for a massive reorganization; a committee was formed made up of representatives from all the guilds, associations and unions, an international jury was decided on, and a new period began — still trying to achieve wonders with volunteers, and still with "a few thousand dollars," with little support from the CBC and the media. At that time, "corporate funding" was almost unheard of!

The first of the new CFAs was held at the Seaway Towers Hotel on the Lakeshore in Toronto and the years slipped away as Norman McLaren received a tumultuous recognition for his Award for *Pas de Deux* and Christopher Chapman, who had accepted a Best Picture Award for his first film, *The Seasons*, in 1954, came back to a standing ovation on his Award for *A Place to Stand*.

And so we lived through more exciting if uncertain years, with distinguished filmmakers from around the world serving on the judging panels, and in which all the entries were shown to the public in various places in all-day five-day programmes, including the new St. Lawrence Centre; with the winning films toured across the country from Victoria to St. John's and where over 2,000 people would pack Calgary's Jubilee Auditorium on Sunday nights to see Canada's best short subjects and documentaries.

Then came change again in 1979 under the auspices of the newly-established Academy of Canadian Cinema with the Genies; into yet another era of recognition for our filmmakers and artists and their expanding work for the screen. Looking through the lists of recognised films over the past 40 years, it is genuinely satisfying to see the names of those who are still at work, sad to think of those who have died, and interesting to think of what has happened to the many who were never heard from again.

I have not attempted to list the names of the many valuable, willing and talented individuals who worked through these years making the CFA possible, or to list the many films which became known as a result of winning the golden statuette designed by Saul Etrog.

Instead, I recommend readers of these anniversary pieces who are interested in the fascinating history of the CFA/Genies to obtain a copy of Maria Topalovich's painstakingly-detailed and fluent *History of the Canadian Film Awards* published by the Academy which brings it all back — well, not quite all, but enough, to make one realise that, in her own words, "there is enough material to encourage your enthusiasm for our film achievements." ●

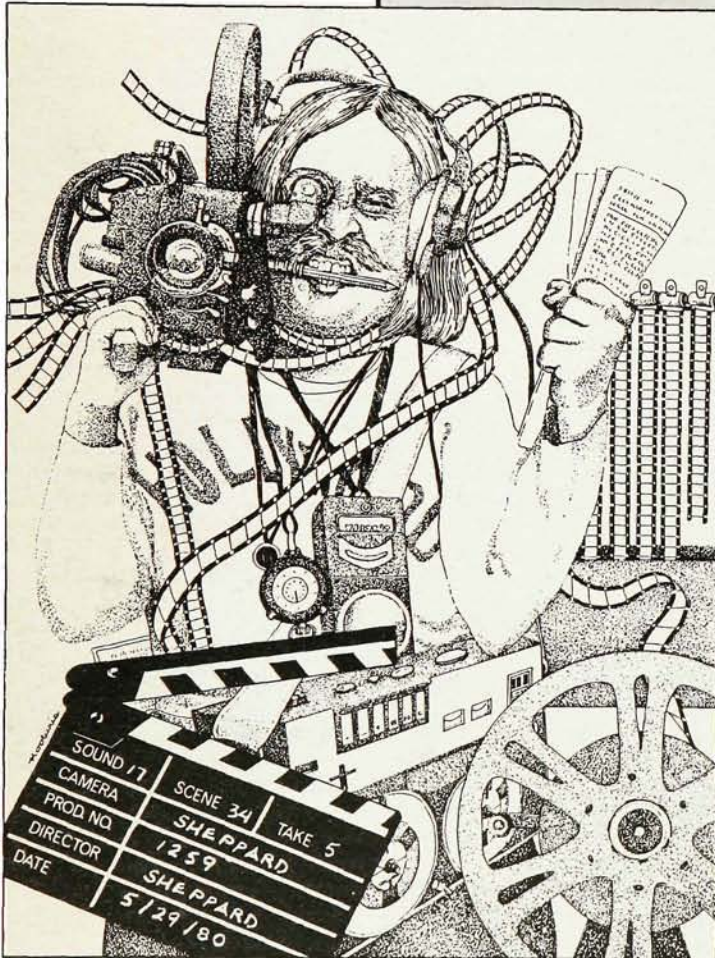


Illustration from first Genie Award program

Sale in a Tent" in the summer of '83? All a lot of lark fun — but the 10-week Lottery was not. It racked up a deficit of \$200,000, leaving five creditors to be paid back over three years, while the advertising agency and the Academy counter-sued each other.

Money, membership, staff stuff...

Over the years, government grants kept coming and increasing: 1980 — approx. \$104,000; 1985 — \$446,300; 1988 — \$1,289,664. In 1980 total revenue was \$313,550 and in 1985, \$702,145. By 1988 it had leaped to \$2,179,956. At first the Academy was run by two staff members and a secretary — Andra Sheffer, who is now Executive

It may be 10 years for the Genies, but there were 30 years before them which set the pattern and established the foundations for the present Awards.

This period falls into two parts: from 1949 to 1967, and from 1968 until 1978. I was associated with them from the beginning and I'm pleased to look back over the years and remember what a marvelous time we all had in organizing and carrying out these annual presentations. Of course there were

Gerald Pratley is Director of the Ontario Film Institute. He served on the first Jury of the CFA and was programmer and chairman of the International Jury.

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Director, and Maria Topalovich, now Director of Marketing & Communications (I don't know what happened to the secretary). The current staff is around 25, spread through several offices including the main one in Toronto (17 full-time, plus casual help); Vancouver (one full-time plus a part-time secretary); Montréal (three full-time plus casual help); Halifax (one part-time) and Los Angeles (one part-time). Salaries and benefits (staff & casual) in 1985, \$127,309; and in 1988, \$489,395. (Figures for 1980 are not available). These figures do not include freelance help on contract, which is a separate item.

In its first year, the Academy membership was approximately 450, at an annual fee of \$50. By 1985 membership was 500. At present it is 1,800 and the annual fee is up to \$100 for new members.

More and More...

Around 1983-84, the Academy and ACTRA (at that time the Association of Canadian Television and Radio Artists) had discussions relating to the expansion of and incorporation into the Genie awards of ACTRA's television "Nellies". Problems included a failure to agree on which broadcaster should carry the awards show (if, indeed, anyone actually wanted to...), and whether radio should be included (ACTRA and the CBC wanted it in while the Academy did not). Finally, ACTRA said "all right", but with conditions regarding its special awards. Recipients of The Earle Grey Award - for a body of work by a performer, and an award for a body of work by a writer (later voted upon by the Academy writers and named The Margaret Collier Award), would be given the ACTRA "Nellie" statuette. In addition, the Academy would also give The John Drainie Award but, alas, this important honour now is buried in the (untelevised) first night of the Genies, and rumour has it that ACTRA is going to ask for it back...

So, on May 30, 1985 a change of name was announced and we now had the Academy of Canadian Cinema & Television/Académie canadienne du cinéma et de la télévision. In April 1986, preliminary details of the Gemini Awards were released - the Academy's first annual national television awards presentation. A few months later *Les Prix Gémeaux* were established to honour outstanding French-language television programming across Canada, and the Academy's Québec office was expanded to a fulltime operation. A new trophy for these events was designed by Scott Thornley.

The Gemini Awards now number 60 - 54 of them voted upon - sprawled over two nights, giving rise to a "first" and "second" class syndrome, as only one night is televised. The 1988 *Prix Gémeaux* covered 54 categories plus two special awards. The TV audience for the awards show in Québec is reported to be much in excess of the English-speaking one...



Genie-nominated best films: (clockwise from top left) *The Outside Chance of Maximilian Glick*; *Dead Ringers*; *A Corps perdu*; *Les Portes tournantes*; *A Winter Tan*

Academy Anniversary

Programs, publications, services...

In all the Academy's output, there nestle my two favourite ventures. The National Apprenticeship Training Program (of which its model, the City of Toronto Screen Award, is a still a part) is a sensible scheme which gives graduating film and TV students a chance to gain hands-on practical applied experience in their chosen craft. A dozen or more students are selected by Academy juries each year and get 16 weeks paid professional training. I've heard that, in some cases, students find jobs before the end of their training - that's a great recommenda-

tion. The second good idea - unfortunately in abeyance at the moment - was the Swatch Showcase of Canadian Independent Short Films. This annual competition for independently produced short films under 10 minutes had the great merit of getting the winners blown up to 35mm (if necessary), packaged with a commercial feature, and shown by one of the major chains across the country - and each filmmaker won a cash award too. Funded by The Canada Council from its inception in 1982 and until 1985, this sponsored Showcase lapsed in 1986, came back with Swatch as its sponsor in 1987, but is now in limbo. Other programs of the Academy include a Script Data Base Centre designed to match Canadian screenwriters with

producers; and the Children's Animation Scholarships to encourage film art education among artistically gifted children. The Academy also houses files and information on all films and television productions entered in its Awards competitions, has a basic reference library and a collection of feature films and television scripts available for study and research.

In publications, the Academy's biggie is *Who's Who in Canadian Television/Qui est qui au cinéma et à la télévision au Canada*. Chappelle Jaffe brought out the first edition in 1986 listing 400 industry people, and also the second in 1987 which set out biographies and credits of more than 1,400 writers, producers, directors, production managers, cinematographers, art directors,

editors and composers. The third edition, now in the hands of Alison Reid, was slated for the fall of 1988, but the expanded coverage of craftspeople and a vastly increased workload in the gathering of information, has pushed anticipated publication of a mammoth volume of (to date) around 2,150 listings into the first half of 1989.

Also due for update in the Academy's 10th anniversary year is Maria Topalovich's *A Pictorial History of the Canadian Film Awards (1949-1984)*. La Cinémathèque québécoise has been able to arrange funding to update and translate into French *The Shape of Rage: The Films of David Cronenberg* (1983 ed. Piers Handling).

The Academy's main office, encompassing



BRAVO!

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this beehive of activity and cache of resources, is still in the rather ramshackle building over the Showcase Cinema in Toronto where it first came into being. One toils up a steep flight of stairs to a second floor, and on up to the third floor annexed a few years ago. It's fairly close quarters in this cheerful rabbit-warren sort of a place, and it must get noisy and confining when awards are being coordinated...

Back to the Future...

My own tiny personal opinion poll of a handful of Academy members elicited comments such as: "I think it performs a great function in Canada for the industry, and twice a year the Academy gives the industry a really high profile"; "It's OK - a bit extravagant though..."; "Primarily a hype machine - and I can't stand the self-congratulatory atmosphere". And, "What happens if Air Canada pulls out?"

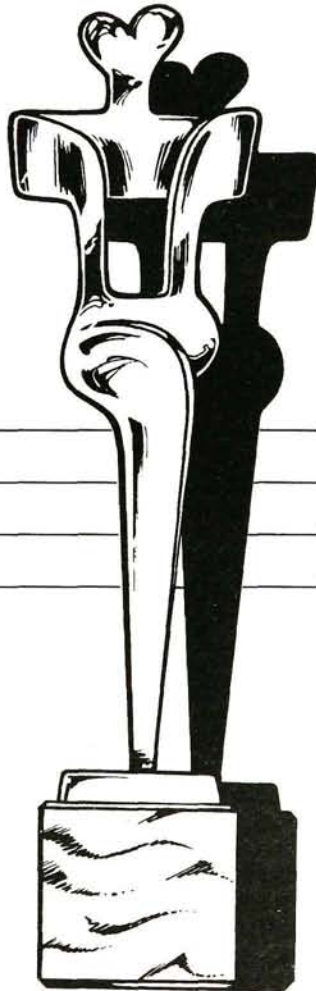
The Academy is an OK idea but gradually, somewhere along the way the whole thing ballooned up, with more staff and more government funding and more sponsorship to get it all done. We have a sturdy industry, but it's not that big and it's not anything like Hollywood. Some years the film crop is weak, but it has a charm all its own that will endure, as it always has done.

A million or so in government funding is the Academy's "strongest source of revenue." Sponsors account for about 40 per cent of revenue and if a heavy-duty one pulled out, or there were cutbacks in government arts spending, it would surely be disastrous. However, if you take away the hoopla and the hype, the Academy could still accomplish a number of manageable, useful of things for the industry in first-rate style.

Andra Sheffer, Executive Director, and Maria Topalovich, Director of Marketing and Communications, talk back and forth in tandem, referring to the Academy by the Royal "we". They will always want (the Academy) to grow but, Maria adds, "the answer is to find what we do best and get better at it." Andra talks of people coming constantly to the Academy - for funding for new projects, telling us what we should do, and what we should be supporting. Maria states that the awards will continue growing, with categories added and taken away, but stressing that we are "trying to become truly relevant to everyone in the industry."

She points out that there are ongoing meetings with the various industry groups and associations for joint projects and collaboration, and this is surely the way to go. To me the industry is the peasants, the working stiffs who do all the craft work, who make up the crews, who provide backup. While they deserve an awards night or two for whooping and hollering, the rest of the year is the business of film, which the Academy should now address in (dare I say it...) a thrifty spirit of cooperation and consolidation.

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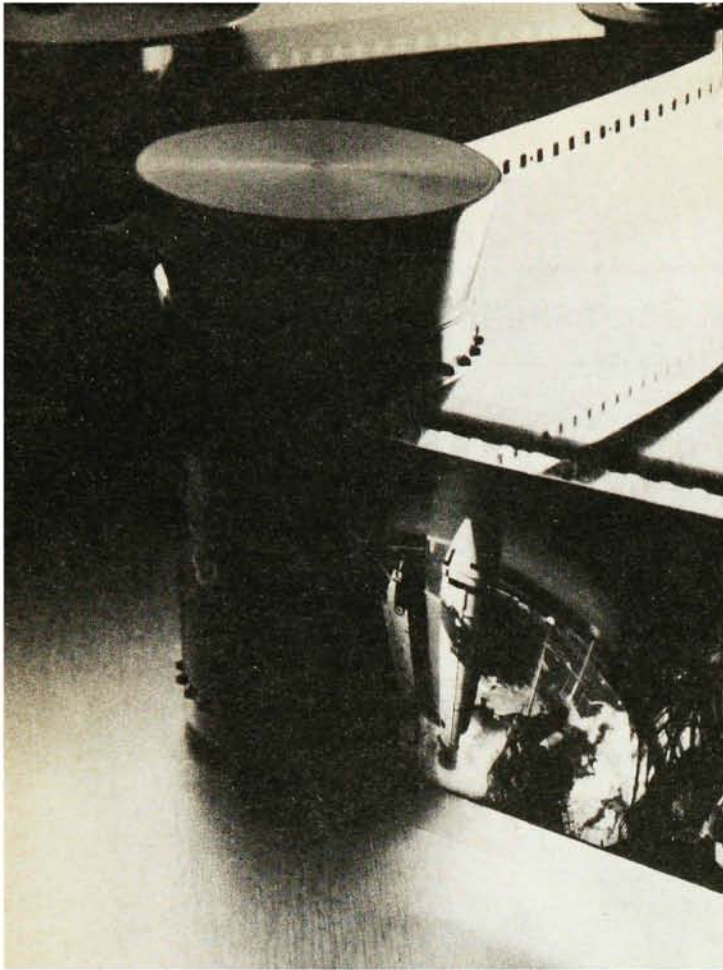
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Genie Award Nominees 1989

Dead Ringers, the latest feature film by David Cronenberg, garnered no fewer than 12 nominations for this year's Genie Awards to be broadcast on CBC, Wednesday, March 22.

Other popular films amongst members of the film division of the Academy of Canadian Cinema and Television are *Les Portes tournantes* with 10 nominations, *A Winter Tan* with seven nominations, *À Corps perdu*, *Cowboys Don't Cry* and *The Outside Chance of Maximilian Glick* with five nominations each.

Academy members viewed 35 features, 12 feature-length documentaries and 26 short, documentary and animated films for 20 award categories.

Special awards include the Air Canada Award for an outstanding contribution to the business of filmmaking and the Golden Reel Award sponsored by Thorne Ernst and Whinney for the Canadian film with the top Canadian box-office gross in the previous calendar year.

York Trillium Development Corporation will sponsor the Most Promising Writer Award. This new prize applies to two scripts, one in film, the other in television, produced in 1988 or in preproduction.

With over 1,800 members, The Academy of Canadian Cinema and Television is 10 years old this year. Anniversary celebrations include a series of promotional radio and television spots focusing on great moments in Canadian film and television.

A four-day film fest, May 29 through June 1, will be held in conjunction with the Guelph Spring Festival at the Bookshelf Cinema in Guelph.

Guest speakers will be present at each screening and nightly post-screening parties will be held. In Ottawa, a window display will be presented in the lobby of the National Arts Centre.

Comedian Dave Thomas of SCTV fame will host this year's program. The nominees for the 10th annual Genie Awards are:

Best Film

- *À Corps perdu*
- *Dead Ringers*
- *The Outside Chance of Maximilian Glick*
- *Les Portes Tournantes*
- *A Winter Tan*

What has winning a Genie meant to you?



Kate Lynch
Best Actress, 1980 (*Meatballs*)

"Actually I was more thrilled to be nominated for *Taking Care*. That really touched me. When I got the nomination for *Meatballs*, there weren't very many Canadian actresses in leading roles. It was sort of a nomination by default. But being nominated for *Taking Care* was really a thrill because there were a lot of contenders. It made me feel very accepted by my peers.

"The Genies have changed a lot over the years. It's become more important to Canadian filmmakers and all the people involved. Whereas in the beginning it was a bit of a mess politically, with the two categories—Canadians and foreigners, which made all the Canadian artists involved feel a bit second place. I think it's a much more meaningful award these days because there are more Canadian films being made. The competition is greater. So when you do get nominated, it has meaning. I've always thought peer respect was the most important thing you could have in this business."

R.H. Thomson
Best Supporting Actor, 1983
(*If You Could See What I Hear*)

"I guess it's important that we have it. It's nice to be acknowledged. I'm only sad that the Academy isn't taking a more active role in promoting the industry. Especially when we're in so much trouble vis-à-vis the American domination of cinema. The Academy doesn't seem to go beyond handing out the pieces of metal. I get the impression that they see themselves as an apolitical group. It would be nice if the Academy saw themselves as a voice to promote our very sporadic film industry. By their neutrality, they're giving in to the erosion of any possible industry that we can have here."



Gilles Carle
Best Director and Best Adapted Screenplay, 1982 (*Les Plouffe*)

"In the case of Genies for Quebec films, it's well and good to win 7, 8, 9, 10 — it doesn't change a thing in terms of the distribution within English Canada. Apart from *Mon Oncle Antoine*, there hasn't really been a Quebec film that succeeded because of getting a Genie. So it's a nice idea, but it has no effect on a film's career. Furthermore, I've given up entirely going to Toronto with a Quebec film without having first gone to New York. My films have won about 25 Genies, but that didn't make any of them any more popular in English Canada among the general population. Of course, they have an audience of artists, intellectuals, and filmmakers in English Canada, but not with the general population. *Un Zoo la nuit* did awfully in English Canada, and of all the places in the world where *Le Déclin* showed, it did worst in English Canada."

"There's some sort of wall or subconscious cultural barrier between French and English Canada. Quebec films rarely have any success outside Quebec, and English Canadian films, with the exception of U.S.-backed ones like *The Fly*, have the same problem with Quebec audiences."



Jackie Burroughs
Best Supporting Actress, 1983
(*The Grey Fox*)
Best Supporting Actress, 1984
(*The Wars*)

"I think it's real nice to get one. I don't think it does anything career-wise. But then I don't see why it should, really — it's just an honour. In fact, in a way it hinders it. Maybe it's our slightly socialist tendencies in this country, but we tend to think 'Oh that's enough attention for that person'. But that's O.K. Who cares? It's really nice to have one."



John Hunter
Best Original Screenplay, 1983
(*The Grey Fox*)

"I was very proud to win it because I was very proud of the project that I won it for. I think it probably brought me a little respect as a screenwriter, but I wouldn't say that it's made a great deal of difference in my work opportunities, because even though you win a Genie award, a lot of producers in the country still don't know who you are."

Interviews by Mary J. Martin,
Myrna Bell and Wyndham Wise.



Happy 10th Anniversary Genie

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Best Film:

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Best Photography:

Pierre Mignot

Best Art Direction:

Vianney Gauthier

Best Editing:

Michel Arcand

Best Music:

Osvaldo Montes

Winner of the prix du public,
Namur in Belgium

Best Feature Film, Jury Award,
at the Atlantic Film Festival

In Official Competition,
Venice Film Festival

OBSESSED

Best Actress: Kerrie Keane

Best Supporting Actress: Colleen Dewhurst

Best Sound: Joe Grimaldi, Michael Liotta, Gabor Vadnay,
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Best Director: Roger Cardinal

Best Actor: Elias Koteas

Best Photography: Karol Ike



Adam Symansky

Best Theatrical Documentary, 1983
(*The Devil at Your Heels*)

"I wish I could say that it did mean something, partly of course because I work for the Film Board and a lot of people have won awards here. The Genie is much more of a morale booster than anything else. I don't know that we can ever have a perfect voting process given the fact that there aren't that many filmmakers and members of the Academy in Canada. People tend to vote for their friends, and for people they know. They will always not see some films and see others. I think it's an awfully difficult thing to run."



Margaret Langrick

Best Actress, 1986 (*My American Cousin*)

"I thought it was incredible. I laughed. I couldn't believe that I had won out of all the great actors that there were. Looking back on it, it feels like maybe it didn't even happen, because it was so incredible and because it was right at the beginning of my career. So much has happened between then and now. I think without the Genie Award, I wouldn't have gone as far as I have."

François Dompierre

Best Music Score, 1985 (*Mario*), 1986 (*Le Matou*)

"I noticed that, both times after having won, I suddenly began to get fewer calls. After a while, of course, they began to pick up again. But even though I won two years running, I've never gotten any calls from English-Canadian filmmakers."



Gabriel Arcand

Best Actor, 1985,
(*Le Crime d'Ovide Plouffe*)
Best Supporting Actor, 1988
(*Le Déclin de l'empire américain*)

"It's a nice thing of course, very nice. It doesn't bring you more work. Well, certainly not from the French side. People in Quebec know each other very well, so it doesn't bring you any more work from your colleagues. You might get some work from the English-speaking industry, since they (the Genies) are a panCanadian event, but that's very seldom. That argument of the industry is that they give away prizes to 'encourage the industry,' 'to encourage the artists.' But do they really need encouragement? I don't know. I think they need to work. Wouldn't it be better to throw a big party every year for three days with all the people working in the industry, and all get very drunk together, 500 people? They'd be drunk for three days in Toronto and NOT give away prizes. Wouldn't that be a better way to encourage the industry? There's something weird in the giving away of prizes to people who may be better than others. I understand it in sports or in school, but in creative work, it's a little bit awkward."



Denis Héroux

Best Picture producer, 1985
(*The Bay Boy*)

"It was very, very important, not only to use that time of year to meet with all the film people but also to compare products in the year before from throughout the country. Winning is a great emotion... not only because it's television... you are so moved. It was as important for me as when it happened to me in Los Angeles with *Atlantic City* or in Paris with *Quest for Fire*. From a business point of view, the award changes quite a lot. When it came time for Orion to sell it (*The Bay Boy*) throughout the world, they underlined the Genie. This doesn't mean that the day after you can put it in the theatre and that more people will watch it, because *The Bay Boy* was already shown, but it does affect how many people will watch it on television or on video cassette."

"And I only have one target: to win every year in the future for best film, even if I didn't last year."

Wayne Arron

Best Theatrical Documentary, 1985
(*Raoul Wallenberg: Buried Alive*)

"It gave me recognition in the industry and generally, credibility as a filmmaker. I was very proud to win it. It felt like all of the work and sacrifice was somewhat compensated by the award. It was quite important to me, not to mention the fact that it's quite a beautiful award physically. I get a lot of compliments on it... I've won a number of awards, but it's definitely the one that people focus on."

Best Lead Actor

- Zachary Ansley (*Cowboys Don't Cry*)
- Jeremy Irons (*Dead Ringers*)
- Elias Koteas (*Malarek*)
- Jan Rubes (*Something About Love*)
- Saul Rubinek (*The Outside Chance...*)
- Ron White (*Cowboys Don't Cry*)

Best Lead Actress

- Geneviève Bujold (*Dead Ringers*)
- Jackie Burroughs (*A Winter Tan*)
- Kerrie Keane (*Obsessed*)
- Josette Simon (*Milk and Honey*)
- Monique Spaziani
(*Les Portes tournantes*)

Best Supporting Actor

- Maury Chaykin (*Iron Eagle II*)
- Rémy Girard (*Les Portes tournantes*)
- Ron James (*Something About Love*)
- Michael Rudder (*Buying Time*)

Best Supporting Actress

- Colleen Dewhurst (*Obsessed*)
- Janet-Laine Green (*Cowboys Don't Cry*)
- Helen Hughes (*Martha, Ruth and Edie*)
- Miou Miou (*Les Portes tournantes*)
- Susan Douglas Rubes
(*The Outside Chance...*)

Best Achievement in Direction

- Roger Cardinal (*Malarek*)
- David Cronenberg (*Dead Ringers*)
- Francis Mankiewicz
(*Les Portes tournantes*)
- Anne Wheeler (*Cowboys Don't Cry*)
- Jackie Burroughs, Louise Clark,
John Frizzell, John Walker,
Aerlynn Weissman (*A Winter Tan*)

Best Costume Design

- Renée April (*The Kiss*)
- François Barbeau (*Les Portes tournantes*)
- Denise Cronenberg (*Dead Ringers*)
- Christiane Cost, Michèle Hamel
(*Les Tisserands du pouvoir*)
- Maya Mani (*Shadow Dancing*)
- Charlotte Penner
(*The Outside Chance...*)

Best Achievement in Art Direction

- Vianney Gauthier (*À Corps perdu*)
- Anne Pritchard (*Les Portes tournantes*)
- Carol Spier (*Dead Ringers*)

Academy Anniversary

Best Cinematography

- Tom Burstyn (Tadpole and the Whale)
- Karol Iké (Malarek)
- Pierre Mignot (À Corps perdu)
- René Ohashi (Shadow Dancing)
- Peter Suschitzky (Dead Ringers)
- Thomas Vamos (Les Portes tournantes)

Best Achievement in Film Editing

- Michel Arcand (À Corps perdu)
- Alan Lee, Susan Martin (A Winter Tan)
- Ronald Sanders (Dead Ringers)

Best Original Music Score

- Billy Bryans, Aaron Davis (Office Party)
- François Dompierre (Les Portes tournantes)
- Mickey Erbe, Maribeth Solomon (Milk and Honey)
- Richard Grégoire (La Ligne de chaleur)
- Osvaldo Montes (À Corps perdu)
- Howard Shore (Dead Ringers)

Best Original Song

- Louise Bennett – "You're Going Home" (Milk and Honey)
- Nathalie Carson, Normand Dubé, Guy Trépanier – "We Are The One" (Tadpole and the Whale)
- Jay Gruska, Marc Jordan – "Shadow Dance" (Shadow Dancing)
- Louis Natale, Anne Wheeler – "Cowboys Don't Cry" (Cowboys Don't Cry)
- Rufus Wainwright – "I'm Running" (Tommy Tricker and the Stamp Traveller)

Best Achievement in Overall Sound

- Don Cohen, Keith Elliott, Austin Grimaldi, Dino Pigat (The Kiss)
- Brian Day, Andy Nelson, Don White (Dead Ringers)
- Joe Grimaldi, Michael Liotta, Gabor Vadnay, Don White (Obsessed)
- Michael Liotta, Aerlynn Weissman, Don White (A Winter Tan)

Best Sound Editing

- Terry Burke, Richard Cadger, David Evans, David Giammarco, Wayne Griffen (Dead Ringers)
- Terry Burke, Tony Currie, Wayne Griffin, Marta Sternberg, Jane Tattersall (Buying Time)
- Richard Cadger, David Evans, Ken Heeley-Ray, Drew King, Robin Leigh (Iron Eagle II)
- Alison Clark, Alison Grace, Greg Glynn, Andrew Malcolm, Denise McCormick (A Winter Tan)
- Alison Grace, Penny Hazy, Andy Malcolm, Mike O'Farrell, Peter Thillaye (The Kiss)



Micheline Lanctôt

Best Director, 1985 (Sonatine)

"I'm tempted to say 'No comment'. As far as the aftereffects are concerned, it'll be a while before the Genies have any. Half of the award-winning films aren't ever seen by the general public. I know that when I won, I had doubts about whether or not the voters had seen Sonatine. When I think that this film had eight months of post-production work, and was shown in cinema classes because of the quality of the sound track, but wasn't nominated for sound, it makes me wonder.

"I'm ambivalent about the Genies. They are gaining momentum as an institution, but nonetheless have problems transcending Canada's cultural schizophrenia. Their raison d'être should be to promote the Canadian film industry, not to ape the Oscars."



Richard Condie

Best Animated Short, 1986 (The Big Snit)

"It means that the members of the Academy liked the film, which is very nice. I don't know how else to interpret when I get an award other than the fact that somebody is saying that your film is good, which is appreciated. That year, I was up for an Oscar too, so I got a lot of attention. You don't really know if these things have an effect or not; if they do, it's subtle."



Peter O'Brian

Best Picture producer, 1983

(The Grey Fox)

Best Picture producer, 1986

(My American Cousin)

"It means that your work has been recognized and given a place in some sort of historical perspective. It helps the Canadian film industry to have a structure and a past. It's also been meaningful in the selling of the two film, both outside the country and inside the country. It matters in the United States to the extent that it represents the best in Canada and people are curious as to what that is. Some people who are extremely artistic may not agree with me, but I think secretly and publically, that it means a lot personally to be recognized by people in your own industry. You feel a part of something. I think the Genies help people to stay at home. There is a satisfaction to it that helps you feel that maybe it is worth while to do this work in Canada."



Paul Caulfield

Best Live Action Short Drama, 1986

(The Edit)

"It didn't make a big change in my life for sure.... Career-wise, I don't think it meant anything. It's certainly an honour, but the phone didn't ring off the hook afterwards. But it was a thrill. It's a lot of work getting a film made, and to be judged like that by your peers and to get an award like that is great."



Louise Jobin

Best Costume Design, 1980 (Cordélia), 1986 (Joshua Then and Now)

"I've been nominated four times, so I've gotten a bit more used to it. The first time I won, it was the first year (of the Genies), and I was the only Quebecois to win among all the nominations. The Quebecois filmmakers were a little insulted and angry. I was almost embarrassed to have won. Later, having dinner at some sort of restaurant in Toronto, I learned about how the awards were given. When we were told that you had to be a member of the Academy to vote, I told everybody that we should become members, and then we too can vote. 'Maybe that'll change things,' I thought. The recognition by your industry peers is still the most valid opinion. Because of that, I think that the Genies are very good."

The reviews are in!

For reviews and complete technical credits of Genie-nominated feature-length films see the following issues of Cinema Canada:

A Winter Tan

- #147, December 1987,

Les Portes tournantes

- #154, July/August 1988.

Dead Ringers, The Outside Chance of Maximilian Glick, A Corps perdu

- #157, November 1988.

Calling the Shots, Comic Book Confidential, Growing Up in America, A Rustling of Leaves

- #158, December 1988.

Witnesses

- #159, January 1989.

Bonne chance à tous les finalistes québécois de la 10^e édition des prix Génie 1989!

La Sogic
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d'avoir participé
financièrement
aux films
mis en nomination.



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major. henriette major. terry malden. linda malenfant. shelley mallett. rené malo. elizabeth malone
donald martin. marcia martin. lindsay martyn. diane mason. angy massarella. louise massari.
mazza. steve mcadam. ernie mcadam. ian mccallum. judith mccann. catherine mccartney
gela
john mchugh. naish mchugh. brian mcintosh. dennis mcintosh. pat mcintyre. marianne mcisaac. valori mckay. theresa mckay.
ncellan. allison mcluski. briane mcmeeken. harvey mcmillan. bill mcmurtry. erin mcnamara-smith. trina mcqueen. barry mcquillan
hélène mihalus. tom miller. john milner. jan milnes. david mintz. ed mirvish. les mitchell. josée miville-dechène. elaine mock.
ork. glenn morley. john morran. doug morris. graham morris. catherine morrow. peter mortimer. paul morton. rose mossa. soheil mosun
dieter nachtigall. nigel napier-andrews. briane nasimok. colette naubert. robert nelles. diane neufeld. jennifer neville. sidney newman.
e norman. clara northcott. david novek. will novosedlick. maureen o'donnell. terry o'malley. jean o'neil. martin o'neil. anne o'sullivan
ey. candida paltiel. mark pancer. raymond paquin. huguette parent. mario parent. michael parker. barry parkinson. liz parsons.
. jacques payette. doug payne. debbie peck. louise pellerin. jean pelletier. john penturn. ludmilla pergat. derrick perkins. wilma perry
rs pineault. gordon pinsent. tamara pipa. lou pitt. marie-josée pittarelli. bruce pittman. david plante. martin e pluch. mark porinari.
derick pridy. mark prior. susan proctor. paul quigley. fin quinn. norma quinn. pierre racette. jim rae. joe ragonese. steve raiman
ddy. karen redford. nancy reed. peter rehak. alison reid. gilbert reid. ingrid reinhart. joel reitman. david renegar. rhonda resnick.
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roski. connie tadros. jean-claude tanguay. hélène tanguay. rick taylor. eva taylor. rena taylor. fay lindley taylor. john teeter
thomas. catherine e thomas. norm thomas. madelaine thompson. craig thompson. criss thompson. patricia thompson. scott thornley.
. devan towers. marie pierre tremblay. michel trépannier. jim trow. yvon trudel. tony tudhope. brad turner. gilbert turp. irene turrin
. george vasiliou. ann vautier. joanne veloso. kathleen verdon. christopher vernon. elizabeth verrall. liette viau. bill vigars.
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. mildred zahara. robert zahorchuk. rola zayed. eva zebrowski. chris zimmer. ralph zimmerman. donald ziraldo. moses znaimer

MAGNETIC ENTERPRISES

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Academy on a decade
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(416) 778-4987



The Master's Workshop Corporation
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The Magnetic North Corporation
(416) 365-7622

Academy Anniversary

Monique Fortier

Best Achievement in Film Editing, 1987
(*Le déclin de l'empire américain*)

"The Genies are, above all, a means of promoting the Canadian film industry outside of the industry itself, and in this, they are certainly successful. But I find that when a film is successful at the box office, it wins a lot of prizes, regardless of whether the editing is any good, or whether the costumes are any good. This seems to point to a lack of judgement among the voters."



Martha Henry

Best Actress, 1987 (*Dancing in the Dark*)

"It was great. It's an enormous, very scary thrill when you get them. I work at the Grand Theatre in London, and when I had the interview for the job in front of the board, I brought them in a bag. They wanted to see reviews and things like that, and I don't keep reviews. So at the end of the interview, I put the three Genie Awards on the table and said, 'there, you can look at those'. So in that instance, they were extremely helpful."



Leon Marr

Best Adapted Screenplay, 1987
(*Dancing in the Dark*)

"It means I don't have to work for scale anymore. Since writers get treated so shabbily in this country, that is a blessing. It's nice to win. I didn't realize that you also get a \$5 000 cheque with the award. Evidently I nearly fell over. They should tell you that before you go up, to avoid embarrassment."



Gordon Pinsent

Best Actor, 1987
(*John and the Missus*)
Best Supporting Actor, 1980
(*Jack London's Klondike Fever*)

"It means a lot. In this country you get the feeling that things don't really have a permanence when it comes to the position of filmmakers. What works for you one year won't necessarily work the next. The Genie and the Academy have been very steady, very courageous, and faithful to the idea of the filmmaker. They understood the inconsistency of the filmmaker and that we needed something very stable. It's important to have that behind us. It stabilizes your own identity about your presence in the industry. It's always nice to be a part of that club."



Denys Arcand

Best Director and Best Original Screenplay, 1987
(*Le Déclin de l'empire américain*)

"Winning is nice, especially in this case because it's not a jury or one individual, but members of your profession. Most of the people who vote are not from Montreal and are not people I know, so it meant professional recognition."



Rock Demers

Air Canada Award for Outstanding Contribution, 1988

"I found it quite marvelous to receive the award. It gave me the chance to speak out in a way that had a much larger repercussion than if it had been in any other forum. (Demers spoke out against Free Trade.) I was able to speak to the Canadian film industry, and to all of Canada. I ended up getting letters from all across Canada in the following weeks, from Vancouver to Halifax, from all sorts of people... mothers, housewives, professionals, writers, artists. So I found receiving the award had quite an impact."



Jean-Claude Lauzon

Best Director, 1988 (*Un Zoo la nuit*)

"Je donne aucune entrevue!" (I don't give any interviews.)

Best Original Screenplay

- Jacques Bobet, André Melancon (*Tadpole and the Whale*)
- Michel Courmet, Claude Fournier, Marie-José Raymond (*Les Tisserands du pouvoir*)
- Guy Maddin (*Tales From the Gimli Hospital*)
- Trevor Rhone, Glen Salzman (*Milk and Honey*)
- Michael Rubbo (*Tommy Tricker and the Sta.np Traveller*)

Best Adapted Screenplay

- Douglas Bowie, Robin Spry (*Obsessed*)
- Jackie Burroughs (*A Winter Tan*)
- David Cronenberg, Norman Snider (*Dead Ringers*)
- Francis Mankiewicz, Jacques Savoie (*Les Portes tournantes*)
- Phil Savath (*The Outside Chance of Maximilian Glick*)

Best Theatrical Documentary

- Calling the Shots - Janis Cole, Holly Dale
- Comic Book Confidential - Ron Mann
- Growing Up in America - Morley Markson
- A Rustling of Leaves: Inside the Philippine Revolution - Nettie Wild
- Witnesses - Martyr Burke, David M. Ostriker

Best Short Documentary

- Dying to be Perfect - Eileen Hooter
- Space Pioneers, a Canadian Story - Rudy Buttignol
- The World is Watching - Harold Crooks, Jim Munro, Peter Raymond

Best Short Drama

- Inside/Out - Lori Spring
- The Job - Donald Scott
- The Milkman Cometh - Lorne Bailey
- The Mysterious Moon Men of Canada - Colin Brunton
- Le Pied tendre - Roger Boire, Viateur Castonguay

Best Animated Short

- The Cat Came Back - Cordell Barker, Richard Condie
- Nocturnes - Yves Leduc
- Primiti Too Taa - Ed Ackerman

CONGRATULATIONS

T O · T H E · N O M I N E E S



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Canadian
Film
Craftspeople**

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CTV FELLOWSHIPS FOR THE 1989 BANFF TELEVISION FESTIVAL GUIDELINES FOR APPLICATIONS

The CTV Television Network, in a major commitment to the professional development activities of the Banff Television Foundation, is sponsoring 40 fellowships for the 1989 Banff Television Festival. Fellowships cover the following: full festival registration, including admission to all seminars, workshops, on demand screenings, all official festival social events, and daily continental breakfasts; transportation; and accommodation in Banff during the week of the festival. Applicants must be Canadian citizens or landed immigrants.

SELECTION CRITERIA

1. CTV Fellowships are intended to encourage professional development in the television and film industries by enabling emerging producers, directors, writers, (and others) to attend the Banff Television Festival. Applicants are expected to show evidence of their achievements and/or potential in the television industries: i.e., actual accomplishments, letters of recommendation, employment record, etc.
2. CTV Fellowships are intended for individuals who could not afford to attend the festival without a subsidy. Financial need will be the second significant factor in adjudicating fellowship applications.
3. Though it is recognized clearly that the television and film industries are interrelated, excellence in television programming is a major objective of the foundation and the festival. All other considerations being equal, in the adjudication of CTV Fellowship applications preference will be given to applicants whose interests and career objectives are significantly oriented towards television.

DEADLINE FOR APPLICATIONS
MARCH 31, 1989
DECISIONS MAY BE EXPECTED BY
APRIL 15



HOW TO APPLY

Applications for CTV Fellowships should include the following:

A resumé.

Three letters of recommendation from sources in the industry or knowledgeable of the industry. (N.B.: These should be sent directly to the address below by the persons from whom recommendations are solicited. Names, addresses and telephone numbers of references should be included in your resumé.)

A statement of financial need -- i.e., an indication that whether or not you obtain a fellowship will materially affect your ability to attend the festival.

A brief statement (one page maximum) of what you expect to accomplish at the festival.

Application material should be mailed to the following address:

CTV FELLOWSHIPS
c/o THE BANFF TELEVISION FESTIVAL
Box 1020
BANFF, ALBERTA T0L 0C0
TEL. (403) 762-3060 FAX (403) 762-5357
Tx. 03-822804 TV FEST BNF

