

# Astra-Tel: reconciling cultural identity and reality?

The CRTC's pay-TV hearings were carried by cable operators live to their subscribers, and generated an unprecedented amount of coverage in the press and on air. Last month, Cinema Canada published the verbal presentations made by First Choice and by Performance. In this issue, Harold Greenberg and Philippe De Gaspé Beaubien state the case for Astra-Tel while Allan King outlines the position of Telecanada. In our next edition, presentations from Premiere and L.A.M.B. will be published.

Astral Bellevue Pathé has been involved in various aspects of the motion picture and television industry for over 15 years. Our involvement started in the early days when there was only a small group of Canadian feature film producers, with the concentration of the production industry being in the areas of documentaries, educational films, television series and specials.

We have been part of the industry's growth to its present stage, which has taken us through the lean years and the "boom" years. Even though there are fewer feature films being produced today, there is still a viable feature film production industry in Canada. There has been much criticism relating to some of the Canadian film productions, but we believe that Canadian quality standards and commercial viability are starting to meet consumer standards, not only in Canada but all over the world.

During all these years of growth, Canada has been developing a talent pool which, today, can meet the production requirements to satisfy the needs of pay-TV. Canadian producers have expanded their expertise in both the theatrical feature film and the television industries, and are at present providing programming to these markets. We, as Canadians, at times, have the tendency to focus on the negatives, rather than on the positives. Today, Canadian writers, directors, actors, technicians, and producers are part of the nucleus of talent prepared to take on the challenge of pay-TV.

What is even more exciting, and which is positively a vital stimulant to the production industry, are the numbers of young people who are coming out of the colleges, trained and educated in the creative arts. Knowing this, I believe that our future growth is in good hands.

Astral Bellevue Pathé has been deeply involved with young people, counselling them in relation to the motion picture and television industry, and has adopted an apprentice training program on every one

of the projects under its direct control.

Over the years, Astral Bellevue Pathé has been involved in either the production, co-production, and/or financing of 66 motion pictures, as well as mini series and television series. Amongst them are: *Echoes of a Summer*, *The Apprenticeship of Duddy Kravitz*, *Lies My Father Told Me*, *Terror Train*, *Slipstream*, *Rituals*, *A Man Called Intrepid*, *Mary and Joseph* and *Kidsworld*, as well as 50 other projects including, more recently, *Les Bons Débarras*, *Les Plouffe*, *L'affaire Coffin* and *Being Different*.

These projects have ranged from low budget television productions of \$10,000, to feature films ranging from \$150,000 to \$7 million.

We have also expanded our production throughout Canada: *Echoes of a Summer*, and *Neptune Factor*, were done in Nova Scotia; *Rituals* was shot in Northern Ontario; *Slipstream*, which won the Canadian Film Award for best feature film in 1973, was filmed in Saskatchewan, and the film *Bleu* was done in Alberta.

Astral Bellevue Pathé's policy is to work with producers from various parts of Canada, assisting them at all stages of their projects, either through script development, bridge financing, providing technical services, or assisting them in the distribution of their projects.

We are dedicated in our belief that the Canadian production industry is capable not only of meeting the needs and standards of pay-TV in Canada, but, next to the United States, of becoming the largest provider of program material for world markets.

The introduction of pay-TV in Canada will be one of the most important elements in stabilizing the Canadian production industry which, in the past, has been extremely dependent upon the Canadian tax shelter funding and was handicapped by the reality that these funds only became available during the latter part of the year. For the first time, funds will flow continuously throughout the year, and as

such, commitments can be given on a planned basis.

Bearing all this in mind, I would like to take this opportunity to explain what Astra-Tel is proposing:

In analysing the needs of producers, we have separated our funding in two segments:

1. The creation of programming;

2. The acquisition of programming.

Our schedule requirements cannot be met if we do not help create the product.

Therefore, 15% of all revenues received by Astra-Tel, unencumbered by overhead and expenses, will be put into a separate fund called the Canadian Production Fund. This Fund will be used as follows:

- Knowing that it all starts with an idea, there will be bursaries to young writers, monies available to Canadian universities to help them to improve their screenwriting courses, and writers who will be engaged in the writing of screenplays.

- Our commitment for the balance of the funds will be offered at the discretion of the producers, either in the form of bridge financing or equity investment.

Over the first five broadcast years, we expect to provide to the Canadian production industry some \$100 million dollars - totally unleveraged. However, we must face the reality that the Canadian producer cannot be dependent on funds from pay-TV to fully finance his production. He will require the expertise, knowledge, assistance and, above all, the leverage of the pay-TV network to assist him in arranging other sources of financing. Using leverage, the \$100 million production fund should generate at least \$300 million worth of production in Canada (during the first five broadcast years). The importance of the Production Fund, therefore, takes on significant dimension with regards to the Canadian production industry.

In addition to the Production Fund, and again understanding the requirements of producers, we expect that an additional \$190 million will be spent on the acquisition of pay-TV rights to Canadian programming. As such, the independent producers will be able to receive monies from two sources:

1. Money invested by the Canadian Production Fund for the creation of new product;

2. Money invested by Astra-Tel for the acquisition of Canadian pay-TV rights.

As mentioned in our application, Astra-Tel will not do any in-house production. In addition,

Astral Bellevue Pathé and its subsidiaries will discontinue production activities, if Astra-Tel receives a pay-TV license.

I think what is important and exciting is that the pay-TV concept we envision will be a unique Canadian undertaking, in which producers will utilize a flow of funding from all over the world. We are building a distinctive Canadian production industry which allows us to control our own destiny. This will also be a most significant step towards slowing down the export of our creative talent who, in the past, have had to leave our country to achieve recognition on an international basis.

Mr. Chairman, members of the Commission, it is a most exciting time in the history of the Canadian production industry. I think we can create an important legacy for our young people who are eager to utilize their talents for the making of a viable and important contribution to Canada. We must give them that opportunity.

Harold Greenberg ●

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I will conclude our presentation by highlighting some of the dilemmas we all face in introducing pay-TV in Canada and what opportunities can be derived from this important event in our Canadian broadcasting industry.

All of us are preoccupied with the tremendous influx of American culture that crosses our borders every day and would like to find ways and means to encourage more awareness and viewing of TV programs that reflect our own identity.

All of us are preoccupied with finding better ways and means of promoting our own culture if we are to survive as a strong and distinct nation. All of us appreciate that the best way to resist the homogenization of North America into a single mold is to have vital creative communication media that reflect what we are to ourselves and to others.

On the other hand, there are some realities that Canada cannot escape:

1. Its geographical position and proximity to the most prolific producer of television and film entertainment in the world;

2. The fact that the majority of Canadians live within "over-the-air" reception distance of American TV signals;

3. The impending advent of satellite-to-home TV systems that are bound to bring into Canada further American signals;

4. The multiplicity of means whereby the American culture penetrates our country, other than over-the-air methods, theatre films, magazines, records, radio and newspapers;

5. The fact that several generations of Canadians have already been raised on U.S. TV programs from a very young age to adult life, and that this kind of consumer behaviour is very hard to change rapidly;

6. What may be even harder to accept is the fact that a significant number of Canadians actually prefer American programming to their own, to the point of equating Canadian content with something not appealing.

Our national dilemma is therefore: How can we manage to reconcile our legitimate aspirations of promoting our own cultural identity with the hard communications realities that surround us?

And how can we manage to produce Canadian programming that will not only be exhibited but seen by Canadians.

Our alternatives in resolving the issue are relatively simple:

## First alternative

We can prevent further access of U.S. programming in Canada. In other words, lock out from our country the traditional entertainment wave that comes across our borders every day. This course of action would be a difficult strategy to adopt, considering U.S. signals are a fact in Canada. It would mean that we would have to retrench and isolate ourselves from other cultures.

## Second alternative

We can increase the exposure of Canadian content programming to Canadians as a means of countering the strong U.S. influence.

The advantages of this strategy would accrue mainly at first to the Canadian production industry with no guarantee, however, that such programming is of a quality necessary to attract a large number of Canadian viewers.

The difficulty would be to establish a process that would ensure that a sufficient percentage of Canadian content occurs in all categories of programs, in both our official languages, and from the different regions of Canada. Such a proliferation of control might well require administrative procedures that would risk taking away from the much-needed creative attention which is required if we are to succeed.

Both these strategies would have the corollary effect of raising artificial barriers around

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# King speaks for Telecanada and a universal system

Ladies and Gentlemen of the Commission. My name is Allan King. I'm a producer and director of motion pictures. I made my first film *Skidrow* in Vancouver twenty-five years ago this summer and I have been very fortunate in having had a rich, full and immensely varied career since - in documentaries, cinema verite, drama, and theatrical features everything from commercials for Saniflush the Bathroom Bowl Cleanser to directing Her Majesty's Christmas Message to Canada in Centennial Year.

You have before you, in the coming months, the opportunity to provide the foundations for a body of Canadian film and television production such as this country has never had before. It is an immense challenge and it is not too much to say that the future of this country depends on your judgement.

Your predecessors in the Board of Broadcast Governors and the Broadcasting Commission had the first and daunting task: to provide us with the means of talking in the language of television. In the thirty years or so since we have grown from the most rudimentary, almost analphabetic expression to the highly sophisticated language our craftsmen command today.

Then came the financially exhausting task of making that expression available the length and breadth of the land - in networks private and public, in English and French.

What has never been available in all that time is adequate funding to produce a significant body of work (in either light or serious entertainment) through which we Canadians could experience ourselves or express ourselves to people abroad. The money has been spent on housekeeping, not on programming - at least not in any consistent, clear-sighted way. And we have put in place a vast edifice of technology for the massive importation of a culture which, however vital and entertaining, has values quite different from our own - different traditions, language, constitution, and so on. Our kids are growing up with the notion that wrong is righted, justice done, by a guy going out in the street, guns blazing. Ours is a much more civil society. It always has been. I'm not saying it's better: it's different. In the States, people are used to the notion of seven, eight, nine hundred murders in a major

city a year. Here the figure is, what? Forty, Fifty, Sixty?

This is perhaps our last chance to claim our heritage, to embody it and pass it on to our kids.

It is ironic that in my generation, the generation following World War II, we have had a massive explosion of creativity in the other arts: a Canadian literature now exists to be enjoyed and even studied where only sporadic work existed before. A wide range of painters of all styles flourish. World-class architecture exists in our cities and we send examples abroad. But in the mass media, in popular entertainment, we have proceeded in fits and starts. In the single most important field for the cultivation and preservation of our values, we have almost lost the battle. This need not be.

It is no mystery, the building of a national culture. It's been done in many other countries: not just in giant countries like Russia and America in the 19th centuries, but in the small countries of Europe. Bela Bartok writes with great clarity of the genesis of Hungarian music. The same thing was accomplished by the Czechs with Dvorak. The emergence of a national theatre in Norway with Ibsen and Bjorn Bjornson a century ago is a vivid lesson for Canadians. If you read the account in Michael Meyer's classic biography of Ibsen you will blush with self-recognition at the follies of ambivalence and self-doubt with which we Canadians now, like Norwegians then, cripple ourselves.

"Nationalism" and "culture" have become dirty words for some people today. For obscure reasons, perhaps lying in the unconscious fear of asserting their own independence, Canadian internationalist historians would almost have you believe that nationalism caused the First World War. But you know it was not the Serbians, the Czechs and the Poles who caused the war. Declarations of war were made by their masters, the Imperial Governments of Austria, Russia, Germany and so on. It's as curious an inversion as to suggest that if war breaks out in Eastern Europe today its "cause" would be Polish nationalism. Nationalism is simply an assertion of independence and individuality. It is not aggressive, it is not hostile.

Culture got a bad name, of course, when it was used earlier in our history as a way for the upper and established classes to lord it over the newer and poorer classes. And it still tends to have that connotation. But perhaps the best way of looking at culture is to describe

it as *play*. It is the way we watch people play at terror, at joy, being good, being bad, so that we have some experience in handling these things in our own way when we face real terror in real life. It's why the movies of David Cronenberg, for example, are so valuable and ordinary people flock to them. It is the shared experience of entertainment which allows us to agree or disagree on values which makes it so urgently important.

And you know, this self-doubt would be fully skeptical if it were not so serious. Maybe it's both.

Because some people seriously question if we are *able* in Canada to produce the volume of feature films and other entertainment required for pay-TV. For example, to question whether we have the skills and talent. Well, let me tell you.

I've just come back from shooting a batch of commercials in Vancouver. Contrary to the blight on filmmaking in the rest of the country, Vancouver has three features in production at once.

Some people say there is only *one* first-class crew in Vancouver. I had, therefore, the "fourth" crew. Let me tell you that I wouldn't hesitate to use that so-called fourth crew as the core for a feature production anywhere. They were first-class.

I have worked with crews and casts, labs and mixing studios all over the world and, I can tell you that those who lack confidence in the talent in Canada are merely expressing fears of their own inadequacies. Clearly this country has an extraordinary ability to produce outstanding talent, for it is a truism that we have filled the studios in London and Los Angeles with our people.

But just as Los Angeles and London are filled with Canadians so are Toronto and Montreal staffed by those who have had to leave Vancouver, Edmonton, Winnipeg and Halifax because they could not fulfill themselves in their home town. This need not and should not be. We are all impoverished by a lack of adequate expression from all the different regions of Canada. Again, permit me a couple of stories.

When we did *Who Has Seen the Wind* in Saskatchewan, we employed 35 trainee filmmakers in addition to the regular crew. People said, "Allan, you're crazy. It's hard enough to make a movie at the best of times, but all these apprentices hanging about?" Well, the trainees were so valuable they weren't even called that after the first week. Almost all of them have since established

professional careers for themselves. But, and this is the point of the story, very few of them in Saskatchewan. That's foolish and unnecessary.

I've watched the process closely for twenty-five years. I was proud to be a founding member of the so-called West Coast School of filmmakers at the very beginning of television in Vancouver. We watched in fury as the bureaucrats gradually took control of the studio, as funds from the East were squeezed.

One by one we left: David Duke, Mario Prizek, Ron Kelly, many others - as people like Norman Campbell had left before us in order to realize their talent. There is no reason it could not have been realized in Vancouver, and no reason that we could not have gone and come back had there been something to come back to. There wasn't enough. There should be and it will be a primary task of Telecanada to help make that happen: in major cities across the country from coast to coast.

I happened to bypass Toronto when I left Vancouver, and set up shop in England with a small group of filmmakers - mostly Canadians who had been unable to find work in Canada. Among other things they helped pioneer what was then the new form, cinema verite. They emerged as among the very best craftsmen anywhere in the world. Years later I discovered that they were the envy of their peers in England, in Europe and in the U.S. Because they had a studio, they had a stable base to work from. It was a committed group with a clear policy and modest but steady income. The studio still flourishes - ten, fifteen years after I left it.

Real commitment expressed in clear-headed policy and with the financial consistency to carry it out is the essential ingredient we have never had in this country.

You know, we *are* a funny country. We licence UHF stations in our major cities to provide local expression and then find them programming wall-to-wall American movies prime-time.

We set up a private network to diversify and give us independent production. It invents what is, unhappily, the prototypical Canadian form: The Canadian TV serial set in Midtown, U.S.A.; it is called *Simon Locke*, and later grew into *Police Surgeon*. It provided a model for our feature films.

As a matter of national policy, national cultural survival, we have collected millions of tax dollars (i.e. tax deferrals) from doctors and dentists all across

the country. And what for? To go out into the world in feature films disguised as Americans. How bizarre! This ambivalence borders on national schizophrenia.

Is it any wonder that the applications of most of your major applicants are greeted with profound doubt and cynicism?

Let me repeat, we have the talent in this country to produce entertainment of the highest quality. Because of the public funding we have had in the past, through the Canada Council, the CBC, the CFDC and many government agencies, as well as through private and commercial filmmaking, it's safe to bet we have a higher number of writers and filmmakers per capita and a higher quality of experience per capita than almost any country in the world.

Let me repeat, what we have never had is consistent, stable financing placed in the hands of experienced producers. It seems to me that you have to find the cheapest possible way to put the most dollars over the longest period into the hands of independent producers.

In the early days of the CBC, with GM Theatre and Startime, there was money. Not lots, but money. A flood of talent emerged, the money was turned off, the talent emigrated.

In the first years of the CFDC, policy switched from expensive American co-productions, to art films, to imitation American movies - of - the - week and then back again. Despite the vagaries of policy many good films were made: *Duddy Kravitz*, *Goin' Down the Road*, *Mon oncle Antoine*, *Why Shoot the Teacher*, *Meatballs*, *Les bons debarras*, *Ticket to Heaven*, *Les ordres*, *Silent Partner* - to list names is to offend by omission. A core of people is established across the country who can make polished films of quality on budget.

Unfortunately the good films appeared sporadically and were often obscured by the steady output of imitation movies-of-the-week. Built on hand-me-down leftover scripts bought off the shelf in Hollywood, scripts L.A. had rejected, with low grade, minor American stars with whom our audiences could not identify, guaranteed mediocre bucks at the box office, which totally confused critics and audiences abroad as to what a "Canadian" film really is. No wonder.

It has confused the Canadian creative community as well. The absolutely fundamental work of script development and of production teamwork

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\* As prepared for delivery to the Canadian Radio Telecommunications Commission in Hull, Quebec on October 7, 1981.

## Canadians must measure films against world standard

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ourselves with the unnatural consequences of overprotectionism.

We suggest, Mr. Chairman, that the object of our pay-TV exercise is not so much the production and exhibition of a great many Canadian content programs, but rather that good quality Canadian programs be produced, watched and appreciated by Canadians.

Therefore, we favour the third alternative of encouraging our production industry to produce to world quality standards.

If Canada wants to remain a distinctive entity, it must find the means, the way, the imagination and creativity to speak out in a strong competent voice. In other words, the only way we can promote and encourage our own cultural identity is not to cloister ourselves. It is to produce, with competence, with excellence, and compete successfully with the messages coming from the U.S.

By producing programs of international standards, Canada could benefit from the contribution of foreign co-productions in funding a larger pool of Canadian programming fare.

We could benefit from revenues of after-market sales in other parts of the world.

We could be creating programs that would have a better chance to be viewed by more Canadians.

It is time for us to measure ourselves to the dimension of the world, not only that of our own backyard.

What we need to do is, first, be good at it. In that way, we will regain our much-needed sense of pride and confidence in ourselves. Then, the specific expression of our own identity will naturally rise to the surface.

There have been times in our past when we have been able to do international things well, with competence, may I add, to the amazement of the world. We can no longer get away with the excuse that it is not possible for us. We have already done it, and when we did, there was no finer place to live and be than just here, being ourselves... Canadian.

Maybe if we have as an objective the pursuit of excellence to world standards in our production industry, we can make this feeling of ours last far more than 180 days of 1967.

We, at Astra-Tel, believe that Canada has a great opportunity in pay-TV. We think that our proposal realistically answers many of the preoccupations and dilemmas that face us, and you. We would like the opportunity to tackle this national challenge.

Philippe  
DeGaspé Beaubien

## Yorkton fest gains ground

YORKTON - Over 100 producers and filmmakers registered for the Film Workshops held in conjunction with the 17th Yorkton International Short Film and Video Festival, Nov. 2-8 in Saskatchewan.

"Attendance was up for the evening screenings, and for the first time ever, all the awards save one were picked up as they were announced on the closing evening," reports fest director Sheila Harris, underlining the progress the festival has made over the years.

Yorkton, which used to be a bi-annual event, is getting new momentum now that it is being held annually. Canada's oldest short film fest is run on a budget of \$95,000, with the majority of funds coming from the Sask Trust for Sports and Culture, the provincial lottery pool. The provincial department of Culture, the federal Bureau of Festivals and public and corporate donations make up the remaining amounts.

Yorkton operates with a full-time, two-person staff, and is the only Canadian festival to be housed in its own festival building. Screenings of films throughout the year are planned for the building, which doubles as the local art gallery.

*A list of the winners can be found on the opposite page.*

## France Film fight is over

MONTREAL - The ten-month old strike against several theatres owned by the Compagnie France Film is ended in Montreal, though both sides are still working with an arbitration board to tidy up remaining differences.

The dispute pitted France Film against theatre personnel belonging to two unions, the

Syndicat des employés du théâtre St-Denis and the Syndicat des travailleurs des cinémas du Complexe Desjardins. Both unions are affiliated with the Confederation of National Trade Unions (CNTU) and the National Federation of Communications. Both sides have now ratified a collective agreement, the first in the three-year history of the unions.

All employees fired by France Film prior to November 11, 1980 have been re-hired; it was those firings which provoked the strike. Still before the arbitration board is the question of whether or not France Film will be allowed to sub-contract out work to non-union workers, as it did during the duration of the strike.

The collective agreement is the first to be signed in Quebec with theatre employees who are affiliated with the CNTU. During the strike, the unions obtained an injunction against France Film for using "scabs" and contravening Law 45 in the Work Code. France Film plans to appeal this decision before the Superior Court in February, 1982.

## The Canadian Independent Short Film Showcase

a program of the Canada Council  
administered by the Academy of Canadian Cinema

Entries are now being accepted for a national juried competition of short films.

Winning shorts will be distributed with feature films to commercial theatres across Canada.

Winning filmmakers will receive an honorarium of \$2500.

To be eligible, films which may be live action or animated must meet the following criteria:

- be produced and directed by an independent Canadian filmmaker
- be 10 minutes or less
- be either 16mm or 35mm
- have been made within the last 3 years
- have dialogue in either English or French
- have copyright clearance and no previous run in a 35mm commercial theatre.

Where applicable, the Canada Council will assume the expense of sub-titling, multiple prints and a blow-up to 35mm.

**DEADLINE FOR APPLICATIONS DECEMBER 31, 1981**

For application forms or further information please contact:

Alison Reid  
Academy of Canadian Cinema  
653 Yonge Street, 2nd floor  
Toronto, Ontario M4Y 1Z9  
(416) 967-5414



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## Funding and commitment is formula for quality programming

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has never been properly funded nor its goals focused. You wouldn't set out to build a skyscraper by arriving on site a full crew on sod-turning day and then hand them a sketch on the back of a napkin. Something like that happens too often here. The director of *Kramer VS Kramer*, Robert Benton, required the writer of *Kramer VS Kramer* (Robert Benton), to produce 23 drafts of the script before he was satisfied. We don't afford that and we must. One of the best writers in this country, Max Cohen of Montreal (he wrote the last four episodes of *Roots* and had some audience acceptance!) hasn't written for production in this country since the early days of television, though he lives here. His fees aren't outrageous but we don't spend money where it ought to be spent.

In the last few years, we have placed feature film finance primarily in the hands of deal-makers - accountants and lawyers, who understand the tax system, but who have little in their background which would suggest they know any-

thing whatsoever about scripts, script development and production values. You wouldn't place university teaching and scholarship in the hands of the freshman or sophomore class, or brain surgery in the hands of a pre-med student but that too often is what happened in the past few years of filmmaking.

The Australians have proven what many of us have argued for years. Films made with integrity reflecting a fresh sense of place and character, can make a real mark in the world and bring great pleasure not only to home audiences but to audiences around the world.

Let me emphasize to you that we also have a unique advantage no other country has; we speak the same language as the Americans. Thus an Australian or an English film is often confined to PBS and the art house circuit because in Texas they need subtitles Canadian films don't. But if we are going to be able to sell abroad the answer is not to make imitation American films but to make fresh and interesting films in sufficient volume so that a taste aroused can be

satisfied. Audiences want a fresh taste and a steady diet. That's fundamental marketing.

You know, Ladies and Gentlemen, you have the opportunity to change the random, haphazard way we have approached film and television production in the past.

With funding and commitment, the absolutely essential work of script and production development can be provided.

With funding and commitment, production teams can form confident and enduring relationships - such as we've had with the growth of Canadian theatre: Bill Glassco, David, French and the Tarragon writers, Michel Tremblay and André Brassard in Montreal, George Ryga and the Playhouse long ago in Vancouver. Film is the most collaborative of arts, too often our teams have been thrown together in haste never to work together again.

With funding and commitment, proper use can be made of regional talents. We will see the vision of the Prairies, the West, the Atlantic Provinces.

With funding and commitment, we can build a solid audience for Canadian enter-

tainment, we will be able to connect viewers with the superb documentary and animation work which year after year this country has produced and which has made us famous in film throughout the world.

Now, many claims will be put before you about the generation and development of funds for Canadian production. We have seen charts about audience penetration, proceeds and so on, from the so-called discretionary services. Let me be blunt, blunter perhaps than my Board would be comfortable with, I just don't believe those figures.

I don't know how you can believe those figures. The cable companies have put nothing into Canadian production. The landscape of Canadian television is littered with promises broken or maimed by those who offered the earth for a license and then had to come back and say, "Gee, we tried hard but we're going broke so we'll just have to bury our promises to Canadian producers."

The cost of Telecanada's proposals are modest, far less than any other major. The returns to Canadian production are far

higher. We have no conflict of interest as between shareholders' profits and the best possible Canadian entertainment. We have exciting ideas about directly involving the production community in our decisions and I'd be glad to answer questions about that.

As I said at the outset, I have had a long and varied and immensely rewarding career. I've had the pleasure of working and associating with some of the best filmmakers in the world, all over the world. What you in your wisdom decide no longer affects me professionally in a very significant way. But, as with you, I am concerned about the world in which my children and family are going to live. I would like them to be able to see the very best entertainment in the world. I would also like them to be able to see Canadian entertainment, not as from a deprived ghetto, but as vigorous, well-dressed and healthy as that of any other country in the world.

The problem of what our children in English Canada will see in five, ten years, time is grave; in Quebec the question is desperate. **Allan King**

## The Best of THE GREAT SHORTS

Another successful Yorkton International Short Film and Video Festival has come and gone. The quality of entries was excellent, the workshops were great, and the festivities were tremendous fun. Thanks to all, particularly our adjudicators, pre-screener and conference co-ordinators.

The 1981 Golden Sheaf Winners were:

### FILM

- GOLDEN SHEAF AWARD - "Crac" - Cinematheque - Montreal
- BEST in HUMAN CONDITION Category - "Nose & Tina" - N.F.B. - Winnipeg
- BEST in HUMAN DYNAMIC Category - "It's A Hobby for Harvey" - Barry Lank - Winnipeg
- BEST in SPONTANEOUS HUMAN - "Les Cloches" - Serge Denko - Montreal

### CRAFT AWARDS

- BEST DIRECTOR - Sturla Gunnarsson - "After the Axe" - N.F.B. - Montreal
- BEST PERFORMER - Ed McNamara - "Capital" - N.F.B. - Winnipeg
- BEST CINEMATOGRAPHY - Nicholas Kendall - "The Lost Pharaoh" - Nicholas Kendall - Vancouver
- BEST PICTURE EDITING - Wolf Ruck - "Winning" - Wolf Ruck Production - Mississauga
- BEST SOUND EDITING - John Knight - "The Lost Pharaoh" - Vancouver

### SPECIAL JURY AWARDS

1. "L'Impossible Outble" - N.F.B. - Montreal
2. "Childhood's End" - Canadian Filmmakers Distribution Centre - Toronto

### CERTIFICATES OF MERIT

1. "Galaxy" - William Davern - Hamilton
2. "Introducing Janet" - CineFlics Ltd. - Toronto
3. "The Sweater" - N.F.B. - Montreal
4. "A Fine Line" - Allen Rogers Productions Ltd. - Toronto
5. "Un Chat Au Courant" - Techniques Audio-visuelles - Montreal



### VIDEO

- GOLDEN SHEAF AWARD - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST in HUMAN CONDITION Category - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST in HUMAN DYNAMIC Category - "The Curse of Ponsoby Hall" - CKT TV - Winnipeg
- BEST in SPONTANEOUS HUMAN - "10 Toronto Street" - CBC - Toronto

### CRAFT AWARDS

- BEST DIRECTOR - John Wright - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST PERFORMER - Francis Hyland - "The Persons' Case" - ACCESS Alberta - Edmonton
- BEST CINEMATOGRAPHY - Vic Sarrin & Ian Elkin - "Beginnings" - FSI Productions - Winnipeg
- BEST PICTURE EDITING - Margaret Chandler - "10 Toronto Street" - CBC - Toronto

### CERTIFICATES OF MERIT

1. "Points West - Series" - CBC - TV - Winnipeg
2. "Stories and Stuff" - CFAC Lethbridge TV - Lethbridge
3. "Sur Le route de la Langue" - SGME/Distribution - Montreal
4. "The 2nd National Driving Test: One for the Road" - CTV - Toronto

### \$500 CASH AWARD FOR THE INTERNATIONAL YEAR OF THE DISABLED PERSONS

"Melanie" - Roberta Osemiak - Moose Jaw - Video Production

### \$500 CASH AWARD FOR BEST CHILDREN'S PRODUCTION

"The Curse of Ponsoby Hall" - CKT - TV - Winnipeg - Video Production

### NETTIE KRYSKI CANADIAN HERITAGE AWARD

"Die" - N.F.B. - Winnipeg

# NOVEMBER 1-7, 1982

See You There!