



An Audience with *Duke*

Daryl Duke is an internationalist who draws on images from cultures around the world to express his fervent Canadian nationalism. His impressive 30-year career in filmmaking and broadcasting here and in the U.S. has evolved partly from his insatiable curiosity about life and his seemingly ceaseless energy, and partly from his stubborn unwillingness to be categorized. From his early days as a documentary filmmaker with the National Film Board, through heading CBC's Vancouver station (CBUT) at its inception in 1953, producing public affairs programs and dramas for CBC Toronto and directing several Canadian features, he built a reputation for prolific but exacting work in a wide range of genres and subjects. He went to the U.S. in the '60s, and spent many years producing major variety shows and television dramas in New York and Los Angeles as he pursued a directing career that ranged from quiet reflective pieces like *I Heard the Owl Call My Name* to big-budget spectacles such as *The Thorn Birds* and the recently released *Taipan*.

His low tolerance for sloppiness has earned him the nickname "The Iron Duke" from some quarters, though few co-workers question his integrity or his personal capacity for excellence. He describes his directing style as owing something to Zen philosophy, as he likes to work quietly and apply pressure as it is needed. As a broadcaster, he is tough and aggressive, and as a critic of bureaucracies – outspoken. Personally, he is reserved, though unfailingly gracious.

CKVU, the independent television station, which he co-owns and has run with his partner Norman Klenman since its creation in 1976, balances slick U.S.-style entertainment with earnest public affairs programs and local interest spots. Last spring, while Izzy Asper's takeover bid for CKVU was creating an impressive proliferation of paper at the CRTC hearings (the application is in abeyance while the RCMP investigates almost 40 forged letters of support for Asper's Canwest company), Duke was busy juggling directing duties in *The People's Republic of China* with launching a new production arm for the station called *Carnaval Productions*. *Carnaval* has already completed two music and variety pilots and has seven dramas in development.

by Kathryn Allison

Cinema Canada: For 10 years you've had a unique perspective on Canadian content, being both a producer and a buyer of Canadian and U.S. programs. What is your perception of the requirements that the CRTC puts forth – too stringent/too slack?

Daryl Duke: I don't think that the regulations are too stringent because without them there probably wouldn't have been any Canadian content at all. The regulations have to be as strong as they are now and perhaps even stronger. If you import programming, you're importing the values of another nation – whether you're talking Nicaragua or land use or aid to farmers, you're often importing an American show with much different concepts and perceptions. So how long this country can go on increasing the use of its airwaves by

non-national productions is a really big question. I don't see it proper that they start diminishing Canadian content.

Cinema Canada: But how can an independent television station stay afloat financially with Canadian content?

Daryl Duke: Well, your question assumes that any Canadian content can only be at a loss, which isn't true at all. One of the most valuable parts of our inventory here, for instance, is *First News*. It's a very strong newscast that draws 100,000 viewers. We couldn't buy anything to fill that slot that would give us that identity and sense of place and also give us a good rating. If we put another game show in there we'd become another KVOS or another border station – we'd have no identity at all.

It could be, especially in the age of satellites and VCRs and all of that, that Canadian content will be the only thing that makes you unique and makes an audience aware that you're different than any other station. That'll be your bread

and butter – Canadian content. Perhaps there'll be a day when some stations are Canadian content 24 hours a day.

Cinema Canada: *But the big complaint from broadcasters is that it's cheaper to buy American drama than make Canadian.*

Daryl Duke: Well, yes. We run a lot of American programs, and we use the regulations as aggressively as we can with simulcast and so on to maximize the return. But everybody's got to take the responsibility for Canadian content and move towards having more of it. We've got to keep alive the notion that there is really just one system in this country comprised of public and private broadcasters. We don't have different responsibilities than the CBC, so we can't suddenly say, "Oh well let the public broadcasters take care of all of that and we'll go do *Laverne & Shirley* and *Miami Vice*." Because then we might as well be American stations, and we're not. There's a quote from Gabriel Garcia Marquez that, to my mind, expresses something very essential about Canadian content. "The interpretation of our reality through patterns not our own serves only to make us ever more unknown, ever less free, ever more solitary." I believe in that very strongly.

Cinema Canada: *How do you feel about the cuts that have been hitting the CBC?*

Daryl Duke: I think it's terrible. I'm not saying that their managerial practices or decision-making processes are always right, but anything that weakens a strong national voice in broadcasting, especially in today's world, I think is a tragedy.

The CBC has made itself susceptible to cuts because it's moved away from producing shows that people care about to acquiring buildings and huge management staffs. I'd rather see them in a bunch of tents or an old warehouse using borrowed Betacams and borrowed videotape recorders than have these immense superstructures that really have nothing to do with programming. Somehow they've got to get back to the vitality they once had and the support throughout the country that they once had.

I remember very clearly in 1953 when CBUT went on the air, there were still a lot of local and national groups in Canada who believed in the CBC. They believed in Grierson's idea that, "through information a society is made better." But the CBC has lost a lot of support because it's failing us as an instrument of social change.

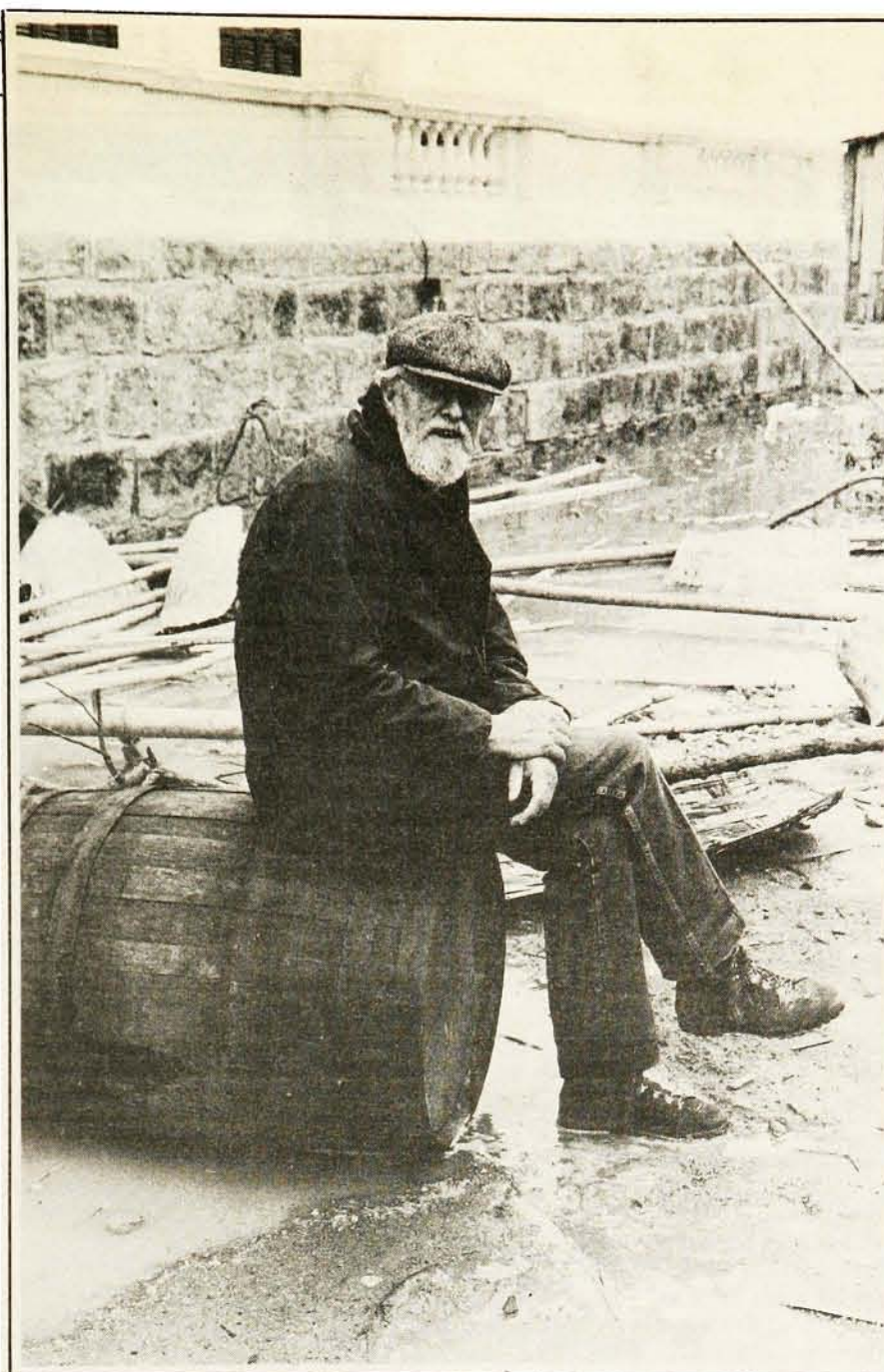
You don't defend public broadcasting by doing absolutely innocuous shows that nobody cares about. You've got to be difficult with your programming and cause sparks and create challenges – you've got to cause moments of great debate so people will depend on you. You don't defend free speech with the weather – you defend it with a play or with a strong public opinion show

about the forests or the neglect of Indian children. The dramas they do should be ripping us apart, as well as celebrating great things. I don't mean it all has to be negative, but if you do things that people care about, then when a parliamentary committee gets going, they can't mess around with your budget because people care.

Cinema Canada: *What about the CBC's centralization? Isn't it a major problem that there is so little decision-making going on in the regions?*

Daryl Duke: Oh yes, it's a huge problem. They've got it set up like a railroad and Vancouver is the end of the line. Vancouver, or any other region, should have the vigour and the force and the decision making process within itself to respond to its community and to respond to its own writers and artists. You can't make artistic decisions from 3,000 miles away. By the time people have the stature of being known nationally, they may no longer need the public network's help to get launched – and they may no longer be the sort of revolutionary, inventive force that they were when they were very young.

I think one of the great needs of the country in terms of founding of the arts is to get power into the hands of young people. If you centralize a thing like the CBC you're putting programming resources and decision-making just beyond the reach of young people – whether they're writers or directors or producers. And who's going to respond to something that's happening in



Nanaimo or Ladysmith or even down at the Heritage Hall on Main Street, if they live in Toronto? They're not going to know a damn thing about it.

The reason to have a national CBC is so you can have people working with local talent and issues that will interest people right across the country. But you have to have people who get excited and can act on what they see locally.

Cinema Canada: *Does Telefilm Canada add to the centralization problem?*

Daryl Duke: Telefilm is totally centralized. I think the regional office here is a joke.

Cinema Canada: *In a public meeting here in November, Ron Devion (executive director of CBC, Vancouver) challenged Telefilm reps to join him in fighting for decentralization of both the CBC and of Telefilm. But Peter Pearson responded by saying that Wayne Sterloff of Telefilm already has decision-making power here.*

Daryl Duke: Wayne Sterloff may as well be a xerox machine. He has about as much power as Lithuania has in relation to Moscow. No matter what assurances the local office gives, they're just cut in half as soon as they go to Toronto. I think Telefilm is incredibly centralized and that it's like a bureaucratic swamp that's not only disrespectful to the artists but of the process of getting films made in this country.

Cinema Canada: *What project are you involved with Telefilm on now?*

Daryl Duke: We – Norman Klenman and myself – have been involved in a four month circus of trying to launch a project with a couple of local producers called *Life After Hockey*. Telefilm has given us four months of nothing but delay and the most unbusinesslike procedures that I've ever encountered. They've kept these two independent producers just dangling at the end of a string, promising and promising, "Now, if you give us this and give us that, we're sure it'll be alright." Then when all of that has been provided, somebody else comes along and invents another piece of paper. They've even lost our file three times. Three times we had to xerox all the corporate papers and budgets and everything and send it to them. And if we didn't have the power of the television station behind us, with xerox machines, fax machines, telex machines, computers and then one of the best lawyers in the country, Michael Levine, who we happen to have used for years, this project would never have stood a chance. It's still not going!

I can't imagine what dealing with them must do to first and second-time producers. It must totally destroy their self-confidence. And how many local producers have the resources that we do? Norman and I are tough – we're experienced in dealing with people in New York and L.A. and we have the station behind us and I have a career. But they wouldn't even, in the end, recognize our status as broadcasters or that we had any experience in this business. We had to separate ourselves through another one of our companies from CKVU, and we still had to go through four months of delay.

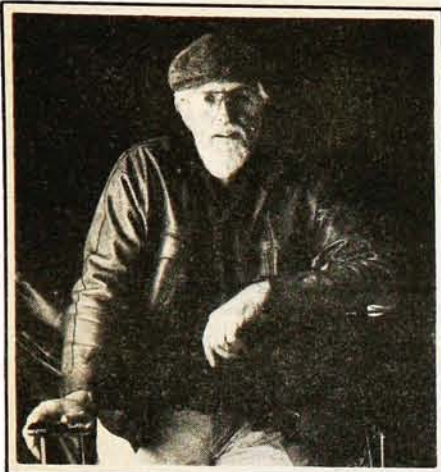
Cinema Canada: *Many western producers have been pushing to get Telefilm to allocate funds to the regions so that they can have fair access to the Broadcast Fund. Do you see funding allocations as part of the solution?*

Daryl Duke: I think they've got to start by being less bureaucratic and by being more honest, and by clearing out with a hose half their systems of red tape and delay and obfuscation and double-dealing. And I think they've got to come to the regions and be able to fund within those regions and respond to what's going on in the regions. Right now, Telefilm treats the region like a colony – with absolute contempt.

Cinema Canada: *Let's talk about your dramas. You're going through some programming changes at VU – you've dropped *The Vancouver Show* and are starting more drama and variety production.*

Daryl Duke: *The Vancouver Show* was a very important part of our programming for 10 years because it was part of what distinguished us from other stations. When it started it was unique, but after awhile a lot of magazine type shows started up on radio and televi-

photos: Doane Gregory

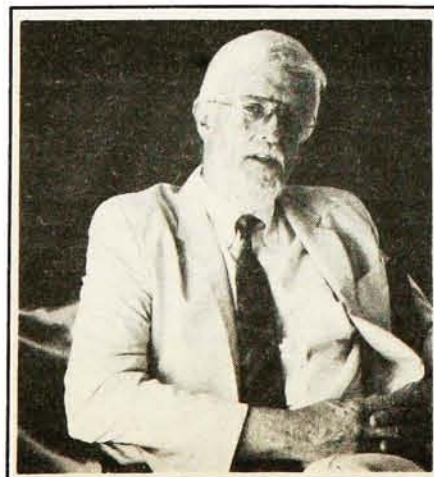


Daryl Duke: We're using *The Vancouver Show* budget – and that's what we told the Commission – as seed money to buy the rights, develop screenplays and get certain shows and concepts underway. Then we'll go out to fund them one by one, with investment money and Telefilm money and all of the rest. We'll be going through all the traditional routes for funding, trying to get presales maybe from a station in the U.S. or England or a sale to other stations in Canada or to pay-television. We wouldn't commit to doing 26 shows of *Music to See*, for instance, without a presale – that would be way beyond our means. It would tie up all the resources into that one thing.

The value of having seed money is it gets things started. It's funny that when you take a stance that you're going to do something, stuff starts happening. If you don't take a stance and nobody knows you're doing it, nothing happens. We're just beginning all of this, but already exciting things are happening.

We've also started a press conference series, and an interview series in which we can do things that have more depth – maybe more impact than interviews that are mixed up with a lot of other things in a magazine format show. We now can do exclusive interviews and spend more time on concentrated research and development – and promote them individually. Just the other night we did an interview with Robert Noyes, the convicted child molester; it's probably one of the strongest interviews that's been on prime time television around here for a long time. Laurier LaPierre was both compassionate and tough with him, so it was a classic and terrific interview. That one half-hour got two pages of phone calls. With these big interviews, if you get the right subject, you can really illuminate something. You change the audience's feelings about a person about whom they could only form the most random judgements from newspapers or from a newsclip on a news show on television.

Cinema Canada: How do you balance producing hard-hitting public affairs shows with producing your game show *Love Me, Love Me Not* which really is just pap. Doesn't it make you feel schizophrenic?



sion and it eventually seemed that the job that *The Vancouver Show* had done for 10 years had now been taken over by a whole lot of other shows. So we thought it was time to do something else with that studio and those facilities.

We had thought we'd change that aspect of our programming in 1984 when we were supposed to have our license renewal, but they postponed it to 1985 and then to 1986 and it's now postponed to 1987. So Norman Klenman and I said to one another, "We can't wait to do all this until there's a license renewal and everything is all neat and tidy. Now is the time to make the change." So we brought it to an end and started doing dramas.

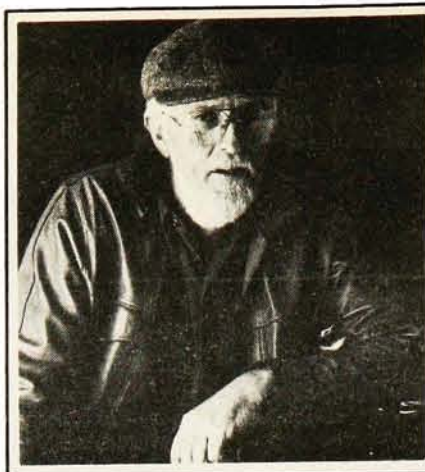
Already we've done a one-hour classical concert with the Guildhall String Ensemble which we're hoping to have as the pilot for a series for 13 or 20 segments called *Music to See*. We're in the final dub of a variety series called *Black Tie and Blues* which is also with Bruce Raymond, our distributor in Toronto. So we've already started to use that studio in a different way.

At the same time, we've got seven dramas in production. Some of these will be films that we'll do as features and then bring them to television after they've been released in the theatres. Others will be straight television production. We're doing Kenneth Brown's *Life After Hockey* as a 90-minute video. We also have the rights to Kent Thompson's book *Shacking Up*, which Charles Tidler is scripting as a feature. And then John Lazarus is doing an adaptation of a de Maupassant short story for us, that will be a feature set in turn-of-the-century B.C. We're also in a relationship with the New Play Centre and through them we're developing writers who have been stage writers.

Cinema Canada: John Gray (*Billy Bishop, The King of Friday Night*) is one of those, isn't he?

Daryl Duke: Yes, we have a couple of things that we're talking to John about. One of them is an adaptation of a short story that we're negotiating the rights to with Columbia Pictures (which has the rights to a book that has many of the same characters). We also have *Woodsman of the West*, which is a novel published about 1908 by M. Alderdale Grainger. It's a really classic B.C. novel about the small entrepreneurs who were here before the big logging companies moved in, back when the Coast was still pretty primitive. Norman Klenman is scripting that as a feature.

Cinema Canada: Where are you getting the money for all of this? Is it old money or new?



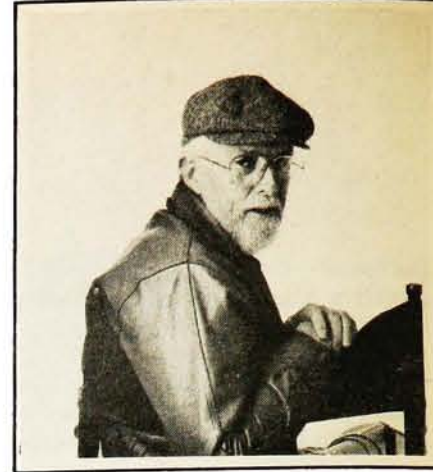
Daryl Duke: Well, you do split yourself off in many pieces. This is not a final justification for just doing anything, and I don't mean it as a rationalization, but *Love Me, Love Me Not* is popular entertainment. The producers of it are connected to MGM and it gives us access to them and to co-productions and to a series that we can carry, and it's an opportunity for our crews to continue working on a popular show. It's not something that I would produce, personally. But then you can't look down your nose at all aspects of popular taste. Are you going to take everything off television that you personally wouldn't watch? That's crazy. We make a whole series of judgments on these things. You don't want to fill up your schedule with game shows, but if this one will pay for our studio upkeep and crew costs and keep that crew busy and active until they're free to do a chamber music thing, it makes sense.

Cinema Canada: How do you influence the philosophy and development of the station in a general way? How do you see VU's image?

Daryl Duke: In an overall way, you try and make the station more compassionate and fulfill more of an ombudsman role. At the same time, you try and make it more irreverent or feisty – have it take more chances than other stations. I know those are kind of big, vague concepts but you can just indirectly push toward those in a whole manner of areas – in promotion, in what you buy, in how you package movies, or in what kind of shows you do, and how you present yourself. Are your performers young or old, are there many or more women hired – all of these things change the mix. You can have a big influence on that, I think. Norman and I right away brought over 50% of women onto the staff when we started the station, and that wasn't usual then. You try to make sure that there's a balance that leans towards compassion and the populist view, towards the anti-status quo because, you see, the status quo is not right in many areas.

Cinema Canada: Given that you've now moved into producing more drama and variety in-house, and are supporting independent projects with letters of support and seed money and so on, do you resent Izzy Asper's reputation as being the only broadcaster who does justice to Canadian content?

Daryl Duke: Well, I don't think he is. I guess he gets written up in the financial pages but I think a lot of other broadcasters get a lot of press, too. He doesn't seem to me to be very important in a cultural or a filmmaking sense. So that doesn't really concern me.



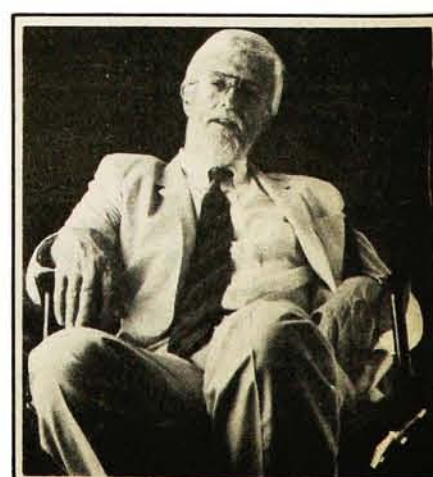
Cinema Canada: Isn't it true that the mood at the station is a little unsettled because of his application? There's uncertainty about who's going to own it?

Daryl Duke: Only those who chose to listen to the old maids who went clucking around – which was a very small percentage of the staff, I think – might have thought, "My God, what's going to happen in the future?" And that was simply because Asper was around town making grandiose statements as if he were already the owner, and indulging in his favourite practice of management forward, you know, long before he had approval or even before he'd gone to a hearing. So a few of the staff reacted to that badly but that was minor. And the staff is in no doubt about who owns the place or what our policies are or what our guidelines are. Generally the mood is very good. I expect we're going to be there for a long, long time. But the question is before the Commission and I wouldn't want to really comment more on it.

Cinema Canada: Let's switch over to your directing career. Are there any films that you've made that you consider to be signature pieces?

Daryl Duke: I feel that people always kind of want to put a label on you, or put a fence around you, and I react badly to that. The moment somebody tries to put a fence around me I jump over it. When I was with the CBC, the moment they would say I was doing mainly public affairs shows, I'd say, "No I'm not, I'm doing rhythm and blues shows." So then they'd say, "Okay, you're doing musical shows" and I'd go straight for a drama – I always kind of bounced around to keep a sense of freedom. I want the sense that I can really recreate for myself and for the audience something that springs from my interests and what I'm doing.

If you ask me my favourites, I could say that there are a few that represent

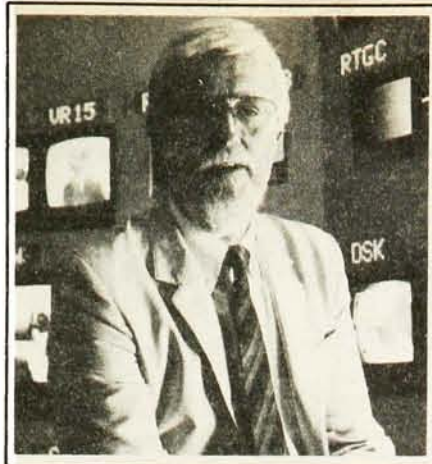


different sides of myself. *I Heard the Owl Call My Name* would certainly be one of them. That would be very much the more introspective, quieter, more poetic side – I'm not trying to be self-congratulatory here – but it goes back to my childhood in B.C. up the coast. For instance, my grandparents knew a Church of England minister named Allan Green who worked up the coast, and so the mission boat in *Owl* is named after him. There were many personal aspects to that story for me – just the many sights and sounds and the feeling of wandering into an Indian coast village was very personal.

Payday is another favourite of mine. I was around musicians a lot in the '60s when I brought a lot of them onto television shows like Steve Allen's, and I was out on the road with crews when I did documentaries, too. It's a very tough tale with a lot of male, macho images and language and violence. And I'd experienced that kind of lifestyle. A lot of people who worked on **Payday** thought I was American. But I tried sometimes to explain to American reporters or audiences that you could do virtually the same film in Alberta or Manitoba. You know, about an ambitious country and western singer on the road who is grappling with the knowledge that he's getting old and will never reach the top. But I'll contradict myself now and say that it's a very American story. I guess that's what I liked about it. It's a favourite.

Cinema Canada: *You seem to share Norman Jewison's experience of building a career that spans Canada and the U.S. Although he loves many things about Canada, he has commented many times that one thing we lack is the generosity of the Americans. Do you agree?*

Daryl Duke: Yes. I've never had one note of chauvinistic feeling in the U.S. that somehow I shouldn't be working there. If you go there with a good idea or the ability to do something, they welcome you – they care where you're from. That's what used to annoy me about the Canadian Film Awards, excluding foreign artists and technicians. I thought it was appalling that while other countries were welcoming us, there we were trying to draw a



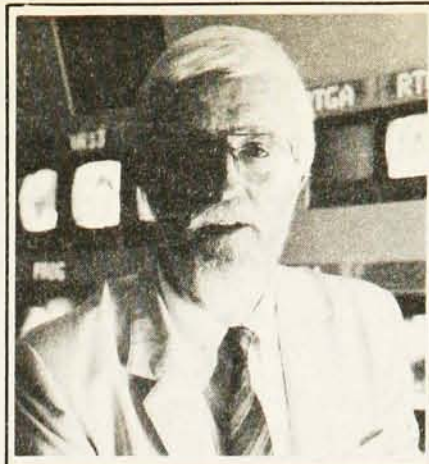
boundary line around ourselves.

A young filmmaker asked me recently if I thought it was a sellout to go to the States, or if Canada was failing its filmmakers because they had to consider going south to grow in their careers. Certainly in the late '50s and '60s when we went down, there wasn't much here besides the CBC. You were definitely at the mercy of one market. It's different now with tax incentives and Telefilm and all of those things. But I don't think it's a tragedy to want to grow and have a sense of the world. If people can stay in a little village in Alberta and make that their life's work, that's fine, if that's what they want. But Canada has never really put to the test whether it could support a Fassbinder or a Bergman working just within it. That hasn't happened yet.

Cinema Canada: *What about documentaries? Anne Wheeler said that after doing documentaries for several years she started to feel like she was sucking off people's lives – that she was asking them to expose themselves to the camera and she couldn't even pay them for doing that.*

Daryl Duke: Yes, she's right. That's a very good way of putting it. I felt that in Egypt – exactly what she's talking about. I did a documentary in Egypt, in a village where they hardly had anything to eat, no money – but we were royally treated by them. After all the welcoming business was over, there I was with a camera, standing over the women of this household, getting them to show me how they put some corn husks together to make a little fire to cook a pathetic bit of meat, you know. I was shooting as one of the women tried to feed this poor kid and was flicking flies off his face, and I asked them to do it again when I suddenly thought, "What in God's name am I doing? This program doesn't do them any good. And it's going out to maybe instruct a North American audience but it's also going to take up some air time and amuse them in a kind of way." And I felt I was feeding off these people's poverty. So you certainly have that element that you're using people.

The other element is as a filmmaker, in the end, you get tired of working with amateurs. So you want somebody to cross the room, put the kettle on the stove, turn and speak to her husband and say whatever – very simple. And you'd never get it because she's too shy or the husband is too shy, and you can't take the time and they'll never be actors. Then you don't have the size of crew and the equipment and the budget to get the thing lit properly. So many elements are out of your control that



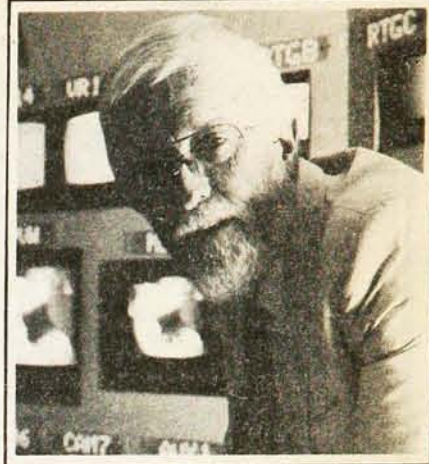
you find you're making things up on the run, and always compromising. It's very satisfying to be that immediate and free with the material, but as you start to put greater demands on yourself and want things to take on a more finished look, you have to move beyond it.

Cinema Canada: *You said in your recent lecture at the New Play Centre that as a director, you have to impose your view of a film on everyone else. How do you do that without hiring yes men or getting into constant battles with people?*

Daryl Duke: It's always a difficult task to get anything done, and there's a joke in the film business that there are no easy shots. And it's true. The process of getting something on film is so difficult it keeps you humble. I've always believed that you have to hire very strong people – you don't throw yourself in with weaklings. If you surround yourself with weakness, then you do get yes men and it will be a kamikaze flight right down into the sea. You really want everybody to do their jobs better than you can do it. I hate it when an art director comes in and I say, "Well, I think the stairs should come up here and the fireplace back there..." and so on, and he writes it all down and says "yes" to everything. I suddenly get a chill. I start to wonder why I hired him. I want to suggest a few things to him and then walk away and have him take those suggestions and go me one better. I always assume that the people I'm working with are competent. So then it's my job to give them permission to be their best – to really go for it.

Cinema Canada: *In that same lecture you described yourself as a Zen director. What did you mean by that?*

Daryl Duke: Well, to be able to be part of a thing and yet be apart from it is perhaps the one way you can kind of keep your centre, your focus and your sense of rhythm for a scene. I try to balance between being a participant and

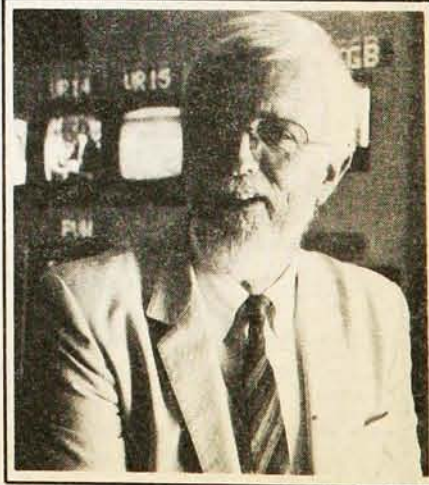
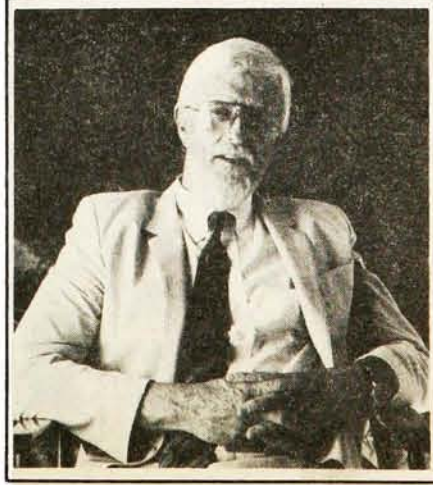
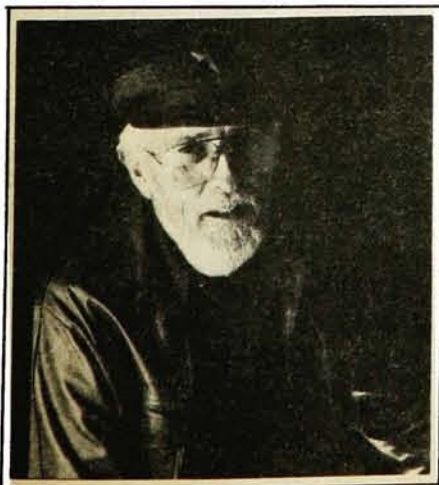


an observer. I made that remark that I'm a Zen director because I find it extraordinarily wasteful to be always running around waving your arms, shouting and yelling and creating havoc with everyone else's mood and the work everybody else is trying to do simply to draw attention to yourself. I would rather be quiet and then apply the pressure where the pressure counts. I hate working with noisy people – and the quiet ones generally get more done.

Cinema Canada: *You were a student of Earl Birney's when you were in university and it was some of your poetry that got you your first job at the NFB. Do you still write poetry?*

Daryl Duke: No, I wish I did. But I have a life that's very busy and my work is very involved with people. I always seem to be getting up early in the morning and working all day with actors and crews and a lot of people. Whether you're doing live television or film, it's sort of like a jazzed up high to work that way. It's enormously satisfying, but it's also like a kind of drug – it charges you up and keeps you going. You seldom allow yourself the privacy to come down and just simply be patient and reflective enough to work with a pencil and a piece of paper again. I've had the urge to many times, but I didn't have the patience.

Those things that you might describe as the poetic impulse have really been transmuted into the way I see the world through a lens. So I guess you'd have to say that a lot of *I Heard the Owl Call My Name* is poetry, really. The way you light things, the way you observe a woman kissing a man, the way you get a performance out of an actress, the way you choose all of the visual and aural elements in a film – all of those choices become an outlet for those impulses. You have to have time to reflect to write poetry, and since I don't take that time, my reflection comes out when I'm actually directing.





The Academy of Canadian Cinema & Television salutes the Canadian Television Industry and congratulates all of the winners of the 1986 Gemini Awards.



Best Continuing Drama Series

Night Heat, Producer Andras Hamori

Best Dramatic Mini-Series

Anne of Green Gables — Producer Kevin Sullivan, Ian McDougall

Best TV Movie

Love & Larceny, Producer Robert Sherrin

Best Short Drama

Oakmount High — Producer Peter Lower

Best Comedy Series

Seeing Things — "The Night Has A Thousand Eyes"
- Producer David Barlow, Louis Del Grande, Martin Wiener

Best Entertainment Special

The Canadian Conspiracy - Producer Bill House, Barbara Tranter

Best Information Program or Series

The Fifth Estate - "Getting Clear/Two Is Enough"
Producer Robin Taylor, Ron Haggart

Best Documentary, Single Program or Series

Glenn Gould: A Portrait Parts 1 & 2 - Producer Eric Till, Vincent Tovell

Best Performing Arts Program

Pirates of Penzance - Producer Norman Campbell

Best Animated Program, Single Program or Series

The Bestest Present - Producer W.H. Stevens Jr.

Best Children's Series

Fraggle Rock "The Perfect Blue Rollie" - Producer Larry Mirkin

Best Children's Program

Griff Gets A Hand - Producer Linda Schuyler, Kit Hood

Best Sports Program

Not Another Science Show - Producer Craig Moffat, David Stringer

Best Pay T.V. Drama

Bradbury Trilogy "Marionettes Inc." - Producer Seaton McLean

Best Music Video

Cryin' Over You - Platinum Blonde Producer Michael Rosen

Best Direction in a Dramatic Program/Series

Donald Brittain - *Canada's Sweetheart - The Saga of Hal C. Banks*

Best Direction in a Comedy/Variety/Entertainment/Performing Arts Program/Series

Robert Boyd - *The Canadian Conspiracy*

Best Direction in a Documentary Program/Series

Larry Weinstein - *Making Overtures*

Best Writing in a Dramatic Program/Series (Original Drama)

Donald Brittain, Richard Nielsen - *Canada's Sweetheart: The Saga of Hal C. Banks*

Best Writing in a Dramatic Program/Series (TV Adaptation)

Kevin Sullivan, Joe Wiesenfeld - *Anne of Green Gables*

Best Writing in a Comedy/Variety/Entertainment/Performing Arts Program/Series

David Cole - *Seeing Things "The Night Has A Thousand Eyes"*

Best Writing in a Documentary Program/Series

Gwynne Dyer, Tina Viljoen - *Defence of Canada "The Space Between"*

Best Photography in a Dramatic Program/Series

Rene Ohashi - *Anne of Green Gables*

Best Photography in a Comedy/Variety/Entertainment/Performing Arts Program/Series

Nicos Evdemon - *Seeing Things "I'm Dancing with Stars in My Eyes"*

Best Photography in a Documentary Program/Series

John Walker, Paul Van Der Linden - *A Fragile Tree...Has Roots*

Best Picture Editing in a Comedy/Variety/Entertainment/Performing Arts Program/Series

Andrew Brown - *Floating Over Canada*

Best Picture Editing in a Dramatic Program/Series

Ralph Brunjes - *Oakmount High*

Best Picture Editing in a Documentary Program/Series

Les Harris - *444 Days To Freedom*

Best Sound in a Dramatic Program/Series

Ralph Brunjes, Andy Malcolm, Arnold Stewart, John McGill, Joe Grimaldi
- *Bradbury Trilogy "Playground"*

Best Sound in a Comedy/Variety/Entertainment/Performing Arts Program/Series

Erik Hoppe, Aerlyn Weissman, Anthony Lancett, Hans-Peter Strobl
- *Magnificat*

Best Sound in a Documentary Program/Series

Tom Hilderley, Brian Avery, Eric Goddard, James Porteous - *Peter Ustinov's Russia "Catherine The Great"*

Best Production Design/Art Direction

Carol Spier - *Anne of Green Gables*

Best Costume Design

Martha Mann - *Anne of Green Gables*

Best Music Composition for a Series (Dramatic Underscore)

Glen Morley, Lawrence Shragge - *The Campbells "Free and Clear"*

Best Music Composition for a Single Program (Dramatic Underscore)

Hagood Hardy - *Anne of Green Gables*

Best Technical Achievement

Ron Berti, Doug Koch - *Deeper (Billie Newton-Davis)*

Best Performance by a Lead Actor in a Continuing Dramatic Series

Robert Clothier - *The Beachcombers "Blue Plate Special"*

Best Performance by a Lead Actress in a Continuing Dramatic Series

Marnie McPhail - *The Edison Twins "Running on Empty"*

Best Performance by a Lead Actor in a Single Dramatic Program/Mini-Series

August Schellenberg - *The Prodigal*

Best Performance by a Lead Actress in a Single Dramatic Program/Mini Series

Megan Follows - *Anne of Green Gables*

Best Performance by a Lead Actor in a Comedy Program/Series

Louis Del Grande - *Seeing Things "The Night Has A Thousand Eyes"*

Best Performance by a Lead Actress in a Comedy Program/Series

Martha Gibson - *Seeing Things "I'm Dancing with Stars In My Eyes"*

Best Performance in a Variety/Entertainment/Performing Arts Program/Series

Heath Lamberts - *One For the Pot*

Best Performance by a Supporting Actor

Richard Farnsworth - *Anne of Green Gables*

Best Performance by a Supporting Actress

Colleen Dewhurst - *Anne of Green Gables*

Best Performance by a Broadcast Journalist (Gordon Sinclair Award)

Eric Malling - *The Fifth Estate "Product of Canada"*

Jim Reed - *W5 "Charter Special Edition"*

Best Performance by a Host/Interviewer

David Suzuki - *Nature of Things "Open Heart"*

EARLE GREY AWARD for an outstanding body of work by a television actor

Ed McNamara

MARGARET COLLIER AWARD for an outstanding body of work by a television writer

Charles E. Israel

JOHN DRAINIE AWARD for outstanding contribution to broadcasting

Pat Patterson

TV Guide Most Popular Program Award

Anne of Green Gables

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• 1600 ave. De Lorimier
Montreal, Quebec H2K 3W5

Academy of Canadian
Cinema & Television



Académie canadienne du
cinéma et de la télévision

• 5211 Blowers St., Ste. 32
Halifax, Nova Scotia B3J 2J2

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Vancouver, British Columbia V6B 1H5