

past year in formulating and advancing rational solutions to the crisis in the industry, (despite the fact that CCFM has been refused an official seat on the CFDC Advisory Committee).

Following the adoption of CCFM resolutions the Toronto City Council established a working group on film under Mayor David Crombie. This group has organized meetings with federal and provincial ministers and set up a summer program of Canadian films to be shown in City Hall and parks throughout the city. Needless to say the tiny but perfect Mayor is our type of politician – lots of action. The leadership shown by the City of Toronto and its Mayor has underlined the abysmal lack of leadership from the other levels of government.

Because quota and levy are provincial responsibilities, CCFM has shifted its political focus during the past few months to the Ontario Government. We have been able to press the new Ministry of Culture and Recreation to give film higher priority than it has had in the past. Ontario cannot avoid this issue any longer. Other provincial governments have endorsed quota and levy (Manitoba and Saskatchewan). The press, particularly the *Toronto Star* and *Variety*, have been carrying increasing demands for action in this area.

The CCFM has prepared provincial film policy paper cataloguing the extent of support for quota and levy which will be the basis for upcoming meetings at the ministerial level. The CCFM also protested the Minister of Industry and Tourism Claude Bennett's trip to Hollywood to lure American production to Ontario.

Lack of Leadership in the Federal Arena

Secretary of State Hugh Faulkner continues to move in all directions without perceptible progress. His staff have met with provincial officials to ascertain provincial attitudes to quota and levy. They have not changed provincial policies.

Michael Spencer, CFDC Executive Director, in an appearance before the Standing Committee on Broadcasting, Films, and Assistance to the Arts stated that the CFDC had invested in 10 English-Canadian films in 1973, 12 in 1974, and everything was fine in the film industry. He neglected to mention that 13 of those films were low budget (without private investment) while many of the others have yet to be completed. The CCFM is protesting this delusion and has requested that the Committee reconvene so that the

CCFM may present the filmmakers' side of the story.

The CCFM is presenting a position paper on Pay TV to the CRTC June 10th hearing. The paper recommends Pay TV be administered by public enterprise, possibly CFDC.

The CCFM has increased communication with Quebec filmmakers who are presently fighting the Quebec Government over the new film law – Bill 1 (see story elsewhere). The CCFM is developing a common front with Quebec filmmakers where federal institutions are concerned.

Now you've heard the good news: while much is happening in terms of our efforts, little is happening in terms of Government response. Lack of Government leadership has reached grotesque proportions and competes with American domination as the major problem for the industry. CCFM in the year ahead is going to be more important than ever before as the battle for a Canadian film industry escalates. CCFM has had to fill the vacuum created by lack of Government leadership. Unfortunately, CCFM may have to continue this role. We still believe it can be done.



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The Guild's Annual General Meeting held this year at the St. Lawrence Town Hall on the 17th of April, saw the following Executive elected for the coming year: President – Christopher Chapman; 1st Vice President – John Eckert; 2nd Vice President – Robert Barclay; Treasurer – Elizabeth Butterfield; Secretary – Sam Jephcott; Ottawa Representative – Peter Cock; Montreal Representative – Charles Braive; West Coast Representative – Robert Linnell; Board Members – Karen Bromley, Allan King, Gladys Richards, Bob Schulz; Executive Secretary – Evelyn McCartney.

A formal vote of thanks, unanimously endorsed by the membership, was tendered to Peter Pearson, Guild president for the past two consecutive years, for the tremendous contribution of time and energy he had

expended on behalf of the Guild. Under the terms of the Guild Constitution, a term of two consecutive years is the maximum allowable.

The following minimum rates, ratified by the AGM, cover the categories of production manager, first assistant director, second assistant director, and trainee assistant director.

FEATURE FILMS/COMMERCIALS/TELEVISION DRAMA

Unit Production Manager – Daily \$115, Weekly \$515 (5 day week);
First Assistant Director – Daily \$110, Weekly \$490 (5 day week);
Second Assistant Director – Daily \$75, Weekly \$345 (5 day week);
Trainee Assistant Director – Daily \$35, Weekly \$125 (5 day week).

All rates plus 5 per cent Vacation Pay.

For other categories of production, please consult the Guild office.

The April meeting of the CFDC saw conditional approval given to six projects. We should know within the next few weeks if producers are able to fulfill the conditions laid down. The next CFDC meeting is set for May 30th – following the Cannes Festival. Details on a number of additional projects are being discussed and/or finalized at the present time, and we should know very shortly which ones will be a definite 'go' for shooting this summer.

Plans are now well underway for the 1975 Canadian Film Awards. Dates: October 7-12 (Tuesday thru Sunday – Thanksgiving weekend). Location: Shaw Festival Theatre, Niagara-on-the-Lake. There will be screenings of competing films in all non-feature categories each of five days; screenings of two features a night for five nights; screenings and discussions around the Retrospective theme each of five afternoons – will include the historical perspective on filmmaking in Canada with two documentaries, as well as some of the early features; a retrospective tribute to the NFB; midnight screenings will be held each of the first five nights to show the best of recent international award winning films. The conclusion will be the Awards ceremony and reception on the sixth evening.

More later.

Evelyn McCartney



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