

FILM NEWS

Major Developments

BRYCE COMMISSION: Wandering about the country at the moment is a very curious royal commission, the Bryce Commission looking into corporate concentration in Canada. Early in February it came into contact with the film industry, specifically the distribution and exhibition sides, as the Council of Canadian Filmmakers presented a brief in writing. And on April 27 the commission asked the CCFM to elaborate its brief in person at the Toronto hearings. What followed was an educational experience for the commissioners, as they were initiated into some of the eccentricities and intricacies of film biz. And that's what they wanted; not numbers but principles, and information as to how the system works and what the iniquities are.

The CCFM explained that film distribution and exhibition in this country is a classic example of market control by too few companies. Add the fact that the companies are mainly foreign-owned, and you have an impenetrable wall facing the Canadian production industry. The CCFM was not prepared to follow through with their facts and propose solutions (quota, levy), but Bryce insisted, saying that the parameters of his inquiry are set by him, not some pre-ordained limits. Sandra Gathercole and Kirwan Cox, representing the CCFM, brought along John Rocca who, as has been outlined in *Cinema Canada*, also has a beef with the major exhibitors and distributors, and he outlined his experience.

On the other side (or mostly in the audience) were the major distributors, and up on the stand were George Destounis, Harry Blumson, and, via letters, the Canadian Motion Picture Distributors' Association and Bellevue Film Distributors. Their main complaint this time was the CCFM's figures, and Famous Players asked to present a further brief (they had presented one earlier during the commission's Montreal hearings).

The overall impression is that the commission reacted strongly to the CCFM and Bryce has asked for further information. The process is far from over.

CRTC: Meanwhile in Ottawa, the 50th Anniversary Convention of the Canadian Association of Broadcasters was taking place, and up stepped new Communications Minister Jeanne Sauvé to chastise them for not curtailing violence or developing alternative types of Canadian programs, and at the same time to make a crucial announcement regarding a possible change in policy: broadcast outlets may be able to participate financially in cable systems in their own cities. The CRTC has tried to prevent such a crossover, but the intention now is to allow the cable profits to be applied to producing Canadian programs; the intention, says Sauvé, is to preserve profits and Canadian identity, because "if there is a singular problem today, it is the domination of our airwaves and our cable systems by American programs."

The request for more Canadian emphasis was repeated by CRTC Chairman Harry Boyle, and neither he nor Sauvé exactly brought joy to the broadcasters' eyes. But as they heard what was happening in Toronto, they probably cried. For as owners of the outlets for broadcasting, they were presented with a new adversary: pay-TV was being started in Toronto.

PAY-TV is booming in the US, where it has over 650,000 subscribers now, and that should reach a million in 1976; 42 per cent of cable customers in Manhattan take pay-TV. And ironically one of the first pay-TV experiments was in Toronto some dozen years ago; it failed, probably because Toronto receives so many stations already that pay-TV offered no real alternative. And going out was much cheaper then.

But now it's back, and a direct challenge is being presented to the CRTC on two fronts. In one self-contained group of apartment buildings, an unlicensed company is putting signals into residents' homes, but they aren't technically under CRTC coverage because they aren't using an antenna, whether master (MATV) or cable (CATV). Two Toronto cable companies saw this move and, in direct contravention of CRTC guidelines, have

together formed a third company to place signals in the apartments of two huge buildings downtown.

Both companies will initially offer recent feature films supplied by an American firm: that means no Canadian content and most of the money leaving the country. The CRTC has been against pay-TV because it can take away audiences from regular channels, especially Canadian ones, thus lowering revenues as it splits the audience even further than the cable and station expansion has done. At the broadcasters' convention Boyle mentioned that the CRTC recognizes the coming of pay-TV as inevitable, but although he urged Canadians to acquire control of it before it's too late, he offered no idea of how the CRTC will cope with the problem.

One result may be that Canadian film companies will make features for pay-TV, and they'll be included in the packages of foreign features for broadcast. That, however, also sounds familiar, sort of what has happened in the theatrical film industry. As of the beginning of May, that's how it all stands: confusion in the midst of action.

Stephen Chesley

PAY-TELEVISION: The ground rules for the commencement of pay-television service in Canada were laid out in speeches by Communications Minister Jeanne Sauvé and CRTC Chairman Harry Boyle at the annual meeting of the Canadian Cable Television Association held in Toronto June 2.

Mme. Sauvé put forward three objectives and three options for achieving them. She then asked for opinions from the public by September 1, 1976.

The objectives: "First, it must provide a range of programming which does not duplicate that now offered by broadcasters and must do so without siphoning programs from the broadcasting system ... Second, it must ensure the production of high-quality Canadian programs that Canadians will watch. Third, it must ensure that programs are produced in Canada for international sale."

The options: "First, individual licensees; second, a consortium which could involve various combinations of cable operators, broadcasters and representatives of government; and third, a pay-television network which could be either a public or private corporation."

The minister said she favors the network approach, but warned that pay-TV must not fall into the trap of the motion picture industry where foreign interests control the financial resources needed for Canadian production.

Boyle added that the government will make a national policy decision on pay-TV after receiving comments from the public by September 1, 1976.

Already a group of cable operators have incorporated their "Pay Television Network Ltd." with promises of 15% of the revenues going into Canadian production (estimated pay-TV revenues - \$120-250 million). The broadcasters are not well advanced in their pay-TV thinking, but CTV has already asked for a share of the pie. Public enterprise is quiet (sleeping?). The Council of Canadian Filmmakers congratulated Mme. Sauvé on her speech and announced a pay-TV seminar in July to develop a policy for the benefit of the program production industry.

Kirwan Cox

IMPERIAL OIL, in what one hopes will be the start of a small trend, has moved from hockey to culture. It will bankroll a major seven-part TV series on immigration to this country, emphasizing the importance of various ethnic groups in the development of Canada. Plans are for broadcast simultaneously in English and French on the CBC in 1977, and for a repeat of the series in 1980. The latter date marks the 100th anniversary of Imperial Oil, and this birthday provides the reason for the epic production.

The title will be *The Newcomers, Inhabiting a New Land*. The project will be produced for Esso by Intervideo, the company run by Richard Nielson and Pat Ferns, who are responsible for many TV films, including the

Malcolm Muggeridge series *A Third Testament*. Executive producer for Imperial Oil will be Gordon Hinch, a former TV production hand. Ultimately the series will be made available for educational distribution, complete with study guides, books, paperbacks, and coffee-table books.

The approach is to combine drama and documentary, and to help with the history Esso has an 11-member advisory board. Writers working so far under story editor Charles Israel include Alice Munro, Al Purdy, George Ryga, Timothy Findlay and Guy Fournier. Eric Till leaves for the Northwest Territories soon to film the first segment, *Prologue*, about the native peoples. Jean-Claude Lord will direct the second episode.

ACTRA: For the record, here's a list of the winners of the ACTRA Awards, broadcast from Toronto in late April: Jane Mallet won the John Drainie Award, Harry Brown was named Best Radio Public Affairs Broadcaster, Warner Troyer was cited as Best Writer in a Visual Documentary, Adrienne Clarkson and Warner Troyer shared the Gordon Sinclair Award for Outspokenness, John Howard of Winnipeg received the award for Best Public Affairs Broadcaster in TV, Pierre Juneau received a Special Recognition Award, Ted Allen won the Award for Best Visual Drama Writing for *Lies My Father Told Me* (the only feature film effort to win any award in the entire evening), Max Ferguson and Allan McFee shared the award for Best Radio Performance, Fred Sgambatti received the Best Sportscaster Award, Peter Kent of CBC won the Best News Broadcaster Award, Elizabeth Gray of Ottawa won the Best Writing Award for Documentary Radio, Harry Bruce won the Best Radio Dramatic Writing Award, Al Waxman was named Best Performer in a TV Series, Jayne Eastwood received the Earle Grey Award for Best Performance in a Non-Feature Film or TV Role, Chris Wiggins won the Andrew Allen Award for Best Radio Dramatic Performance, *Pro Nobis Pectoribus* was cited Best Radio Program and *Emily Carr* was named Best TV Program of the Year. It was a relaxed, smooth show with a remarkable number of enjoyable acceptance speeches.

Festivals

The big fall festival that makes its first appearance this year is Toronto producer Bill Marshall's Festival of Festivals. To be held at Ontario Place in Toronto from October 18 to 24, the programming will include the best selections from the top film festivals held each year outside of Canada - and there are 400 of them - as well as a North American premiere and world premieres from Hollywood. It's the cream of Cannes, Berlin, Edinborough, Los Angeles and so on, says Marshall and he hopes it will be the start of an annual event. Also included will be a series of special-interest festivals, for example an afternoon of documentaries, as well as a producers' conference featuring foreign guests but mainly for Canadians. He's been working on it for a year and a half, and now sees the budget at \$300,000, with nine people on staff this summer growing to 40 or 50 at festival time. "The Kaels, Reeds and others will be here. It's a first-class world festival." To bring off the budget, he's obtained funds from government sources - about one-third - and private sources for the rest. Some input comes in services: Harbour Castle Hotel will provide office space and house the guests. He's visited other festivals to recruit experts to help set it up, and he's been constantly travelling to other festivals to find films, all of which he'll choose himself.

And don't forget the World Animation Festival and Ottawa 76 during the first two weeks of August, organized by the Canadian Film Institute.

Random Notes

In the wake of increasing investment in foreign movies by Canadians, the Secretary of State Department and the Ministry of Revenue are holding meetings. The object is to lower the current 60% tax write-off on foreign film investment to 20% (for Canadian films it's 100%). Despite the tax benefits of investing in Canadian films over foreign efforts, money continues to flow to *Story of O*, *Conduct Unbecoming*, *The Odesa File*, *The Klansmen*, and now *Won Ton Ton: The Dog Who Saved Hollywood*. That's

more than has been invested in Canadian features in the recent fall surge, and it leads one to ascertain that the real reason for investing in movies is to make money from the film revenue, not to prevent the government from collecting. And that's the psychology that should govern attracting investors for Canadian films.

Last Tango in Paris had its Nova Scotia premiere in late April, somewhat belatedly due to the banning of it by the provincial censor board. But the board, due to a valiant battle by journalist Gerald McNeil and his lawyer, has been transformed from a cutter to a classifier, and hence *Tango's* debut. But McNeil is still \$14,000 short of his \$25,000 costs, and is seeking financial contributions. And he still will probably have to fight a provincial appeal of his court victory. Nor has he seen the film yet; he's now posted in Ottawa, where it played ages ago... On another financial front, Crawley Films is feeling the crunch of a cash-flow problem, due to having two \$500,000 features in circulation. Hence they've sold their Chelsea, Quebec, studio to the federal government, and laid off some staff. Also costly is Crawley's current legal battle with Universal; it claims they neglected to distribute *Janis* well.

Canada Council senior arts grants for filmmakers were awarded to Gilles Carle, André Forcier, and Bill Fruet... Gail Scott has been appointed a field producer for CTV's W5. Up to now she's been covering Ottawa's surreal political world for the network... CBC Drama head John Hirsch's production of *The Dybbuk* picked up three Los Angeles Drama Critics' Awards: the play was cited as Distinguished Production, Hirsch himself as Distinguished Director, and lead actor Nehemiah Persoff as Distinguished Actor...

Cold Journey, the Martin Delfalco film made some time ago, was premiered in La Pas, Manitoba, where some of it was shot. The NFB feature tells the story of an Indian boy's inability to adapt to his changing native world or the different white world, and was made with an Indian crew assisting and being trained via the shoot. Distribution will be in the immediate Prairie areas where those who can connect best with the film live. The cast includes Johnny Yesno, Buckley Petawabano and Chief Dan George... René Bonnière's NFB film *A Sense of Place*, made to mark the UN housing conference, Habitat, held in June in Vancouver, was shown on CBC on June 9...

Stephen Chesley

Janis produced by Crawley



ONTARIO

TVO — As the other TV seasons expire into reruns, TVO, the Ontario educational network, continues to present new efforts. Among the April showings were Don Shebib's study of the life of old people; **We've Come a Long Way Together**; **Buenos Dias Companeras**, about the life of present-day Cuban women produced by Vivienne Leebosh and featuring translations and interviews by Selman Bryant-Fournier; and a theme evening on native peoples, beginning with a Buffy Sainte-Marie concert featuring Harry Belafonte as narrator, an examination of the exploitation of Indian lands written and directed by Ron Kelly and called **I Can Get It for You Wholesale**, and concluding with **To Walk With Dignity**, a comment from the Indian point of view by Duke Redbird.

On May 12, the York University Department of Film held its annual showing of student films. This year the event took place at the Art Gallery of Ontario, and for the first time third-year efforts were added to the fourth-year-level films... York's head of film, John Katz, is off to California for a sabbatical next year. Acting head will be Stan Fox... Bruce Raymond has had no better economic luck with Toronto's Studio Centre production studio than his predecessors, and has refused his option to buy and moved his offices out. The owners, Cambrian Broadcasting, are running it for now.

VISION IV of Toronto have gone their separate ways officially. Dick Shouten is now with Video Program Services; Bob Clarke, Victor Solniki, and Barry Leyland are off on their own; and the fifth member, Harve Sherman, has several projects in the works, one of them possibly with Universal Studios. Last fall, Sherman on his own produced **Shoot**, and it's set to open in June, with Ambassador handling domestic distribution and Avco Embassy having the American rights. European rights have also been sold.

THE DAN GIBSON-KEG Production of **Grey Owl** is still in the planning stages, but the film becomes firmer all the time... Larry Dane, producer, and Peter Carter, director, have revived



Peter Carter

Rituals for shooting this summer. Pic was originally scheduled for last summer and concerns hunters in our primitive north woods.

CCCP — Toronto filmmakers Dennis Pike and Ivan Goricanec of Certified Canadian Content Productions have completed five three-minute films based on Indian legends for Avatar Learning, the production arm of Encyclopaedia Britannica Films.

AT THE CBC, Peter Pearson has signed a three-film contract, two of which will be in the returned, highly successful journalism series under producers Ralph Thomas and Stephen Patrick. Already complete for the series is **Ada**, a film by Claude Jutra about women in a mental hospital, with a cast that includes Kate Reid, Jayne Eastwood, Janet Amos, Anne Anglin, and Sabena Maydell. During late April Don Haldane directed a Rudy Wiebe script filmed in Winnipeg and based on the Garrison Dam project. Show is called **Someday Soon Before Tomorrow**. Also in planning stages are stories about the recent B.C. penitentiary riot and killing, Newfoundland miners dying of radiation, an aging hockey player, and one based on recent Montreal criminal investigations.

CBC is repeating two of its top documentary series this summer: *The Days Before Yesterday* and *The Tenth Decade*. As well, the best of the *Performance* series will be shown on Thursdays at eight pm... Denis Héroux' **Born for Hell** and the Harold Greenberg investment **Echoes of a Summer** both played Toronto at the end of April. **Stephen Chesley**

QUEBEC

OLYMPIC FILM: The NFB, producer of the official Olympic film for the Olympic organizing committee, will pay a quarter of the total budget of \$1,200,000. Of this sum, \$300,000 is earmarked for distribution costs. Jean-Claude Labrecque, director, is seconded by three NFB directors: Marcel Carrière, Georges Dufaux and Jean Beaudin. Jacques Bobet is producing this extravaganza which uses 25 crews at 22 sites (120 people in all) to film the 21 disciplines present at the Games. Filming started two weeks before the Games opened. A rough cut should be ready around Nov. 30, and a final mix by April 30, 1977. Labrecque is abandoning the 35 mm used at Mexico and Munich to return to 16 mm. It was thought that 16 mm could better catch the fluid nature of the activities, and was more in keeping with the *cinéma vérité* technique for which Canada is renowned.

COJO-CULTURE. The official Olympic cultural film has been contracted to Les Productions du Verseau, and is being directed by Aimée Danis and Michel Beaudry. During the entire month of July, Montreal is celebrating, and cultural activities abound. Sherbrooke St., from Atwater to Papineau, has been declared the "Corridor" where open-air theatres, clowns, music and dance are continuous. The film should document these activities as well as those at the Olympic Village (Oscar Peterson, Charlebois) and the more classical offerings in theatres all over the city.

The film is entitled **Ladies and Gentleman, Summer!** and is structured around Reynald Bouchard, actor, and Annette Av Paul, ballerina, who will tie the diverse episodes together. Brian MacDonald is responsible for the choreography and Jean Sauvageau for the music. Daniel Fournier is the director of photography and Francine Gagné the assistant director. In all, the film should cost \$200,000, the entire amount coming from the Olympic Organizing Committee.

APFQ-SNC: Negotiations began seriously on June 30 between the Quebec producers' association and the technicians'

union. Production had come to a virtual standstill in early June and several companies were losing customers or moving their productions elsewhere. A deadlock had been created when the technicians insisted that the producers recognize the 1974 collective agreement (imposed unilaterally by the SNC) as the basis for negotiation. The APFQ had refused, insisting the agreement must be freely negotiated. The deadlock was broken when lawyers for the two sides were able to come to terms. Presently production is back to normal. If and when a collective agreement is concluded, it will be the first time such an agreement has been negotiated in Quebec.

APCQ. The Association des propriétaires de cinémas du Québec (Quebec theatre owners association) had its annual meeting on June 9 in Quebec City. At that time, two motions were presented: one concerning pay-TV, and one about parallel movie circuits (films shown in colleges and universities, church basements, lodge halls, etc.).

The theatre owners fear that competition from the pay-TV networks may seriously diminish attendance in the theatres, and hope that all legislation brought down will be written with an eye to creating harmonious relationships between themselves and the networks. They also request the following: that exhibition permits be granted on a regional and even local basis; that theatre owners be able to own or to participate in pay-TV networks; and, finally, that the APCQ be consulted before any such legislation is voted.

As for the parallel circuits, the APCQ is concerned about their commercial exploitation — concerned because of the possibility of profiteering and because of the consequent lowering of the standards of the films being shown. It moved that the government legislate to insure that all parallel circuits will be free to the public, and that some control be exercised to guarantee the cultural and/or educational quality of the films being shown.

The election of officers for the year 1976-77 followed.

THE PRAIRIES

Claude Tremblay (Mont Laurier) was elected president, ending a four-term stint by Paul Gendron (Victoriaville). Vice-presidents are Pierre René (Cinemas Unis) and Jacques Patry (International Cinemas). The new treasurer is Marcel Venne from Joliette. Sixteen other directors were elected and will be responsible for ongoing business with Tom Cleary, executive secretary.

ROBIN SPRY wrapped up the shoot of his next feature, **One Man**, on July 2. This National Film Board production, filmed in 16 mm, took seven weeks to shoot and is scheduled to run about 2 hours. The story tells of a TV journalist doing a pollution story who uncovers evidence of a chemical plant emitting poisonous gases, and reports on it. The subsequent publicity puts his life in danger. The crew includes Roger Frappier, assistant director; Doug Kieffer, DOP; John Kramer, editor; Claude Hazanavicius, sound; and actors Len Cariou (playing Jason Brady), Jayne Eastwood (his wife), Carol Lazare, Barry Morse, Jacques Godin, Jean Lapointe, Marc Legault and others. Michael Scott is the producer.



Robin Spry, shooting in Montreal

HARRY GULKIN PRODUCTIONS started shooting **Jacob Two-Two Meets the Hooded Fang** on July 5 in Montreal. Taken from a children's story by Mordecai Richler, Gulkin hopes to make a film which will appeal equally to children and adults. The film stars Alex Karras (well known as the man who hit the horse in the face in **Blazing Saddles**) as Hooded Fang and Stephen Rosenberg as Jacob Two-Two. The budget is over a million dollars and was funded by a group of Canadian investors, a group of American investors, and by Famous Players. The project was turned down by the CFDC.

Connie Tadros

WINNIPEG. Filmmakers are co-operating in the Prairie Provinces. Winnipeg film producer Norm Bortnick is in Saskatchewan for summer filming of a series by the new Sask-Media organization. Former Winnipeg producer Rudy Gijzen heads the Saskatchewan government production house.

It's hands across the border with the CBC as well. Producer Randy Roberts of CBC Regina and Winnipeg filmmaker Ron S. Williams are planning a Regina-made film drama, a new adventure for the small and relatively new CBC outpost. Regina crew members worked on **The Larsens**, a one-hour CBC Winnipeg film comedy. Toronto's Jane Mallett and 83-year-old veteran actor George Waight of Winnipeg starred in the film. When the old-age pension check isn't enough to live on, the couple subsidizes their income with shoplifting and other "activities" that they could tell their grandchildren about.

Dave Dueck Productions recently released a dramatized documentary **Memo's Reins**. The 1½-hour film travels through time telling the history of the Mennonites, whose numbers are great in Manitoba. The filming took place in Alberta near Banff, Steinback in southern Manitoba and in Winnipeg.

CBC Winnipeg is filming three more dramas in 1976. Don S. Williams, producer-director of the **Larsens**, begins in late August an ambitious project simply called **Moses**. The unique Carberry Desert, a freak of nature in the middle of the Prairies, will become the set for the Biblical story told in music and dance by the Sara-Somer Chai Folk Ensemble, a Winnipeg Jewish folk group.

Williams will also direct **Melodia and the Ducks** for producer Dereck Goodwin, new to western Canada from the BBC, as well as for **Beachcombers** in British Columbia. And if your script is ready, yet another drama will be filmed in Winnipeg next winter. Don S. Williams, c/o CBC Winnipeg would be the place to send it, as no decision has been reached yet on the script.

Tom Fletcher's F.S.I. productions has been screening **Mooody Manitoba** around the province. The show promotes Manitoba's "outback". Toronto cam-

eraman Richard Stringer did the very picturesque photography.

Another Toronto cameraman, Vic Sarrin, is in Winnipeg to film a CBC Toronto drama, as well as a documentary on the history of the CCF (forerunner of the NDP). Sarrin and company will be utilizing the new color negative processor at Ken Davey Productions. Lab owner Gunter Henning and CBC Winnipeg Film Director Paul Martel gave the new equipment a good test. Some 16,000 feet of 7247 exposed by cameraman Don Hunter launched the new service. Rushes are now available to crews filming dramas in Manitoba.

Music composer Dave Jandrich along with Graham Doyle and Connie Bortnick will produce this year's film items for **Sesame Street**. Fifth-season cameraman Don Hunter will not complete the project this summer as

he will be working for UNICEF under the direction of Toronto producer Denis Hargrave.

The pair are off to Sri Lanka and South Korea to film two half-hour children's programs, a CBC-UNICEF co-production entitled **Children of the World**. The project is now in its twelfth year. Cameraman Warren Weldon and Ben Matilainen will continue the Winnipeg **Sesame Street** filming with researcher Susan Chipman, a three-year veteran on the show.

Myron Kupchuck, CSC, Cliff Liebricht, Don Hunter and Gil Cormier will represent Manitoba at the Olympics among the more than 50 film crews.

Vic Wintoniak of CBC Edmonton will also make the trip. The recent opening of a CBC-TV station in Calgary sent former Winnipeg camera assistant Jim Wobrec to Calgary.

Don Travis



The Contest

This issue's cover is just a smattering of the faces and bodies to be seen at Cannes. **Cinema Canada** offers a free subscription to those who can identify the most photos. If you're already subscribed, we'll send the sub on as a gift to a friend.

How to Enter

Just number a piece of paper from one to thirty, and start in the upper left-hand corner; work down and across the page. Send your answers and guesses to the address below before the 15th of Sept.

The Results

The results will be announced in the October issue of **Cinema Canada**. Good luck. And don't worry — a few of the photos are of anonymous people, as well you may have guessed.

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Alice in Never-Never Land

by Stephen Chesley

To the rest of the country, it may seem that Ottawa is some sort of Alice in Never-Never Land, a bureaucratic garrison on the Rideau that ventures out to view the rest of Canada intermittently, and consequently knows little about the real world. But Ottawa does have one advantage over the rest of us: while gossip and rumor are part of our lives, Gossip and Rumor are the capital's main life force. Speculation is the lifeblood of the bureaucracy, and as it heats up so do the pulses of the various departments involved. In short, it's fun, because Gossip is respectable. It even gets things done by acting as trial balloons.

April was film's turn. A story was leaked to the media that revealed Secretary of State Hugh Faulkner's plans for our beloved industry. Actually the story described Faulkner's timetable to come up with a policy. And so dinner conversation turned to 'What does all this mean if it's true?'

According to 'insiders', the Robert Tompkins management study on the film industry, ordered by Faulkner some time ago and scheduled to be finished in late March, proposes the creation of a supergroup to oversee the film industry, reliance on the private sector rather than expanding government programs, retaining the CFDC investment, and the appointment of a head for this superagency. A Film Czar. Government Film Advisor Sydney Newman, currently examining the film industry for Faulkner, and current Government Film Commissioner André Lamy both jumped in with memos favoring the agency, and, of course, implying that each of them was the obvious choice for czar. Great stuff. And everybody started speculating about Faulkner's response, the future of the industry, etc.

Two things are clear: the believability of such a program, and the fact that Faulkner has to come up with something fast. Also obvious is the trepidation with which such an idea should be viewed.

For several years Faulkner has been harassed by the industry without let-up. Because his film advisors, such as Des Loftus, while nice men, took too long to try and understand industry thoughts, and had titles that were too small to act as officials with power, Faulkner himself is still the centrepiece. With a film czar he gets the flak deflected; choosing a smooth politician such as Newman, who is not even afraid to go outside and meet the constituents, would be terrific. Choosing someone like Lamy, recently from private industry, would maintain the Liberal position of not too much government involvement in anything on the surface. Yes, that's terrific too.

But most of all, Faulkner needs a policy fast. The CFDC money will last only until next spring, and that's because when film SOS people went before the Treasury Board last fall for CFDC financing, Board head Jean

Chretien asked an embarrassing question: Where's the Film Policy? And when he saw none, he gave the CFDC only enough to last until March '77. Any policy will pretty well do; Faulkner presented the publishing industry with an ineffectual policy, but it was an official policy, and it showed where he stood and dampened the din of clamoring. It doesn't ever stop the yelling, but governments survive by throwing crumbs and then saying they've done their part.

What about the idea itself? Pity the poor filmmaker. Filmmakers in this country, and I include producers in the designation, spend much energy getting the film together, and the process is one of continual rejection until you hit the right moment, personality, and situation. Now you can go to the Canada Council, the CFDC, the NFB, the private sector, provincial arts councils, and maybe even TV if your idea is suitable. With enough targets you've got a chance to score on one, so that some adjudicator's personal taste or a producer's headache or your nonexistent track record won't wipe you out. Consolidating all or most of the government sources – even if, as is part of the speculation, you divide the industry agency into sections – means placing a greater chance of failure on the person trying to put the film together. There should be more sources, and none of them should be run by civil servants – especially since they're impossible to teach unless they come from the outside world, and too often they're just in their positions as a result of a shift around Bureaucratland.

Sydney Newman immediately denied all he had said without denying anything in a great letter to the newspaper. Speculation says that the Tompkins report will be made public by the time you read this, a strange move because ministers don't have to make commissioned reports public, and certainly Hugh Faulkner hasn't let his mind be known about anything in the past. And Faulkner supposedly wants industry discussion through the summer and a law drafted in the fall to be put through Parliament by the winter.

The whole concept of an industry czar is not new; it was thrown around during Gérard Pelletier's regime as Secretary of State. And if you think of the kind of man needed, he would have to know the industry well; portray the nationalist sympathizer without really altering the whole game in any significant way; be able to take flak from friend and foe alike; articulate something coherent; be outside the top echelon of the industry directly (Newman and Lamy aren't in strong positions because usually czars aren't chosen from competitors in the nobility); be a true blue Liberal but without too much partisan temperament in the job; look like he'll stay for a while because it's where he would want to be; be available at exactly the right time.

Like Pierre Juneau, maybe? □