

# Orchestra and Snit nominated for Oscar top prizes

TORONTO — Two Canadian productions have been nominated for the U.S.'s 58th annual Academy Awards on March 24 in Los Angeles. Capturing one of three nominations in the animated short film category is Winnipeg producer/director Richard Condie's acclaimed **The Big Snit**, while Toronto's Rhombus Media Inc. received one of five nominations in the documentary short subject category for its 28-minute film **Making Overtures — The Story of a Community Orchestra**.

For both, the nominations are the latest in a series of accolades. The 10-minute-long **The Big Snit**, produced by Condie and Michael Scott at the NFB's Prairie Region office in Winnipeg, has five recent awards to its credit: Best Short Film at the Montreal World Film Festival; an International Critics Award last year at Annecy, France; a Hiroshima Award at the Hiroshima, Japan, Festival; a silver Prize at last fall's Chicago Film Festival; and the International Critics Award at Zagreb, Yugoslavia.

**Making Overtures**, for its part, won Best Production and Best Documentary Production under 30 minutes at last fall's 21st Yorkton Short Film and Video Festival, as well as capturing Best Performing Arts Film at the American Film Festival in Athens, Ohio.

Taking three years to produce, **The Big Snit** is also notable for being the NFB's 51st nomination. Previous Oscar winners for the NFB have been eight short action, documentary, or animated films: Stuart Legg's **Churchill's Island** in 1941; Norman McLaren's **Neighbours** in 1953; Co Hoedeman's **The Sand Castle** and Beverley Schaffer's **I'll Find a Way**, both from 1978; John Weldon and Eunice Macauley's **Special Delivery** in 1979; Eugene Fedorenko's **Every Child** in 1980; Terri Walsh and Edward De Lorrain's **If You Love This Planet** in 1983; and Cynthia Scott and Adam Symansky's **Flamenco at 5:15** in 1984.

The announcement of the two nominations, meanwhile, is itself notable for the differing reactions to the news. Condie, admitting to being both camera-and print-shy, feels «over-exposed» by the response being accorded **The Big Snit**. The result is that the modest, tongue-tied Condie «just wants to run away.»

Aware that the Academy was considering his film, Condie is content with the regard shown by the nomination («I'm glad

they like it down there," he says simply). Having seen the other two animated short film entries (**Anna and Bella** and **Second Class Mail**) and considered them «really good," he even charitably wouldn't mind if either of them won.

Currently at work on a project with the NFB and another «tiny work» with IMAX, Condie says **The Big Snit** would never have been realized without Scott's faith in both the film and Condie himself. Still, Condie, despite his self-effacing reticence, and Scott plan to attend the Academy Award ceremonies with their wives. Asked what would happen if **The Big Snit** won, Condie, not surprisingly, remarks «It would come and go; a bit of excitement, and that would be it.»

Conversely, the nomination was at once «shocking and wonderful» at Rhombus, says **Making Overtures** director Larry Weinstein. Weinstein, describing the film as «basically a love letter to a community orchestra» (specifically Cobourg, Ontario's Northumberland Symphony Orchestra and Choir), says that despite home-grown cynicism toward the Oscars, «We're going to have fun with it.»

Weinstein, commenting that Rhombus is something of a low-profile company with an empathy for their subject in **Making Overtures**, reported that orchestra conductor Philip Schaus was «very blasé at first» when told of the nomi-

nation. As Canadians with the more immediate aspirations of a Genie Award nomination, Weinstein says Rhombus Media's **Making Overtures** is «definitely a part of our Canadian experience — we don't try to hide its Canadian-ness.»

The \$60,000 film, a co-production with TVOntario (which put up half the financing, other contributions coming from the Saidye-Bronfman Foundation and the Woodlawn Arts Foundation of Toronto), also says something in favour of making of documentaries in Canada. «It proves we can make a documentary and inspire people and deserve to be supported a lot more," says Weinstein.

Producer Barbara Sweete, pointing out that Rhombus has several projects in the works with a culture/arts orientation (Sweete, Weinstein, and partner Niv Fichman produced two one-hour specials with the CBC and Telefilm last year on the music of Johann Sebastian Bach, and one current undertaking is a 10-part series with the NFB on contemporary composers in Canada), hopes the Oscar nomination will further Rhombus' orientation.

In particular, Rhombus is working towards a variety special on composer Maurice Ravel, one of the trio's favourites. Aiming to enjoy the recognition stemming from the nomination, Sweete hopes the fallout would be one of allowing Rhombus to spend more

time on its creative concepts than promoting itself.

Shortly after receiving the nomination, Rhombus was informed of a Washington, D.C. entrepreneur's decision to run **Making Overtures** as a companion piece to **Amadeus** during an Oscar night in March.



Ginette D'Amico  
CASTING DIRECTOR

**Make a Success Out of Your Next Production  
Get the Right Cast**

**PARTIAL CREDITS INCLUDE :**

- Joshua Then & Now** — Alan Arkin, James Woods, Gabrielle Lazure. **Meatballs III** — Loretta Swit.
- Fun Park** — Carl Marotte, Carolyn Dunn.
- Paroles et Musiques** — Catherine Deneuve, Christophe Lambert. **Of Unknown Origin** — Peter Weller, Shannon Tweed. **Au Nom de Tous Les Miens** — Michael York, Brigitte Fossey, Jacques Penot.
- Cover Girl** — Jeff Conaway, Irena Ferris. **Gas** — Donald Sutherland, Helen Shaver. **Scanners** — Jennifer O'Neill, Patrick McGoohan. **Visiting Hour** — William Shatner, Lee Grant, Michael Ironside.

Plus many documentaries and commercials.

**GINETTE D'AMICO**  
970 av. de l'Hôtel de Ville  
Montréal, Québec H2X 3A5  
Tel. : 514-876-1370

## Toronto EFP- "A renowned world-class approach to on-location video."

- Equipment Rentals
- Production Crews

Toronto EFP is Canada's best equipped field production facility. We've custom designed our video packages to yield maximum flexibility and consistent optimum performance.

**ENG/EFP camera systems include:**

- Plumbicon & Saticon Betacams with matte boxes, wide angle lenses, and CCU's.
- BVW-20 and BVW-25 Betacam VTR's
- Hitachi Computacams on 1", 3/4" & Betacam formats

**Multi-camera Production:**

- «PROMO», Toronto EFP's unique land based 23' mobile vehicle that's completely air-shippable
- Total global access with pre-wired flight case components
- Full production control of up to 8 cameras

Whether its equipment rentals or full production crews, trust Toronto EFP to deliver video excellence!

Toronto EFP,  
36 Lisburn Cr.,  
Toronto, Ontario,  
Canada  
M2J 2Z5

(416) 494-1695



Toronto EFP

## One-twenty Parliament

"Toronto's correct post production address"

Introducing a new approach to Betacam interformat editing in the heart of Toronto.

One-twenty Parliament is a luxurious post-production concept that encourages "conversational editing"

Designed by editors who know what clients expect, One-twenty Parliament features:

- Sony BVW-10, 15 & 40 series Betacam, BVU-820 3/4" and BVH-2000 1" VTR's
- NEC System 10 DVE
- Convergence 205 edit control
- Grass Valley model 100 switcher
- Chyron graphics
- Slo-motion & freeze frame directly from all tape formats
- Nagra T interlocking ATR & digital audio

All this technology is complimented by award winning editors who always capture the program concept and let creativity thrive

One-twenty Parliament reflects Toronto EFP's commitment to offer a premium facility priced so you are not faced with the task of creative budgeting

Editing as it should be

One-twenty Parliament, 120 Parliament, Toronto, Ontario, Canada, M5A 2Y8 (416) 863-1322