

REVERB

Nielson Clarifies

First of all I would like to thank Cinema Canada and Paul Kelman for his thorough and generally upbeat article on the activities of Nielsen-Ferns. There are, however, one or two points I feel that I need to clarify.

Mr. Kelman quotes me as saying, "if the CBC or the government can insist that the independents get 50-75 percent of what the CBC actually spends...." I was not suggesting that the independents should get 50-75 percent of what it actually spends on a given program or series. In other words, if say, Superspecials presently spend \$200,000 for an in-house production, then I think we should get \$100,000-\$150,000 from CBC for a comparable production rather than the \$20,000-\$50,000 we now receive.

The article also quotes me as saying that all the money pumped into NFB and CBC has not produced any programs "the world recognizes as fine." I think this statement should have been broken down into two parts. Quite obviously the NFB has been the world leader and recognized as such in the style of documentary and animation it has specialized in. What I think is true is that in television, Canada has produced nothing that the world has recognized as fine to the extent of wanting to buy it.

My last point is that I feel any history of Nielsen-Ferns should emphasize the importance of *The Newcomers* and the contribution of Imperial Oil to the existence and success of that series. If the CBC and other government agencies are now taking inde-

pendent producers more seriously, then it is because Imperial Oil had the daring and faith to give us a chance to prove ourselves. I think this is implicit in Mr. Kelman's article but I feel the need to make it explicit in a country where heavily endowed public agencies have been unwilling to take such risks with private producers. I think Imperial Oil's initiative deserves far more recognition than it has received.

Richard Nielsen
President

Nielson-Ferns International Ltd.

Update on Agi

Among the (all too numerous) subscriptions queries, we received the following from Agi Ibranyi-Kiss, past editor of Cinema Canada. (We double checked and her sub is in order - it's the post office again trying to muck things up.) We thought readers would like to hear from Agi too. She is currently coordinating the Symposium of the Coevolution of Science and Spirit which takes place at the Statler Hilton in New York Nov. 17-20.

This is what I'm doing now - amazing, isn't it? So from sprocket-holes I've moved to test-tubes and quantum physics and neurology - but it really is great fun! Of all things to be the Media Coordinator of - a Science Symposium at the Hilton Hotel! I have a very strong suspicion that my file is being moved from department to department as the Great Script Writer tries to make up His mind whether it will be a documentary or a tragedy or

a comedy or a kiddie show, but at any rate, it's still my life, or at least remnants of it, and I still love the roles being offered.

Haven't received a Cinema Canada in a while, wondering... But at any rate - here's my propaganda, where's yours?

In case some of the Old Guard Readership is wondering whatever happened to, you might let them know that I'm alive and well and still avoiding the Perils of Classification. May all beings be free from specialization, may all beings keep chasing their ever-growing dreams towards eternal horizons.

Love and Blessings,

Iman (a.k.a. Agi)

Iman Ibranyi-Kiss
Media Coordinator

New Dimensions of Consciousness

P.S. CBC is sending Myra Cree and two crew to film this! O! Canada!

Men's Lib

Att. Jane Dick

Re: Mary Stephen's *Ombres de Soie* review Aug. '78 issue.

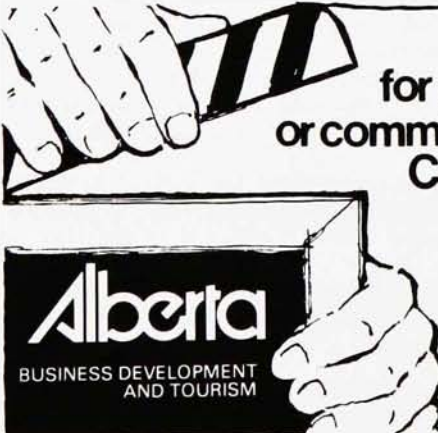
"Having her husband John Cressey on camera is a definite asset..."

I am no one's "husband!"

Yours Truly,
John Cressey

Fresco Fiasco

*We extend our apologies to filmmaker Maurice Bulbulian and to René Balcer for the error which appeared in Balcer's article "A Camera and A Purpose: Maurice Bulbulian" in issue no. 48 of Cinema Canada. The word "fiasco" was printed in place of the word "fresco" in the following phrase describing Bulbulian's *La Richesse Des Autres*; "Aside from being a textbook illustration of the evolution of a political issue from personal problem to shared concern to political platform, it is an imposing fresco of mining and of a miner's life, encompassing occupational diseases, family tensions, deterioration of physical and mental health, strikes, lockouts, and the creation of ghost towns." We are sorry for any embarrassment caused. Ed.*



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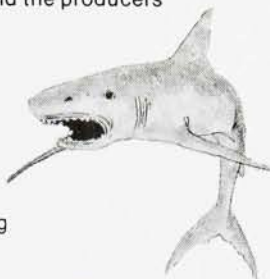
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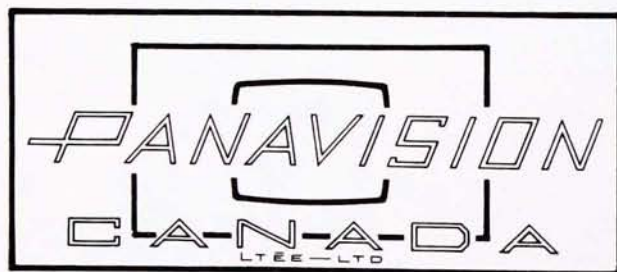
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