

FRONTS WEST

by Kathryn Allison

For the past month, Telefilm Canada's Vancouver office has been headed by Wayne Sterloff, a local filmmaker whose 20-year career has involved a stint with the CBC, technical work on U.S. pictures, computerized animation development, teaching, and "banging on the CFDC's door" for his own projects. As Projects Manager, his role will slightly differ from that of predecessor Donna Wong-Juliani, and will involve more decision-making. He says that it's long been a goal of Telefilm to involve Vancouver more in the decision-making process.

Asked what kind of funding B.C. can expect this year, he comments that, while Telefilm has no intention of working on a percentage system, the opportunities for western producers to compete for funding are now equal to producers in central Canada, and hints that B.C. could conceivably get a disproportionately high amount of funding dollars in the future if B.C. producers submit a lot of strong applications. The success of Sandy Wilson's *My American Cousin*, he says, indicates a perceptual trend that sees the West as very capable.

So far, he's noticed an impressive flow of ideas and concepts in B.C., but, of the applications he's seen, "the majority are just ideas attached to application forms. There is a sad lack of completed applications that show the producer has thought out the financing process." He sees his role as a facilitator — first helping filmmakers understand the business-end of filmmaking and then hopefully participating with some kind of investment.

Diane Neufeld of the B.C. Film Promotion Office reports that her office has \$40 million worth of production (eight projects) confirmed for the spring and summer. With EXPO, it is unlikely that this year will be another record-breaker, but based on activity now she says, "We're in fine shape." If her office is deluged by more visiting productions, the game-plan is to move things out to New Westminster, Victoria and the Interior. The quality of B.C.'s technicians means high production values and, Neufeld points out, that has attracted producers from central Canada as well as Los Angeles.

Domestic production is well underway this spring, and the

CBC's new emphasis on producing regional drama has the Vancouver branch producing two television series: *Beachcombers* (now in its 15th season), and *Bailey's Law*, now in production in Vancouver on three half-hour pilots. The CBC will also be busy on the EXPO site. Its Broadcast Co-ordinator Unit will cover all major events connected with EXPO, as well as service the needs of international broadcasters who will want to pick up feeds for their own countries.

The committee appointed by the provincial government to study the movie studio complex plan for Vancouver, has submitted recommendations to Bob McClelland, Minister of Industrial Development and Small Business. These recommended that the crown-owned Dominion Bridge property be the site of the complex and that the property be put out to tender in three parcels. Private industry would then lease one or all of the parcels with an option to purchase. Previously, financial participation by provincial and federal governments was assumed to be necessary to upgrade existing facilities, but now the committee is recommending that only private capital be used for a modest upgrading (\$1.5 million) which the film industry will provide with a lease on the property.

Vancouver celebrated National Film Week '86 in late March, and in spite of an opening night break-in and an avant-garde performance piece that involved spray-painting graffiti on the wall of the brand-new \$1.8 million Pacific Cine Centre, the week-long event was a success. Over 140 Canadian films were shown including a major retrospective of B.C. filmmakers, an archival program and an experimental program. Highlights of the week were screenings of Peg Campbell's *It's a Party*, Jack Darcus' *Overnight*, John Paizs' *Crime Wave* and Kirk Tougas' *Return to Departure*. There was also a lively seminar on distribution in which the pros and cons of various film festivals, the CBC and "those Americans" were discussed. The plight of the independent producer was talked about with passion and humour in a producers' seminar with NIFCO's Paul Pope ("We whine for money in Newfoundland, too"), Atom Egoyam ("I'm from big, bad Toronto"), John

Paizs ("I've never asked Telefilm for money. Would you like me to make something up?") and Sandy Wilson ("The currency of our industry is gossip").

The Pacific Cine Centre building was donated by First Canadian Land Corporation, (through the City of Vancouver's bonussing program that allows zoning concessions for construction of public amenities) to the three now-resident film organizations: Cineworks, Canadian Filmmakers Distribution West and Pacific Cinematheque Pacifique. The Centre was officially opened on March 21 with a film-cutting ceremony attended by federal ministers Marcel Masse (Communications) and energy minister Pat Carney (MP for Vancouver Centre), Bruce York (deputy mayor of Vancouver) and Vic Prescott (president of First Canadian Land Corporation). When official pictures were about to be taken, Mrs. Carney stopped the photographer and graciously pulled Peg Campbell and Grey Kyles, the

Cine Centre's co-chairpersons, onto centre stage. The Centre is the first in Canada dedicated to the production, distribution and exhibition of non-commercial, independent Canadian films.

Hannah Fisher is the new Director of the Vancouver International Film Festival, slated to run from May 23 to June 26 this year. Over 220 films have been booked and 125 of them

Broadway & HOLLYWOOD BOOKS

- First editions, out of print & rare books
- Current releases
- Specializing in the Golden Age of Broadway & Hollywood
- Mail orders — credit cards
- Free 1/2 hr. parking at Municipal lot
- Open Monday-Saturday 11-6

17 YORKVILLE AVENUE
2ND FLOOR • BETWEEN YONGE & BAY • 926-8992



m&m
productions
limited

Memo

To Buyers & Co-producers

Date April 24, 1986

Series "Vid Kids"

26 half hours, music video shows for young audiences

T.V. Movies "Something Old, Something New"

90 minute made-for-television feature, a romantic comedy about modern matchmaking

Co-productions

"Deadline" 90 minute theatrical feature film a romantic adventure in the country of living dangerously — Israel

We love producing Canadian productions for international audiences

M&M Productions Limited
129 Dupont Street
Toronto, Ontario, Canada
M5R 1V6
(416) 968-9300
Telex: 06-963639

will be Canadian premieres. Seventy-five countries will be represented and delegates from China and Quebec will attend the event. A sampling of the guests include: Jeanne Moreau and Lillian Gish, Tom Hulce, Vincent Price, Coral Browne, Michael York, Michael Apted, Jacqueline Bisset, Roland Joffe, Bobby Ross and

Léa Pool. Canadian films include **Anne Trister**, **Canada's Sweetheart**, **The Lady of Colours**, **Dark Lullabies**, **Jacques et Novembre**, **Final Offer**, **Storm**, and the world premiere of **Loyalties**.

For the first time, a three-day Industry Trade Forum will be presented in conjunction with the Film Festival. Julia

Frittaion is putting that together, and has amassed an impressive roster of speakers. Here's a sampling of who's confirmed: Rudy Carter and John Kennedy from the CBC; Peter Pearson, André Picard and Sam Wendel from Telefilm; Norman Jewison; Wayne Clarkson (Ontario Film Development Corporation); Kathy

Johnson (Disney Channel); Steve Bickel (Globe Export — Warner Brothers); Dan McMullin (Security Pacific Bank), Don Haig (Film Arts), and Douglas Leiterman (Motion Picture Guarantors). Seminar topics will be: film funding and packaging, selling to the world market, education and training, and possibilities for a B.C. film

policy. There will also be acting workshops (with Vincent Price and Norman Jewison) and a beginning screenwriters' workshop led by Sandy Wilson.

As far as local independent filmmaking goes, there is a lot going on but no space to cover it all. Here's the tip of the iceberg. Hy Perspectives Media Group is producing a special one-hour television documentary that will shoot this month in Vancouver and China. It follows the lifestyles of six severely disabled men who moved out of an extended care hospital and are now living in a False Creek Co-op. Their efforts have placed Canada on the leading edge of integrating physically disabled people into mainstream society. **A Life of Independence** will be introduced by Rick Hansen, and clips of his Man in Motion Tour will be included in the film, which will be distributed in conjunction with Hansen's return to North America. Producers are Jon Stoddart and Craig Freeman, executive producer and writer is Ric Beirsto, and Harvey Crossland is directing.

Christian Bruyere's Face to Face Films is in post-production on **Turned Out**, a 90-minute feature about a teenager who runs away from her abusive father and hooks up with the juvenile street scene. It stars local actors Christianne Hirt (**Glitterdome**), Robyn Stevan (**Rice Curry**), her real-life mother Diana Stevan, and Ian Tracey (**Huck Finn**). Several Cineworks people were involved in the production, which was privately financed.

BEFORE BEGINNING VIDEO POST-PRODUCTION, ASK QUESTIONS

QUESTION #3 — HOW MUCH?

Basically, hourly rates are competitive among houses with comparable facilities... what varies the most from place to place is efficiency. Since "how long" determines "how much", the important factors in keeping your costs down are good preparation before beginning your edit, communicating your requirements to your post facility as early as possible and choosing a reputable, efficient post-production house.

Watch this spot in coming months for more helpful questions about video post-production.

★ ★ FILM TO TAPE TRANSFERS ★ ★

Two RANK CINTEL MARK III Flying Spot Scanners provide the ultimate in film-to-tape transfers, especially when combined with Amigo scene by scene computerized colour correctors, secondary colour correction, black stretch,

suberb SONY BVX 30 noise reduction with image enhancement and ABEKAS still store.

★ ★ ★ ONE INCH EDITING ★ ★ ★

Two state-of-the-art video editing suites featuring SONY 2000 one inch machines, GRASS VALLEY 300 switchers with DVE and ADO all controlled by the ISC computer controller.

★ ★ ★ INTERFORMAT EDITING ★ ★ ★

...mix and match top of the line SONY BVU 820 3/4", BETACAM or ONE INCH machines, combined with a GRASS VALLEY 1600 switcher and ISC computer controller. AND the facility comes with the very best editors and colorists available anywhere.

ONE-STOP POST-PRODUCTION



The Magnetic North Corporation
70 Richmond Street East, Suite 100, Toronto,
Canada M5C 1N8. Telephone (416) 365-7622



Gourmet Courtyard Kitchen

Sheffer at ACC

TORONTO — Yes, Virginia, there is an Andra Sheffer and yes, she's still executive director of the Academy of Canadian Cinema and Television. Sheffer, who's held that post ever since the Academy's foundation over seven years ago, returned to Toronto Easter Weekend following a blissful, three-month-long hiatus in Italy.

Sheffer accounted for her leave of absence (during which Penny Hynam filled in as acting executive director) by noting "I needed a break." She added too that the Academy ran "perfectly smooth" during her absence. Her time abroad, much of which was dedicated to soaking up the pleasures of the local culture, did see her do some work — principally meeting with Italian filmmakers keen on the idea of working with Sheffer to set up an Italian equivalent of the Academy.