
EDITORIAL

This is our first issue in our fourth year and, inevitably, we are developing historical perspectives.

Fifteen years' lobbying is beginning to have some effect. Within the next few months, both federal and provincial governments will be announcing major policies. Most will fall short of our industry's needs. Most are sorely overdue. Undoubtedly, we will all have to continue working on governmental levels. But we will also have to devise far more effective means of getting results so that the next fifteen years won't be spent lobbying rather than making films. We need more than a healthy industry.

We need to take a critical look at ourselves — what do we want to say and to whom? And where will we find the radically fresh perspective to catalyse the birth of an indigenous English Canadian cinema?

Favourite Theory: The future now rests with women. If one accepts the equation that — *Women are to our society what Québec is to Canada and what Canada is to America* — the theory starts to work.

Not even staunch federalists can deny that political awareness catalysed the "quiet revolution" of Québécois culture. By defining their socio-political reality, however subtly, Québec's filmmakers created a recognisable framework audiences could support.

Canadian filmmakers get trapped in abortive emulation by failing to define our own unique context. We need collective self-definition to ensure cultural relevance and survival. Having learned this lesson in the chaotic sixties, women are far more capable of bringing this perspective to Canadian consciousness. Thus, the active participation of women is crucial at this turning point in our history, and much more serious action is necessary than the pitiful tokenism of International Women's Year and its absurd \$5 million question: "Why Not?"

Now back to your Favourite Canadian Film Magazine — this issue is crammed and four weeks late because we were forced to suspend publication due to non-existent roots of all evil. Publishing shares remarkable similarities with filmmaking. Example: amidst the Secretary of State's gracious announcement of \$1.5 million for book and periodical publishers, it was also revealed that an equal amount will be spent producing a book for the U.S. Bicentennial. To celebrate continued good relations with our friendly neighbours? (What else is new?)

This — we are nonetheless quite optimistic about raising sufficient funds to continue publishing and on a

more secure financial basis. While you are reading this, your FCFM people are ruthlessly pursuing money, breaking down doors and making brilliant proposals to bring about major improvements in an already-almost-perfect magazine! Full details will be in the next issue, but these are some of our plans: we will (of course) raise prices, subscription and ad rates with Issue 19 not just to catch up to the poverty level, but also to start publishing ten times a year (monthly, except for July/August and December/January). We will finally have nationwide distribution through the Canadian Periodical Publishers' Association (the people who brought you the Time/Readers Digest issue). We will be excerpting chapters from an upcoming book on Canadian Fillums. We will be publishing booklets on specific areas of interest: the first will be on the Business of Film conference and subsequent topics include Cinematographers, Producers, Editors, Experimental and Alternative Filmmaking, Films for Television and Animation. We will also be announcing the availability of memberships in Cinema Canada Magazine Foundation, and we might even have a Benefit! We are *that* confident of your support.

Until next issue — what can be done? Glad you asked. . . . If you don't yet subscribe, do that first and then finish reading. If you have anything to advertise — we're the ones! Canada's very own film magazine! (Perhaps we could get financially secure enough to refuse sexist ads. . . .) If you already subscribe and can't advertise — be of good cheer — the memberships are being designed for you. If your bookstore doesn't carry us — complain. Then give them a copy or send us their address. (We have ways of taking care of these things.) Above all, keep in touch. Our *raison d'être* is to serve filmmaking in this country, and besides — we like receiving love letters as well as writing them.

Here's another:

Thank you! All of you marvelous people who have helped keep this magazine alive and growing. We would especially like to thank John Cassavettes for offering his film for a benefit showing. Time was not on our side, but we are sincerely grateful for the offer. We would also like to thank all our advertisers who responded to our pleas for additional ads for this issue. And we would like to thank everyone else but we don't have the space or time. After all, there's lots of work to be done, lots of films to be made, lots of issues still to come — and we had better get down to it. We're here to stay!

Your FCFM Matriarch