

# Cinema Canada

# 56

\$1.25

**Exclusive Revelation!  
F.B.I. Grierson Files**

## **THE DESTRUCTION OF JOHN GRIERSON**

A synopsis of JOHN GRIERSON's activities, according to [redacted] his as follows:

GRIERSON was the Director of the National Film Board of Canada since its inception in 1938 until W.W. II. During the war the Canadian Government expelled GRIERSON for Communist activities and he proceeded to New York where he organized a [redacted]

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Special dossier on the Canadian Film Industry, 1939-53, compiled by guest editor Peter Morris for the Film Studies Association of Canada in conjunction with Cinema Canada



CANADIAN FILM  
ASSOCIATION



TELEVISION ASSOCIATION  
ASSOCIATION CANADIENNE DE CINÉMA-TÉLÉVISION

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## SPEAKING UP FOR THE CANADIAN FILM INDUSTRY

Telegram to:

The Hon. David MacDonald M.P.  
Secretary of State and  
Minister of Communications,  
House of Commons, Ottawa.

A unique opportunity now exists to free enterprise and initiative in the film and television industry in Canada through cultural and communications policy measures. Canadian talent and creativity will be stimulated by your decisions of the next few months, or, as in the past, will drift away in search of appreciation elsewhere. There is no better way to bring this country together than by exposing Canadian audiences to the very best of Canadian artistic and cultural expression. Performers need access to their public. Give excellence a chance to surface.

To this end, we urge immediate consideration of the following policy proposals:

1. The Canadian Broadcasting Corporation is our central cultural institution. Make it the showplace of Canada by encouraging creative competition in talent and ideas. The surest way to effect this is to put teeth into Al Johnson's commitment "to increase the use of independent production companies and of Canadian feature films over the next few years." CRTC endorses this strategy. Set an immediate quota of \$50 million rising to 30 percent of programming funds during this license period for acquisition of quality independently produced programs.
2. The National Film Board is failing. Reconstitute it as a graduate film school and funding source for excellence and innovation open to all. Institute a policy that all film and audio-video work sponsored by government departments be produced by outside companies, as is the practice with the bulk of all other government contracting. Suggest major (and long overdue) review of National Film Act to reflect these policies.
3. Capital Cost Allowance regulations are producing a surge in feature film activity. To ensure development of Canadian subjects, expand provisions to include tax deferral re: bona fide script and development investment, allow two-year production schedule for principal photography and adapt regulations for greater applicability to television series, educational and other audio-video production.
4. We heartily endorse and encourage policy direction recently adopted by the Canadian Film Development Corporation away from equity financing into script development, packaging and bridge-financing with private sector sharing risks.
5. We endorse your wish to license Pay Television in Canada given involvement by independent producers in the shaping of this policy to ensure Canadian talent is a major beneficiary.
6. We recommend examination of a 'blocked funds' diversion policy in lieu of withholding tax at the distributor level (rather than a quota or levy) for entertainment film rentals allowing such monies to be reinvested in Canadian productions of the distributors' choice.

These six policy initiatives are intended to minimize governmental interference, render efficient those governmental financial support systems that are needed, open up bureaucratized public sector operations to genuine creative competition, spread risks with the private sector, increase jobs, expand exports and permit the arts to grow — and hence become more self-sufficient.

CFTA is the representative voice of the independent sector of the film and television industry in Canada. We urge an early meeting with our Association and with our colleagues in L'association des producteurs du film de Quebec to discuss the above agenda.

Passed by the Board of Directors, Canadian Film and Television Association, 7th June, 1979.



# CANADA'S BEST!

That's saying a lot, but to film makers it automatically means . . . Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients. And that's a cue to quality, too, like: Productions Mutuelles - Cinévidéo - Vidéofilms - N.F.B. - Cinepix - Paramount - 20th Century Fox - Columbia - CBC - Warner Bros. - United Artists - MCA - Universal - Agora Films - Les Productions Cinak.

Our circle of friends and clients continues to grow.

A few of our recent original productions are:

Angela  
Rimbaud est Mort  
Panique  
Les Maléfices -  
Cathy's Curse

In Praise of Older Women  
Blackout  
Jacob Two Two  
The Uncanny

Rituals  
L'Ange et la Femme  
Two Solitudes  
Kings and Desparate Men

Recent dubbing of features:

Eric  
Les Mensonges que mon  
Père me Contait  
Massacre à la Scie  
Ils étaient Cinq

Le Chien Enragé  
Duddy Kravitz  
L'Autre Versant de la  
Montagne

Lancer, frappé  
Brrr  
Visage de la Peur  
Ces Adorables Victoriennes  
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