

## CAMPP takes exception

On Page 25 of issue No. 80 of Cinema Canada, you credit the Canadian Association of Motion Picture Producers, along with the distributors and the CFDC with the disbanding of the Canadian Film Awards Committee and the formation of the Academy of Canadian Cinema.

The decision to restructure the annual awards was as much the decision of the other C.F.A. members as it was that of the three groups named. The CAMPP members may have speeded up the decision by their joint refusal to submit their films to the existing awards format, but all agreed that the system needed revision.

While it is true that promotion has an effect on the number of Academy members attending a screening of a film in competition, that by itself won't ensure victory. But it does encourage members of the industry to view each others work and to discover the hidden talents on display that previously were only seen by the international jury. The glitter has also ensured the television coverage that in time will be seen as having been a key element in Canadian acceptance of Canadian films as entertainment not just culture for the few.

With respect to the disbanding of the CFDC advisory board, I must again challenge your presentation. The CFDC meets with many groups including our Association. What seems to have changed is that these meetings are no longer the mass forums for groups to challenge another's right to be present and no longer are they simply meetings with Elected or paid officials of a specific organisation.

A recent meeting attended by two CAMPP officers had representatives from writing, performing and TV production segments discussing an area of concern to the CFDC. But producers are a key to the development of the industry and must be permitted to aid in the restructuring from the very beginning.

Again there is an implication that Canadian Culture will suffer as a result. Both CAMPP and the CFDC are just as concerned about Canadian films as we were before the boom. We have a history of working with many groups to maintain Canadian integrity and, particularly, to limit the use of Canadian financing by non-resident producers that cannot know and usually haven't the time to discover the wonderful creative talent that Canadian producers have grown up with.

There will always be an individual or two in an elected or appointed position that appears not to share the same goals as the readers for whom you speak. Indeed they often find themselves at odds with their own organisations. It is therefore a little unfair to condemn the entire organisation for a policy that may have been abandoned with the departure of the individual.

Any country whose cost of production is the same as Canada's while its population is 1/10th that of the United States, is going to have difficulty identifying and supporting indigenous production. Canadians must either pay ten times the price to view or cut their budgets by 90% to compete fairly with invading cultures. Lets hope that solutions will present

themselves during 1982 and that we will all be smart enough to recognise them for what they are.

**Samuel Jephcott**  
Canadian Association  
of Motion Picture Producers

To set the record straight :

• Once upon a time, the Canadian Film Awards held its competitive screenings at the St. Lawrence Centre in Toronto. Entry was free, so interested industry members as well as the public and the international jury could see the films. Plans were in the making to circulate the winning films to the major cities in Canada.

• Television coverage of the Awards began two years before the Academy was founded.

• Under the presidency of David Perlmutter, CAMPP wrote a letter to the CFDC, withdrawing from membership in the advisory committee. This letter heralded the eventual dissolution of that committee as a formal entity. Ed.

## Make no mistake !

I'm disturbed by the similarity between the name Zale Daniel and my own name, Zale Dalen. The opinion Mr. Daniel expressed in "Letters" of issue number 79 could not be further from my own.

As the director of *The Hounds of Notre Dame*, I worked with Tom Peacock for six weeks of shooting, under conditions which ranged from uncomfortable to excruciating. Anybody who thinks Tom isn't an actor simply doesn't know what he's talking about.

Tom is not a "school teacher". He's a resident in the drama department of the University of Alberta with a full schedule on the legitimate stage. And if he was a school teacher, so what? How many "professional" actors drive cabs or wait tables between gigs? Ninety percent? Ninety-nine percent? Does that define them as waiters or cab drivers, thus making them ineligible for awards?

It seems to me that Mr. Daniel's real complaint is that Tom Peacock has managed to find a bit of stability and financial security in his profession. Yes, and glory and respect as well. It seems to me that his letter was motivated by petty jealousy.

Perhaps I should change my name.  
**Zale R. Dalen** ●

## Great asset

Congratulations on your superb publication !!

We have found that Cinema Canada is a tremendous asset in our advertising programme and that the resulting number of inquiries have enabled our offices to continue working effectively for Canadian film.

Your staff have been most helpful and have made the preparation of information quite easy... we do appreciate their professional manner.

Best wishes for your continued success.

**Linda Mote** ●  
Canadian Film Casting Services

Cover : Rita (Margot Kidder) takes a moment out, reflecting on life's heartaches and her own next move. For an interview with the director of *Heartaches*, Don Shebib, see pages 18-21. Producer David Patterson shares a few thoughts on pages 21 and 30. Photo : Robert McEwan.

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# CINEMA

C A N A D A

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