

# The patchwork quilt

BY IAN HUNTER

PHOTOS BY BRIAN LYNCH

One country? One film industry? No. As recent immigrant from Australia and key B.C. movie producer Richard Davis points out, "It seems to be like a patchwork quilt, each patch made separately, but with no one looking at the master plan."

That's the theme of this second annual West Coast issue of *Cinema Canada*: our constantly ripped-apart and stitched-together quilt of many shapes, colors and thicknesses. This being Canada, we'll make it an electric quilt, one that behaves like a television with 12 channels of information to flip between, 12 patches to watch.

The patches Davis was referring to are the provincial and federal funding and production agencies with their various agendas, some hidden, some not. The patchwork analogy also extends to the extent Toronto is separate and different from Vancouver. Or how Vancouver's indigenous film industry, which spent \$31 million in '88/89, is completely separate from the much larger American import industry in B.C., which last year spent \$127 million in the province. Then there's the total separation of the alternative filmmakers who refer to their work as "art," in contrast to the mainstream filmmaker's "product," or the commercial side collectively referring to itself as an "industry" as opposed to the artistic "community".

To make one story out of all these disparate elements would be stretching the point, but *Cinema Canada* once again focuses on the faces of a few people who have had particular influences on their respective patches. We will sew in some meaning, place the work done by B.C. film movers and makers into context within the rest of Canada, and try to see what this quilt—particularly the Western part of it—will look like in the next few years.

After years of persistent political lobbying, public protesting, centralist guilt, Western whining, Telefilm traumas, a federal election, and film fund follies, B.C. had a bumper crop of films for 1989. But the rest of English Canada has suffered a sparse year. No one can make accurate predictions for 1990. As the B.C. films unleash, Ontario and Quebec try to outdo each other in benefits to film investors; the federal Telefilm funds remain up in the air with rumors of a shift back east—to deal with the backlog of Ontario productions and supply broadcast funds for the CBC's goal of 95 per cent Canadian content in prime time. But official word is there is no word, that Telefilm's new 11-employee

Western office was not created to do nothing, and that projects will be approved on merit, not on region.

But the big question remains as to whether the fickle funding formulas feeding this country's patchworkers can stabilize and work in concert long enough, and soon enough, to allow Canadian, particularly B.C.-based, filmmakers to make a dent in the great American melting pot.

Viewing this question from a different perspective entirely is Richard Davis, a veteran of years of TV and movie production and management in his native Australia. His stint there as head of the New South Wales Film Commission, and involvement in the making of *Phar Lap* and *The Pirate Movie*, gives him an interesting perspective on B.C.'s since he is so familiar with Australia's recent film bust. Davis came to Vancouver three years ago, just before the start of the Vancouver boom, to co-produce *The Outside Chance of Maximilian Glick*, with Stephan Foster of Northern Lights. He was also Executive Producer of Summit Entertainment's *Matinee*.

Davis sees the building up of international credibility, through critical and box office successes, as the way to convince the investors and audiences to come, see, and pour money into B.C.-produced films. David is currently a director at Summit and Head of Production at Northern Lights, where he is in pre-production for the American-financed, but B.C.-produced, *Catch a Lonely Cadence*, starring Charlie Sheen and directed by Martin Sheen. *Cadence* is the first project following Northern Lights restructuring under Vancouver video company, Vidatron. A complicated share swap with Los Angeles-based, but Vancouver Stock Exchange-listed, foreign rights distributor The Movie Group, now gives Davis and NL access to money and the markets. In addition to *Cadence*, there are still several distinctly Canadian documentary and film projects on NL's burners. They are also engaged in serious bidding for a TV series version of *Paper Route*, the Family Pictures' anthology dramatic short they produced last year. Davis and company seem to have something to do in a number of different patches, as well as two or three quilts.

Getting too big for his patch, Shane Lunny and his production company Shane Lunny Productions are cautiously moving across the quilt from rock videos into dramatic film. Benefiting from 30 freelance and full-time production staffers, a steady bread-and-butter

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**BUT THE BIG QUESTION REMAINS AS TO WHETHER THE FICKLE FUNDING FORMULAS FEEDING THIS COUNTRY'S PATCHWORKERS CAN STABILIZE AND WORK IN CONCERT LONG ENOUGH, AND SOON ENOUGH, TO ALLOW CANADIAN, PARTICULARLY B.C.-BASED, FILMMAKERS TO MAKE A DENT IN THE GREAT AMERICAN MELTING POT.**

◇ broadcast (Much Music West and The Sports Network) and corporate video base, together with offers from "interested capitalists," Lunny is one of the most closely watched players in the evolving producer game. Lunny likes to push video technology to its limits, using film sound and lighting people to get close to film, while using interactive video, digital video, and digital sound to go beyond what's possible in film. Lunny is one of a number of local rock, corporate video, and commercial producers taking their time before making the great leap into film.

If this last crop of movies and producers could be considered the original wave, Lunny, commercial production houses like Circle Productions, Polaris Productions and other well-financed, Vancouver-based, internationally connected companies will form a very strong second wave. None seem too worried about the wrinkles in the quilt, they're looking at the pot.

More concerned about the local movie patch, John Conti has aged a bit and learned a lot, putting together *Terminal City Ricochet* (see On Location this issue). TCR was one of the many projects that was years in development, falling into place only when the B.C. Film fund was established and Telefilm gained regional autonomy. After years of collapsed deals and last-minute union hassles leading the production to go with a half Toronto/half Vancouver NABET crew (for the first NABET 800 shoot in Vancouver), TCR wrapped after a relatively smooth shoot.

TCR will be the most interesting film because it has a genuine West Coast radical flavor to it that reflects, to a large degree, the community and collective involvement that went into making this social sci-fi satire. You could say Conti and Company want to leave a permanent stain on their patch that just won't go away. On the clean family fun side, Stephen Foster is more worried about the quilt than the patch. He and co-producer Richard Davis fought to get *The Outside Chance of Maximilian Glick* made while Telefilm was imploding. Also, the winter of '87 in Winnipeg heated up despite the script's demand for snow. But B.C. Film was just being formed, allowing the provincial film funding agency to bail out Telefilm and let the production continue. Now, after losing out on all five of its Genie nominations, the film is being distributed and getting generally favorable reviews. Meanwhile, having separated from Northern Lights (which holds copyright to *Glick*) Foster Films is moving away from film into TV, adapting the story of the prairie Jewish boy coming of age for a TV series, which might be one of the shows the CBC will accept and produce out of Vancouver.

Wayne Sterloff, head of B.C. Film, predicts TV series produced in Vancouver will be the patch of growth. Sterloff, who previously ran the Western satellite office of Telefilm, watched projects get off the ground and then collapse

because of the lack of top-up funds. Eventually, B.C. Film and the other provincial film funding agencies became established to complete the pattern of the regional indigenous patches that connect with Telefilm. If the Telefilm patch really is threadbare, B.C. Film and its \$12.5 million dollar fund spread out over five years, will concentrate on development and marketing.

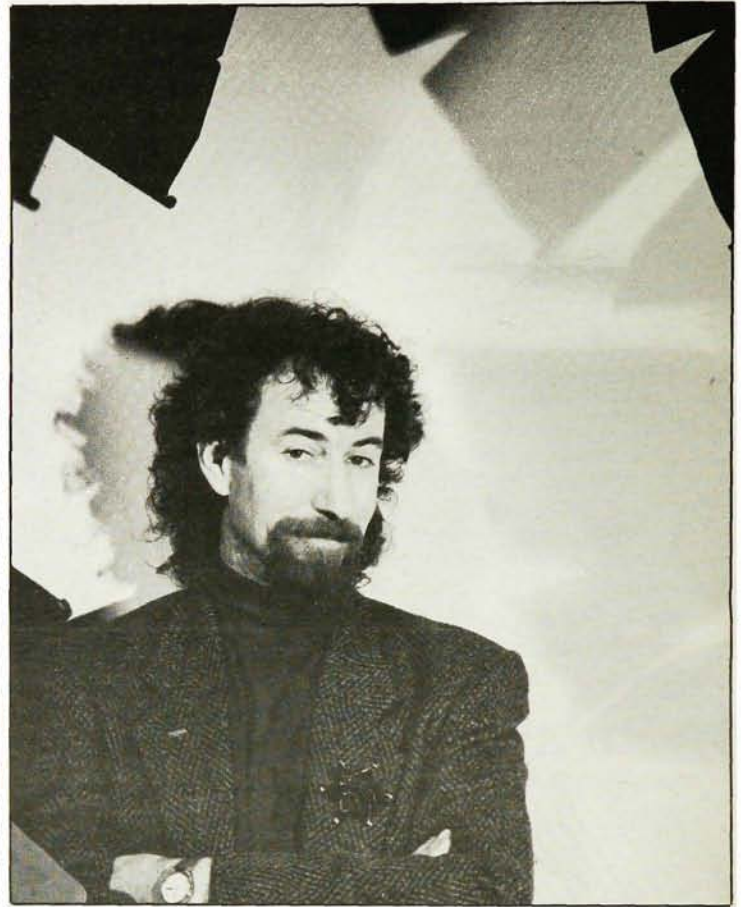
The West Coast marketing patch used to be almost the exclusive domain of Thomas Howe and Associates. Howe's main public distinction is winning the first-ever Industry Builder Award given out by B.C. Film last year. The prize marked Howe's serenely reliable presence over the last decade in B.C., while fly-by-nighters and struggling companies were more the norm. The Canadian Filmmakers Distribution West provides a service for experimental films, and newly formed Festival Films guided by Tom Lightburn (see profile updates) and Leonard Schein (see Fronts West) is first in line for Telefilm distribution funds and aims at the bigger features.

Howe, on the government's "B list, has a history of supporting local filmmakers. He has taken local films to market and paid advances for some films of dubious commercial potential, for example Jack Darcus's *Not Another Dirty Movie* (with a scene of a man masturbating on a cross). Howe's philanthropy has been balanced by the bread and butter business of educational film distribution, and lucrative trade in Britain's Channel 4 television product, to which he has North American rights, and in which he sees a model the CBC could use to pull the various patches together.

An odd, but distinctly Canadian, color in the quilt is documentary film. Jim Monro, a returning B.C. filmmaker, recently won a Genie as co-producer of the documentary *The World is Watching*, a look at mass-media news gathering in Central America. Monro left Vancouver seven years ago because of the lack of interesting film work in the city and returned from Toronto because he "didn't want to spend another four years there." Like Nettie Wild's *A Rustling of Leaves*, *The World...* had little initial help from local funding agencies, and no broadcast time or money from the CBC. Only after Britain's Channel 4 provided a pre-sale, did the Canadian funding sources come on board. He's now producing his first drama project here.

On the fringes of the Western Canada filmmaking community, Berggold's seven-minute animated *Up to Scratch* is a contemporary politically active, experimental filmmaker who are carving out a community to support their vision of alternative media perspectives. Berggold is a member of the Cineworks Film Co-op, while Marshall has organized NABET's new freelance local and is a member of Woman In Focus, the oldest feminist film/video production and distribution center in Canada. Both producers tilt fashionably to the left, ◇

## Shane Lunny Commercial Producer



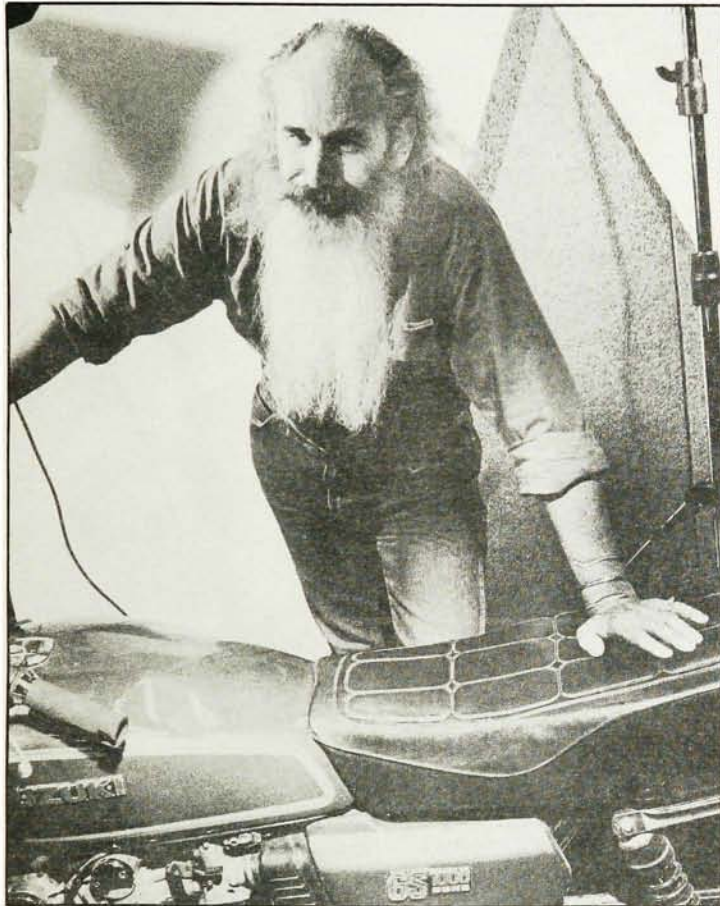
"I think we're closely followed as the new company on the big league block. Our attitude is not to rush into things if the time isn't right. A lot of people are beating a path to the door of government. We've consciously avoided doing that. We look at the broader issue of the market outside Canada, deciding whether our work is commercially viable. There's a great demand for programming, product, and pictures out there. It's a void, a demanding machine that requires a constant information flow. We want to be in that flow but not in a trivial way.

We're at a stage now where we can do what we want. We've got the first D2 digital video and audio system west of Toronto, and we're one of the most advanced digital post-production centers in the Northwest. The pace of our company has quickened, the dollar value has doubled every year for the last five years. People are talking to us now about \$5 million film projects.

However there is always the danger of not living up to an early promise. But this is a show-me business, and we realize that people who talk in the wake of action are more likely to be taken seriously."

**Richard Davis**

Producer



"If we want an indigenous film industry I think we have to make an assessment of what must be done. There seems to be a lack of overview. Realistically, the amount of product coming out of the West is limited to the resources (film personnel and the marketplace) available. Of the places I've worked I think Canada is the best and worst country to make films. There's so much support, but the restrictions don't make it easy to make films. Either we make small government-supported films for the Canadian market, which most likely aren't commercially viable, or make commercially viable films for the American and international market. It's an interesting and challenging situation for the indigenous filmmaker, given the very substantial support available from B. C. Film and Telefilm.

I think it's perfectly proper to take government funding to hone your skills and develop resources, etc. But you can't rely on an endless stream of government support. Those funds are politically determined and you can't build an industry just because someone wants a seat.

We're going to have to break away from government funding and make films on our own terms.

If we really want an indigenous film industry, we'll have to have a film community that can't only be based on money. We have to find a way of making movies for lower budgets. If you're under \$2 million, you can get your movie financed through a combination of Telefilm, provincial film funds, and broadcast funds. If you have a movie with a budget more than \$3 million, you are restricted to the names you can use (foreign distributors require stars to draw crowds to the theatre). We have to come up with a way of making films for \$2 - \$2.5 million. *Matinee* was made for \$1.5 million of which \$1.2 million was cash and the rest deferrals. Much of that film was successful because of favors, and you can't keep making films on the basis of favors. But the local unions need to continue to be creative and imaginative in their support for the local producer. We have to do low-budget films with everybody involved equally. I think we get the kind of film industry we deserve."

**Michael Conway Baker**

Composer



"The hope of our local industry will always be in product. Can we produce pictures that have entertainment value and that will bring to our industry credibility in the mind of the investing public? *The Grey Fox* is probably the most well-known Canadian film and it's one of the most popular videocassettes outside of Canada. It did an awful lot for the perception of Canadian, and especially B. C., films, even though it was not successful from a financial point of view. It was worth it to produce a film of this calibre.

The fallout from *The Grey Fox* had financial repercussions in that, because the film was so highly regarded, investors were willing to put money into the film industry. I think the same can be said for the best Australian films. Credible financial advantages were gained by having those films out there. We need to develop a history of films that return investment, but more importantly, are remembered.

There was a wonderful quote from the LA Times reviewing *The Grey Fox*, "What trains, and what music!" They singled the music out in a number of reviews as being outstanding. When an element like that affects people, it says something very strong. And certainly the fact that Lucas Film and many theatre owners have invested so much in their sound systems, and the soundtrack, it's because they feel good sound is a worthwhile investment.

Filmmakers bringing their projects here to be scored was never of any benefit to me other than the satisfaction of knowing some local musicians were working. I told the local musicians' union to hustle a little bit more for that work, but their feeling was that they were competing with their brother AFM members in LA."

◊ promoting the use of media by labour unions, respect for artists as workers, and recognition of the individual, experimental filmmaker as a valuable and integral part of the overall filmmaking community. Berggolds' seven-minute animated *Up To Scratch* is a contemporary union rights film used by Canadian auto workers and the B. C. Federation of Labour. With Marshall, he is currently working on *Canadian Blaze*, a 10-minute live-action film with animation, retelling the Princess and the Frog story from a feminist/west coast/skate punk perspective, with political overtones. They see their patch as small but important, and if there is going to be any creative fibre sewn into the indigenous film industry, it's most likely to come from patchworkers within the experimental/artistic film community. The two are critical of B. C. Film and Telefilm, accusing the agencies of ignoring the experimental filmmaker in favor of movies made only for money, not for meaning.

Which brings us to the American import industry, that spillover from the melting pot pouring over our quilt, dominating our patch. Seventeen-year-old actor Zachary Ansley got a Genie nomination this year for *Cowboys Don't Cry*, but Ansley has not worked in locally produced films since he started his professional career four years ago with the Disney feature, *The Journey of Natty Gann*. Ansley worked in a number of big-budget American TV movies, starred in two Christmas specials and a remake of *Red River*, and appeared in the regional CBC Family Pictures anthologies as well as the Toronto-based CBC production *9B*. Ansley, while preferring the Canadian style of making movies, likes the Americans' bigger screen better. The Canadian talent drain continues, but the Vancouver Youth Theatre, a combination school/theatre company which Ansley came out of, seems to be doing an unusually effective job of creating competent young actors.

From a more established patch, Michael Conway Baker writes music for movies and teaches film scoring to students at the University of British Columbia. Conway, perhaps Canada's best-known film composer, has received five Canadian TV and film awards, for his work on such movies as *The Grey Fox* and for TV series like *Planet for the Taking*. Baker's "Emption track" keeps the patchwork of the various scenes and rhythms in a movie together. If he does his job well, we don't notice his work.

Few notice Baker's active behind-the-scenes work boosting the local industry. On his own, he toured Hollywood studios promoting the Vancouver Symphony Orchestra for Hollywood soundtracks. As a result, the soundtrack for *Platoon* was scored in Vancouver. Baker has been composing professionally since 1962, doing film scoring since 1979 and while funding comes and goes, Baker remains happy and busy working his own patch, a calm presence among

some frantic, panicked patch workers, in the middle of the quilt.

On the fringe of the quilt, sewing a brilliant rude red into the finely sewn animators patch, Danny Antonucci works away on a Canada Council grant, making international cult shorts. Antonucci isn't sick, sadistic, excessively violent or unpleasant in person, but *Lupo The Butcher*—his three-and-a-half-minute animated nightmare about a crude Italian butcher who slices and dices himself into oblivion—has made some people wonder about what goes on under Antonucci's healthy head of hair. Antonucci, who works for Marv Newland's (*Bambi Meets Godzilla, Anijam*) International Rocket Ship Ltd., wasn't expecting *Lupo* to reach an audience. But its popularity has exploded it well beyond the small animation anthology distribution circuit via hundreds of bootleg copies around the world. In the process, the film has added to Vancouver's already healthy reputation as one of the leading animation centers in the world.

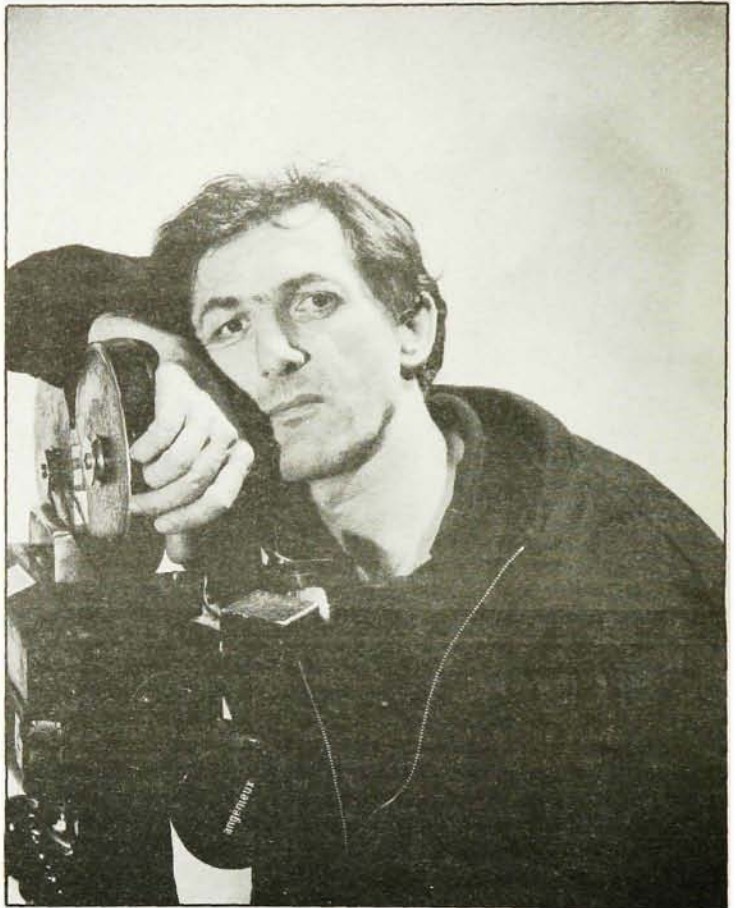
*Lupo* is also in the opening scenes of *Terminal City Ricochet* being projected onto the side of a building, and is in the *Outrageous Animation* compilation film currently touring the country. While millions of dollars are poured into creating hundreds of hours of Canadian film in the hopes that some international screen time can reflect the elusive Canadian character, Antonucci and *Lupo* have sliced their way onto screens everywhere but Russia and Africa. The Vancouver animation patch may be small, but from a worldwide perspective, it seems to dominate the quilt.

There are still more patches, including the emerging actors, writers, and other creative and production people waiting for the local community/industry to evolve to a point where they can quit their day jobs. Meanwhile, many Vancouver expatriates and new immigrants are finding their way to the city, forsaking the quick buck for the lotus land sun in the hope a bit of business will follow them to the West Coast. With the cost of living and breathing in Toronto sending more people and productions to Vancouver, with B. C.'s lower costs and longer shooting days and months, and with no sign of slowing in the American import movie business, there will always be some level of patchwork going on in Vancouver.

But is there going to be a master plan? Are we going to get beyond the political power games and financial fooling and figuring that has stunted the continued growth and impact of Vancouver as a movie production center?

Telefilm's Bill Grey says the patchwork workers will be on their own for a while yet. "Before you can look at the whole, you have to be a whole," says Grey from Telefilm's newly renovated office overlooking Vancouver's inner harbour. "At some point, once there's a general understanding that the industry is a coast-to-coast industry, then we can look at the whole. And I don't think that's very far away." ●

## Jim Monro Documentary Filmmaker



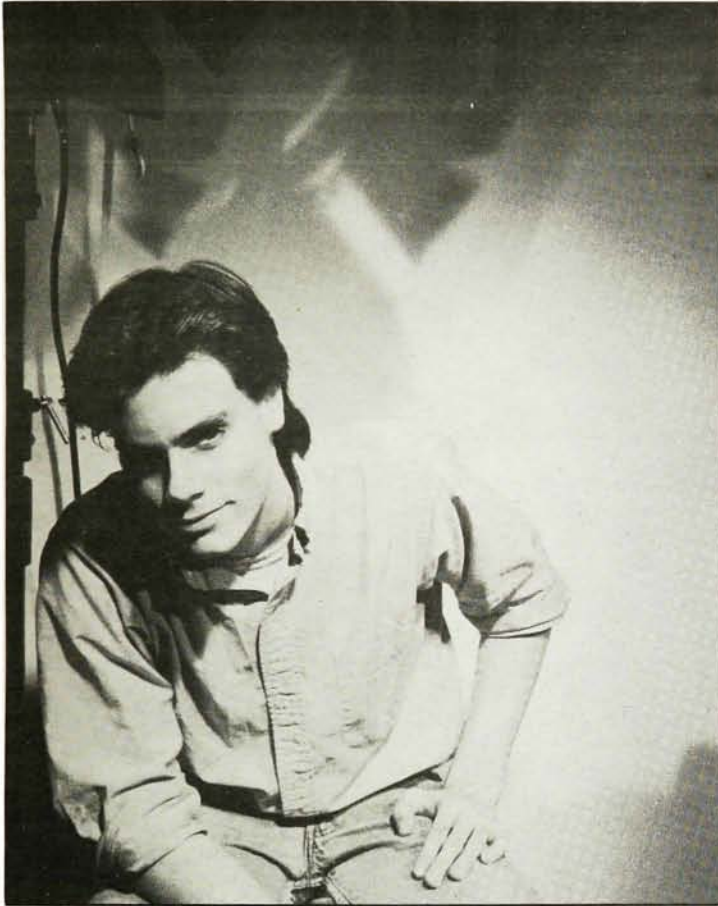
"When I was back in Toronto at the Genies, I was talking to a number of ex-Vancouver filmmakers lamenting the fact they have to live in Toronto to work. I talk to more and more filmmakers who say they want to move back here and like them, this is the place on the planet I want to be. I didn't want to start another film in Toronto and stay there until 1992.

Bright film students get out of film school and what can they do? There is work on American productions, but they aren't able to realize their own dreams, or they move to TO. I would like to live and work in B. C., but I don't have any hopes that \$500,000 budgets for documentaries are going to be found entirely in B. C. I think one of the most important documentaries produced this year was Nettie Wild's *A Rustling of Leaves*. She and I both had to go out of the country for financing. When we approached the CBC they told us the only spot they had for documentaries was on *The Journal*. They were not interested in anything outside that from documentary-makers other than their own.

The CBC's reticence in taking on new filmmakers is the big problem for people who want to make documentaries in this country. Britain's Channel 4 has maintained inventive original programming with new outside filmmakers while the tendency here is towards network-produced magazine-style documentaries. If the CBC and Telefilm had the desire and the financial sense to create a network that didn't entirely depend on advertising support, then we could get entertaining, stimulating documentaries."

**Zachary Ansley**

Actor

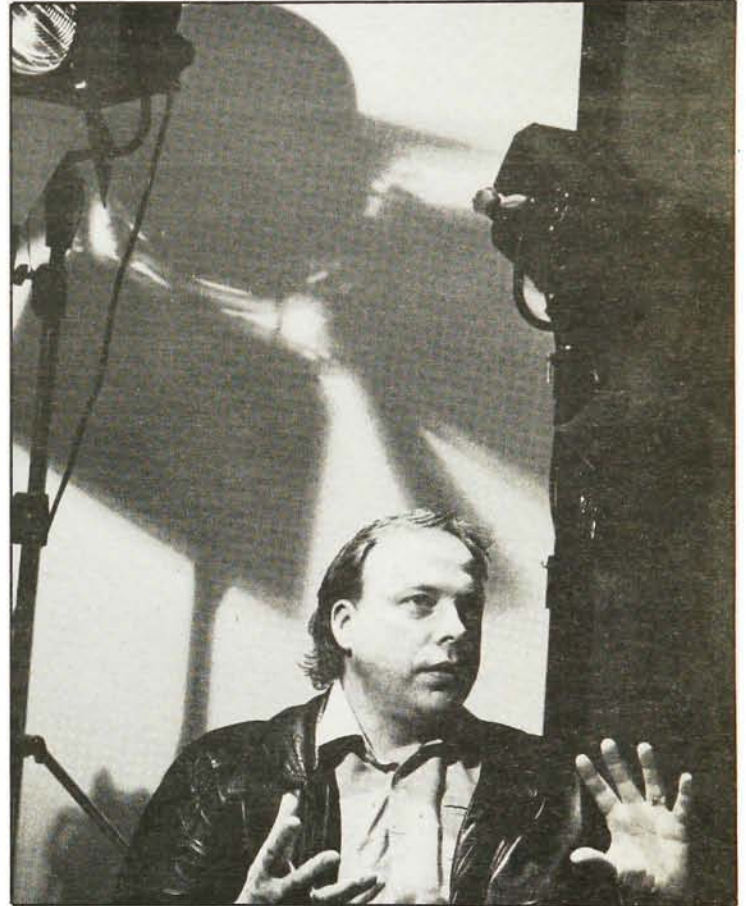


"To me the Canadian industry still has a newness and family aspect to it, while down in the States it is much more businesslike. I don't know if that is better or not. As a city, I like Vancouver more than I like LA or Toronto.

Staying two months in Toronto shooting *9B* this winter made me realize how much I missed Vancouver. I do hope eventually to get into American cinema. TV doesn't interest me as much as film or stage. For the most part I've played the more heavy dramatic roles. I have done a lot of comedy roles on stage, but I seem to be typecast on screen. I'm regretfully naive on the subject of B. C. film or Canadian film since I haven't done any independent B. C. film work. Vancouver Youth Theatre, where I took my training and developed as an actor, is probably the biggest pool of talent Vancouver has in the way of youth. It's one of a kind in Western Canada, and I owe my success to it."

**Wayne Sterloff**

CEO, B. C. Film



"I started filmmaking in Vancouver in 1966 and I've never seen a time like this, and I think we'll never see a time like this again. Money is not the problem. For many years there was always a shortfall in the financing of B. C. pictures. Federal agencies wanted to participate but couldn't. When B. C. introduced shortfall financing through B. C. Film, it allowed all these pictures to go ahead. A very large number of B. C. filmmakers have been given the opportunity to express themselves, and it will be interesting to see which filmmakers used that opportunity to say something. We're expanding the product base to a large degree.

There's a huge shift towards the marketing of the picture. The board of directors of B. C. Film approved two new programs to assist the producers as they go on to the world market. Out of \$31 million spent in local production we have one film (Harry Cole's *Lighthouse*) that isn't coming in on time. We have everything from programming for families to heavy political satire. You look at Charles Wilkinson's (Apple Pie Pictures' *Quarantine*) success at the American Film Market and with the distributors.

If there's disappointment it's that the writing

we've been getting has not taken that many risks. I'm surprised we're not getting more dynamic writing, more experimenting. Of the scripts we are getting in development, not that many are highly imaginative. The only thing that excites an audience is an imaginative picture.

We get very few applications from alternative filmmakers. There appears to be a dearth of alternative programming capable of being blown up and distributed. I think the industry isn't alone in its efforts to build a bridge between the individual film artist and the film industry. In 1989, you might see the society bring in grants for individual artists. Now that we have all the financing programs in place, do we have the creative talent? Do we have the imaginative filmmaker?

We'll be investing a lot in developing writers this year. I think we're the only development agency you go to with a script for development funds without a producer. I'd like to see this remote tribe of filmmakers pounding on their celluloid drums and heard around the world. The question is will the world find our stories entertaining?"

**John Conti**  
Producer



"From a social point of view, there have always been a lot of determined individuals in Vancouver. I think that determination has paid off. Hopefully, it has a lot to do with the fact that Vancouver is a breeding ground for filmmakers who believe in ideas and are determined to create and communicate out here. What we really want to do is make some more films. We want to be the kind of company that will retain our independence and take our time. In that respect, we won't be viewed as one of the more dynamic companies but I think people will recognize we put a lot of thought into our work. We want to make the right kind of films.

Our plan is to have some longevity and take the time to do films properly. We'll be around for a long time. I just don't think it's worth it to jump into things if it isn't time."

**Craig Condy-Berggold and Teresa Marshall**  
Filmmakers



Berggold: "The whole notion that film is an art, not a business, needs to be reintroduced. A lot of people are forced to move elsewhere because of economics, so our main focus is to get increased funding in all areas of the arts. Nobody (in the B.C. government or film industry) has said that independent films and experimental documentaries needed to be funded at all. It's obvious that the main interest of the B.C. Film fund is capital retrieval. Unless the independent film community is properly funded there is no potential for a creative film industry to grow in B.C. except for the Hollywood industry replanted in Canada, basically Americans coming up and making American films in Canada, paying lower wages. It's a shame that Canada, which is famous for its documentaries, animation, and short films, is cutting back on those sectors. The film industry seems concerned only with features, but we should be building on our heritage. With the Canada Council and NFB lowering funding, the squeeze is being put on experimental filmmakers.

Ten years from now I think people will still be making experimental films, but the question is whether we can pay our bills. Do we have to prostitute ourselves to the American film industry? We feel the American influence more and more on the West Coast. We need more support for independent Canadian filmmakers if we are to compete with them. Ninety-five per cent of Canadian film revenue goes south of the border. Until that changes, we deserve subsidies for our art. It's my belief that Canadians have a right to subsidies as long as the Canadian industry is dominated by the Americans, we have the right to get funding for that expression."

Marshall: "The distribution fund money is not there for independent groups, women's groups, or arts groups. They cannot get the money for distribution or production. You have to fund all the arts and the artists if you want an industry to develop."

## Stephen Foster

Producer



"I was fighting with an older system that was stumbling and collapsing on itself when I was making *The Outside Chance of Maximilian Glick*. The new films happened because of West Coast Telefilm officer Bill Grey's efforts to secure funds out here. The productions were bundled because you had a lot of productions which had been in development for years, and there was less competition for the funds from back East because of the disorganization of the Toronto office.

There's an ugly idea back East that way too much money went West. We're in the process of expanding regionally, but in a period of tight money, the tendency is to contract. The two are at odds. The problem is the lack of experience in thinking in a regional sort of way. Because the environment is so political, you see a lot of political deal-making and that's the problem. I see a tremendous amount of *ad hoc* policy going on as the producer goes door-to-door: as a producer you're blowing with the winds of change in one government agency or another.

The great challenge to any producer is finding a way to maintain consistency of cash flow. The current system seems to be working well for directors and crews. But I don't see a dialogue between producers about what we will see five years hence. How will the industry create models of production which can work to hold onto young filmmakers? Short of the current Alliance type model—you create a lot of product and crank out movies on a regular basis, creating a machine that needs to be fed money and ideas—how do pure producers create consistency in their work allowing them to show what they can do?

What we also have to do is convince our own people that our movies are worth watching. One of our two local daily papers, *The Province*, didn't bother to give *Glick* a review, even though the editor said readers didn't care where the film was made."

## Danny Antonucci

Animator



"I did *Lupo* because I was fed up with what was out there. I did *Lupo* for myself, totally self-indulgent. Basically, Disney killed off the adult animation market, I just wanted to bring animation back to the adults. During the 1930s and '40s you would see some really interesting animation. Disney took over and destroyed all that. Maybe people had the same feeling that they were fed up, animation is not just for kids.

I'm just bringing out what people want to express. When I first did *Lupo* I was literally starving to death. You'd be really stupid to think you make money doing animated shorts. I was told it would never play anywhere, but it started being picked up. Although it will never be played on North American TV, I got a fan letter from Leonard Maltin at *Entertainment Tonight*, and it has played on pay-TV.

*Lupo* has never actually screened in New York. But for some reason we've been getting all these T-Shirt orders from there. There are apparently hundreds of bootlegs of *Lupo* in New York, some fifth or sixth generation video copies. I don't mind as long as no one makes money off it."



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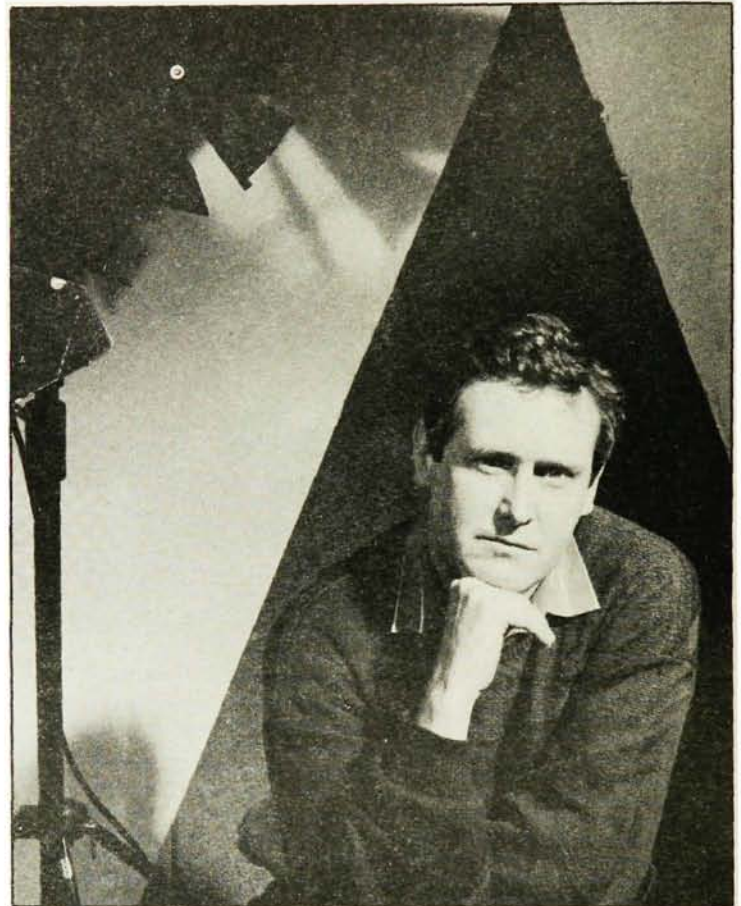
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## Thomas Howe

Distributor



"Ten years ago it would have been inconceivable that Vancouver would be the North American distribution base for Britain's Channel 4. Now it's accepted that Vancouver is on the movie map. I'm convinced that Vancouver can only grow, that we will look back to this moment as the time when we started to become a complete movie centre.

I think five years down the line you'll see Vancouver having a thriving indigenous production industry. B.C. has more than proven its competence in production. The question is can we make those indigenous productions for small budgets, and can we sell them? Out of the crop of pictures produced in B.C. there are some real gems. The early results we've been getting have been very positive. It should be interesting to hear the response back East. I hope that out of the pack we have one or two that will go into profit. But you can't have winners without some losers. Bill Grey, head of Telefilm's Western office and Wayne Sterloff deserve a lot of credit.

I believe the CBC will be a major player since we're not likely to have a thriving film industry in isolation from TV. The sheer number of Channel 4 commissions allows a lot of things to happen. The CBC should follow their example."



APPLE PIE PICTURES congratulates  
the Cast, Crew and Investors for  
their successful production, completion  
and delivery of the Feature Film  
**QUARANTINE.**