CAB O.K.

I agree with you that Sandra Gathercole's summary and analysis of the Caplan-Sauvageau Task Force Report on Broadcasting Policy (*Cinema Canada*, November 1986) was for the most part "literate, factual and well-reasoned." But I would like to take issue with one gratuitous assertion, specifically that the Canadian Association of Broadcasters (CAB) had been "duplicitous" and had patronized the document "with false praise" That is simply not so.

The CAB discussed and debated each of the primary recommendations of the report. Often that debate was animated and not without controversy, but in the end the membership agreed, on a consensus basis, to place the weight of its endorsation behind the report. The CAB lent this support to Caplan-Sauvageau on the firm premise that no recommendation was beyond discussion and that taken as a whole the text (as Ms. Gathercole so aptly claims) was an exciting and excellent springboard for repatriating Canadian television.

In the last while, the television sector of the CAB has moved effectively on a voluntary code on violence in television programming, it is drafting new guidelines on sex-role stereotyping, it has advocated a more responsible position on the advertising of alcoholic beverages, it has repeatedly supported Telefilm Canada and its broadcast and film funding programs, it has pursued a progressive position on the free trade issue, it has taken the initiative in clarifying the Canada-Québec Entente on French-language television between those two governments, and it is revising and modernizing its broadcast Code of Ethics.

Along with D.O.C., it is also exploring new means for directing additional development monies to young Canadian talent *and,* amongst still other items, it has become a practical advocate of one simple fact – to increase or maintain audiences (hence rate cards and reasonable revenues) Canadian broadcasters must concentrate on the one area where there is real potential, and that is in scheduling quality Canadian programs. U.S. programming is already attracting large audiences and it is unlikely that these audiences will increase significantly. In an era of enhanced competition and fragmentation of markets, where U.S. product is escalating in cost, the old formulae may no longer work. The CAB is confirmed in this position. The CAB does not argue that more profits can't be redirected to better domestic fare, but it does caution that, to preserve the orderly progress of possibly the world's best broadcasting system, this must be accomplished within a fair time frame. Many industry profits are currently pledged against acquisitions and the interest payments associated with those consolidated properties, yet, as per Caplan-Sauvageau, these major and core broadcast entities may be essential to any future blueprint for our relatively small market.

In addition, what we are talking about is a possible double jeopardy situation for both public and private broadcasters, i.e., the re-direction of cash-flows into more Canadian content (costs up!) while scheduling that fare in a head-to-head struggle against the world's most effective pop culture machine – **Dallas et al** – (revenues down?). Perhaps we should learn from 600 years of unfortunate French military history with frontal assaults, they are expensive and they do not work. To employ another analogy, would or could ACTRA realistically and instantaneously do away with seniority, tenure or check-off? Would they not require time to adjust to such radically altered circumstances?

To wrap this up, I will certainly continue to admire Ms. Gathercole's sharp and crisp analyses on a broad range of cultural matters. But in this particular case, I believe that Sandra is wrangling against old ghosts and old attitudes, and with an aged, facile refrain. If we really want to accomplish something revolutionary for the Canadian broadcasting system, this more than ever is the time to pull together and not to pull apart.

Bill Roberts
Senior Vice-President
Television
The Canadian Association
of Broadcasters

BYO Film

In an attempt to fill the void of independent representation in Canada, the *First Annual Festival Irrationel du Nouveaux Rejects* limped onto the scene at Main Film Coop, in Montréal, on October 23, 1986.

The Festival featured a fine selection of films and videos rejected from either Montreal's World Film Festival or the International Festival of New Cinema and Video. The standing-room-only crowd was treated to living proof that independent Canadian cinema is not dead. Arousing speeches proclaimed "Who needs those shitty little festivals anyway"

It was a successful attempt to draw attention to independent cinema, cheaply cashing in on the publicity surrounding the New Film Festival, perhaps reminding him (the festival that is) of his earlier grass roots.

There was no selection committee; we showed all the films that showed up, including several honourable abstentions. This is something of a departure from the New Film Fest's one-man selection process. This democratic approach continues at Main Film in the form of *Apportez votre film*, a Montréal first. It is an open forum in which anyone can bring their film or video to show.

Other objections raised at the Festival de Rejects included poor Canadian representation in festivals that are largely government subsidized, and an excessive registration fee ($50.00 for The New Film Festival, with no chance of a refund if yer rejected). Vehement speeches were made by various independent filmmakers; a lively time was had by all.

Next year it's gonna be big, bigger, better, best, the bestest ever. It's gonna last at least four days, we're gonna have huge ice sculptures, and pineapple slices and horse devours and everything. Thanks to everyone ± for helping and coming, especially the people whose films ± were rejected. Better luck next year.

Velcrow Ripper •
Claude Ouellet •
Co-organizers of *Festival irrationel du Nouveaux Rejects*

BOOKSHELF

by George L. George

Information on nearly 100 distinct jobs is provided in **Career Opportunities in Television and Video** by Maxine K. and Robert M. Reed. Whether in management, programming or production, each position is discussed in detail and its specifics explicitly stated. A most useful volume for those considering a career in an exciting field (*Facts on File, NYC, $19.95*).

Lon McQuillin's **Computers in Video Production** reviews the various tasks computers can perform, leaving management more time for creative pursuits. Among these tasks, the book lists and describes the use of computers in scriptwriting, production budgeting and accounting, and post-production, as well as selection of hard-and software (*Knowledge Industry Publ., White Plains, NY, $39.95*).

"Computer graphics are a way of life today," asserts Robert Rivlin, editor-in-chief of *Computer Pictures*, in his expert treatise, **The Algorithmic Image**. For the uninitiated, an algorithmic image is created electronically by a set of computer formulas through the planned manipulation of a computer. Rivlin's extensively illustrated book offers understandable explanations of computer graphics' technical aspects and their application to film and television, science and medicine, and in business (*Microsoft Press, Redmond, WA; Harper & Row, NYC, distr., $24.95*).

A practical seven-language lexicon, **Film Vocabulary** includes English, French, Spanish, German, Italian, Dutch and Danish translations of some 1000 commonly used cinema terms, with convenient numerical cross-indexing (*National Textbook/Crain, Lincolnwood, IL, $12.95*).

In Vincent Terrace's massive three-volume work, **Encyclopedia of Television: Series, Pilots and Specials**, Vol. I covers 1937-1973, and Vol. II covers 1974-1984. They carry complete data on some 5000 programs, with cast and storylines, writer, director and producer credits, running times and air dates. Vol. III will contain a full index and an extended who's who (*NY Zoetrope, NYC, $29.95 ea.*).

The liberal political views of director Jean Renoir, and their reflection in his films, are explored with thoughtful objectivity in **The Social Cinema of Jean Renoir** by Christopher Faulkner of Ottawa's Carleton U. The book also describes discerningly Renoir's evolution from his socially explicit films (*La Règle du Jeu, La Grande Illusion*) to esthetically oriented movies like *The River* and *French Cancan*, among others (*Princeton U. Press, Princeton, NJ, $35.*).

When France was liberated from WWII Nazi occupation, the entertainment industry proved a fertile hunting ground for tracking collaborators. In **The Purge**, Herbert R. Lottman chronicles in dispassionate and documented fashion the purification of French society. He cites such names as Chevalier and Mistinguett, film director Henri-Georges Clouzot, and singer Edith Piaf among those accused but eventually exonerated during the cleansing process (*Morrow, NYC, $19.95*).