

## Cinema Canada: Third Edition

Starting with this issue, **Cinema Canada** will be published every month but January and August. Although it may seem foolhardy to some to become monthly just when the Canadian film industry is in such bad straits, the editorial and production teams of our magazine welcome the challenge. We hope that readers will be enthusiastic and will continue to give us their support.

Why go from six issues to ten just now? Canadian production is low and the films are not getting to the people. Money is scarce and jobs are hard to find. The federal government seems incapable of a coordinated film policy and is cutting back on the sums available to the established film agencies.

Ironically, the same day we learn that Famous Players and Odeon Theatres have agreed upon a voluntary quota, we learn that the entire feature film industry is in jeopardy because the Treasury Board has refused interim funding to the Canadian Film Development Corporation. The CFDC has no money. The National Film Board and the Canada Council's division of Film and Video have had their budgets cut back. The Film Festivals Bureau scrapes by despite an unsympathetic bureaucracy and the National Film Archives has been waiting ten months for its budget to be approved.

The federal government seems less and less interested in filming and is becoming increasingly nonchalant about the private film industry. Now it is up to Sydney Newman, in his new job as special counselor to the Secretary of State, to prove to us that it isn't so. He has two years to complete his study on the coordination of the government agencies dealing with cinema; but can the industry wait?

Only the provinces can now act. Many have good intentions but only Quebec has a cinema law, voted on June 18, 1975. This doesn't mean that the battle of the Quebec filmmakers is ended. It has just begun. The decisions which are made now will become law and the stakes are high.

Canadian cinema is in bad shape. And that is why **Cinema Canada** has to publish more often. We need to speak up, to talk back, to insist on the crucial need for an authentic Canadian cinema.

If the industry is to succeed and to establish a genuine cinema then all segments of the film industry must speak up. **Cinema Canada** must become an open forum where all opinions can be expressed and heard. We will not try to please everyone all the time but we shall find out the facts, clarify the issues and try to influence the priorities.

There has been a lot of good will but little coherence in the fight for a Canadian film industry. The interests of one sector or another often took precedence over the common good. The various sectors have been stingy about information; it is still difficult today to establish the facts concerning employment in the industry or to talk factually about the distribution and exhibition of our films.

**Cinema Canada** has documented this battle for over three years. George Csaba Koller and Agi Ibranyi-Kiss have given their time, their imagination, their enthusiasm — have given their all — to expand the magazine. It grew from a cinematographer's magazine to include news, information, opinion and analysis from many of the sectors involved with filming. **Cinema Canada** has been a quality production, expensively printed and marketed with gusto.

By publishing monthly, **Cinema Canada** will get closer to the news. We will try to free information, to establish the facts and to advance the industry. This means making changes. The news section will be tighter and more accurate. Response to official policies will come through the Organisations and Opinions columns, giving feed-back to politicians who are confused about what needs to be done. The feature articles will include more analysis and criticism as well as information, interviews and the rest. The expensive printing will be abandoned for the moment and the magazine will continue in the format of issue no. 21.

Like moving from 35mm to 16mm for greater flexibility, speed, and economy, **Cinema Canada** is combat-ready.

**Jean-Pierre and Connie Tadros**