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108 MacPherson Ave.,
Toronto 5, Ont.,
June 21, 1972

To the Editor,
Cinema Canada Magazine,

Dear Sir:

In a country where the government is trying extremely hard to help mother an industry that could be very important to the progress of that country, I find it hard to understand that also involved is a trade union, governed from the United States, which is acting in a manner detrimental to the welfare of the film industry in Canada.

I have been a lighting cameraman and director of photography for the past 10 years. I have shot film for TV in most countries of the world, and more recently have had three feature films exhibited on the screen. In the past two months I have gone through a harrowing experience in my first encounter with IATSE (International Alliance of Theatrical and Stage Engineers) Local 644-C.

In April I was asked by John Vidette, producer for Dermot Productions, to work as lighting cameraman on their production of *Wedding in White*. I accepted. I was then informed that the producer wanted the picture to be ser-

vised by an IA crew. Since I was not associated with any union at the time (although the film *Rip Off* was serviced by NABET), I had to fill out an application for IA membership, which asked me to swear allegiance to the Constitution of the United States. The Canadian representative for the local contacted members by phone, asking them to vote verbally on my application, and then a call to New York was required to gain permission for me to work through 644 in Canada (it would seem from this that a foreigner has the power to grant or deny a Canadian permission to work in his own country). At any rate the verbal vote went through, and I was a member of IATSE Local 644-C in Canada (or so I thought). But I still could not work in the U.S., not without a special dispensation from the local's headquarters in New York or in Los Angeles as the case might be — you must deal separately with the local in each area of jurisdiction. It should be pointed out that U.S. cinematographers who are members of Local 644 or other U.S. locals can come to Canada and work at any time without permission of any kind.

Once a Canadian picture goes IA — and I would like to emphasize this point — *all* technicians working it must be IA, either from Local 644-C or from Local

873 (which covers all other technicians except cameramen). So a crew was hired, all IA, for *Wedding in White*.

Now as I said previously, I had never worked under any strict union-controlled circumstances, and I guess I had a lot to learn. I had always thought the most important thing on a film set was that there was a certain loyalty to the director and actors by the crew, a sensitivity and understanding among professionals. Well, it was in this area that I found little support. I found that when five hours had been expended it was lunch time, period, with no consideration given to how close the director was to getting a scene shot that had taken two hours to set up, that had gone through all the necessary rehearsals and would have taken only five minutes longer to complete had there been a little more co-operation from the crew. But no, this was not possible without going into penalty time (meaning that all crew members would have to be paid double the prevailing rate for a full half-hour).

What happens in this kind of situation, if the budget cannot stretch for the penalty fees, is that the lunch break is taken, and then another half-hour or so has to be expended back on the set to get the actors and director back into the mood to complete the scene.

a tale of two cities

by Philip S. Mcphedran

This is co-operation?

On other occasions the same sort of tactics were employed at the end of the day's shooting. Which can be expensive, and seems to me unnecessary.

Towards the end of the film Local 644-C held a general membership meeting at which my application was turned down. It was only then that I learned that the previous verbal vote on my membership had been tentative, pending ratification at the general meeting. No one in Canada officially informed me of the outcome of the later vote; several days after the meeting I received a letter from New York, saying "I regret to inform you..." - without any explanation as to why my application had been turned down.

I don't believe that incompetence was a factor in the rejection of my application. I can only feel that there is some personal grievance against me, possibly precipitated by the fact that I may have broken some union regulation by handling cables or moving lights.

Now a lot of our Canadian features are made on low budgets. Some have been better than others, but features *are* being made, and more and more Canadian technicians are getting good feature experience. This is important. But I think that the union should give consideration

to relaxing a little in order to accommodate the budgets of some of our pictures.

This does not mean that technicians should work for less than scale, nor does it mean that producers should take advantage of technicians. But I feel that producers should be given the right to choose the crew members they want, and those crew members should be allowed to waive heavy overtime penalties if they so desire.

I am aware that within the ranks of IATSE and NABET are some of the best film technicians in Canada. But, I also feel that as long as IATSE remains under U.S. jurisdiction there is little chance of changing the existing rules and by-laws. Consequently, impossible for a union to work with a non-union man and visa-versa. One alternative may be for the unions to allow a member to work by way of a permit on a non-union picture which would in no way jeopardise his union card. This system could well work in reverse, a producer wishing to make a union picture but wanting a competent non-union technician, could apply on behalf of the technician for a permit from the union for the duration of the picture.

If enough interest could be shown by Canadian technicians these concessions may well be fulfilled. This could mean the formation of at least a Canadian

controlled local or even the beginnings of our own film trade union, giving Canadians something we badly need and should have in this country: control of our own industry.

I would be interested to know how other cameramen and technicians feel about this issue, as well as producers.

Sincerely,
Richard Leiterman

2.

IA Local 644-C raised some eyebrows in the film community last month when they rejected cameraman Richard Leiterman's application for membership.

To outsiders the refusal was astonishing and the media did give it some attention.

However, to film people IA 644-C (and IA in general) was not a new topic of discussion. Literally everybody involved in the production end of film making has a favourite anecdote or tale to relate about the union.

But the Leiterman incident did serve to focus interest (again) on 644-C's strange position and background in the Toronto film scene.

Any attempt to trace the history of 644-C through the union itself is automatically hindered by the officials of the loca. Neither Glen Ferrier who is steward for the local nor Harvey Genkins who is

its business representative in New York could with any degree of certainty when the local came to Canada (Probably because they don't know).

Genkins seemed to misinterpret the question and said the union goes back to the 1800s (He was referring I think, I hope, to the start of the U.S. union). Ferrier could only be vague. He thought it was sometime in the fifties.

But oddly enough Genkins could assert very strongly "That IA was invited to Canada by Canadians." He's sure that Canadians invited IA but he's not sure when.

The IA cameramen's local came to Canada in 1956. At that time, conditions were terrible here and it was a lot better if you had a union backing you.

There is no denying that IA has done a lot to help Canada arrive as a film production centre. As soon as IA came up here, it pushed and got an eight hour day for cameramen. The CBC gave the largest raise in its history to the cameramen. Not only did the number of hours work go

down but the pay went up at the same time.

However, the cameramen thought the arrangement was temporary and that Toronto would be granted its own charter.

This hasn't happened despite various attempts over the years.

During Jay Rescher's tenure as business representative in New York, the membership of 644 in Toronto requested its own charter. Permission was denied.

Another abortive attempt slightly more 'subversive' in nature had been made in 1967 by a few of the members. Two members collected 34 signatures on a secret petition (there were only 38 members at that time) demanding control of their own local. Somebody on the list couldn't take the pressure and reported the rebellion to New York.

In a confrontation, none of the cameramen would back up the organizers of the movement. The reason: they were threatened with expulsion.

So the situation has not changed

much.

644-C does not have a charter of its own. All decisions are made in New York for Toronto cameramen. All correspondence, (directives, etc.) comes from New York. All dues are paid to New York. Any complaints are dealt with in New York.

In other words, New York holds dictatorial powers over the cameramen who, incidentally, happen to be Canadians.

Obviously the status quo is good for New York. Witness the amount of money that leaves this country in dues, initiation fees and various other ways. A 644-C cameraman supposedly (supposedly, because most of them are ignoring the directive) files a weekly gross earnings report with New York and attaches a cheque amounting to 2 per cent of the gross.

A certain percentage of the revenue from Toronto returns from New York to support the local but quite a hefty proportion stays in the States.

The present situation suits New York just fine. New York cameramen can come to Canada either to shoot for an American production or to shoot for a Canadian producer. A Toronto cameraman can go down to the States with a Canadian production but very, very rarely (One 644-C ex-official said that in seven years, he only knew of two members who shot for an American producer in the States) can he shoot for an American producer south of the border.

New York is taking money back to the States in another way. Advertising agencies in Toronto use New York cameramen a great deal. There are a few reasons for this, one of them being economic (The agencies work on a commission basis with their clients. They receive around 15 per cent of the total cost of the production), another being the lack of confidence by the clients in Toronto cameramen (which probably is engendered by the agencies' use of New York cameramen).

So a principal source of income for any group of cameramen in any city is effectively closed to the Toronto cameramen.

As it stands now, if a Toronto cameraman wanted to shoot in Vancouver he has to pay a \$25 fee to that local, (which belongs to Hollywood). The producer is also stuck with a standby in Vancouver. So, a Canadian cameraman must pay for the privilege of shooting in his own country.

New York is happy. As long as Toronto conditions are similar to New York then why would any producer in the United States want to come to Canada to

shoot a film? However, an autonomous local would be able to give concessions and establish a favourable attitude towards Toronto or Ontario as a film production centre.

Why hasn't the Toronto local gained any measure of autonomy from New York?

Some rather unflattering accusations have been hrown at the members of 644-C, both from within and without because of their passive behaviour over the situation.

That is not to say they haven't rebelled about the amount of control exercised over them by New York but their failure to back individual members in confrontations with the New York office has not fostered respect.

The line that seems to make the members become meek sheep "If you don't like it, then turn in your card", is a familiar refrain.

Apparently it worked very well at the June 12th meeting at the Westbury. The cameramen were mad about the fee being imposed on them whenever they wanted to shoot in Vancouver. Genkins who was present put down this insurrection by making his 'ultimate' threat to the cameramen who were most vociferous in objecting to the fact that Canadians have to pay to shoot in their own country.

Some of the cameramen have stood up to New York. They are no longer in 644-C.

Bill Cole was fired from his post by the New York business representative because of a complaint he lodged about a shady deal. He was approached by another union official to participate in an act that was not exactly legal.

Cole refused and then complained to the New York representative. He was then fired with no pay and no notice under the pretext that he had been stirring anti-American sentiments at meetings.

The cameramen decided to back him up so they drafted a letter absolving him of this charge. When New York held firm not one of those who had signed the letter (except Ken Post who resigned) would take a stand.

One member of 644-C believes that the producers in Toronto could help the cameramen gain autonomy if most of them would agree to sign a contract with an independent Canadian local of 644. In other words, the cameramen would have to break away from IA and then re-apply for a charter.

Unfortunately, the cameramen can only receive moral support from the producers right now. If they want to break away, they'll have to stand on their

own feet first.

In a poll of Toronto producers, three opinions came to the fore. Some said they wouldn't sign a contract with any union, Canadian or otherwise Others favoured an IA/NABET merger while the remainder were very receptive to the idea of a Canadian local and would probably sign a contract.

Don Haldane at Westminster Films has had a couple of 'unfortunate experiences' with IA and initially indicated he wouldn't sign a contract because 'if I do I'm tied to regulations I cannot adhere to. I've had problems with technicians not cameramen. But he did not rule out the possibility of signing with an independent local (cameramen) "if I'm sure my competitors sign too."

John Ross from Robert Lawrence Productions said "Generally, I wouldn't sign but in specific cases I might."

The steward for 644-C, Glen Ferrier was effectively muzzled by Genkins. A phone call was placed to Ferrier who immediately asked "If it was an anti-union story?". Once he found out that some anti-union thoughts might be aired, he said that if any comments were going to be made on the Canadian operations of 644-C, then I should talk to the business representative (Genkins) in New York.

So to find out how the Canadian operation is going, an American in New York is the only person who can reveal the truth to us.

Ferrier, who is in a rather uneviable position, cannot talk as a union official in his own country. It's rather pathetic.

It becomes disgraceful as soon as you realize that the business representative in New York, handling local 644-C, does not regard Canada as a country but more as part of the United States. (No help from most Canadians he meets up here.)

Notice how in the following ranscript of a telephone conversation with Genkins, he automatically includes Toronto as part of the States. He casually allows that he doesn't think that "Glen has the facts. . . . No, I don't think Mr. Ferrier will have anything - unless he wants to say something as a free citizen and as an individual. But as far as a representative of the union he has nothing to say. I think I've told you everything you need."

3.

QUESTION: Okay, now Glen Ferrier is not business representative in Toronto, is he?

GENKINS: No sir, he is not, he represents me — he's a steward. He's there to — we all have assistants, he is one of them, I have them all over the *country*, Washington, Philadelphia, I have one in Boston and I have one in Toronto.

Q: I understand there is a directive that all cameramen should report their weekly earnings to N.Y. and—

GENKINS: That's union business and I don't want to discuss it.

Q: You don't want to discuss it. Oh, okay. I understand stand-byes are needed for shooting in Vancouver because it is a Hollywood local as opposed to Toronto which is N.Y.?

GENKINS: Vancouver is a Hollywood-based area. And there again I would prefer not to discuss the word and use of the word, standby. We happen to be in union business again.

Q: Would IA give 644-C a charter?

GENKINS: I have no idea. I don't believe the majority of members want to break away from local 644. There's always one or two separatists in a group, I think that is the word that is used in Canada.

Q: Well, don't you think it would be beneficial—

GENKINS: I have no comment as far as

that is concerned.

Q: How about the fact that it is a one way street between United States and Canada especially in this situation? That N.Y. cameramen can come up to Toronto to shoot American or Canadian productions when a Canadian cameraman can go down with a Canadian production but not for an American production—

GENKINS: That's not true. Whoever told you that didn't know what he was talking about. Your information is wrong.

Q: Are you happy — what do you think — with the situation that N.Y. is controlling the film industry up in Toronto.

GENKINS: (laugh) I have no comment because we do not control the film industry in Toronto, okay?

Q: Well considering the case of 644-C that all members receive all their mail from N.Y. and that even the application form is from N.Y., that they send their dues down—

GENKINS: And they also get the benefits, alright! It's not a one-way street.

Q: Then where are the advantages for the Toronto cameramen if it isn't a one-way street.

GENKINS: Uh, I can't sit down and enumerate the advantages — if there were no advantages those members, they would not want to become members; if there were no advantages, the 65 members that we do have up here including Mr. Leiterman and many others who wish to be members would not be clamouring to become members. You see?

Q: Is there anything else you want to say considering I am *trying* to write an article on IA?

GENKINS: All I could tell you, is, as far as I am led to believe, the members of 644 in Toronto are quite satisfied with the way the operation is being run. They participate, they vote — they uh, have everything that any member here or up and down the Eastern coast has. . . . they have all the same rights. As I have said, there are one or two rebels in every group who feel that they would rather be doing something else.

Q: But in this case, this is not true. I understand that the famous line is: if you don't like it, turn in your card.

GENKINS: I don't know what that means and I tell you what you do, I think what you ought to do, is go back to the individual who is feeding you this information — this misinformation — okay, because I have nothing more to say, sir. I think this is the end of our discussion. I don't know where you are getting your information but certainly not from me.

Q: Would I be able to check with Glen Ferrier about some of this.

GENKINS: I would suggest not because I don't think Glen has the facts nor do I and the individual (individuals) seems to have a great deal of misinformation. As far as I'm concerned that's it!

Q: Can you give Glen Ferrier a call?

GENKINS: I will notify Mr. Ferrier.

Q: So I can talk to him.

GENKINS: (emphatically) No. I don't think Mr. Ferrier will have anything — unless he wants to say something as a free citizen and as an individual. But as far as a representative of the union he has nothing to say. I think I've told you everything you need.

4.

The solution? There probably isn't one. In order for any changes to be made, there must be co-operation between the cameramen, New York, 873, and the producers.

Unfortunately, it's very unlikely that all these groups could get together. However, here is an idealistic view of how autonomy could be achieved. (With the realization that what looks good on paper seldom works out in practice!)

644C should write a letter of intent formally requesting a charter from New York. If local 873 would endorse the application so much the better. By going through the correct channels, the cameramen could stay under the umbrella of IA, which in itself is not a bad situation.

If New York sends back a letter similar to the following one*, then the camera-

men should resign from IA and form an independent Canadian union. *(Excerpt from a letter sent to 644C by L. Henry Muller who was the business representative at that time, on April 28th, 1969 in reply to the members' request for a 2 per cent levy to be imposed on American members of 644 whenever they came up to shoot for a Canadian producer. The cameramen also asked for control of their own bank account.)

Dear Brothers:

... the purported action taken at the April 10th meeting to levy an assessment of 2 per cent on the earnings of American members of Local 644 while working for Canadian producers is totally without authorization and contrary to the laws of Local 644. Equally unlawful is the purported action at the same meeting to allow withdrawals from the Local 644 bank account in Canada to be made by any two of four appointed members of the Toronto division instead of ...

Formation of an independent union would automatically enhance the possibility of a union stretching horizontally across Canada which would allow cameramen to shoot anywhere in their own country.

Another possibility is for the cameramen to apply either to NABET or Local 873 for membership. This idea is not as

far-fetched as it sounds. NABET might decide to accept the membership because there are very highly qualified cameramen in 644C and their presence in NABET would raise its stock considerably. As to applying to 873, nobody is entirely sure that it is illegal, so it might be worth exploring.

Another avenue open to the cameramen is to stir the government into investigating the legality of the present set-up. Is it really possible under existing Canadian laws for a charter effective in one city, New York, in one country, United States, to be effective across a border in another city, Toronto, in another country, Canada?

A detailed examination of IA's operations in this country would be most opportune. How much money is leaving this country in initiation dues, annual dues, not to mention those 2 per cent levies being imposed on earnings? (This really could apply to all U.S. unions stretching their tentacles into this country.)

How many jobs do Americans take away from Canadians who are eminently qualified to do the same job? How much money is leaving the country with these visiting Americans?

Why are Canadians having to pay for the privilege of working in their own country? What rights do Americans have to direct operations up here?

~~A government investigation could answer many of these questions. Or a good lawyer.~~

Although nationalism seems to have become rather an unfavorable word these days, sometimes a protective stance should be taken when it comes to individuals being exploited by a foreign country.

The protection of individuals transcends nationalism. As long as Canada is a country, then some measures, some commonsense measures should be taken to at least give Canadians some say in the running of their country.

Anti-Americanism won't help. The desire for autonomy must come from within. It is not sufficient for us to blame any other country (i.e. the U.S.) for the failure of Canadians to take an interest in the progress and well-being of Canada.

It seems a great pity that Canadians can become outraged when hockey goes off a network because of a strike or when Bobby Hull is left off the National Team but that they cannot muster enough energy to take an active interest in events and situations which have higher social and economic redeeming factors.

A solution to this specific problem concerning the cameramen may have a greater impact on the country if the government did step in.

5.

QUESTION: Do you feel that there is anything that happened, or that on any occasion, that you wanted to go out and get another take?

FRUET: There was the Glen Eagle situation. It was the business of "I need another take". It came to the dinner hour, past which you've got umpteen penalties... you're going to get lashes and everything else. It's ridiculous. Anyway, we discussed it for 10 or 15 seconds which put us into the overtime then, and I had a 30 second shot which I wanted another take of. We were ready to roll, everybody was there, and they wouldn't give it to me unless I would go into the penalty situation which would cost me triple or six times or some nonsense.

LEITERMAN: Well, not only that but there were 20 odd extras who would be required to stay over the lunch period for this 30 second shot. FRUET: We were away on location, they all wanted to leave and it was dinner time and that

meant we could break them and they could all be shipped out of there – there was another set coming – so we had to break that set and set up for the whole new situation. And then there were 30 more guys coming in on another bus for an entirely different set up. And they wouldn't give me the shot without penalties. With a budget like mine, you have to think about penalties, that's all. Fortunately we got the shot. The shot is good – the one we had is going to work. But I didn't know that at the time, and I wanted one more to cover myself – I couldn't tell. It was a very emotional moment that we were shooting. And suddenly, you got some guy sitting there with a clock discussing union regulations on your time because you're paying for it really.

LEITERMAN: This lack of consideration for the actor is a very strong piece in his performance of a particular shot – and it's a breakdown of action when he has to . . . absolutely no consideration for the fact that we spent so long in setting it up and getting the flavour, getting it right, and then bingo – interruption.

FRUET: There is consideration if you want to pay for it, but everything is on a monetary basis.

LEITERMAN: Oh, we're not stopping you from doing the shot, don't get it wrong, we don't care, do it but you got to pay for it.

FRUET: I don't think any group should be able to dictate to anyone, not when they are the employed and working for you – they can't give you 30 seconds – I would be glad to give them 10 minutes extra on their supper hour or anything to get that . . . which a good deal of them took anyway – had the nerve to take – just wandered in late on the same supper break. There are lots of penalties for you but very few for them, everything is very loaded and geared to their situation but there is no consideration of yours. I am quite upset about it, I think that it's . . . it's their industry too, and they had better start taking a little more interest in it or else fuck off to Warner Brothers down the States where they get this good treatment or go out to GM and get a job in a car plant there where they are treated in exactly the same way . . . Well, I mean we weren't Warner Brothers, no, but we bought donuts in the morning everything else, but we did give them – several times we'd wrap the set and give them a 15 minute break. If I'm not mistaken, O.K. that's a wrap. We could start asking them to set up for the next day – everybody took off – we

asked them for 30 seconds, it's a different situation, you know?

QUESTION: How do you feel Richard, in working for a crew that was set out for you? Did you have any freedom in choosing who your assistant cameraman would be?

LEITERMAN: Yeah, yeah, I was giving interviews to a number of guys for the top positions – the head of departments. I knew who I wanted for a camera assistant: Peter Luxford, who is the best in town – he's good. He applied just this winter for IA membership because he couldn't get work outside that he deserved. Because he's a good man. The others, the gaffers and the grips, and other parts of the crew, I was given names of people to call and talk to, and see who I liked. But IA was a brand new experience for me, and I didn't know any of these people, and it was very hard to evaluate them. The only way you could evaluate them was at face value when they came in for the 10 minute interview in a hotel room. It's very hard to know, and uh, I made a bad choice.

FRUET: Yeah, I should clarify that. I condemn the union, but . . .

LEITERMAN: You can't condemn the union or all of its members because some of them are good, you know, and they are the top men in their field, and they are easy to get along with, but like I said, I made the wrong mistake and consequently, I felt I didn't want to fire them . . . because I thought, well maybe, maybe they'll come around and maybe we can work together throughout. I mean, they can see that it wasn't Warner Brothers, that we were a small outfit but we're making a quality production, and that's all we can give you.

FRUET: There were people that came on the set the last week – we used other people, people who really, my god, really took a lot of the edge off my feeling about the union anyway. There are good people, there is no question, who work hard, and are eager to work which is a big factor. We made a bad choice in the start, that's all.

QUESTION: Is the fact that you have been rejected for IA membership mean that you can't shoot another IA feature ever?

LEITERMAN: No, no, the Canadian representative said that if I am approached to shoot another IA picture, I can reapply

for admission. I understand that the bylaws of Local 644C say that you can't do this legally until a year has elapsed since your non-admission. But I'm not sure, maybe this bylaw would be relaxed, like so many other things that they can relax as they see fit. They can hold tough on them too. I was admitted a member pending ratification by the general membership. There was no feeling of that when I joined, when they took the \$500 from me. And I thought, well, maybe I had done the right thing. I was congratulated – people phoned and said terrific, glad to have you aboard. It is a strange circumstance now.

QUESTION: You mentioned in the letter, the only reason you can think of for rejection is that you violated some union rules by touching the lights and this and that. Did you do a lot of that on the set?

LEITERMAN: I don't think I did a lot of it, no. I think I did it to help, because before we worked, the union gave, us concessions to go in with only one man in each department instead of having a man there helping. I don't mind humping a light or rolling up a cable, if it's going to save the gaffers doing something else. You know if I'm only two steps from this light, instead of calling him from one room to come up here and trim up a light, I'll do it – I'll help him move a light. If he's up the ladder bringing down a light from the ceiling, I'll pick it up.

FRUET: (sarcastic) No, you're depriving him of work which would take you and us into overtime, of course. But you're taking that work away from him and like I say, nothing is considered bearing to the production of the picture – everything is his work, and how many hours and how many minutes involved. But it shouldn't be in this industry because these people are treated very well, and there is not the kind of regimentation that they are setting up, or the kind of rules that they're setting up . . . and protecting themselves from the kind of abuse that workers do get but not in this business. Christ Almighty, there isn't a more easygoing atmosphere than a film set, and nobody is overworked on a film set; sure, they have to hump in a great big dolly, and it's heavy, but you know they are just sitting on their ass for three hours, and nobody says a word. But God forbid, you couldn't ask the man to get off his ass to do something that isn't in his area, and the areas are so defined that it's ridiculous. You know I'm not saying that there wasn't any co-operation but it was forewarned that there had to be this kind of

give and take – if the grip would help the gaffer, the gaffer would help the grip. In the end, we started to hire more people. It worked to a degree but we knew what would happen. It was a tiny house and you can't fit many people working in it. The actors were under extreme pressure, confined in the house with the crew – all kinds of quarrels because they couldn't rehearse. Some guy climbing all over them with wires, again nobody's fault. But they didn't take anything else into consideration except their rules and regulations.

QUESTION: What are your conclusions? If you do another feature, are you going to use an IA crew?

FRUET: I won't say anything at this point, I want to see how the IA is going to treat certain situations that we want to discuss. They are being brought up to them right now. I want to know what their feelings are before I answer that. I could say that the last week changed my mind quite a bit – I saw people just one day on the set and they worked, they were really into it, go, go – if anybody, those other people should have gasped. I would be happy if that is the situation. I hate to think the future of the industry is locked up with some of the attitudes on that set.

QUESTION: Why, for your first feature, did you have IA?

FRUET: John Vedette (the producer) decided, I didn't really have any preference, probably I would have preferred NABET only on the basis that we could have got by on less not trying to throw a bigger workload – it was the producer's choice, I guess that this is his area, I can't really... both have drawbacks and advantages one way or the other... It is my understanding anyway, that NABET is willing to make a lot more concessions, they have rules – just like IA and I understand some of them are just stupid – but they know when a little common sense is involved. I'm sure IA does too – they'd have to, there can't be that vast difference. If that's what it will come down to in the end, that's fine. I won't work under those conditions again, I won't put a picture together, and then be intimidated and dictated to by my work force – pressure continually. Fine I'll go work for an insurance business and you get another job too, I won't put all that time in and suddenly find myself... so much, we had so much continual bickering about areas, you know, goddamit, I want to concentrate on the picture; I

don't have time for this continual bullshit, always on your time. Let's go after hours and discuss on your time and see how much discussion you get? Never. They talk on your time while you're paying, that is what I mean, you get it left, right, up the ass and you name it. There was a lot more – personalities were involved here. That's why I probably shouldn't say as much as I have – iron it out first and see. I don't like to tag it IA, I rather tag it as certain people for now.

LEITERMAN: Generally speaking, some attitudes must change in IA to fit the producers of Canadian pictures, producers who are working for the most part on low budget pictures. They cannot afford the costs of an IA crew without some concessions. And these concessions must be made more than made now.

FRUET: I resent the whole business of the New York office to begin with. If I'd known that I would have fought to the bitter end with my producer about IA because these are Canadian pictures. I don't want some bloody group in New York to tell me how to make pictures. I lived in California for three years and I've seen the whole industry. I know what is going on down there and even the unions, they would laugh at what goes on here. They don't go by these rules – they live and let live! This group of people up here have one blind thing, the little bible in front of them, a book that has been handed to them by people down South and they live by it, really stupid, they would shake their heads down there and wonder how the hell they get away with it.

QUESTION: Can you tell me something about the crew? Specifically, people like John Board, A.D.? How do you feel about the job they did?

FRUET: Well, I couldn't do that without singling out some of the ones I didn't like too. I don't want to do that at this point, I want to discuss it with IA first. On the whole most were very good and competent, there were a few that weren't, and they were in strategic places and they hurt. And what hurt me, even the good people available wouldn't back down from their steward at all. The union is obviously very strong. They didn't dare open their mouths. One finally admitted to me at the end of the production, he said the whole thing is idiotic but I opened my mouth 10 years ago and I got blackballed for two years. Do you think I'm going to say anything. OK I understand, it's fear, damn right it's fear. I

heard mutterings on the set when I was being told to do things, do this, do that – they didn't like what was happening but they couldn't speak, they could only mumble... If they are going to do what they have done to a lot of other industries, then, you know, the whole theatre, Broadway and everything else would just collapse and the labour force would have killed it. To do it in a country like ours. These people have never been exposed to this kind of stuff, and yet they live most rigidly by rules that were created for protection. I can understand the Hollywood group. I've been on a Hollywood set, and I've seen the kind of pressure there. I think people really earn their bread there. Even if all you have to do is put one plug in and then pull it out, all you have to do is miss one thing and you're out of a job that quick. It's really fantastic, but not up here, yet they live by a tighter set of rules than anybody else in Hollywood.

QUESTION: They made a concession to hard times there though didn't they? Cut prices in half almost?

FRUET: The whole acting colony realized they better get percentages of the picture and stop asking for such high fees that were killing the industry. I don't know what is about in this country, not just in the film business, but why the whole bloody economy is controlled by Americans. People can't do anything on their own up here even think for themselves, they have to look South to see how living is going. I came out of the South with a great admiration for these people, the industrialists but I was frightened six or seven years ago. I could see where the next land was for them. God, it's happening all around us now. And to see this industry going the same way...

QUESTION: In retrospect, this was your first film in directing, other than hassles with the union, how do you feel about creating working relationships and order out of chaos in that situation?

FRUET: (Laugh) There were a lot of areas I didn't realize were my responsibility. I felt that they would take care of themselves, we should have, on a proper set. They would have worked with the right attitude, all we have to do is keep telling them what to do – they don't have to take responsibility at all, no responsibility even if they were some sort of expert. If you have to keep telling them what to do every two minutes that doesn't leave you very much time to do your work. One hopes that you'll have a little time to spend with the actors and the blocking of the picture and not just worrying about telling someone what to do.

C.S.C. ASSIGNMENTS

EDMONTON

D.C. RANSON – just finished shooting **DESIGNED FOR DITCHING** for Banister Pipelines and **PORTRAIT OF A PIPELINE** for the same company. Is currently shooting **A TASTE OF ALBERTA** for the Alberta government. He will be working on a film for Boeing Aircraft.

C. N. ROSS – executive producer of **ALBERTA ON THE NORTH SIDE, VIBRATIONS**, and **I WANT TO BE ME**. Currently executive producer on **SPECIAL GAMES FOR SPECIAL PEOPLE**, **A TASTE OF ALBERTA**, and the **WORTH REPORT: A CHOICE OF FUTURES**'

MONTREAL

JIM GRATTAN – recently completed **CAN AM RACES** and the **CHURCHILL FALLS POWER PROJECT** opening. Just finished covering the **CANADIAN OPEN**. He will be working on a police PR film on Scotland Yard.

DOUGLAS LEHMAN – finished commercials for **CELLIER ST. BERNARD** and **ROYAL BANK OF CANADA**. Also a 15 minute documentary for the Office of Official Languages. Will be working on a 45 minute documentary and commercials for **EATONS** of Montreal.

OTTAWA

PAUL ECHLIN – resigned after 9 1/2 years at CJOH TV as senior film cameraman on staff to go freelance. First assignments included a short film for the Canadian Olympic Association called **OLYMPIC NIGHT IN CANADA**, **CBC WEEKEND** and **NEWS**.

RUDI WOLF – just finished the NATO meeting in Bonn and the UN pollution conference in Stockholm and a CBC national news assignment. Will be working on the **SUMMER OLYMPIAD** in Munich for the Canadian government.

THUNDER BAY

HUGO RDUCH – currently shooting logging equipment promotional film. Will be shooting **LOGGING EQUIPMENT SALES** and an anti-pollution documentary.

TORONTO

STANLEY CLINTON C.S.C. – recently completed **GREY OWN** with locations in London and Hastings, England. Is presently shooting **THIS LAND** in Ontario. He will be in Hollywood for the 1972/73 CBC promos.

KEN GREGG C.S.C. – just finished two half hour documentaries for **CHILDREN OF THE WORLD** series in Chile and Peru. Also was in France shooting two musicals for the CBC. Currently working on a Canadian segment for the CBC musical on Big Brass Bands. Will be filming a 90 minute special for the CBC **THE LONG MARCH WEST**.

RICHARD LEITERMAN – recently director of photography on **WEDDING IN WHITE**. Presently on vacation in England, but took time off to shoot a television special in Switzerland on St. Bernard dogs.

PETER C. LUXFORD – was A/C for University of Waterloo educational programs. Also just finished as 1st assistant cameraman on **WEDDING IN WHITE**. He is currently on Warner Bros. feature **CLASS OF 44**.

REGINALD H. MORRIS C.S.C. – finished commercials for **LABATT'S BLUE** and **ELECTROHOME T.V.** Is presently operator on **CLASS OF 44**.

MAURICE JACKSON-SAMUELS C.S.C. – dop on **YEARS IN THE LIFE** and cameraman on 90 minute special for CBC **MAPLE MUSIC JUNKET**.

FRITZ SPIESS C.S.C. – commercials, more commercials and still more commercials.

VANCOUVER

KELLY DUNCAN C.S.C. – currently shooting television commercials for various US and Canadian clients.

JOHN W. SEALE C.S.C. – completed a **TELESCOPE** on Dr. Murray Newman and the Vancouver Aquarium. Presently shooting **OPTIMUM CANADA**, a 90 minute colour study of our economy and resources. In August he will be making a 30 minute colour documentary on a canoe trip down the Bawran Lakes.

WINNIPEG

PAUL S. GUYOT – was filming for **THIS LAND** in Alberta. He is now working on 1 13 half hour series of zoos in Canada. Will be working on **THE NATIONAL DREAM** for 8 one hour shows on Pierre Berton's best selling book.

MYRON KUPCHUK C.S.C. – recently finished 12 half hour color shows of **DROP IN** for the CBC. Presently he is shooting **SCOTS OF MANITOBA** which will involve more filming in Scotland and the Orkney Islands. Will be shooting a half hour program for the Saskatchewan Schools in Swift Current.

LONDON, ENGLAND

PHILIP C. PENDRY – most recent assignment: The United Nations Conference on the Human Environment, Stockholm, Sweden. Current assignment: The Continuing saga of Northern Ireland. Upcoming assignments: There is no human hope.

huber resigns

CINEMALUMIERE, Toronto's only repertory cinema has become another commercial house with the departure of ROBERT HUBER, manager of the theatre since it opened in December 1969.

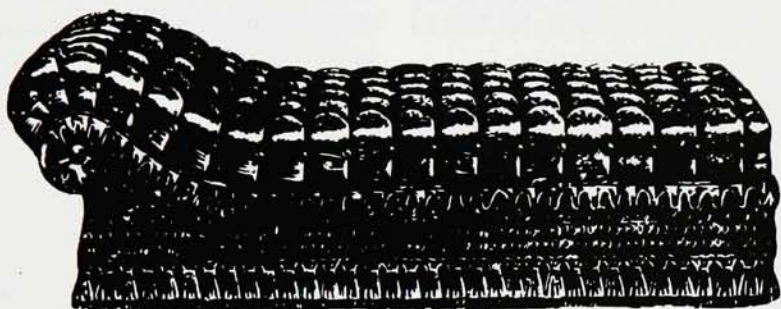
The theatre had been plagued by financial problems until last year when Huber and his partner who supplied his financing realized they could no longer make it alone. They entered agreement with Premier Operating Corporation of Toronto, a chain of some nine or ten theatres, which was supposed to help them carry on their concept of short runs of many interesting films that were not necessarily commercial successes. It was also hoped that being associated with a chain would help with advertising, promotion and legal costs. It was eventually realized by all concerned that the basic concepts of a repertory cinema were not in keeping with these of commercial theatre operation.

The end of the story came about with the booking of Chariots of the Gods into the theatre after the very successful CBC screening. As soon as a 35mm print became available, the film opened at Lumiere, and at this writing is in its eighth successful week. Huber felt that if the film was so successful he would do well to lower the admission price, which is far from standard practice in commercial distribution. This move met with arguments from both Premier and the distributor, Astral Communications. All this time, Huber was planning his summer festival, some 52 films, all on one and two day runs, hoping to play Wanda for a week before the festival began.

Eventually, a representative of Astral arrived at the theatre and removed the print of Chariots of the Gods, saying it would only be returned if Huber was not at the theatre. At this point, Bob felt that he had no choice but to leave.

Current plans for the theatre include running most of the scheduled Summer Festival, excluding about 25 per cent of the items that are the most esoteric, and some that are artistic and/or commercial failures, e.g. Myra Breckinridge and A New Leaf, according to Premier president, Barry Allen.

Huber's plans for the future are undecided, but he feels that, "the theatre's credibility has been lost and our obligations to our regular audience and, indeed, to the distributors of the films cancelled, have been ignored. I do not wish to be associated with the future operation of CINEMALUMIERE."



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