

# Worried by underfunded CBC, Gough leaves

TORONTO — In part because of CBC's funding crisis, Bill Gough is slowly easing himself out of the role of CBC television producer.

After eight years with CBC Toronto, the producer of *Charlie Grant's War*, *The Suicide Murders*, *War Brides*, *The Winnings of Frankie Walls*, *The Accident* has left CBC to devote more time to writing prose and poetry.

"My ambition is to stop producing," Gough told *Cinema Canada*. "I have made the switch from a producer who wrote a lot to a writer who occasionally produces."

Gough says it will be another two years, at least,

until he has put producing completely behind him. In the meantime he is expected to return to CBC in 1987 on a per contract basis to produce *Two Men* and in 1988 to produce *Mama's Going to Buy You a Mocking Bird*, based on the novel by Jean Little. Both television movies will be written by Gough's wife, Anne Sandor, who was the writer-collaborator on the award-winning *Charlie Grant's War* and with whom Gough wrote several episodes of *Seeing Things*, the CBC television series.

Gough says he has no regrets about leaving CBC. He is kept busy with public readings from his first volume of poetry *The*

*Proper Lover*, Hounslow Press, Toronto. His second novel *The Last White Man in Panama* will be published by Penguin Books in 1987. He is also currently working on a film adaptation of his first novel entitled *Maud's House*.

He says that he acknowledges a tremendous debt to CBC-TV's CBNT St. John's Newfoundland, where he cut his teeth as a young producer and moved through the regional system. However, he says he does not envy the role of the young producer today, attempting to maintain a high creative standard in a system plagued by serious funding problems.

"It is difficult if you've got to

get through the CBC bureaucracy because of financial pressures and you are more concerned with dealing with resources and who gets the cinematographer than you are concerned with anything else," says Gough.

He says it has become apparent in recent years that the chronic underfunding of the CBC, which has resulted in budget cutbacks and layoffs, is caused by a perennial willingness by CBC to operate a substandard of funding below which it continues to sink.

"The CBC is so underfunded because no one has ever said that we must spend \$1 billion on a broadcast system that will work for this country," says

Gough.

Underfunding, he says, leads to shortsighted year-to-year fiscal planning which contributes to what Gough calls a "a lessening of the system."

"Fighting fires all over the place, they (CBC) can't see beyond the fiscal year," he says.

Regardless of the economic malaise it suffers now, the CBC still has a soul, says the 41-year-old award-winning producer. As long as it can retain those creative people who have grown up in the system and who have seen better days at CBC, Gough feels the CBC could still pull through.

## Audley to study BC film policy

VANCOUVER — Paul Audley, the independent consultant who is the country's leading expert on provincial film policies, was hired last summer by the B.C. government to report on the establishment of a film policy for British Columbia.

Audley met with industry members from all sectors in August, and his report to the government is expected in the fall. While it is believed he will recommend policy similar to Ontario and Manitoba's, sources predict that the unique state of the B.C. industry, being almost totally dependent on U.S. production, will be documented, and recommendations for more balance between U.S. and domestic production will be put forth.

Audley's participation in the formation of a film policy was suggested to provincial authorities by the B.C.F.I.A., led by Ray Hall. Hall credits Audley with being very supportive of the industry on the Coast, and points out that Audley's personal credibility and meticulous research will enhance the longstanding efforts of the B.C.F.I.A. to convince the province to support local industry.

Audley recently attended the recent Vancouver Film Festival Trade Forum seminar on provincial film policies, where he spoke strongly about the need for provincial film policies and funds, which act to leverage federal funding. In addition glowing reports from representatives from Alberta, Manitoba and Ontario at the same seminar were seen as powerful elements in convincing the provincial government to have a film policy for B.C.

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