

ORGANIZATIONS

AMPIA

Alberta Motion Picture Industries Association

347 Birks Building,
Edmonton, Alberta T5J 1A1
(402) 424-4692

The Vital Two-Thirds and **The First Harvest**, two films on Alberta's forests by JEM Film Productions Ltd., have won national Awards of Excellence in the "Best Public Relations" film category at the Canadian Public Relations Society national conference in Halifax in June.

Generally, only one award is given to the best film, with "Honorable Mentions" to other films if they meet the standards, says Gene Zadovny, Chairman of the awards program. This is the first time in the history of the awards that this 'Award of Excellence' has gone to two productions in the same category. They were exceptional films.

The films are both half-hour television productions, **The Vital Two-Thirds** being sponsored by Alberta Energy and Natural Resources, and **The First Harvest** jointly by the department and Procter & Gamble Cellulose Ltd. Both films deal with Alberta's vast forestry resources, stressing the importance of conservation and good forest management.

The JEWI team consisted primarily of William Marsden, Producer; Ken Jubenvill, Director; and Richard Tomkies, Script Writer. This group has worked together for the past 13 years, having achieved numerous major awards. Jubenvill and Tomkies, for example, are the only Canadians to have won the top "Gold Camera" Award of the U.S. Industrial Film Festival four consecutive years.

A recent Syncrude film which the group produced - **Time Of The Tarsands** - was awarded the "Best Industrial Film" citation in the 1976 Alberta Film Festival, and also won an award for the best original music score.

JEM Film Productions is an Edmonton-based company presently engaged in two more productions for Alberta Energy and Natural Resources, dealing with coal and reclamation. The firm is also planning another documentary for Syncrude Canada Ltd.

Len Stahl

BCFIA

British Columbia Film Industries Association

Vancouver, B.C.
916 Davie Street,
(604) 684-4712

It was with considerable regret that the Executive received a request from President Fiona Jackson that she be relieved of her office because of personal pressures. Fiona is presently visiting family in Ireland, due back late June.

Vice President Patty Robertson currently signs Acting President and says she is willing to take on the top spot if time and other obligations permit.

Brief To Roberts

A new statement of our stand on feature film production - which has not changed but needed to be re-stated - has been presented to Secretary of State John Roberts, compiled by half a dozen hard-working and dedicated members of the Executive and/or the Feature Film Committee. At or near the beginning it says: "It must be recognized in real terms, that Canada consists of much more than Ontario and Quebec." It then goes on to propose a West Coast CFDC office... Capital Cost Allowance (Tax Shelter) for seed money investment... re-establishment of CFDC mandate ... regional (West Coast where applicable) voice in co-production arrangements... re-examination of legislated film quota and levy (some progress indicated here)... and retention of CFDC Special Investment (Low Budget) projects.

Copies have also been sent to Provincial Secretary Grace McCarthy and Communications Advisor Dave Brown in Victoria.

Pay TV Hearings

Although we did not apply to make a formal intervention in the Pay Television Hearings in Ottawa, the Executive did lay out seven points in a letter to Communications Minister Jeanne Sauvé.

- (1) Pay Television must encourage independent film production.
- (2) Pay Television must not siphon programming from "free" tv.
- (3) The CRTC must hold hearings on Pay TV in British Columbia.
- (4) The Pay TV Corporation must invest in independent film productions as well as purchase Canadian films.
- (5) The majority of programming funds must be spent on Canadian programming.
- (6) Whether the system is pay-per-program or subscription, the programming

should reflect a majority of Canadian content with significant regional representation.

7) The Pay TV Corporation should be understood to be for distribution only, and not engage in any "in-house" film production.

CFTA

Canadian Film and Television Association

55 York St., suite 512
Toronto, Ont. M5J 1S2
(416) 363-8374

Gunter Henning, President of Western Films Limited, Winnipeg, was re-elected president of the Canadian Film and Television Association at its 20th annual meeting held recently at the Inn on the Park Hotel in Toronto.

Findlay Quinn, Quinn Laboratories Ltd., Toronto, was elected Vice-President of the 95 member association which represents the private sector of the Canadian film industry including production, laboratories and distribution.

Gunter Henning emigrated to Canada in 1953 from his native Germany where he had studied drama, music and cinema. He began his working career in this country as a newspaper reporter/editor and freelance cameraman. In 1959, he formed his own production company, FM Films Ltd., which in 1964 was renamed Western Films Limited.

Subsequently, Western Films has expanded into motion picture laboratories and rental centres in Winnipeg and the West Coast. Henning has filmed, directed and produced several hundred documentaries, TV films and TV commercials in addition to a range of TV film assignments, some of which have won international awards.

Henning stated that the Association represented most of Canada's private film production. He has promised an accelerated effort to increase the use of the film medium in Canada in both the private and public sectors. In this connection, Henning mentioned his continuing attempts to further convince the federal government of the major contributions the industry can make to the overall cultural and commercial scene in Canada.

In the process, the government should get out of the business entirely of producing its own sponsored films, and should be more helpful to the industry in getting greater access to CBC programming requirements.

Other directors elected were: R.H. Anderson, Canawest Film Productions Ltd. Vancouver; Reg. A. Batten, Rabko Television Productions Co. Ltd. Toronto; R. Ronald Brown, Century II Motion Pictures Ltd. Edmonton; Robin Chetwynd, Chetwynd Films Ltd. Toronto; Henry Michaud, SDA Productions Ltee, Montreal; Glenn Robb, Crawley Films Ltd. Ottawa; and Michael Smith, Film Optical of Canada Ltd. Toronto. W.R. Smith of Kodak Canada Ltd. Toronto, was also elected to the Board to represent the associate members.

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

The Canadian Society of Cinematographers held their annual meeting on Saturday May 14, 1977 at Bellevue-Pathe Ltd. in Toronto. A new executive board was elected by acclamation for a two year term. President: Norman Allin CSC, Vice President: Robert Rouveroy CSC, Secretary: Terrence Culbert, Treasurer: Roy Tash CSC, Membership: Bob Bocking CSC, Education: James Kelly CSC, Public Relations: Carol Betts.

A report on education and training was given by James Kelly confirming another successful year for the Assistant Cameramen's Course. He recommended that a certificate be presented to those who successfully completed the annual Assistant Cameramen's Course and that the names of those graduates be circulated among the active CSC members.

Ken Gregg and Fritz Spiess volunteered to fill positions for auditors.

The out of town chapters reported their good and bad news from Montreal, Winnipeg, St. Johns and Ottawa. Halifax and Saskatoon CSC chapters will soon be set up.

Ken Post reported on the Council of Canadian Film Makers, emphasizing the importance of ACTRA's support of the CCFM.

Al Rubin will sit at the Canadian Film Awards pre-selection committee this year.

Harry Makin, stepping down as president, expressed special thanks to Roy Tash and Bob Bocking on the society's 236 old members, 27 new and its 8 sponsors. In closing, he stressed membership participation and involvement by all CSC members in the activities of the Society.

A producer and his investors can be granted special and large tax incentives if their film can meet certain requirements and become "certified" as a Canadian production or a Canadian co-production.

These requirements, designed to benefit the Canadian film community and the general economy, can be abused. A cameraman can be hired in order for the producer to obtain the necessary points for certification. Then, using any number of excuses, the producer can have him fired and replaced by someone from outside the country.

The CFDC and the Secretary of State's office do not have the necessary resources to uncover and investigate possible abuses. It is our responsibility to bring these to their attention. CSC is interested in helping ensure the integrity of certification. Regardless of whether you are a member or not, please contact Jim Kelly, 461-769-8815, if you are aware of what seems to be an abuse.

CFEG

Canadian Film Editors' Guild

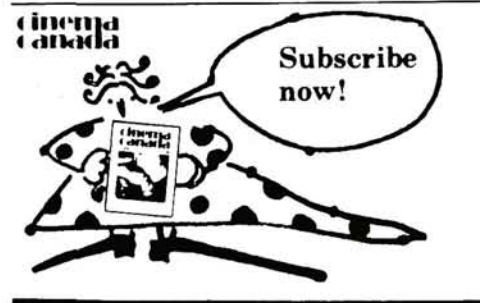
P.O. Box 46, Terminal A
Toronto, Ontario
(416) 485-3222



We're mad! A certain Canadian film magazine has wounded our pride and lessened our credibility. Their policy when listing accredited film editors is a negative one... they refuse to put those three little letters - cfe - after our names.

So what's in three little letters? More than you would expect! Those letters are not handed out indiscriminately. They are conferred upon members of the Guild only after many years of editing experience, and they indicate the highest degree of proficiency and talent in the editing field. We are proud to be able to advertise our expertise by using 'cfe' after our names, and find it infuriating that a magazine supposedly concerned with building a bigger and better film industry in Canada would be so insensitive as to ignore the significance of those letters.

It is to advantage of the entire film industry that creative people strive for excellence. To deny them the recognition of such an achievement is both demeaning and unjust.



CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

The Annual General Meeting of the CCFM took place in Toronto on June 7, 1977.

The Minutes of the last meeting were approved, and the following reports were made on this year's business: treasurer's report, chairperson's report, Pay-TV report, British Columbia Film Industries report, Syndicat général du cinéma et de la télévision (ONF) report, Cultural Climate report and Ontario election report. The above minutes and reports are available from the CCFM.

The following resolutions were proposed by the executive, discussed and passed:

1) Background

Between 1966 and 1976 three Secretaries of State have requested or negotiated various forms of voluntary agreements with the distribution/exhibition system in attempts to secure a place in Canadian theatres for Canadian films.

Secretaries of State LaMarsh, Pelletier, and Faulkner threatened legislative action if such voluntary arrangements proved unsatisfactory. Secretary of State Hugh Faulkner, in introducing the latest such agreement in 1975, told the Commons Committee on Broadcasting that he would proceed with legislation if this attempt did not achieve the desired results.

All three Secretaries of State termed the agreements unsatisfactory. The present Secretary of State has expressed his dissatisfaction with the latest such agreement which resulted in a 37% success rate for Famous Players on its quota commitment and 27% for Odeon. (These results were predictable based on the experience of other countries.)

Therefore, be it resolved that CCFM rejects any further use of such agreements as a substitute for legislative action, and calls upon the present Secretary of State to honor the commitment of his predecessors to proceed with legislation of an effective quota and levy.

2) Background

Films produced in the last year demonstrate that the definition of 'Canadian film' is loose enough to permit essentially non-Canadian films to qualify.

Be it resolved that CCFM recommends an immediate and effective tightening of the definition of a Canadian film to prevent essentially non-Canadian films from qualifying for the Capital Cost Allowances or for CFDC funding.

continued p. 69